



## REVISITED

In which the former mayor and Richard Meltzer continue their exhaustive inquiries into **ROCK & ROLL,** POLITICS & MORE.

### BY RICHARD MELTZER

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### Impressed, Confused

Richard Meltzer's ruminations on his meeting/interview with Roger Hedgecock ("The Roger Hedgecock ("The Unbearable Rightness of Being Roger Hedgecock," March 24) were far better than the main event. The interview fizzled. And regardless of his considerable hip and insight, Meltzer came away impressed and confused, just like the rest of us, just like Roger Stephen H. Silverman San Diego

### The Good, The Bad & The Padded

Roger Hedgecock, for better and for worse, is a major political fixture in this town. I happen to think he could have been the best mayor we ever had, if he'd had mayor we ever had, if he'd had more time. I also believe we are in sore need of some municipal leadership now. As an admirer of the Reader, and in view of the foregoing, I wasn't surprised to see Roger Hedgecock as the subject of your lead article in the March 24 issue. My surprise began when I tried to read it. The only thing I liked about

The only thing I liked about Richard Meltzer's article was the subtitle, which he undoubtedly did not write. This

... exhaustive inquiry into everything" was just that, exhaustive. I understand that the Reader has a responsibility in this town to be somewhat avant-garde, but bad writing is bad writing. If its style makes it unreadable, and if its content is padded with obvious fluff in order to make it feature-length, it should not be published.

### LETTERS

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

I'm a fan of the Reader, but where were your editors on this one? I hope this so-called "inquiry into everything" about Roger Hedgecock is not the Reader's last and only effort. Those of us who peruse your publication weekly and the San Diego community deserve Larry D. Ewing San Diego

### Spice From The Gutter

I've enjoyed reading the Reader since it began in 1972. Are you so short of copy that you have to print articles like "The Unbearable Rightness of Being Roger Hedgecock" (March 24)? As a writer myself, I object to the run-on words and the vulgarity of the language. The article might have been better titled "The Ego of Richard

titled "The Ego of Richard Meltzer," as the author said more about himself than the subject interviewed. And next week we can look forward to part two? It is time for me to change my reading material

You have some excellent contributing writers, such as Jeannette De Wyze, Sue Garson, and Steve Sorensen. Their articles are researched and documented and don't sound like an autobiography. They also have a good enough command of the good enough command of the English language so that they do not have to spice up a story with colorful gutter phrases.

If you are trying to stir up controversy and receive letters to the editor, you have succeeded. If you are trying to provide good, objective journalism, you have October Echo

### The Therapy Trip

Regarding "A Telephone Session with the Traveling Therapist: The Full Treat March 24), let's hope the public does not get the impression Debbie Thompson represents a good therapist/counselor. This particular traveling therapist is an embarrassment to the MFCC profession, and the state licensing board needs to re-evaluate whether she is qualified to be practicing.

In the article, she states, "I plan

for it to be a multimillion business," in reference to her practice; and then she states, "I'm not interested in making that much money off of it." Isn't that a bit contradicting? What does she mean by her statement, "Children, before they've been conceived, sense disharmony and tension"? Does this mean a tension? Does this linear traveling therapist for stressed sperm and ovaries? She stated she only sees clients if they are "very, very unique and interesting." May I ask, what is the criteria worthy of this traveling therapist's services? The only redeeming value the article had was the reporter's tactful skills in having to journey with the "traveling therapist." Nick Michaels San Diego

### The Sound Of One Hand Clapping

What exactly is wrong with sexually oriented films? I found the concept of Casting Couch to be funny, fresh, and erotic ("City Lights," March 24).

The situation was clearly explained to the models, they were paid, and no one got hurt.
Granted, it seems more fair that

Granted, it seems more fair that the people who ended up in the film should have received

additional compensation.

The main problem I have with adult-oriented films is that they're dull, repetitious, and lack any real appeal to women. Creativity should be applauded in every field. As an adult, I can choose my own interests, thank you. Elaine Detrick

### Animal Emotions & A High Horse

I'd like to begin my letter to the editor by strongly suggesting that the Reader hire a music critic who writes about rock and has his own column. Lumping rock with the rest of the music scene has continually subjected rock fans like me to this "nose in the air" attitude that your critics always seem to have. This is true not only for your music critics, but that's another controversy.

Rock and roll has always been about emotion and gut feelings that people who are not true fans e sadly lacking. By letting obby jazz fans like John D'Agostino write about rock, we continue to see reviews like the Sting write-up of March 17. John's snobbishness is written all over this ludicrous article. I can hear him salivating over the chance to not only create a controversy, but to take a cheap shot at us "grunting cave dwellers." He wastes no time in doing so by calling Sting "one of rock's all-(continued on page 31)

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Please note: Subscription papers arrive on to three weeks after the publication date.
All advertising published in the Reader is subject to current rate card. The Reader reserves the right not to accept an advertiser's order.
The Reader is published.

The Reader is published weekly every Thursday except the first and last Thur of the year. The entire contents of the San Diego Reader are copyright 1988, Jim Holman. All rights reserved.

MAILING ADDRESS Reader, P.O. Box 80803 San Diego, CA 92138

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**VERIFIED** 



The authors of the two articles below chose different means to reach the southern tip of Baja California. Jack Ellwanger, who had no experience sailing, left San Diego in a thirty-eight-foot sailboat with a crew of five. Joe Sweeney joined a group of fifty cyclists on a nineteen-day, 1200-mile tour. Forty of them reached their destination. The excerpts from the travel notes that follow reveal Baja in a way visitors rarely experience.

### FF THE COAST BY JACK ELLWANGER

It gets darker suddenly. A mammoth mass of thick, billowing, black clouds rushes over the moon. Rain hammers at us. The waves get higher. I'm awed by their rippling, dark strength. We go through sail drills some more. Tightening. Taking down. Changing lines. We're moving at seven and one-half knots, and much of it seems to be side to side. The course is impossible to hold. We're off automatic pilot to work with the water and wind to stay out of trouble. After a two-hour battle, it clears a little.

We think, "There, she threw her best at us and we survived." Seas are still high, and we're rolling, but a general feeling of reprieve prevails. I go below for rest. So does Ken. He hits a bunk head first and doesn't move. I lie in mine and contemplate the situation I've gotten myself into. Suddenly, I don't like my buddy Ken anymore. I think of a dozen reasons not to like him. I could have come up with more, but my senses fade.

My body doesn't. It's fighting the sea. I'm getting sick.
Everything inside me is choochooing up to my throat. My legs fight to get me up. They can't. Nausea swamps my eyes and throat, and I think I'm going to barf all over the cabin. Slumping off the bunk as fast as I can, I crawl to the ladder and struggle

At the top rung, the cold air hits my face and I'm instantly relieved. I cheerfully review the crew on watch. "Hi, how's it going?" I'm a phony, but they're no better. "Oh, just fine," they chorus, hanging on for dear

Trying desperately to redeposit myself into the heaving bunk, I

brace objects around it to give the space some definition and stop my sudden passage to the floor — or ceiling. I get into a position that is not comfortable, but it's relatively secure, and it allows me the luxury of thinking about my situation. I concentrate on the sea's movement. Gradually, when we go up, my senses ride with the surge. Quickly my body gets the picture. When the boat precipitously slides down a swell, my body no longer tries to suspend itself in air waiting for the boat to come back up but, rather, gladly goes down too. And after a dozen or so of these cycles, my body enjoys going with the wild and powerful movements. It finds a lulling

The seas are higher.
There's no rain. I turn
back to Lou just in time
to see his head bounce
off the wheel.

melody in them, and a deep, strong sleep takes over.

strong sleep takes over.

Tim taps my foot. "Your turn. I hate to do it, pal, but I can't stay awake anymore." He looks tired. I know it is tiring up there because of the strain. My body feels heavily drugged, but my head is clear and ready to rock awake with the sea.

On top, Lou is at the helm and Bobbie is watching. I take position next to Lou. He looks tired too. Bobbie admonishes me to talk to him. "Keep him awake." Earlier he told me about traveling steadily last week and not sleeping in the twenty-seven hours prior to our departure. I figure he couldn't have had more than five hours' sleep since we left San Diego. What happens at the helm matters. I ask him a question about his profession. He answers in detail, slowly. As he talks, I look at the water. The seas are higher. There is no rain. It's cold, and there are big gaps of clarity in the sky. I turn back to Lou just in time to see his

(continued on page 30)

### N THE ROAD BY JOE SWEENEY

Day 4, Tuesday, December 22. El Rosario to Santa Inés. 75 miles.

"Today's a bitch," Bob had warned us. Lots of roller-coaster hills, for forty miles! But the day was filled with some great scenery, also. Varieties of cactus, some rising forty feet tall, were abundant on either side of the road. Jennifer is sick; Gary, too. John has a bad knee.

Day 7, Friday, December 25.

Day 7, Friday, December 25. Vizcaino Junction to Santa Rosalia. 90 miles.

Up at 5:45 p.m. It rained during the night; this morning is cold but clear. Before getting on the bike, I ate huevos con chorizo, but only because it is uncertain when more food might be available. George and Clarence are sick; Jim and Kathy are hung over. Jim treats his hangover by having a breakfast of two Coca-Colas.

The town of San Ignacio contrasts greatly with the desert of Baja. I thought that I had taken a wrong turn and ended up in Florida as I cycled along the road lined with palm trees. Although we are blessed with more tailwinds today, I am having a tough time. Fatigue, hunger, and cold. There is even snow on a distant volcano for the first time in eight years. I'm carrying candy canes from San Diego to give to the kids for Christmas. I am so low on food that I eat a dozen myself.

Day 11, Tuesday, December 29. Loreto to Ciudad Constitución. 90 miles.

5:55 a.m. start with Ben. We're the first on the road. Cloudy, pockets of cold air in the valley. Steep, jagged peaks in the distance. Felt "funny" this morning, as if I were about to be sick. A motorist complained to us about some cyclists in our group who are hogging the road. I agree with him. Tim's clothes fell off his bike: a Camaro picked them up and returned the clothes to

(continued on page 30)

### EWS AT 12

BY NEAL MATTHEWS

Beginning tomorrow, April 1. Tijuanans on both sides of the border will enter a new television age. Forty-year-old José Luís Guasch, who took over in January as general manager of XEWT Channel 12, Tijuana's main television station, inaugurates his new programming format Friday. Along with more soap operas, game shows, and American-made action/adventure series such as *Stingray* and Spencer for Hire (dubbed in Spanish), Guasch is launching a thirty-person news operation that he says will cover events on both sides of the border. "We want to portray the life of the city," Guasch explained last week at the television studio atop Mt. San Antonio in south-central Tijuana, and my city includes

San Diego."

The previous general manager, Marquez Muñoz De Cote, has been kicked upstairs to chairman of the board. Guasch says the station's parent company, Televisa, Mexico's giant communications conglomerate, decided it was time to bring the border city's television programming up to modern standards. Shortly after he took over, the new general manager axed two shows, an interview program and an amateur hour, that had been produced at the station for twenty-five years.

"Tijuana is a very important city in terms of the development of the nation," Guasch explains. "Its television station needed to be updated."

Before Guasch's arrival, Channel 12 had a two-person

news division, and the local newscasts consisted mainly of an anchorman reading the news reports from local newspapers. But Guasch, who has worked twenty-one years for Televisa, hit town with major plans. He brought with him as news director a seasoned journalist named Gregorio Meraz, and he also brought in the money from Televisa to invest in the equipment needed to create a modern newscast. Guasch says he's spent \$550,000 on new Super VHS video cameras, character generators and paint boards for special effects, and various monitors, control boards, and even a new 825-foot-high transmission tower. Starting tomorrow, viewers from Rosarito Beach to Oceanside will be able to tune in to Tijuana's local news at 7:00 a.m., 5:30 and 9:30 p.m., and midnight.

"One of the most important functions of media in Tijuana is to promote the national identity of Mexico," Meraz declared as his staff scurried to ready the evening newscast last Friday. are so close to the U.S. that sometimes our national values can be lost or forgotten." Meraz, who covered the fall of the Shah of Iran, the Iran/Iraq war, the contra war in Nicaragua, and many other international events as a foreign correspondent for Televisa's national news program Twenty-four Hours, still functions as the northern border correspondent for the network. And in his first assignment as a local news director, he says much of his work will continue to be focused on foreign soil: the
United States. He intends to cover
immigration to the U.S. as a
continuing story, and he's already begun taping interviews with influential San Diegans such as

(continued on page 31)



TJ TV: José Luis Guasch of Channel 12

### CITY LIGHTS



3037 J Street

### ROPERTIES

BY PAUL KRUEGER

Slumlords have been getting lots of media attention lately. News stories tell of faulty plumbing, broken heaters, and leaky roofs, and there's always a photo of a tenant standing long-faced amid the squalor. But what about abandoq'ed buildings that are so decimated that a family wouldn't think of living in them? Police say these places are fire traps, health hazards, cocoons of drug dealing. The owners often live in other cities or have died and left their survivors to fight over the property.

It can take city prosecutors

It can take city prosecutors years of legal work just to get a court order allowing them to board up the building's windows and doors. Then vagrants and druggies pry off the plywood and move in. Winning court approval to demolish the building can take years more. Next month, three new city ordinances take effect that will allow city crews to board up or, if necessary, raze these structures within sixty days of city inspectors deciding the property is a hazard. When city prosecutors persuaded the city council earlier this month to enact these new ordinances, they talked in general about the difficulty of cleaning up these

 3013-3037 J Street. A chainlink fence now surrounds these houses, and neighbors say the drug addicts are staying away. But they'd been in and out of the buildings for at least three years following the death of the property owner and a subsequent feud over who should inherit the

dilapidated buildings. Here are

land. "The addicts would just come on in at night and build themselves a little home," explains Demetrius Anderson, whose family lives next door. "Then they'd shoot those drugs into their arms. For three years, my mother complained constantly to the city council, the housing commission, the mayor, just trying to get something reestablished there. They [the city] even condemned the places, and there was no water [plumbing] in them, but some people was livin' in them and the [deceased] owner's son was collecting rent. My mother doesn't worry, though. She just keeps her gun loaded."

Deputy City Attorney Joe Schilling says the properties were recently divided between the deceased landlord's former nurse and his son. The nurse is remodeling her buildings, but the Victorian-style house controlled by the son remains unimproved.

by the son remains unimproved.
• 1029 Bollenbacher Street, in Encanto. This property is now just an empty lot framed by a few withering trees. But it took neighbors four years to get the abandoned house razed. "There was a fire, and then the owner remodeled, but the [neighborhood] kids tore it to hell," recalls Lester Jennings, who lives next door. "People were storing stolen goods in it, vagrants were sleeping there. It was just a bad hazard." Jennings and his neighbors "put a whole lot of pressure on the city" to demolish the building. "The fire marshall did come out here a few times. He had a pile of records and reports this high," Jennings recalls, holding his hands two feet apart to demonstrate. "But it was tied up in so many court battles here and in L.A. It wa one of the biggest messes I've ever seen in my life." City prosecutors finally won

permission to demolish the house last year, but the lot is now filling with weeds, which Jennings worries are a fire hazard.

 2454 State Street at Laurel, overlooking Lindbergh Field. The house next door could be featured in Sunset magazine, but this

The house next door could be featured in Sunset magazine, but this abandoned home looks like the set for Nightmare on Elm Street.

abandoned home looks like the set for Nightmare on Elm Street. Vines with trunks as thick as trees have broken through the porch and cover the eaves. One window is open; an old mattress and an empty milk carton lie beside the house. "There was an old man who lived there [before the house fell into disrepair], but some people robbed him and chased him out," says neighbor Maria San Filippo. "About a year and a half ago, they were

trafficking illegal aliens out of there. Now somebody else is living there, I guess street people. The owner lives in San Francisco, and everybody here — the neighbors, the city — has tried to get him to tear it down, but he won't do it. So the city just puts those boards up, and then people tear them down."

• 4129-4137 Forty-sixth Street,

East San Diego. Unlike the other properties on the city attorney's list, people pay rent to live in these six ramshackle apartments. A rusty gas range and an abandoned shopping cart litter the unkempt front lawn, and one tenant says the roof of his small apartment leaks and his toilet doesn't work. "There was a drug dealer living there," says the tenant, pointing to the unit across the walkway. "But he's gone now." The new city regulations would allow city crews to "evacuate" tenants from such buildings quickly, make needed repairs, and bill the property owner.

 5 1/2 Hensley Street, Logan Heights: This small clapboard house is currently empty, says the (continued on page 31)



2454 State Street

### EWSY Neighbors

BY BOB McPHAIL

It is true. Everybody has a story to tell. All my neighbors did Saturday night. Kenny was particularly incensed about one of his construction-worker pals. It seems this co-worker recently "cleaned his pockets" by purchasing a half gallon of milk As he left the store, he spotted someone trying to steal his old pickup. He threw the milk at the would-be truck thief, then tackled him, using his personal version of necessary force to restrain the suspect until police arrived. The suspect was taken away by police, and Kenny's pal thought everything was cool — until a few weeks later. That's when he received notice from the police that he, too, was being charged with a crime: assault and battery. Kenny and his friends want me to look into how something like this can happen in America.

That's not all that was bothering Kenny. Seems he has



this four-year-old drunken driving conviction that was cleared up long ago, except that the computers have never picked it up. That's why Kenny has himself been picked up — twice — by police. Last time it happened, Kenny was mad and complained without restraint to a courtroom bailiff. When the judge arrived

and was informed of Kenny's impudence, he began a lecture. As Kenny tried to interrupt with an explanation, the judge said, "I don't care!" So Kenny said, "Okay. How much? How much do you want?" That's when he was found in contempt. He was

fined an extra \$120 for being a smartass.

Joyce had several ideas for me. She wants me to write about a

She wants me to write anything that could help get Joe Montana to leave San Francisco and come to San Diego now that Dan Fouts is calling it quits.

restaurant somewhere on University that, "even though it has a lot of young boys and is half-and-half gay," is still a good place to eat. She was more concerned, however, about prompting some investigation of the way in which an insurance adjuster has been treating her over the phone. Joyce's 1969 VW convertible was the victim of a multicar collision caused by a Pacific Bell truck back in December. The insurance company says her car "is just a pile of junk" and has offered her

\$1100 — and they get the car.
Joyce says the car is worth far
more and, besides, she wants to
keep it. She thinks the insurance
company should pay the full cost
of repairs — somewhere around
\$2500. And she can't hire a
lawyer because the amount in
contention is so small that no
attorney will take her case. What
is she supposed to do? Somebody
ought to write about it.

Nancy's concerns were less personal, more cosmic. She wants me to write anything that could help get Joe Montana to leave San Francisco and come to San Diego now that Dan Fouts is calling it quits. Fat chance, I told her.

Joyce's husband Danny listened to it all and said it didn't really matter what I wrote. No matter how unjust the fate of the milk-thrower, no matter how unfair the treatment of Kenny, no matter what virtue there may be in Joyce's position, the whole system is corrupt. All we can do about it is and we may be in the said of the sa

### STRAIGHT FROM THE HIP By Matthew Alice

Who invented that exquisite instrument of tor-ture, the bra? Annette Villard North Park

Dear Matthew Alice:

I recently saw a bra commercial on TV with a live model. I had read this was new for American TV. My friend says she's seen women wearing them sans blouses for years on TV. Did I read wrong?

San Diego

Matthew Alice is only too happy to look into ladies' undergarments for you both. As for the origin of the bra, two people claimed the title of inventor. Consider this quote from the biography of French designer Paul Poiret:
"In the name of Liberty, I proclaimed the fall of the corset and the adoption of the brassiere. Yes, I freed the bust. It is unthinkable for the breasts to be sealed up in solitary confine-ment in a castle-like fortress like the corset, as if to punish them." Poiret's emancipation proclamation dates from the first decade of the 1900s. The second claimant was New York socialite Mary Phelps Jacob (later known among the F. Scott Fitzgerald crowd as Caresse Crosby, wife of writer-publisher Harry Crosby). She was granted the first U.S. for a brassiere in 1915. The story goes that she decided one evening she was sick of wearing corsets and devised a bra out of handkerchiefs and ribbons.

Although they may have popularized the bra, neither one actually invented it. The garment evolved out of something called a bust bodice that had been worn with the traditional waist-cinching corsets into the early 1900s. In 1915 the brassiere was a liberating, not a confining piece of clothing. As changing fashions dictated, bras became more and more rigid and structured until they reached their peak, shall we say, when the Frederick's of Hollywood look was all the rage in the

But now that we've made them, we have



perpetual Puritanism and some odd double standards. Assuming your friend can't pick up European channels on her TV, L.J.R., it's not likely she's ever seen live models in a lingerie commercial. Some cable channels have been willing to show such ads, but since the networks weren't, manufacturers pro-duced only a few of them for American

Until April of 1987, the American broadcast networks' standards and practices (read "censorship") codes did not permit any live bodies in underwear ads. It's hard to believe, when you consider what they permit in their regular programming. In 1986 the Playtex company approached ABC with a request to air live lingerie wearers. It makes sense that the maker of the famous "Living Bra" might be the first to want to show it on a living person. ABC accepted the proposal, providing the network could preview the commercials to make sure they were "restrained" and "in-offensive." (Would that they used the same standards for most of their programming.) NBC and CBS followed suit, the former agreeing to air the ads only during daytime programming. Since the relaxed standards apply to all types of underwear, not just bras, eventually we may see live models in Jockey shorts ads. But advertisers feel that day is a long way off. They're desensitizing us from the top down, as it were.

Dear Matthew Alice:

On Mission Gorge Road, between Zion and Princess View, is a radar-like dish and some paved strips. Can you tell me what this all means? Is it the alien landing strip that Shirley MacLaine has been talking about? Paul Goodman Linda Vista

There's a good deal more at 7090 Mission Gorge Road than dishes and asphalt. It surely out of some espionage film. The site has many unmarked trailers and buildings, wind gauges, antennas, and odd posts and towers all over the property — not to mention the unmarked, barbed-wire-and-chain-link fence covered with "No Trespassing" signs. Trusting that no one could possibly mistake Matthew Alice for a KGB operative, I ventured out to the site and rang the bell. After a considerable wait, I was greeted reluctantly by a polite, white-haired gentleman and an armed Pinkerton guard. The guard kept her distance, watching me for furtive movements, I guess, while the polite gentleman explained only that the site is a microwave communications test site, one of several found in San Diego County. The loca-

tion is leased by a private company that works

on government contracts, some of them from the defense department. The large dish visible from Mission Gorge Road is a micros transmitter. The polite, white-haired gentleman made it clear he was not thrilled that Matthew Alice was there. The Pinkerton guard was slightly amused but also was not thrilled. Matthew Alice departed.

I have another bad-news-food bulletin to report. The very day I submitted my recent cheese treatise to the *Reader*'s grammar Nazis, I discovered a new dairy-product enigma - another variation on the pasteurized-process-cheese theme. This time it's pasteurized process cheese food substitute! There it was, a jaundiced, rubberylooking paste wrapped in cellophane, right next to a fat baby Gouda that was actually packing its little knapsack to move to a more upscale part of the dairy case. I wasted no time in finding out what the heck this was all about

Unlike pasteurized process cheese food (by law fifty-one percent cheese), the produ mostly water, whey, oils, and emulsifiers, with some cheese content. It doesn't meet the FDA standards for a cheese food, but in order to use the words "cheese food" in the product name, the manufacturer has to add the word "substitute." Otherwise, the FDA would require that it be given some name descrip-tive of the ingredients, like "water-and-whey, cheese-flavored substance." Nutritionally, it's roughly the same as a phease food (when) roughly the same as a cheese food (otherwise it would have to be labeled "imitation cheese food"), but that nutritional equivalence can be achieved through whatever combination of ingredients the manufacturer can devise. So cheese food substitute has only a nodding acquaintance with actual cheese, as you might have suspected.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80803, San Diego, California 92138.

### IT TAKES A LITTLE LONGER TO GET A KLIPSCH SPEAKER, BUT WHEN YOU GET YOURS HOME, YOU'LL KNOW IT WAS WORTH THE WAIT

In today's world of mass produced stereo commodities, Klipsch speakers are a rarity. You see. all Klipsch speakers are built to order.

Breier Sound Center stocks the most popular Klipsch speakers in the most popular finishes. However, because Klipsch offers such a wide variety of cabinet finishes, many times it is necessary to call the factory in Hope, Arkansas and place the order for the model and finish of your choice.

Once your order for the model is placed, skilled craftsmen hand build the cabinets from the finest quality materials and hardwoods. The hardwood veneers of each speaker are carefully matched and then oiled or lacquered.

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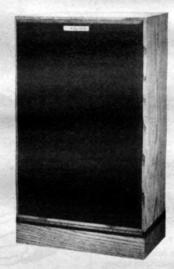
Drivers and crossovers are also assembled and individually computer tested by Klipsch. Finally, the components are installed in the cabinets, final tests are done on the completed system, and the speakers are boxed and shipped to Breier Sound Center. We receive them approximately four weeks later, exactly the same ordered them.

Of course, none of this would be important if Klipsch didn't build one of the finest sounding speakers on the market. Take for example the newest and most popular Klipsch speaker, the

Julian Hirsch in Stereo Review Magazine reported: "Its distortion and sensitivity measurements are so outstanding that comparison with most speakers is impossible. In addition, these speakers just plain sound so good that we will hate to pack them up and send them back to Hope, Arkansas! In absolute terms, and especially at its price, the Forte would be hard to match, let alone surpass." The Fortes sell for \$590.00 each in oiled oak or walnut. or walnut

Breier Sound Center also displays the famous Klipschorns. No other speaker that we know of can match their ability to recreate the dynamic can match their ability to recreate the dynamic realism of the live performance. Klipschorns are \$1,600.00 each in oak or walnut oil. You can also audition: the KG 2, a 2-way bookshelf speaker starting at \$199.00 each in black; the KG 4, a floor standing 2-way speaker with superb bass at \$299.00 each; the Heresy, the smallest 3-way Klipsch speaker sells for \$425.00 each; and the brand new Chorus, a 3-way system with a 15" woofer, priced at \$745.00 each.

Hear these excellent speakers at Breier Sound Center. If you decide to take a pair home, you may have to be patient—but we assure you it will be worth the wait.



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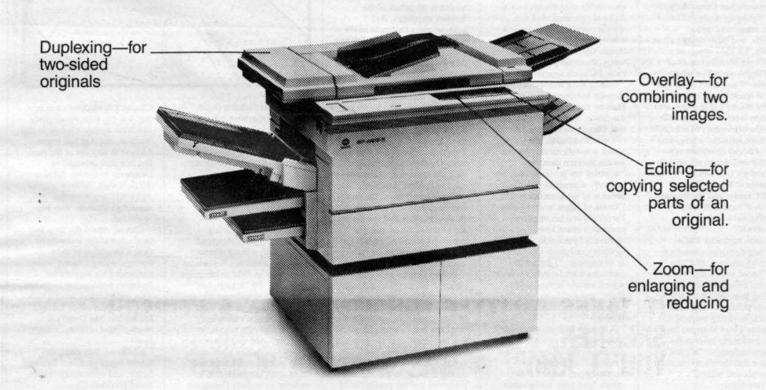
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### THE INSIDE STORY

MONIED WHITE LIBERALS FROM MICHIGAN to Hollywood have helped push the Reverend Jesse Jackson's presidential campaign to an unexpectedly strong showing in the Democratic primaries. But when the Jackson express chugs into San Diego April 9, it may well find a lack of support from big-name white liberals. And while his local campaign has made great strides in organizing black churchgoers and registering thousands of black voters here, one Jackson foe -himself a black preacher doubts those efforts will yield substantial votes in California's June 7 primary. Jackson's San Diego backers

have signed up dozens of labor-union organizers, peace activists, and other white liberals, but they apparently haven't yet corralled many of San Diego's wealthier white liberals. "I just don't sense that they're reaching out beyond the activist blacks and the very leftof-center whites, and that will be to the detriment of Jackson, says Nick Johnson, a long-time local political consultant now working on Democrat Leo McCarthy's U.S. Senate campaign. "Where are the Janed Casadys and the Evonne Schulzes?" asks Johnson, referring to two active Democrats.

Jackson organizer DeDe McClure dismisses consultant Johnson's critique. McClure says "more whites than blacks" attended a Jackson campaign meeting here last December, and she points out that white liberals, including mayoral candidate Floyd Morrow, have taken leadership roles in the Jackson campaign. "It's just not the case that there's no outreach liberals and whites," McClure argues.

But Nikki Symington, a well-

onnected East County Democrat, says she's never been contacted by the Jackson people here, even though she's made everal financial contributions to the preacher's presidential campaigns. Democrat Schulze was called by local representatives for candidate Michael Dukakis and former candidate Richard Gephardt, but not by the Jackson campaign. Harvey Furgatch, a wealthy Del Mar resident long active in politics, talked directly with Bruce Babbitt and heard from Albert Gore's backers. But the Jackson people haven't

asked for Furgatch's help. Seeking out such activists as Schulze and Furgatch wouldn't necessarily reap results for the Jackson campaign. Schulze, who is currently running for a seat on the community college board, says she's too busy to worry about the presidential race. Furgatch says he's 'looking for a winner" support and doesn't think Jackson can beat the Republican candidate. And many of San Diego's well-known liberals (Furgatch included) are Jewish, which presents another barrier for the Jackson campaign.
"Some of my Jewish friends are still very distrustful of Jackson because of his association with Nation of Islam leaderl Louis Farrakhan and his negative comments about Jews. observers Symington. Lucy Goldman, a Jewish Democrat, is an example. "I have a few problems with Jackson's foreign policy, mainly in the Middle East." says Goldman, who has helped both Dukakis and Babbitt.

Although Jackson supporter DeDe McClure says her colleagues are trying to build a "rainbow" of support for Jackson here, most of their efforts have gone toward voter registration in the heavily

inority neighborhoods south of I-8. The Jackson campaign has been especially aggressive in Democrat Jim Bates's Fortyfourth Congressional District, where it has pulled together an impressive group of blacks, Hispanics, Asians, white unionists, and students.
McClure, who carries the title voter registration vice chair," says the Jackson forces have already registered more than 3000 new voters in Bates's district and will pass the 5000 mark before the June primary election.

Bates warns, however, that impressive registration efforts seldom translate into votes. "The problem is that you register people who don't know or care enough about politics [to vote]," says Bates. "You've got to get them to the polls, or I'm not sure [the registration drive] is worth it."

Reverend Robert Ard, a black preacher, is equally skeptical about the efforts of black ministers on behalf of the Jackson campaign. Ard acknowledges that most of the forty-plus Southeast San Diego ministers who make up both Baptist Ministers Union and the Southeast Ministerial Alliance will support the Jackson campaign and allow voter registration tables to be set up outside their church doors. But he predicts that those actions i't yield much for Jackson. 'Many [ministers] are interested in having their pictures taken with [Jackson] and sitting on-stage with him," says Ard. "But when he leaves town, the reality will be different. Voter turnout [in Southeast] is still the lowest anywhere in the county, and there's no record of significant campaign contributions from black voters here."

Bishop George McKinney, pastor of St. Stephen's Church of God in Christ on Imperial Avenue, admits that "the history of [black political involvement here] has been a very sad one. But McKinney says things could be different this year. He believes Jackson's surprisingly strong showing in the regional primaries and the possibility of a California showdown between



Jackson and Dukakis could galvanize otherwise complacent voters. And Congressman Bates, who hasn't endorsed Jackson, acknowledges that the preacher is "very charismatic with young black voters."

NOT ALL OF SAN DIEGO'S BLACK preachers are supporting Jackson this year. Reverend Robert Ard, a black minister who abandoned his Republican party roots in 1984 to campaign vigorously for Jackson, has completely abandoned the Jackson campaign this time around. "I won't knowingly vote for a person who lacks integrity," Ard said last week

Ard's change of heart came after Jackson made a special trip to San Diego in 1986 to endorse incumbent Democrat State Assemblyman Pete

Chacon's re-election campaign. Ard was the Republican party candidate against Chacon in that election, and Ard had urged Jackson to stay out of the race. But in a deal arranged by Democrat Assembly Speaker Willie Brown, Jackson ignored Ard's plea and threw his support to Chacon, who was re-elected.

Chacon repaid the favor two weeks ago at the Democratic State Convention in Palm Springs, where Chacon announced his support for Jackson's presidential campaign. That endorsement was Jackson's first by a local office holder, beating out San Diego's four black elected officials; county Supervisor Leon Williams, city Councilman Wes Pratt, city school board president Dorothy Smith, and community college board president Charles Reid

### RESURRECTION

'The Resurrection,' said my friend. 'Come on! Nobody with half a logical mind really be that today, especially with what science has discovered.'

"And what's that?" I asked

'Well, that Nature is governed by fixed laws and it is impossible that Jesus Christ resurrected from the dead.'

"But you see, that's just what makes it so significant; because it is so contrary to natural laws it should have been easy to prove it was a hoax. But the fact is, it's never been possible to prove the Resurrection didn't happen. In fact, scientific logic helps to substantiate the Resurrection."

'What do you mean?'

"After more than nineteen hundred years, only six theories have been advanced to explain away the Resurrection, and each of them is logically refutable. For example, the wrong tomb theory offered by Kirsopp Lake claims that the women who reported the body missing went to the wrong tomb. This is illogical since Jesus's body was placed in a well known rich man's tomb (Joseph from Arimathea). The Jewish authorities certainly knew where the tomb was since them (Joseph Groman guards to prevent the body from being stolen. If the Resurrection claim was based on a geographical mistake, the Jewish authorities, with the help of the Romans, would have produced the body and squelched the rumor."

"No, not really! You see, when we stop to look at the motives, nobody had anything to gain."

'Wait a minute! His followers did!'

"Oh did they? Would you have stolen Jesus's body and then suffered persecution and finally been martyred for what you knew was a lie? There was no prestige, wealth or increase in social status for the disciples to perpetuate such a lie. As for the Jewish or Roman authorities moving Christ's body, why would they want to promote a rival group?

hey wanted to embarrass their rivals, why didn't they produce the body when a disciples were preaching the Resurrection in Jerusalem?"

'Well maybe Christ's followers didn't preach His Resurrection until many years after the crucifixion. Maybe it was made up, a legend!'

"That's already been thought of and discarded because psychology has proven that it takes at least three generations for a legend to develop. The fact is, the survival of Christianity depended upon substantiating Jesus's prophecy that He would rise from the dead within just three days. All the appearances of Jesus after His Resurrection establish the fulfillment of that prophecy."

'Hallucinations! All those so-called appearances were hallucinations and wishful thinking.

"That theory has been proposed, too, but it does not coincide with the historical situation, especially since He appeared to several people at different times and then to at least 500 people at the same time."

Well then maybe He really didn't die in the first place. Maybe they hanged the wrong man.

of all, the Romans sente at Him — obviously visible theory that He real

entenced Jesus in the sight of the Jewish authorities scourged Him, sible markings that could not be switched to another person. And as really didn't die on the cross, the Swoon theory proposed by Venturini a few centuries ago, isn't plausible considering that the Roman executioners would themselves be killed if they failed to carry out their orders. In fact, the Romans always made sure their victims were dead, and had not just fainted, by breaking their legs and/or stabbing them."

'Humm, even if Jesus did break all natural laws and rise from the dead like He said He would, then what does it really mean to me?'

"Very simply, my friend, it means everything else He said was true: He was sent from God to die for our sins and by repentance and belief in Him we can have eternal life."

Concerned Christians of Pt. Loma







ROGER RUMINATION NUMBER LUCKY 13: Mike Curb Meets Jerry Brown. (Jerry Brown Meets Mike Curb.)

Or forget the meets - the implied versus — imagine Jerry Brown as Mike Curb. Or Mike Curb as Jerry Brown.

HORATIO ALGER SLEPT HERE? -I take a leak, notice the downstairs crap-per is as silent as the upstairs, and return to a whole lot more hours of talk and tequila, discourse and drink. Feels like some card games I've known.

Q: Are you a card player?

A: No, not really. Q: But you do play high-risk life stuff. A: Yeah, I think you've gotta play close

to the edge. Because otherwise why are you alive? You're not alive to be safe.

Q: But most people are.
A: Yeah, and I look at those lives and I think, gee, I'd be dying of boredom there. Forget substance abuse! Besides, I don't think there's anything you can't do.

Q: Well, there must be lots of things you

can't do, but there's no reason not to aim for them

A: Yeah! Exactly. What's the reason for holding back? I don't know that you ever get a chance to fulfill all that fantasy, but it's a good place to start. 'Cause obviously there's gonna be a lotta things you don't do in life, but I'd hate to look back and say that I didn't try to do a lot of 'em. I have, y'know, and this is a way of looking at life, I have a fear of heights. I can't get up on a tall building and look over the edge.

Q: Planes?

A: Planes are okay. They're moving.
When you're looking over a building, that's
something else. I went to Rockefeller
Center one time and looked over, whew,

Q: How 'bout the Empire State Building? A: I was up the Empire State Building as well. But I did that because I pushed myself. If I'm gonna have this fear, then I've gotta confront that fear — what's the scariest I can get? Well, almost the scariest was last week when I went up on the, uh, para-sailing in Puerto Vallarta. This is really bizarre, they put you in this harness, there's one little strap under your butt and a couple here and around here and a parachute. And the speedboat takes off, y'know with 800 feet or 1000 feet of line, and you go shooooo! Well yeah! And you're about 600, 800 feet up. I mean you're lookin' down and ... shit. And I just, I took a tape recorder and I taped myself talking about the experience. And we had to edit it a little before we put it on the air ...

Q: Ha ha ha! 'cause there was a lot of oohs and A: ... 'cause there was a lot of oohs and ahs. So I had a feeling on this height thing, it was just something, I couldn't analyze where it was coming from or why I have it, and it's gotten less over the years because I constantly challenge it. And it's a good thing, because things happen to you where you're happy to have challenged. I was called upon the first couple months as mayor to fly to New York and present a big bond package on some downtown subsi-dized housing. We're selling bonds to representatives of the bond brokerage houses, top of the World Trade Center, elegant lunch, a podium, some curtains behind the podium. I'm introduced, I stand up, and while I'm being introduced, the waiter or somebody opens the goddam curwater or someoody opens the goddam cur-tains. Well, the fucking view is that you're 19 miles above the pavement of Manhat-tan, the Statue of Liberty is about three in-ches high down in the harbor, and I just went "What?!?" And I had to turn my back on that and stand literally within a foot of the glass, where the podium was placed. And talk, forgetting about what was behind me, and I was able to do that, because I pushed myself, and made the deal, we got the lowest interest rate they ever got on that series of bonds for that housing. It probably had nothing to do with me, but still I took full credit. No, we did pretty well. Q: I hear also you did pretty well in, you

had this paper route and you actually spent the money you made on like property or

something ...

A: Well, I bought a house.

Q: You bought a house! At what age?

A: Seventeen.

Q: Rather than buy 9000 records or whatever else a teenager might buy, you bought a house.

A: Yeah. My dad had come to Long Beach in 1922 and had watched L.A. grow and never bought it. "I never had any money," he said, "I had a milk route, it was the Depression. It was ten cents to the acre, but who had ten cents?" And I heard these stories, I was determined never to fall into that trap. Because I saw people around me

who had no other smarts except that they had put a couple hundred bucks down on use, an apartment building, commercial building, what have you, and had enough money to be comfortable if they never made another risk or intelligent, or cision for that matter, the rest of their life. That early determination got watered down with a lot of other things that happened to my life, so I never did pursue it, but I did buy a house when I was 17. In Ocean Beach, it was an old concrete blockhouse, and I would spend weekends trying to figure out why plumbing didn't work and how wiring worked — and learning a lot. And I got interested in architec-ture actually and that's how I got into, my dad had been an architecture student for one year at the University of Cincinnati, and he had old architecture books and I got into those. And all of a sudden I'd opened up another door where I was, y'know, rum-maging around exploring this alternate future, and I really always have since then. I've done a couple of projects where I got a partner in some company, some smaller projects, and I still own two condominium units, and then this house — I never really got big time on the issue. But enough that I really got into, y'know, what is habitable housing, what is aesthetic housing, what can you do to produce affordable housing, how do you incorporate solar power into — all of the condos we did were solarvered, first time in San Diego.

Q: But for like 17, that's the kind of acquisition which is very level-headed. I mean you didn't buy a Cadillac, or a record

collection or ...

A: Right. I didn't wanna be poor when I was older. My folks had been poor. My grandparents had been very poor. My dad had polio when I was a kid, we were on welfare for a while, every dime meant something. And I wanted to be a person that I could lose a few dimes, I could give a few dimes away, I could — not that I ever wanted to be rich for riches sake, but I wanted to have enough money that I never had to worry like that anymore. Y'know, it wasn't so compelling that I had to have millions — 'cause I certainly never ever got anywhere near that - but it was com-



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saved me both time and money My company is thriving and expanding. In fact, I'm ready to buy another computer, and of course, I'll look again to ComputorEdge.

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pelling enough that I never wanted to be poor. And, uh, and I worked hard for that money on the paper route, that's damn hard work for a kid

Q: Which paper?

A: It was the *Union*. It was the only paper in town. And I got up real early in the morning and I worked damn hard before school and I don't mind being proud of that. I never brag about it, it's not a thing that's truted out every time I talk to see that's trotted out every time I talk to my that's trotted out every time I talk to my sons, y'know the old thing about "If only you'd worked as hard as I did," ha, I'll never do that. But the thing is I worked very hard and I accumulated all of \$1500, and it took me about four years to do it.

Q: And that's all it cost?

A: In those days, in San Diego, that was a ten-percent days payment plus escreet.

a ten-percent down payment plus escrow fees for a house in Ocean Beach. And when lsold that house, actually years later, I had enough money to buy this house, which I thought I'm paying a fortune — \$57,000. In 1973. And I had to have a partner to really swing it, because I didn't have enough money at that. And then we did all kinds of work ourselves to try to bring it, it was a boarding house. It was real run down, it was a lot of work to try to bring it back. Then my partner got killed in a bike accident.

Q: Bicycle?

A: Bicycle. And I had to go through the trauma of, he got hit by a truck. So, to make a long story short, my wife and I over the years since then have restored this house and renewed it to the point where it's pretty impressive now. But it's only because we've done it on a very cheap basis. But, yeah, I don't know "level-headed," I mean I was, I was a very serious kid in a way. I said, "Now look, if I have any smarts at all, if it means anything to be smart, I'm gonna listen to my dad, and I'm gonna learn the things he kind of missed a little bit. I'm gonna inserva on them." bit, I'm gonna improve on them"—ha, I'm not sure I've succeeded by the way—but that's why I made the move. I didn't wanna, y'know, miss out on the real estate boom that was obviously coming to San Diego as it had to L.A. As it turns out, I missed out on almost all of it because all I ever did was buy two little pieces of property, ha ha

ha. But had I done that, had I followed that route, and I know many people in San Diego today who live extremely comfortable lives who have no particular merit in life except that they vigorously pursued this notion, that buy ten percent down, hold two years and sell, uh, that they could make a ton of money. And a number of millionaires today got there with that more affection for the so-called ruling class as such than Democrats, whatever a ruling class can be, uh, they're more "aristocratic" ... no?

A: Well, maybe, I mean you can cer-tainly look at Bush and Dupont and those people as being quintessentially Republican in that case. I think I started out being more a Barry Goldwater type, iconoclastic. I walked precincts for Goldwater when I was

### "I enjoy using power for the kinds of things I wanna see get done. Hell, who doesn't?"

RUMINATIN' RHYTHM - So I'm thinking, well, there are three basic flavors of privileged whiteboy grownup in the current U.S.A.: hipster, square, and (of course) yuppie. Roger — natch (and no course) yuppie. Roger - natch mean feat!) - is ALL THREE.

Spit pit (not a pit)

in the sense that

Samuel Beckett, "Rururuing THE RULING ICONOCLAST — So it keeps goin', don't mind my epigraph, I'm just trying to tint/tinge/dye/stain/color things. You notice, by the way, that I haven't once referred to Roger's dwelling as "The House That Nancy Hoover Built"? (I hope you've noticed.) Anyway: not a millionaire,

you've noticed.) Anyway: not a millionaire, nor a millionaire Republican, Rog' says the word and I pounce on it ...

Q: See, I've always though, uh, for a long time I didn't exactly know what I wanted to think Republicans were, uh, visa-vis Democrats, y'know, whatever they were, and it's only in the last few years that it's seemed to me Republicans tend to have it's seemed to me Republicans tend to have

18 years old as a, uh, anti-establishment deal. And Barry Goldwater, if you know him at all, is a very anti-establishment guy. Very iconoclastic, very individualistic. And that has been papered over with the rightwing image, but in truth the guy is a, in a sense, a throwback to a very individualistic age. But also in the sense of something we need more of, which is to challenge authority. I think he was the first guy I knew of whose campaign was to kick out the whole Eastern establishment and, uh, and start over, in terms of politics. He didn't buy any of those guys and never did.

Q: Eastern? I'm Eastern.

A: Rockefeller.

Q: Oh, that. Eastern Republican. A: Rockefeller, Scranton, Henry Cabot Lodge, etc., etc., etc.
Q: Mayflower descendants.

A: Yeah. If you're talking about ruling class, Goldwater was essentially anti-ruling

O: He was a former Jew!

A: He was an outcast. His grandfather started ...

Q: Reagan, on the other hand, is a former Irish Catholic, he was an O'Regan.

His father or grandfather or somebody decided to pass for British by dropping the

O and adding an a.

A: I don't know, I don't know his family roots. Reagan is not an authentic. Goldwater was an authentic. Unfortunately Goldwater is senile these days.

O: I can't remember his name, but the manager of Country Joe and the Fish, he had worked for Goldwater, too.

A: Oh, I know him, oh! And we talked about that, he said, "Yeah." Oh boy oh boy, how many years have gone by! But a lot of people worked for Goldwater, and a lot of people who found themselves in basic rebellion in the '60s, uh, not everybody was from the left. There was a rightwing

rebellion too.

Q: Well, I'm told you've had your moments of leftist acquiescence, uh, that you were perceived as, if not "liberal," at least a flexible, politically tolerant non-

party sort of guy.

A: Oh, yeah, I've always been non-party. I mean parties ceased having a defined philosophical relevance probably 75 years

Q: But wasn't the fact that you found Republican support for some of the things you wanted to do in these parts close to a miracle?

A: Oh, that's all hogwash. The leaders of the Republican Party always viewed me as they viewed Goldwater on the national scene. I was far too independent, far too iconoclastic for them to handle gracefully. But the rank-and-file Republicans, I never won an election where I didn't, and I won all my elections and I won 'em with a substantial, solid base of rank-and-file Republican voters. That's where I did my best, in Republican communities and precincts. And I always did pretty well in the Democratic areas too, not as well, but

a good majority.

Q: But I mean you were once perceived as being somewhat non-rightwing, if not quite left.

A: Couple things contributed to that. Number one, I had a personal tolerance for everybody. I was the first person that could really talk to gays, I didn't have any prob-

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### ROGER

lem. I just said, "I want your money, I want your votes, whudda you want?" — I was the first person that even dealt with them on a very upfront way in terms of politics. Um, I think I was the first, really around here, even though the parties are pretty weak, I was the first person who said, y'know, "I don't wanna be a mayor for the downtown establishment, I don't wanna be a mayor for the developers, I don't wanna be a mayor for the Republicans or the Democrats." My slogan was "I'd like to be a mayor for all San Diego" — so I went

after everybody.

Q: Today, though, you seem to be perceived as having become more specifically, more exclusively rightwing since doing the show.

A: Oh, a couple of things contribute to that. First of all, I can be more real with people in this sense, that the show stems, and first of all let me back up to say that part of the liberal reputation also came from the environmentalism, which was viewed as an attack on private property by many Republican leaders in the early '70s, Pete Wilson was in fact viewed as a radical because of his controlled-growth views. So there's that theory, the developers' link to the Republican establishment is so strong that environmentalism of even the mildest

kind is seen as very leftwing.

Q: But Pete Wilson, far as I know, never seemed as "existentially" real as you, and therefore.



I don't think Roger's especially "evil." Not in the sense that Oliver North is evil (or Bob Hope or Bing Crosby).



A: No. It was a pragmatic thing on his part just to get elected. But the thing with the talk show is, I haven't changed my views. The thing is I feel a little freer to be tough with people, particularly the ones I like the best. I'm being very tough right now on gay people because I think they cannot continue to be as irresponsible as they're being. And their friends have to tell

Q: Yeah, yeah, but c'mon, they're such

an easy target.

A: No, not really. I don't look at it that way anymore, I mean I'm not looking at targets. In a sense, you can say it's easy to attack the bathhouses or be down on the Gay Pride parade and say, "Why don't you have an AIDS Awareness parade and get a little more responsible and stop flaunting a lifestyle that's causing you to fucking kill yourselves and everybody around you, let's get a little more ... "

Q: I don't know. I'd say 100% of the gay

people that I know haven't had sex in three years. They've been scared to death

since. 12 MARCH 31, 1988

A: Well, that's not true down here. There are five bathhouses where guys are talk-ing about, openly talking about having free sex, they don't give a shit.

Q: You don't think they use rubbers?
A: That's what they say they should,

sure. So, y'know, this is what I'm trying to deal with.

Q: Do a show from a bathhouse.
A: Oh God, go down and camp in front of one of the, interview people that come out and go ... ha!

Q: Yeah.

A: Anyhow, I have not changed my views but I have changed, uh, and I guess I'm kind of reveling in this new freedom, to be able to talk about issues that come up without having a little bit of a sugar coating politicians inevitably put on things because point dans inevitably put on timing occause they don't wanna offend people and they don't wanna lose votes. I don't give a shit about losing votes anymore, so I'm gonna talk pretty real-time to people. Particularly those I care about or have some concern about

Q: If not votes, ratings?

A: They matter, sure.
Q: Aren't you ever a little more forcibly articulate about some of this stuff than, uh,

to maintain a hit show? A: No, I don't think it, no. I mean I don't see it the way others could. The way I see it is, I'm a little freer to be more real with people than I have been in the past for reasons of wanting to be polite, or "politic" if you will. And I am concerned about the people I like the most, I mean environ-mentalists for instance. I was just ripping the local environmental community because they're supporting a so-called growth, inner-growth ordinance, which purports to put a lid on building permits in order to slow down growth but in effect, after you read all the exceptions, has a higher building-permit level for this coming year than were issued all of last year. So it's not even a limit, and they're being sold this bill of goods. So I've been tough, but I don't think I've changed my position. I've been tough, but things have changed. I mean, AIDS has changed the position within the gay community, well, it's just a matter of necessity. The growth thing is changing all the time. Is the answer to growth more taxes to build more roads so we don't have traffic jams and they allow another million people to live here? That's the current plan. It's a disaster. Anyway, I don't think I've changed. Others can say that and I have to accept the logic, because you don't know yourself as well as maybe somebody who's been watching you for a while. But I don't think I'm more conservative or more liberal that I ever was, because I don't respond well to those labels. I'm perhaps, in the newfound freedom, and maybe it's part of the success of the show, I have a back doorway, uh, expressing more bluntly what I feel, invoking a lot more backlash, certainly, than sugar-coating the message, and maybe that's good for the ratings and it's good for the show. Something's good for the show because a lot of people are listening, ha.

THE PHYLLIS DILLER CONNEC-TION — Okay, some comic relief. But not as comic as could've been. You know those transcendentally over-the-edge, over-the-top, over-the-rim-of-the-universe type solos on certain later John Coltrane albums where after going far fucking out on all these incredible limbs at the edge of the frigging Void he suddenly at the end of a passage will throw in these contextually conservative notes as if to announce that we're still — ta ta! — in the safe-sane land of the Harmonic? Well watch, here, the way Rog' gets the ol' postcultural noose on a famous lame culture-neck only to let go. (Phsaw!) We're ALL in showbiz on this silly bus, I reckon.

A: Ha ha. I did it a different way with Phyllis Diller. I had Phyllis Diller on, I've had a lot of people on. Phyllis Diller was fun because we talked about reconstructive surgery, we got into, y'know, all the times she's changed her nose, and then beyond that I said, "Look, you've built a public persona that's a real fake. It has nothing to do with Phyllis Diller the real person." She says, "Right" — there was no Fang, there was no ... we went through the whole thing. So we get down to, and I say, "What do you do to relax? How do you get the stress of doing what you do and being who you

are out of your system?" "Well," she says, love-and-happiness kind of prayer. And so I got down to the essence of a woman "I have a secret that men usually don't know about. A lot of women I find do this whose comic abilities are fairly superficial and found out that her core being was fairly superficial! O: Yeah!

I soak, I don't bathe, I soak in a bathtub a minimum of 30 to 40 minutes a day." And I said, "Really? That's not so special, I mean a lot of people take baths," and she mean a lot of people take baths," and she says, "Nuh no. I soak and I have no artificial light on." I say, "What kind of light do you have?" She says, "Well, I have a candle." "That's fine, and what else do you do?" "Well," she says, "I pray. I have this particular prayer that I say every day." So I say, "Well, if you don't mind, would you like to recite this prayer?" She says, "No, I don't mind at all." And it's a really nice Universalist kind of



before. Because I've always been the guy in the arena getting analysed, getting questioned, getting second-guessed, getting whatever. Whether you're a comedian on stage or a politician running for office, you're the person in the arena. Now I'm not the person in the arena anymore, and I'm having an interesting time commentating, exploring, questioning, secondguessing - a very interesting time.

Q: Has your persona as a commentator evolved?

A: I think so. Because at the beginning, what, almost two years now, I was still in the role of, it was the only role I ever knew in life — the participant, the direct warrior, the actor, the contact, y'know life as a physical contact sport. I was, that was all the roles I had. I was a trial lawyer, I was a rock-and-roll promoter before that, I was an elected official, I was on the point. Now, uh, I've gotten out of that, but I haven't lost an appreciation for what that means. I have not only a real sympathy — "sympathy" is not a great word — I have an empathy for what it means to be in the kind of, in direct contact. Because nobody realizes that when you're out there, psychologically, as that kind of person, you're working without a net at all times. So when Phyllis Diller walks out on stage, she's working without a net. When I go out and make a

speech, running for office ...

Q: But she's working without a net in a very predictable avoidance-of-falling way. Not necessarily her, generically, but her, Phyllis Diller.

A: Huh uh.
Q: She's not the risk taker you are. A: Oh, sure she is. You know what her real story is? She's a copy

person at an Oakland

radio station in 1956, and they

want somebody to write funny lines for the news guys 'cause the ratings are for shit. And she starts writing these lines and she realizes she's pretty fucking funny. And so pretty soon they get her to do little bits and they stick the bits into the news things that they're doing. Pretty soon, somebody over in San Francisco picks up these bits and says, "Come over to the hungry i" - or whatever the hell it was, some club in San Francisco — "and start the show one night and say some of your funny bits. And that's how it started, she had four kids at home and a second husband who she soon junked, y'know, and she's had two or three since then. I mean this is coming

Q: So wait, you're saying that having encountered her, in spite of having deconstructed her, you ultimately respect

A: Oh, of course. Absolutely. I think I got her to reveal, because I knew — not because I knew the facts but I knew the psychology - where she had been psychologically in terms of the risks she had taken. I mean, shit, that's a world war, to go through that and gain your self-defined success. And I've done that — ha, on a smaller scale - and I appreciate that. So unlike another commentator who's always been a commentator - I mean if you've always been Sam Donaldson, you've never been the president, ha ha! I me can always be an asshole and be Sam Donaldson, but you could never

get the

president, if you haven't been president, to come out.

Q: But for Christ sake, you're realer than Sam Donaldson

A: Oh yeah. I am. I've interviewed Sam Donaldson and I know that to be a fact! Sam Donaldson is a small-town high school smart aleck, and he's never gotten over it. And he's just smart enough, and smartalecky enough, to have caught a lot of at-tention by asking these obnoxious questions. But they're not very in-depth, don't draw out any real knowledge. They serve mainly to try to embarrass or pickle the object of his questioning. I don't think it gets anybody anywhere.

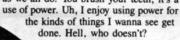
THE TEETH OF GOD — A thousand pages ago I was wondering aloud like a dumb neophyte "who Roger is," as if it mattered more than what he said. Now here we both are, he's saying and I'm saying, and who (I could easily be wonder-ing), who in heck is the "I" that's saying my stuff? Obviously I'm charading as this, that, the other — like watch me, for the next few minutes, play the stooge and tickle the guy's self-image in search of dunno ...

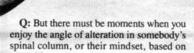
Q: You like power, right?

O: Of course?

A: I don't like power for power sake.

Q: But you've ...
A: Oh, I enjoy using power to effect, uh, as we all do. You brush your teeth, it's a





something you've done or said.

A: Ha ha ha ha ha!

Q: Aw, come on, you're too modest.A: What's funny about that is people

have I guess thought that I was just built on this notion of ego-gratifying power exercises, but I honestly ...

Q: I don't mean so much ego gratification as you the artist, y'know, just on a camera-angle level seeing the result of, uh, the vectors of your control.

A: Well, there's a satisfaction, but I think I've successfully steered clear of the sickness that arises from too much ego satisfaction. But certainly, there's obviously a satisfaction. If I can get, now here's a practical deal here, okay, if I can get the people of the city to realize that they don't have to expand and should not expand — [knock knock knock] — as the new mayor is proposing a billion and a half dollars to increase the capacity of our sewer system to clean up the water before we throw it away in the ocean, I will have accomp-

lished, ha, using power!

Q: What are the options to deal with sewage? I don't know them.

Well, one of 'em is you recycle the water you've already brought from 400 miles away and stolen from somebody off the Colorado River, and you use it over again instead of cleaning it up and throw ing it away in the ocean — that's at least one. The other one is you don't use so much water to start with that's gumming up the - I mean we use water as if there's no end to — and you don't, and maybe this is the final irony of the thing, have a stated political rhetoric of growth management and growth control in the name of environmental sanity and protection and then turn around and nick everybody a billion and a half dollars to build a sewer treatment system whose capacity can only be justified by more growth.

Q: See, I'm assuming from things I hear here and there that your mayor might be less than great ..

A: Ha ha!

Q: ... but I don't know anything she's done. I just hear these things. I also hear m just the setup, a mayor is not empowered to do as much as mayors are in other cities.
A: Right.



Q: So is it possible that just in terms of the physics of the situation, uh, that you're as powerful from where you currently are as a mayor could be anyway?

A: Oh, people have said that. Q: So that must feel okay.

A: Well, not only okay, but considering the circumstances, it's like a bolt out of the sky. I learned it happened when the station calls me the week before I'm finally forced to resign and says, "Look, if the worst happens, I want you to think about a radio talk show." I said, "A what?" I mean it was like deus ex machina, y'know, something just came out of the sky and lifted me up onto something else while I was falling off the cliff! In other words, what I'm saying is I haven't gone through an appreciation of my own fine talents, ha ha ha! I've gotten there because somebody gave me a break that came out of the blue and, uh, y'know, thank God, I've done something ... Q: It's nice when it happens

A: Exactly! I sure as hell couldn't count on it, nor could I, y'know, so I have a fine appreciation for the fate aspect of this whole thing. I'm doing this radio show because it was dropped on me, ha, like there was a seagull up above me or something, and it's funny, the political thing happened the same way. I just decided one day, I was kind of, I mean I was practicing law and I was just representing a lot of citizen groups, kind of dabbling in community politics, and then everybody was down on this incumbent supervisor but none of the politicians, none of the people who would be the logical people to challenge him, were willing to do it. And I just got kind of pissed off and I thought, well, this guy Conde's gotta go and nobody else has any, has the guts to do it, so y'know I'm gonna do it. It was kind of one of those things! And then all of a sudden, y'know, it worked - and I don't know at the beginning that I meant it to work.

Q: But do you also, is there a sense that in order to be "who you are today" - karma and such shit - you had to lose your mayoralty, in order to actualize what you've

A: Well, with the necessary precondition that it was certainly not a desired one or preplanned, ha, I mean it's obvious that it was a necessary precondition I would not be who I am today had that not happened, but I certainly didn't plan it that way. In fact, I guess I can say throughout my life I haven't planned any of this stuff, I mean life has been like, uh, throwin' things and the whole game is like one of those, v'know I'm on the other end of the gallery here at the county fair and the BB's keep comin' at me, ha, and there's a question whether I can turn this into anything good or not fun or creative or interesting.

Q: But is any of your current take on things, uh, is there any, y'know, "When the going gets rough, the rough get going" like a counterpuncher?

A: Well. I don't know that I'd put it in that way, because it has a lot of images of some macho, ha, deal. I mean I don't look at it that way. I look at it simply as Pete Alyward, this lawyer friend of mine, once told me in a campaign, he said, "I've never seen anybody who looked forward so eagerly to taking adversity and making it his friend." And it's true, whatever hap-pened in the campaign, I would take the charges and just turn 'em around, I'd be able to, to, as you say, counterpunch, but y'know just countermove, because too many people I know are just the opposite, they sort of feel like they're reeds on the breeze and that, uh, they have to accept whatever happens to them but most of the things are gonna be bad. And I don't think anything bad happens to you, I think just

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other day, it said, "Shit happens," ha ha ha! And I just think that's, that's life, it does, y'know, things happen to you. And the whole fun of it is, um, what happens to you after things happen to you — I mean whudda you do?

RUMINATION #2001: Scandal-ridden ex-mayors who not only do not skip town, who in fact have no intention of ever skipping, who keep a maximum local profile and even continue caring about their frigging burg's sewer system are, are ... are certainly a TRIP, doncha think?

> The universe is a void in which there is a dreamhole The dream disappears

the hole closes.

— Allen Ginsberg, "Laughing Gas"
A FATE WORSE THAN GARV — So A FAIE WORSE THAN GARV — So it's getting late, Jim, and we're still at it, talking "hout of all in." talking 'bout, of all things, that cornfed junior nazzy S\*t\*e\*v\*e G\*a\*r\*v\*e\*y and his likeliest post-Padre fandango. "I think," gibes Roger, "he was born for a political career, but I don't think he has any idea what that means." I second the mockout,



and pursue with him the remnants of his own dwindling politi-whatsis.

Q: But, um, your political career is not

A: Well, I think it's over.

Q: You actually do? A: I don't, uh, maybe a combination of things tells me that. One is, I mean all the circumstances, whatever comes out of this appeal or what have you, I mean guys that have been convicted of doing something nasty about their campaign contributions

are not likely to get elected again. And two, if you can be as powerful doing something at makes twice or three times or five times as much money, why go back to the first thing?
Q: It does?

A: Yeah.

O: Five times as much?

A: No.

Q: Four?

A: No, ha, but more than twice. Q: Okay! Well, anyway, uh, some peo-

ple I've spoken to seem to see like classical. y know, "tragic" elements in your political downfall. You look at it at all that way? A: Well, the only tragedy is for

A: Well, the only tragedy is for democracy. No, it was pretty straight-forward, I think it was pretty obvious what happened, and the tragedy is for democracy. I mean, people, the voters of San Diego, no longer have the democratic right to select their mayor.

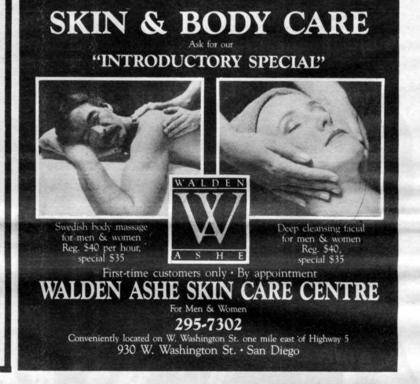
Q: [looking 'round for violins a-playing an appropriate accompaniment, finding none — it must be the hour]: But do you feel it's to any extent personally tragic insofar as it occurred early, relatively early, in your political life?

A: No, I don't think, uh, that argues for sequential, a ladder, uh, philosophy of life that I don't think will exist outside some mythical corporate pyramid and, uh, y'know maybe it's, the way I view it in terms of the philosophy of it is it doesn't matter when it happened. It's totally irrelevant when it happened. I mean, Ray Kroc didn't make his first million dollars 'til he was 56. He sold blending machines, made pennies, the most he ever made was about \$35,000 a year, and he sold blending machines into his late 40s — on the road.

Q: Well, forget about when, isn't there something almost date-coded about, uh, isn't anyone who's a politician perhaps maybe "asking for trouble"? Isn't there something like walking in quicksand about the experience?

A: Oh, I took it more forthrightly than







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Feeling tired (fatigue) is one of the most common symptoms of stress in your body. Disease (dis ease) is the end result of your body's stress. Prevention of disease can only be accomplished by early detection and correction of biomechanical and metabolic cellular dysfunction. Disease can only be cured by eliminating the cause!

To help you understand how your body functions physically, we can compare it to a sophisticated high-performance gasoline engine. In order for the engine to perform at maximum efficiency, the fuel must be of the highest octane, the proper amount of air is necessary, the carburetor must be in proper adjustment, the electrical system must be free of interference, and there must be no obstruction in the exhaust system.

Likewise, your body, in order to function to its maximum ability, must have the best

Likewise, your body, in order to function to its maximum ability, must have the best fuel possible (food, water, air, vitamins, minerals). Maximum air consumption is required (oxygenization of tissue cells) and the electrical controls (nervous system) must be in

proper adjustment and free of neurological interference. Also, the exhaust system of your body (bowels, kidneys, lungs, skin) must be free of obstruction.

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Not all engines require the same fuel mixture because they have different requirements; likewise, the perfect fuel formula for your fuel mixture is different than for other people, because the demands you place on your body through your lifestyle are not the same as theirs. The basic fuel formula for all people is similar, but the special additives and restrictions used in each individual case make the difference between poor health, mediocre performance or maximum health efficiency. No two people in the world are alike, and no two fuel formulas are the same!

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I think most people do. Most people take it to be, uh, careful. Being careful is the watchword — go along to get along. Those words might as well be inscribed on the, over the entrance to the House of Representatives and every other elected, y'know, democratic body in this country: "Be careful and you'll be okay." Life's too short for me, I don't care to be careful. I care more about being right and doing something meaningful rather than just putting in my time. And consequently it's extremely threatening, particularly in the decaying phase of American democracy, a particularly threatening attitude for

caution because I'm the example that's held up to them - if they can't go along, they'll end up like me. I mean, unfortunately I've become, probably my greatest impact on the community now is a symbol of what happens if you, if you don't march in lockstep with the, uh, y'know underground and private but forcefully stated views of the publisher of the newspaper, the district attorney, and others who are standing behind them.

Q: I don't know what the deal is with your appeal or any of that, but do you have any fear of going to jail?

A: Well, it would be a very unhappy cir-

gonna think of this appeal. It's entirely in the hands of my lawyer and the way he's putting it together, and I've had some into that, but no, I don't think about it, but it's certainly, if asked the question, y'know "Are you afraid of going to ...?" —

well, certainly.

Q: You could do your show from there. A: Well, that's what I've already told the sheriff, I've said, "That could bring a lot of good PR to you," and he says, "It's the last thing in the world I want is a radio show from that place," ha. But I certainly intend, and the station I think might back me up, to certainly appeal to the court if

whether or not I went into the army, ha ha. I went down to the draft, y'know the induction center, the processing center, in Oakland three times 'cause my student deferment got lifted after college, in '68, and I was marching over to Oakland out of law school there, in San Francisco, I went over three times, y'know bend over, do the whole bit. And all three times they threw me out of there because my skin condition on my back was so bad that, uh, y'know they just couldn't take me.

Q: At what age did it break out?

A: Oh, I had this subcutaneous cyst syn-

drome, which is a rash of small cysts that covered the upper third of my back and my face and neck, and the upper part of my arms. And I was under medication for the thing about five years, and during that - it's pretty well cleared up now and has been for some years, but it's obviously left scars

Q: How "defiant" has it made you about

A: Y'know I'm gonna leave the psychoanalysis, uh, what the psychic, the psychological impact it's had, I have no idea. I mean, I don't think it's had any ef-

fect, but it might have, I don't know.

Q: Do you feel any lingering self-

consciousness about it? A: No, because it has, um, I mean the usual thing it does, you get pimples when you're a teenager and it causes you anxiety with, uh, with takin' out girls, and I sup



elected official to take. Because the spec trum of special interests is wholly unused to a, an elected official who can think for

Q: But do you think that a lot of, uh, are there neophytes anymore entering the political arena who are actual rubes, I mean people who will take their pratfalls, uh, uh, are just rubes about it? Or is

everybody entering with caution?

A: Most people I see around here are entering it now with an extreme amount of



cumstance. Certainly I would fear going to - who wouldn't?

Q: Do you think about it, though?
A: No, I don't think about it, there's nothing I can do about it. One of the other self, uh, one of the other defense mechanisms is I, that little prayer about knowing the difference between things you can change and things you can't, knowing the difference between the two, and certainly I can't change or have any impact at this point on what the appeals court is



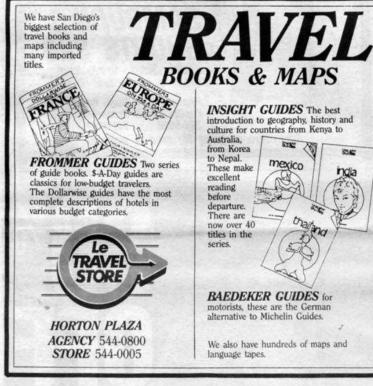
I'm gonna be spending any kind of in-carceration at all, to be able to do the show.

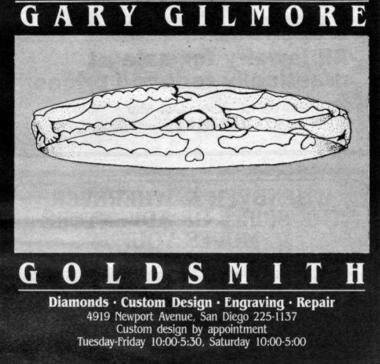
O: So you've already thought of it. A: Well, sure. What else you wanna know'

Q: Well, okay, this is the last question, it's a down-and-dirty one that it's embar-rassing to ask, uh, but I have to know to what extent, in what ways, your, quote, bad skin, uh, might have influenced any aspects

of your life.

A: Well, it had tremendous influence on







pose that happened in high school, but as time went on I never had a problem, heh heh heh, with girls being attracted to me, at least not in sufficient numbers that I ever felt deprived, and it's never been a, y'know, it's never come up in that context or any other that I've seen it as a handicap maybe that's the best way to put it. I sure didn't like it, as anyone else did when they were in their teen years — what an embar-rassing, humiliating thing to go through — but, hell, it saved me going to Vietnam, I can't be too down on it!

Q: Didn't you do that commercial for

some skin, uh ...
A: Yeah, I used to do it for a doctor in Tijuana that does these chemical face abrasions, and uh, but I wouldn't even have that done, I mean I basically did the ads for the, y'know the typical, your woman who wanted to peel away some of the wrinkles, discolorations out of her face, for cosmetic reasons — but I don't care.

Q: Well, good! A: Yeah, I mean it doesn't make any difference to me, I look like how I look.

Q: Are there days when you develop a

A: Sure, yesterday.
Q: ... and you see it in the mirror and think here comes trouble again?

A: I get 'em fairly frequently, just little, uh, blackheads and whiteheads and so forth, and they come out occasionally and they go away. Once again, it's sort of just part of the equipment I have, ha, and I'm fairly comfortable with it. I mean people can take it or leave it.

Q: Good.

JUST 2 GUYS FINISHING OFF AN EVENING TALKING SOME MORE ABOUT AIDS — The tequila done, so are we. We make plans, or plan to make plans,

for evening next, or the evening after that. How about Tijuana? - just a suggestion. Ain't been there since '69, so I figure, shoot, Mexophile Roger could show me a sampling of T-J to-day ...

Q: You could show me something vulgar.

A: God, there's not much left. Y'know

when I was a kid we used to go down to Tijuana and, uh, when I was 14-15 years old there was still the old World War II, uh, real, incredible dives, y'know the legendary donkey shows, and Juicy Lucy and her 15 imitators who would come out until two in the morning and pick up a quarter off the bar with their private parts.

Q: That's gone?

A: That's gone. Chicago Club used to have the world's longest runway where the girls would lead the sailors around by their dicks and try and measure them and stuff. I mean all that crazy era of Tijuana is pretty much gone. I had a business meeting down there about six months ago and we all decided to go to dinner, and I was sort of reminiscing about some of these old things,

which was kind of embarrassing to the Mexicans, who've been trying to not just be a place where the Marines go to get laid, y'know that type of legend or reputation, but build a real modern city, and they're out outd a real modern city, and they re to many respects succeeding. So, but afterwards we're talking, I say, "What kind of clubs you guys go to?" "Well ..." Finally we went to a couple bars and had some drinks, nothing much, but then we finally went to ub a whoshouse Which were all went to, uh, a whorehouse. Which was all Mexican. And it was a bar, you walked in and it was a bar and a seating area, seating around the bar, and then you walked up a couple of steps back into an area where there were little cubicles. And it just scared the hell out of me, talk about a difference in, transition in generations, it scared the hell out of me to even think about touching one of those girls! It used to be adventuresome, "Gee, I don't wanna get the clap," or you wonder whatever, now it's "Christ, they must have AIDS" — I mean they can't possibly get by without having any AIDS. Because these girls were going,

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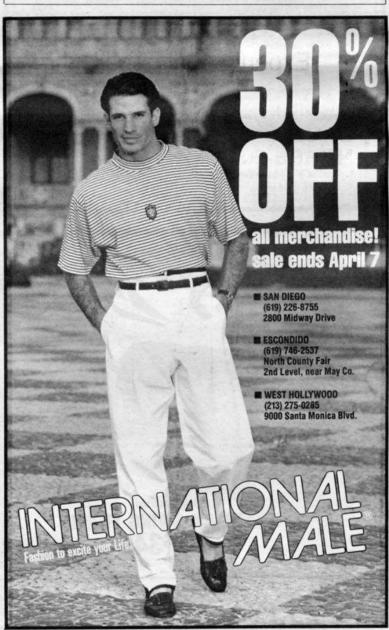
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y'know, 20-30 guys a night. And my God, y know, 20-30 guys a night. And my God, I had this awful feeling, if I had any sexual desire... Shit, in the paper there's this story about some gal was picked up in Fresno for prostitution, they find out she has AIDS, she says, "Yeah, I know I have AIDS." "Why haven't you stopped?" "I've gotta make a living too." And when I hear this, I go shoooo — almost enough to drive you to chastiry. Yeah! almost enough to drive

this, I go shoood — almost enough to drive you to chastity. Yeah!

Q: Well, it's in the Catholic tradition.

A: Yeah, it's a tradition I'm coming to late in life — but better late than never! Ha

Conclusions to this point: none.

Actually, one. Don't think he's especially "evil." Not in the sense that Oliver North is evil (or Bob Hope or Bing Crosby). Or Tom Landry or Peter Ueberroth. (Or Mark Harmon for Coors.) Or the Dennis Hopers and the Coors. per character in *Blue Velvet*. Or Nancy Reagan or Steve Garvey or Jerry Lewis. May not know who (what) he is — but I

do know who (what) he ain't.

I even, huh, (in a sense) "like" the guy. He's the first interviewee I've encountered who's understood phrases like "ad hominem" and "a priori," and I can't imag-ine him sending someone to break my thumbs after he's read the piece (which, narcissisms aside, I'm sure he'll read thoroughly, though in two weeks he'll prob'ly recall me as "Metzgler"). He just hasn't specifically charmed me.

Nothing ever was Nothing is a house never bought Nothing sits on nothing in a nothing of many nothings — a nothing king — Gregory Corso, "Notes After Blacking Out"

THE ILLIMITABLE WONDER OF

BEING — ... so I'm downtown buying beers, lots of beer, more than 30 different brands of imported. In the liquor store lot, these two cops ask, "Where's the party?" "At Roger Hedgecock's," I answer — a

nice line to actually use in Context. Rub elbows w/ the famed and/or rich and/or

"Well, haw, we'll be over later" — what a life. Some minutes later at Chez Hedge, howev, Mrs. Hedge is somewhat nonplussed to hear it. About cops expecting parties (and conceivably knowing their coordinates).

"I don't think they really believed me,"

"I hope not." She does not seem easily

Tijuana's fallen through, but Life goes

n. A round-to-the-finish of "AM/FM — 30 Years of Rock 'n' Roll Trivia" – a board game – is our substitute, i.e., 2ndchoice, life Option. Arnold's idea — blame him. Well, I don't gotta blame him; I end up winning. But Roger, heh, Roger don't do so good.

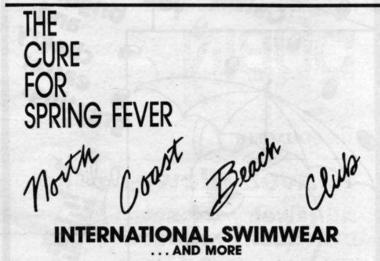
Before we play, though, as this is perhaps the last I'll be seeing of dear Rog', I pre-sent him with a bk., a good bk., a fresh storebought copy of a damn good bk. —

Charles Bukowski's Women. Barfly is about to be released so it's, y'know, topical. Before departing for her own life option(s) up the stairs — this time we're in the heavily wooded dining rm. — Mrs. Rog', no rock trivialist she, at least not an invited one, spots the thing and queries, "What's this?"

"You tell her," nudges Rog'. So I do; all the usual overblown great-American-unsung this/that/thetc. She examines it — cover painting of a "floozy" — flips pages, goes goggle-eyed at who knows which passage, declares, "I'll have to read it too." I hope she does I hope she does.

OK. The players: Roger, me, KSDO talkguy (and former rock deejay) Stacy Taylor, rock photogman (and Arnold-Hedgecock Experience roadie) Bob White, T.K. Arnold. T.K., who I've decided is Roger's "youth guru," his culturedance steady lest he, Roger, lose not his youth (the ol' boy seems fairly secure, for the time being, in his ongoing possession of that) but





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### ROGER

his angle on youth as a concrete whatsis out in the world, an aspect of world prod-uct just beyond his current range of Major Concern, has brought umpteen packaged dips to go with my beers & Roger's chips.

The game. No reason to blow-by-blow the cheesy game. Every other question, it seems, involves the Moody Blues or Eric Carmen. And every question, every question Roger gets — even "Which group sang 'Jumpin' Jack Flash"?" — he gets wrong. "Christ," he mutters, "I'm outclassed all around." But no, there's plenty of stuff none of us know, for inst whatever band did "Sweet Thang" (Rufus? Aerosmith? Alabama?) or the year "Spiders and Snakes" was a #3 hit for Jim Stafford (\*81? 1762 1479) although the the former staff "76? '47?) — although yes, the former rock promoter does miss some especially easies, total throwaway gimmes like "Secret Agent Man" (singer of) that have us feeling sorry no other way to put it.

So we feed him clues, cues, we give him and finally he gets one. "What ex-member of the Stone Poneys recorded the album Mad Love?" "Stone Poneys??...I don't

know ... oh, oh ... Linda Ronstadt?"

Three cheers! four cheers! — but his streak ends abruptly at one. The game goes

on (and on) yet he never really does get in it. At one point he halfheartedly jests: "Hey, I was doing important things while these records were out." We courteously halflaugh, and he soon grows eerily silent, it for a least yet in the high water. his face almost waxen in the high-watt

overhead light ...
Once, in the 7th or 8th grade, my mother sent me to school in spite of a nasty cold, which was usually not her habit, and for some reason I forgot to bring a handkerchief. I was able to hold it in for a period or so — all the nasal stuff — but then in social studies I just suddenly had to BLOW MY NOSE, and what was I to blow it in? I blew it in stiff, lined notebook paper, and what I couldn't catch with notebook (including dripping blue notebook lines) I wiped on my sleeve. And because I was making all this noise — blowers would ordinarily get to do it at home - I felt like the whole room was watching me, whether

the whole room was watching me, whether they actually were or not: blow and wipe... pause... blow and wipe. There've been moments so far with Roger, I'm thinking, where I've felt every bit as uncomfortable, as conspicuous, as conspicuously uncomfortable. There may well have been moments where he's felt the same with me, but if so he's never once let on. He's appeared more at ease than I could EVER be. An "at-ease guy." But not now. This stupid game has got him nearly wincing.

He sips at a beer and says little. When he speaks, it's without bombast, oompah,









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of either import or transmission. Spotting dip on Arnold's collar, he tells him, "Wipe off your shirt." The remark, in context, takes on a sadly odd mock-reproachful avuncularity which its recipient parries with "Come on over and wipe it with your tongue." There is no return-of-line, gesturally or verbally, nor removal of dip. For a brief moment, elongated pockmarks I have not previously noticed stand sharply, starkly parallel at earlobe right of the famous Hedgecock epidermis.

Sad — to my eyes Roger seems sad. And I don't mean unhappy. (And not merely 'cause he is "losing.") I mean sadly not-in-command-of-a-deadend-situation in your own goddam home, sadly shorn of a locally much-vaunted Partytime Cool, of all vestiges (in fact) of Manifest Preeminence. Since this is hardly his idea, and since my 'story" can certainly endure its discon tinuation, why can't he just tell us all to SCRAM? (Does he imagine, perchance, I haven't already "seen through" EVERYTHING?) It's like dinner-theatre of one of those whatsems: cruelty? pain? Painful to watch, painful to see — but also educational.

Yup, for as hurtin' as such lessons well may be, amid us sits proof-in-flesh that everything is reducible to nothing, or to not-much, to a real not-much beyond any silly topical loss-of-preferred-status notmuch. And this, by cracky, this Roger-as-improvised-lesson-plan, THIS is a Roger I not only "dig" but "respect" — uncon-

ditionally! - because he has gotten around (in how few short days?) to revealing, without premeditation, how WITHOUT INSULATION he in fact is. If you heat him he'll melt, if you chill him he'll freeze — how many superstars nowadays c'n do that number?

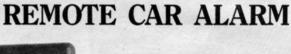
Few, I'm guessing, could do it so matterof-factly. You never saw John Wayne, for inst, freeze or melt 'til he showed up at an Oscar broadcast after leaving his guts in a "C"-ward trash compacter. Nixon — right? — you wouldn't see melt if he took a shit in hell. And what the hell would he

In his ongoing distress, the subject of this piece appears less a deconstructed Ozymandias, or even a defrocked rock pro-

moter, than (ultimately) just-a-bloke trapped in the losing hand of a humiliating small-g game - we've all been there, and at least the first time in his life, Roger Hedgecock (naked) has been there too. Louie Louie's new clothes? Naw: a reg'lar joe in pale blue button-down...
Two hours later it's over. Or two and a

half. By correctly answering my 15th or 16th Eric Carmen question I, uh, win. Roger comes in fifth out of five. What's left of the beer is split up, and I get to take some obscurer brands home. Chip stains (but not dip stains) dot the cover of the household's only Bukowski. I can't help feeling I have been to this party (qua party) many times

OK, party's over! As is this piece.





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## TUNAVILL TIMES .... and the Portuguese fishing families of Point Loma

### BY SUE GARSON

housands of dollars' worth of floral arrangements filled the sanctuary of St. Agnes Church in Point Loma. Below the statue of Our Lady of Fatima were anchors and nautical wheels made of blue and white carnations. Floral replicas of tuna vessels were laid beneath Our Lady of Good Voyages, whose plaster arms held the infant Jesus and a tuna clipper. A blanket of white orchids covered the casket containing the remains of a ninety-three-year-old fisherman, and when members of the Brotherhood of the Holy Spirit filed past the cherrywood coffin, each placed a single red rose on top.

After hymns were sung in English, a

Portuguese choir sang songs of the sea. The president of the American Tunaboat Association extolled the deceased as a Association extended the decease as a pioneer in San Diego's tuna industry — Manuel Oliver Medina was responsible for starting the high-seas tuna fleet in the United States, and he was first to build and skipper ocean-ranging tuna clippers, the speaker noted. "M.O. was first to use radar and first to install refrigerated holds and radios," he added in tribute. On this March Wednesday in 1986, Medina's body made its final voyage to Holy Cross Cemetery, where it received the last blessing. Afterwards, hundreds of mourners paid their respects at Medina Castle, the hilltop mansion on Point Castle, the minop mansion on rollic Loma's San Elijo Street, where they had often sought the padrinho's counsel. Two years earlier, in July of 1984, Van Camp, the world's largest and most

modern tuna cannery, closed its Harbor Drive plant. With it went millions of dollars from San Diego's economy and



an estimated 12,000 jobs. Both the demise of San Diego's last cannery and the death of M.O. Medina symbolized the end of the 110-year-long Portuguese colonization of Point Loma.

In The Portuguese-Americans oublished in 1976, author Leo Pap cites Point Loma's Portuguese enclave as the wealthiest (per capita) in the nation. During the boom when the book was written, fishing was lucrative beyond all expectation. Fishermen provided expensive family and vacation homes, sleek new automobiles, precious gems, leather goods. It was not unusual then to celebrate a Portuguese wedding at the Hotel del Coronado with a thousand dinner guests. While male relatives fished off the coasts of Mexico and South America for two or three months at a time, women raised their children on the same Point Loma streets on which their parents and grandparents lived. When the providers returned from the sea,

enormous celebrations were held. Extravagantly decorated Portuguese fishing boats lit the embarcadero at Christmas.

San Diego's tuna fleet then numbered about 200 and accounted for eighty percent of the world's catch. Nearly half the vessels were owned by Portuguese dynasties that had been living in Point Loma for several generations. Crew members, nearly three-quarters of whom were Portuguese, addressed each other in the idioms of their native villages while they laid the huge black purse seine nets on the docks. Nautical designers and employees in ship-building trades and in marine supplies and repairs also had Portuguese surnames, although some had converted Oliveira to Oliver, Rodrigues to Rogers, and Machado to Marshall, for instance, to avoid being confused with Hispanics. During the boom, there were two weekly Portuguese-language radio broadcasts from San Diego-based stations.

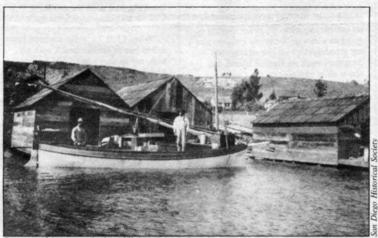
n 1876, when the earliest Portuguese immigrants arrived on whaling ships from the Azores, they settled in the area on Point Loma now known as La Playa, from Talbot Street to the southernmost end of Rosecrans. The men caught barracuda and yellowtail, which the women salted on drying racks to keep fresh until it reached the market. As the fish dried, the women chased away the marauding seagulls who were hoping for an easy lunch. Perhaps it was because their economic life was so connected to that particular area that the immigrants considered themselves residents of the

peninsula, rather than of San Diego.

There were a dozen or so Portuguese families in La Playa when Manuel Oliver Medina first arrived in 1912. According to legend, he came with only the knapsack on his back and the address of João Monise, who ran a fish market near the bay. While he boarded with the Monise family, Medina fished for mackerel from February through May. By the end of that first season, he had supplemented his savings with enough borrowed cash to buy an eighthorsepower gas engine boat with a fourton capacity. (Its fishing jigs were made in Portugal from whale bone.) What he caught in Baja, Medina supplied to the local fish markets that lined Broadway from the railroad station to the bay. By then, the Pacific Tuna Canning Company had opened next to the Union Fish Company at the foot of F Street, and ten

vessels were homeported in San Diego. Within two years, Medina owned and operated a fifty-one-foot vessel with a thirty-five-horsepower engine; the holds were often full of lobsters that he carried from Ensenada to San Diego. Five years later, there were ten fish canneries in San Diego. By the time the rest of the Medina family emigrated from the Azores in 1920, Medina's reputation as an entrepreneur was solid; that August, the diminutive fisherman was skipper of a sixty-foot vessel that he brought back to San Diego with a phenomenal thirty-two tons of tuna.

Three years earlier, word had reached small, primitive village on the Portuguese island of Madeira (360 miles from the African coast) that San Diego was the lobster capital of the Pacific Coast. Paul do Mar villagers also knew there was a Portuguese settlement on the southwest peninsula. A few fishermen came. After they established themselves, they sent for their families, pooled resources, and bought shares in boats. By making their own wine, by growing their own fruits and vegetables, and by depending on the sea for protein, they were able quickly to pay off the trust deeds on their new homes. Ninety percent of the early immigrants



from the Portuguese islands were earning a living from the tuna industry. Because they clustered in the south end of Point Loma, in what is now called La Playa, Roseville, and Fleetridge, the whole community became known as Tunaville. Herbs, lemons, loquats, tangerines, guava, and cherimoyas flourished in Tunaville's gardens. Distinguished by both live and plaster parrots in cages and by statues of the Virgin Mother, their open greenhouses nurtured tropical flowers. Inside their homes, native flags and handmade musical instruments were a source of pride. Enormous efforts were made to re-create pockets of old-country living on the peninsula; there was very

little desire to assimilate.

Although his nautical life consumed most of his time and passion, M.O. Medina had a vision of a united community that would be created by native-born and foreign-born, islanders and mainlanders, laborers and entrepreneurs, without resentment or rivalry. Between fishing trips, he raised funds, chose a site across from what is now Shelter Island, and was responsible for the construction of the Portuguese Hall on Upshur Street. When the wooden building was completed in 1922, it was dedicated to the Holy Spirit, and for half a century, Medina was its president. His drive (and the community's cash) built St. Agnes Roman Catholic Church in 1933, on Evergreen Street, three blocks from the hall. Fifty cents went to Saint Agnes from every ton of fish caught by a Portuguese boat, and fifty cents went to the hall.

By 1935, the pride of Tunaville was the world's largest tuna clipper, the 135-foot Cabrillo, which had a capacity for holding 350 tons of tuna. During World War II, the United States Navy recruited forty-nine tuna clippers to carry supplies and troops. Crewed by Portuguese fishermen from Tunaville, the boats were sent to the western Pacific, where fifteen

he Fifties brought big changes to the tuna industry. Japanese competition forced prices down, and in order to sell cheaper, crews had to catch more fish. By the end of 1958, it no longer took three men with three poles to catch a hundred-pound tuna. Huge nets hauled by hydraulic machinery were used scoop up many tons at a time. Helicopters spotted large schools of fish and guided the ships to them. These were golden days for the industry. Key men skippers, navigators, and engineers were getting a percentage of the tonnage. Those in the top-producing fleets were earning \$200,000 per year. If the men owned all or even part of the vessel, like the seven Medina brothers, who skippered their own vessels, the profits were much greater. Although financial success could have provided mobility, a fierce attachment to their roots kept the fishermen in Tunaville. The steady influx of relatives coming from Madeira and the Azores preserved Tunaville's language and mores and accounted for most of Tunaville's population; only a small percentage came from the Portuguese

mainland, which Tunaville people still call "the continent.

The last wave of Portuguese immigration in 1974 brought political refugees from Angola after the African colony was granted independence from Portugal. That same year, the turmoil in Portugal from a military coup, the subsequent nationalization of banks and insurance companies, and a sudden counter coup brought more immigrants to Tunaville. They quickly blended into a well-established economy and a vast network of nepotism among an estimated 5000 fishermen and a few large families, some of which had become 300 and 400

The early Seventies brought a boatbuilding boom to San Diego. But builders did not anticipate rising fuel prices, soaring insurance rates, and price cuts — tuna that had brought \$1100 per ton soon were bringing only \$700 or \$800 per ton. As tuna fishing became less profitable, the fleet size dwindled When the warm El Niño currents sent the tuna toward the western Pacific, the canneries also migrated. First Bumble Bee left in 1982, then Van Camp. Fleet owners expanded their operations to Puerto Rico, American Samoa, the Philippines, Taiwan, and Thailand, where profits were greater and cannery workers were paid far less than U.S. workers. Here at home, shipyards cut back on the work force, fuel docks closed, and heavily mortgaged \$12 million tuna clippers sold for a fraction of their worth.

hese were hard times in Tunaville. Most crewmen had no marketable land skills. Those who did operated forklifts or worked in offshore oil drilling. Hotels and motels in Point Loma and on Harbor and Shelter islands absorbed some of the former cannery workers into their cleaning and maintenance crews. Some fishermen joined the housekeeping department at Balboa Naval Hospital. Among retired laborers, there was a small exodus back to the old country, where their American Social Security checks would stretch further. Most staved.

Today, immigration has stopped. There are no Portuguese-speaking priests at St. Agnes, the docks are quiet, and the Portuguese presence in Point Loma appears diminished. But whenever a big fishing boat comes in for repairs, oldtimers hang around Southwest Marine and National Steel and Campbell Shipyard docks on Harbor Drive to watch and to reminisce. After the closing of Van Kamp's and the subsequent industry crash in '84, when many vessels were repossessed, only the most solvent survived; most of them operate under foreign flags. Their owners and skippers have become flying fishermen. Rather than driving to the embarcadero to inspect their boats, they fly to Samoa and to Puerto Rico. The wives visit while the children stay in Tunaville with the grandmothers, who seldom leave the peninsula except to visit the old family homes in Madeira and the Azores. Two years ago, the thirty-five-year-old

treasurer of the American Tunaboat Association began managing his Samoabased vessel from his Tunaville home where he buys supplies and arranges for unloading via computer and radio. Some of fishermen invested their earnings in income property and have been able to retire in their early forties.

Portuguese Hall, which now occupies a square city block, is still the center of life in Tunaville. There, kids who went to the first grade together talk about their grandchildren. In the next room, retired fisherman play cards — bisca and sueca — in the afternoons, as they did when they were on the boats. On special occasions, octogenarian Margaret Madruga, a direct descendant of the first family that settled here from the Azores, cooks bacalhau for hundreds of people in the hall's mammoth kitchen. On weekends, the hall is filled with families celebrating an elderly fisherman's birthday or a wedding. Today the austerity is noticeable; 500 guests are

more the norm than 1000.

During the festivals in the hall last Christmas, in keeping with the old Iberian maritime tradition of making precious jewels and metals the symbol of successful voyages, fishermen in soft leather jackets decorated themselves with thick gold chains and flashy gold and diamond rings. Their equally bejeweled wives, some in full-length furs, dressed their sons in three-piece gray suits; they looked more like miniature bankers and insurance salesmen than three-year-old boys. Gathered conspicuously in the corners were some of the old-timers who have never learned to speak English. The center of the gathering was a miniature barca, a boat elaborately decorated with lights. As the generations celebrated, one ninety-two-year-old fisherman said to the person sitting next to him, "The kids are going to school now to learn other ways to make a living. But fishing or not fishing, the Portuguese will always be in Tunaville.



"When we first came over in 1920, we rented a three-bedroom house in La Playa for twenty dollars a month from the Zolezzi family," recalls Frank Medina, one of M.O. Medina's younger brothers. "There were lots of Portuguese families in the neighborhood, but only four families had cars then. We walked everywhere, just like we did in the Azores. People gathered at our house They played Portuguese instruments. We also had mandolins, twelve-string guitars, and violas. And we danced the

"I was ten years old when we came and I enrolled in Cabrillo Elementary School. I was in its first graduating class Before Shelter Island was filled in, my brothers and I dug for clams in the shoals after school. When I was thirteen, I did after school. When I was thirteen, I did some serious fishing. I spent that summer catching albacore on the San Joaquin, which my father and M.O. owned. The boat was eighty-five feet long. I made \$500 that summer. That was a lot of money in 1923. In the fall, I went to Point Loma High, when it was brand the long of the settle good product in print. new. I got pretty good grades in print shop. Know how? Because I traded fishing stories with the print shop

"The following summer, when I was fourteen, I went to sea again, and I never returned to school. I wasn't encouraged to. The notion of going to school was a foolish waste of time when an industry was developing in the ocean. At fifteen, I was earning a full share, the same as a householder. I remember fishing before refrigeration, even before ice. I caught tuna with poles and lines until I was nearly fifty. In 1972, my 130-foot purse seiner caught fire at Campbell Shipyard. That's when I retired. Tuna fishing is a young man's game. I was sixty-two years old then. But it's hard to stay away. For fifteen years, I've been a daily fixture at the American Tunaboat Association. I'm there every morning telling fish stories about the storms, the rescues, the shipwrecks. I still get goose pimples thinking about it.

"Although the men were gone most of the time, there was plenty of activity in Tunaville in the Twenties, when I was growing up. Everyone was poor then. We didn't have toys, but we stuck together



and made rafts that we floated in the ponds," remembers Helen Labruzzi. During the Depression, there was an American grocer on Rosecrans who gave us credit when we had no cash. We kids trapped crayfish and put them in vegetable cans and sold them to the fishermen for bait. We used the money to help pay off the grocery credit. After the Depression, things got better, and the boys who quit high school to go fishing were pulling up in front in brand-new Buicks and Cadillacs. All paid for.

"Portuguese was the only language spoke at home. At school we sp among ourselves. Every September, we stopped what we were doing and got involved in making wine. My grandfather was the kingpin of winemaking. I'd come home from school, and there he was in our backyard, where the Sun Harbor Motel is now, with black rubber rain boots. There were five of us kids. We all crushed grapes with our feet, but he didn't let us go barefoot. We crushed Concord reds we got from a vineyard in Escondido. There was lots of competition — who had the best grapes, who made the best wine. Everyone tasted everyone else's wine. After the war, people either had their own wine presses or they borrowed them from neighbors. The vats were mostly in yards and garages. Some of the old Tunaville houses had wine cellars.

"Most of the girls quit high school and went to the canneries. We packed mackerel and sardines. I worked at the High Seas Cannery, where the Rondelet apartments are now [across from Portuguese Hall]. In 1938 I was earning thirty-three cents an hour flaking mackerel. Later, the canneries were paying on the piecework system. That was more challenging.
"Most of us stayed in the canneries until we married fishermen. That's what

I did. Arranged marriages were common. Sometimes cousins married cousins.

"We lived so close to town, but we always felt separated from the mainland. I went to a movie once. It was about forty years ago. I took my grandmother to see Song of Bernadette. I never go ed on page 22)

### Fishing families

(continued from page 21)

downtown. What for? Everything I need is here in Tunaville."

"My mother and I came in 1940 to join my father," muses Frank Fernandes. "He'd been fishing on the peninsula for two years. I was eleven when I left. My schoolmates in Portugal knew about Point Loma. They thought it was a dreamland. Maybe they were jealous. When we first came, we lived with my aunt on Canon Street, but when we found our own place on Dickens Street, we still visited our aunts and uncles every day. All the Portuguese boys played soccer at Cabrillo playground, and about 400 people came to watch us. We played baseball, too. The Tunaville Wildcats were the older kids, the Tunaville Sluggers were younger. During the summer, we'd sail downtown in a small boat. We landed at the foot of Grape Street. Before the land was filled



Frank Fernande

in, we'd row from one area of Point Loma to another.

"During the war, the Tunaville kids felt patriotic about our new country. Everyone was involved in civil defense. We collected grease, metal scraps, and newspapers, and we turned them in at Cabrillo Elementary School on wooden wagons we made ourselves.

"Tunaville celebrations centered around St. Agnes Church. Live animals were brought in as contributions — goats, calves, chickens, rabbits. In Portugal, only the old women and little kids went to church. In Tunaville, everyone went. After Mass, we'd begin at the house next to the church — singing, eating, dancing, and drinking homemade wine. We'd stop at each house, and by the time we got to the end of the block, we were pretty happy. No one in Tunaville locked any doors. Every door

was open. Everyone fed us.

"When I was sixteen, I left Point Loma High. Most of my friends did. The war had just ended and I wanted to get a car, so I went fishing. When I was seventeen, I got shipwrecked off the Mexican coast. We lost everything. My cousin and I were walking through the streets of Puerto Vallarta in our underwear, When I was twenty-two, I was part owner of the Sun Glow. Two years later, I was skipper of the Golden Glow. I used to get homesick for Portugal. On my first trip back there, I met a Portuguese girl and we got married. I've been retired for nearly ten years. But I miss the old days when everyone went fishing. I spent thirty-four years at sea. Sometimes I go out to the rocks and I catch a few fish."

"My brother and I used to walk to school with Frank Fernandes," says Phyllis (Feliz) Rose, who is a lifelong Tunaville resident. "Folkways in Tunaville died hard. Relatives kept



Phyllis Rose

coming over from these primitive villages, and they made sure the double standard was kept alive. Boys could do whatever they wanted, but we weren't even allowed to ride bicycles. Even roller skates were frowned upon. We girls stayed home learning domestic skills under the watchful eyes of aunts, grandmothers, and other female relatives. We all attended the monthly gatherings of the Portuguese-American Society and Portuguese civic clubs with our families. We put on parades and fireworks. There were dances at the Portuguese Hall. Portuguese bands played Sousa marches — he was Portuguese, you know.

"Even in the Fifties, chaperones were still around. We weren't allowed to date in high school. Wearing make-up was absolutely forbidden. The American girls did. Our parents called them boca vermelha. The literal translation is 'red mouth.' That meant lipstick. After a while, boca vermelha came to mean anyone who wasn't Portuguese.

anyone who wasn't Portuguese.
"I married a Tunaville fisherman.

When he was at sea, I'd socialize with the other women. They were all married to fishermen. We had sewing groups in each other's houses. Sometimes we played cards. We had no outside friends, no outside interests. We never thought of going to a movie. Today my children and my grandchildren all live nearby. My daughters work on Harbor Island. My son is chief engineer on the Captain Frank Medina. He's fourth generation, and he speaks fluent Portuguese."

"I was born on Fenelon Street on the same block as three great-aunts, three great-uncles, and a bunch of cousins. When I was growing up in the Fifties, I



Mike Mascarenhas

thought the whole world was Portuguese," explains Mike Mascarenhas, whose late father, Captain Tony Mascarenhas, was responsible for creating the Tuna Hall of Progress, a center that documented San Diego's tuna industry. "Winemaking was a big tradition on Fenelon Street. It was big in our family. During Prohibition, my grandfather went overboard one year and made 400 gallons. When he was questioned by the police, he explained that it was all for personal use, which it was. Even as kids, we drank wine with our meals, diluted with water. One of my fondest childhood memories was the smell of grapes on Fenelon Street. After the neighbors were finished making wine, they rinsed out the equipment and you could actually see the wine flowing through the street.

"Two years of fishing and some time in Vietnam took me away from Tunaville to twenty-seven states and six countries. When I was in the service, I realized that not everyone grew up like I did. These guys I was with — they didn't have any community hall. I couldn't figure out where they got together. By the time I got back, Point Loma land values had skyrocketed. I was married then, and I couldn't afford to live in Tunaville. I was banished to Imperial Beach until the property I owned there matured in value. It took me eleven years to get back home.

This is the only place I want to be. My real-estate management company is five minutes from home. I'd no sooner leave Tunaville than go to the moon."

"When I left Tunaville nineteen years ago to live in Pacific Beach with my wife, my mother's heart was broken," explains John Reis, who was born in Tunaville forty years ago to a maritime

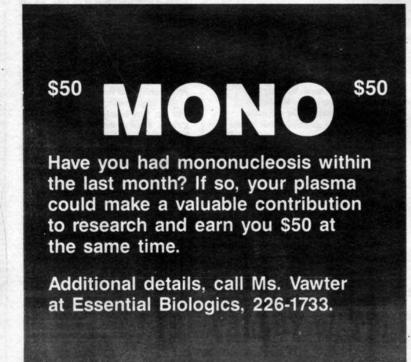


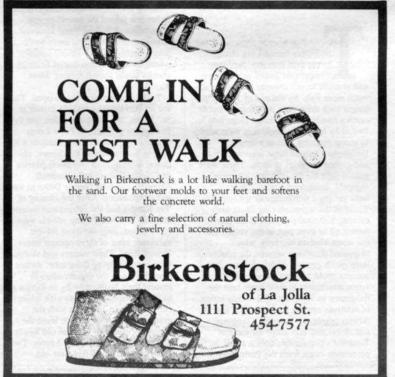
ohn Reis

family from Madeira. "I-haven't really left. I go there at least once a day, sometimes more. I just don't sleep there anymore. I don't remember speaking English until I was seven years old. I remember the widows dressed in black sitting on their front porches waving to all of us. They're still there — and they're still waving. They'll always be there.

"When I was twenty-one, I was skipper of my father's boat. Fishermen are very superstitious. No trip ever begins on a Friday, because it's bad luck. When we weren't catching enough fish, the men concocted a brew of burning herbs and weeds and carried it around the boat to get rid of the evil spirits that were keeping the tuna away. Even today, my mother uses folk remedies. She rubs a clove of garlic on a bruise. It works."

Reis's wife Dannie says, "In our marriage, and in every other marriage where one spouse is Portuguese and the other isn't, the Portuguese culture.is dominant. When John was at sea, a car pulled up to my house and four op five 'black widows' came unannounced, carrying candles and statues of the blessed virgin. They hung a broom upside down over the front door so no witch could enter. Despite the witchcraft and the terrible gossip, there's a lot of comfort in being part of this tradition. When there's a crisis, we drop whatever we're doing and make food. Then we go to the scene of the crisis and we stay until it's over. When my father-in-law was dying of cancer, forty of us moved into the house for six weeks. Even sadness is made bearable because no one is ever alone."





### Simple Interest



You can't make art by committee.

### JONATHAN SAVILLE

The performers of the dance-theater piece Ine performers of the dance-meater piece lgugu-Lethu ("Our Pride"), a company of ex-patriate black South Africans known as U-Zulu and currently resident in San Fran-cisco, evidently had four aims in mind when they put together the show that appeared at UCSD's Mandeville Auditorium. They wanted to remind the audience of the in-justices and humiliations of apartheid. They wanted to communicate something about what black South Africans are like, both in their villages and in the big city. They wanted to showcase their own abilities as dancers. And they wanted to provide an amusing and touching entertainment.

Given their particular talents, all this may have been too tall an order. The seven members of the company (three women, four men) gave evidence of great energy and charm. They showed that special warm, in-nocent humor that films and shows about South Africa suggest are characteristic of the Zulu people. Their hearts were without doubt

in the right place - that is, the performers were proclaiming their solidarity with their fellows suffering under the Afrikaner yoke in South Africa. Their costumes in the show -varying from traditional plumes and ankle muffs to the overalls of city workers — were vivid, humorous, and at times beautiful. The set representing Johannesburg — a colorful cutout of the city skyline with a miniaturized highrise office building or apartment block standing to the side — was wonderfully theatrical, and executed with perky skill. Those who accompanied the dancers on drums were at times sensational. But performing talent and strength of commit ment are not really enough to create viable theater. This company badly needs a writer, a director, and a choreographer.

First of all, the writing. In their collective construction of a plot to show the plight of their people, the U-Zulu performers could come up with nothing less archetypal (or corny) than the story of a country bumpkin who seeks a new life in the big city, becomes disillusioned, and returns home. Everything was on the simplest level. Characterization was absolutely minimal. The storytelling was

done in the clumsiest possible way. There was scarcely any tension, and very little forward momentum. This was in fact less a story than the idea of a story, which, without realiza-tion or elaboration, was used as a pretext for a series of dramatically static display numbers illustrating village life and life in

Johannesburg.
Virtually all these illustrations were exactly what one would expect, and they were all on a superficial level. The life of the village was predictably colorful, earthy, and ritualistic, with scarcely any specific features of African tribal existence, relationships, values; change the costumes, and you could just as well have been seeing a musical-comedy depiction of American Indians. The Johannesburg events were characterized a bit less generically, but here too a desire for entertaining spectacle at any cost tended to reduce the experiences of work, socializing, and religion to their simplest outward manifestations. The complexities and paradoxes of the situation were scarcely alluded to.

No dramatic differentiation, for example, was made between two quite distinct types of problems in South Africa: the social and cultural problems of a traditional people in forced contact with modernization, and the political problems of a black majority op-pressed by a white minority. It is not merely that the presentation of the situation was unsophisticated — this is musical theater, after all, not sociological analysis. It was the uncertainty of tone in regard to both village and city life that continually blurred the dramatic meanings of this show. Do the authors mean to reject modernization, along with apartheid? Was the idealized prettiness of the tribal traditions, as they were presented in the play, along with the hero's dissatisfaction with the city and decision to return home, seriously meant to convey the notion that what is fundamentally wrong with South Africa is not racial repression but modernity? No meanings were clear here, because no one had thought them through or attempted to devise lucid dramatic embodiments of them.

Similarly, no one seems to have watched this show as a nonparticipant and offered suggestions about blocking, pacing, rhythm, and the other theatrical elements directors concern themselves with. The use of the stage vas thoroughly routine and unimaginative The pacing was slow, with numerous dead pauses. There was unbearable repetitiveness in visual groupings, movements, stage business, dialogue. A worker in Johannesburg threatens to give someone else a big

"hickey" in his head delivered by an actor of real comic talent, produced a chuckle in the audience. A moment later, the worker tells a third man about how he threatened to give that fellow a big hickey in his head. No laugh there: we were in the realm of nontheater, of random conversation, or of amateur comedy. Throughout the dialogue, there was the sense that everything was arrived at through casual improvisation and then fixed by the collective judgment of the performers, without the intervention of a critical theatrical mind with a knowledge of stage comedy and its demands. Again and again, the production cried out for a director to put things right. It similarly was in need of a choreographer. African dance is of great interest from an

ethnographical point of view, but theater is not anthropology, and what was needed here was a transformation of the vocabulary of traditional dance into fully choreographed stage dances, with structure and variety Some attempt at this had been made, but without great success. There was a really astounding monotony in these dances. The great majority of the movements kept the body close to the ground, almost anchored there. The men tended to hop on one foot, then hop on the other. The women did little more than shimmy and wiggle their hips. Earthbound dancing can be extremely ex-pressive, if the dancer's connection to the earth — as a source of energy, stability, power — is insisted upon. But in the U-Zulu dancing, the reluctance to get far from the ground did not effectively convey meaning, even of an intuitive, kinetic sort; it seemed rather the result of lack of imagination

Sometimes the dance introduced another sort of movement, as in the "Gum Boot where the men did a lot of rapid rhythmic slapping of the legs, under the legs, etc. But while this was amusing, the performance at Mandeville did not have the electrifying precision necessary to arouse the audience's enthusiasm (the dancers had to ask for applause after each solo), and the repetitions of the device were not sufficiently varied, or given a sufficient sense of increasing difficulty and brilliance, to justify the amount of time they took.

In short, you can't make art by committee. These talented and dedicated performers need a more professional, artful vehicle, one that will enable them to show their full abilities and that will help them to make their important statement about South Africa with greater effectiveness.



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### Sting & Dance



no startling revelations; instead, it was a classic example of a talented musician capitulating to an adoring audience.

### JOHN D'AGOSTINO

The most obvious impression one could get from watching Sting (né Gordon Sumner) perform at the Sports Arena last week is that he's trying very hard to shake the grim-intellectual tag, which he has suggested is, at any rate, a fabrication of the media. Of course, the fact that in his stage show he should strenuously attempt to contradict this "misconception" of him as an overserious egghead — after eleven years of making no such effort whatsoever — is itself something of an admission that the image was self-generated and consequently must be self-altered. Otherwise, Sting — a perfec-tionist who leaves nothing to chance — probably would have seen little need to depart from the performance style he established as one-third of the Police and reinforced in 1985 while touring to promote his debut "solo' album, The Dream of the Blue Turtles.

More familiar was the Sting whose concert face was a scowling study in self-absorbed concentration; he rarely allowed a real smile to introduce a leavening note into the business of showcasing "important" songs, and he even danced with a determined, disciplined angularity of movement. That Sting depicted himself as a furrow-browed, cross-armed Thinker in his own film, Bring On the Night. The tour-in-progress "rockumentary" interspersed rehearsal footage (in which Sting's efforts to "get loose" with the black with the black efforts to "get loose" with the black American jazzers in his then-new backup band seemed forced), with portentous, vaguely downbeat interviews in which Sting's Aryan, spun-gold features were framed by a

velvety darkness worthy of a Dürer portrait.

No matter who should be faulted/credited with creating Sting's well-known, fussy-artiste persona, it was at first a little disconcerting to see him frisking about the Arena stage like a towheaded schoolboy on the first day of summer vacation. It's not that

his fun-guy stage manner was disingenuous, just that there seemed a purposeful craft in his frequent, solicitous strolls from one side of the wide stage to the other and especially in his choreographed antics with other members of the band. Nor can it be coincidental that at every show on his current tour, including this one, Sting at some point removes his black coat to reveal his naked. lean torso, which calculated move invariably elicits cheers and squeals from the audiences' female contingent. Shrewdly, Sting disarms would-be critics of such blatant femme baiting by sufficiently underplaying the pro-vocative element of this striptease, while at publicly acknowledging and exploiting the sexual component of his popularity.

Whatever his motivations, Sting's openness

and playfulness were an effective counter-point to the show's relaxed pace, in which patches of frenetic grooving were answered with broad meadows of slow and midtempo music that would have weighted down a lesser concert. And to the extent that his friendly demeanor mitigated some of the heaviness of his sociopolitically inspired songs and generally encouraged the audience to let down their hair and have a good time, Sting's campaign to revise the personality aspect of his reputation succeeded.

But a less obvious impression, and therefore one that most critics will not h to address, was that increasingly Sting's music is being stretched to accommodate his players' strengths, rather than vice versa. On Sting's first solo tour, the roles of highly regarded jazz musicians Branford Marsalis (saxophone) and Kenny Kirkland (keyboards) were defined by that of the traditional backup player; each contributed a viscous fluidity to the sound, but their musical personalities found their only true expression in portionedout solo spots.

By contrast, the current lineup, which in addition to the above-mentioned includes percussionist Mino Cinelu, bassist Tracy Worm-worth, guitarist Jeff Campbell, keyboardist Delmar Brown, drummer Jean Paul Ceccarelli, and vocalist Dolette McDonald, apparently is being encouraged (allowed?) to put its imprint on Sting's music in a much more comprehensive fashion. The arrangements of - key in the sense that they are models of Sting's lean, no-waste approach to structure — have been elasticized to accommodate rich passing chords, deceptive-cadence endings, and loose-jointed, improvised fills. The most noteworthy example was a funky reading of "King of Pain" that retained the basic tenor of the tune from the Police's Synchronicity album but limbered up the song's comparatively stiff meter with un familiar rhythmic accents, jazz-harmony transition chords, and flexible note values.

Elsewhere, songs the essence of whose original versions was an economy of har-monic movement, had been reshaped by elongating simple A-B chord changes into chord sequences. Too, Kirkland's and Marsalis's solos, while not noticeably more numerous than before, were longer and more discursive than they were in the Blue Turtles concerts. Generally, the relish with which the musicians tackled the revisions of Sting's more familiar work indicated that they were in on the remodeling and were not mere subcontractors

Otherwise, this concert provided no startling revelations but instead was a classic ex-ample of a talented musician capitulating to an adoring audience with a long playlist of new and old songs. In his last appearance here, Sting played electric guitar for most of the show, and his on-stage leadership strayed little from that exhibited during his Police days. But with the flash-fingered Campbell freeing him from those restraints this time around, the vocalist was able both to concentrate on singing and, in time, to indulge in some tongue-in-cheek show biz shenanigans.

The evening's first song, "The Lazarus Heart," was fueled by a stronger rhythmic propellant than the version on Sting's current two-record opus, ... Nothing Like the Sun.
In concert the song's African core pushed to the surface in spinning spokes of polyrhythms that made logical its eventual segue into "Too Much Information," from the Police's 1981 Ghost in the Machine. Sting then played acoustic guitar on a faithful rendition of the new album's dance track, "We'll Be Together." It was prior to the 'Caribbean-flavored "Englishman in New York" (which, in deference to the city of the title, also features a straightahead jazz bridge and a brief hip-hop break) that Sting first got fresh with the audience.

Sashaying between far corners of the stage like a high-fashion model on a runway, he drew waves of idolatrous response that might have embarrassed a more self-conscious entertainer. Once "Englishman" had given way to the sensuous "Sister Moon," Sting climbed a ramp to the uppermost riser, where he slow-danced with McDonald under a blue spotlight and later hovered like a guardian angel over Kirkland during the latter's wonderful, modal improvisation. Sting and McDonald returned to the front lines for "Rock Steady," during which they joined at stage-left for a funkier dance duet. The pattern thus established, Sting took ad-

vantage of his new mobility by moving among the multiple levels of the crowded stage, occasionally returning to center-stage in time to finish a tune on his Ensoniq keyboard. The most elaborate of these "spontaneous" rov-ings came during Kirkland's solo in "One World (Not Three)." First Sting engaged Marsalis in a pantomimed argument at stage-right, after which the two joined percussionist Cinelu for a dance on the top riser. The unlikely dance team then moved downstage, where McDonald, Campbell, and Worm-worth hooked on to complete a high-kicking chorus line. When the rhythm section kicked 'One World" into double-time, Sting and McDonald drew an ovation by doing the

A lot of this frolicking was captured in freeze-frame segments on a huge video screen suspended above the stage. The device's main function, of course, was to provide nose-hair close-ups of Sting for those who'd paid \$18.50 only to sit in another time zone. At first, one couldn't help but watch the succession of action stills, but after the initial novelty wore off, the screen became an annoying distraction for anyone not hanging from the back

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rafters. Ironically, the video gimmickry seemed most useful when it focused not on the main attraction, but on his musicians as they soloed; it lent an intimacy to supportive performances that otherwise receive such at-tention only on television shows.

But for all the apparent preparation that went into literally staging this concert, Sting was the least contrivedly endearing and most convincing in his attempt to present a "new face" when he spoke to the assemblage. In past performances, even the singer's humorous asides were cryptic and pointed in their delivery — carefully issued so as not to loosen Sting's serious mask. But Tuesday night, Sting was more showman than shaman. His funniest bit came as an introduction to the Police-vintage "Murder by Numbers."
"I don't like to kick a man when he's

down," proclaimed Sting, cocking a

psychological boot. "But four years ago, Jimmy Swaggart held up one of our records and said, and I quote, 'I hold in my hand a record by a band called the Police. On this record is a song that was written by the Devil! The Prince of Darkness! Beelzebub himself! So I listened to the song again, read the lyrics, and looked at the credits... I wrote that fucking song!" Other of Sting's comments seemed more self-deprecatory, in keeping with his desire to remove some stuffing from his

In introducing "Straight to My Heart," he said, "This next song is in 7/4 time," then caught himself and added, "Who cares?" Before leading the band through a rocking version of "Bring On the Night" that segued that segued into a wild "When the World Is Running Down, You Make the Best of What's Still Around," he made an announcement.

"There's gonna be a brief intermission after this next song. We'll go backstage and talk about Longfellow and Walt Whitman, then we'll come back out and play all night."

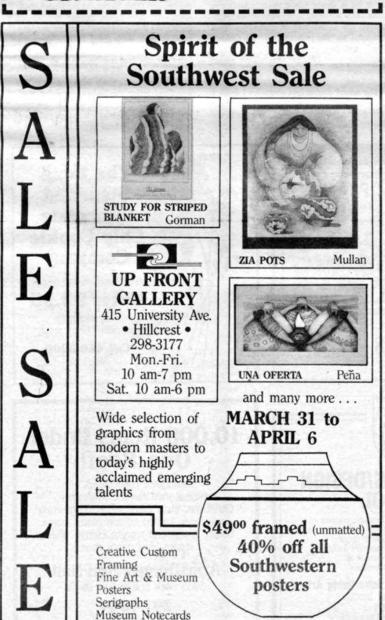
By normal standards, they very nearly did. A long second set opened with the poignant "They Dance Alone," a song inspired by a symbolic dance Chilean women do when their politically intemperate men "mysteriously" vanish. Sting played some lovely nylon-string guitar on that tune and on the rain-forest-soft "Fragile," both from the Sun album, and did some of his best singing of the evening on "Be Still My Beating Heart" and on Jimi Hendrix's "Little Wing," which featured a long, writhing solo by guitarist Campbell.

The obligatory encores began with yet another attempt by Sting to deflate his own pomposity: an abbreviated, Eagles-style

reading of "Home on the Range." Comically, it was during this decidedly unsexy bit of nonsense that a girl breached the security and made a dash for Sting, coming within a fake fingernail of grabbing him before she herself was gathered in by stagehands. The show finished strong, with one of Sting's best songs, "Fortress around Your Heart," leading to the Kurt Weillian "The Secret Marriage" and to a modified version of the *already* modified "Don't Stand So Close to Me" that was re-recorded for the Police's Every Breath You Take: The Singles album. It had been a generous show in every respect, even if Sting wasn't entirely persuasive in his efforts to prove that he's "just one of the guys." Ac-tually, he needn't have tried so hard; when you're as gifted, intelligent, well read, and intensely creative as Sting is, there's no reason to pretend you're anything less.









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### DUNCAN SHEPHERD

Critical voices these days are so many and loud that nearly any halfway decent movie, and plenty of quarterway and eighthway decent ones, will be guaranteed an adequate share of critical support. (A sufficient number of blurbs, that means, to fill up the newspaper ad at the start of the second week's run.) So it is natural for a critic to suppose that when he sees what he believes to be a fully decent, or much more than decent, movie, he will get lots of supporting volume to help him carry the message. This can be the pitfall in what is otherwise the preferable way to see a movie: before having already heard or read anything about it. It is, at any rate, my own poor but best excuse for having done so little a couple of weeks ago on

behalf of Masquerade. Now that I can see the need is greater, I feel I should try a little harder. And maybe — now that many potential viewers will either have already seen it or have made up their minds not to — I can do so with less caution about spilling some beans from the bag marked Top Secret, with which every critic of any murder thriller is entrusted upon leaving.

retrusted upon leaving.

Perhaps in hindsight I ought to have been better prepared for the pooh-poohing Masquerade would come in for from people who should know better. As I remember long ago picking up from the eminent George Saintsbury, structure is the most specialized of aesthetic allures, much less immediately graspable than the grand overriding theme or the passing dazzle of language (or in the case of movies, of imagery as well). And today's movie critics are not prone to flaunt

specialization; they are still in the grips of the Spielberg-Lucas-inspired trend toward proving themselves to be Regular Guys: ones who just so happen to see four, five, six movies a week, and receive wages to fudge up something to say about them, and presumably might even have to do some thinking about them before saying it.

To describe the structure of Masquerade in the simplest and straightforwardest way, and without any of the rumble and flash of speciality, I would say again, what I said the first time, that the entire plot spreads out as and tapers into a definition of romantic love — albeit a marginal and hypothetical and highly contestable definition, just to keep it interesting. (To "prove" one's love is a common enough, though usually not very stringent, requirement: an occasional backrub, a turn at the dirty dishes, an effort to be pleasant to the in-laws, will set the issue temporarily to rest.) This particular definition, I would go on to say, is put in the form, and in the terms, of a conventional murder thriller, which is one way of throwing doubts and obstacles in love's path. And it should be obvious at this point that if I am trying to draw attention to the beauties of construction, it's not because I find the subject matter to be indefensibly trivial. Love will outlast he Vietnam War, outlast Nazis, outlast apartheid, in human history.

apartheid, in human history.

The movie proceeds for its first half-hour or so as an innocent boy-meets-girl story, and with no off-ramps toward thrillerdom anywhere on the route. But there are already grounds for suspicion at the very outset of the courtship: the boy has no money, the girl has tons of it. And the progression of the plot, after its turn-off from pure romance, piles up those grounds to the size of a small mountain. At least until the actual wedding. Then the hero can get to work with shovel and rake. It's a big job.

The complicated murder scheme, coming out bit by bit, can thus be seen as a sort of crucible, a series of tests conducted in the James M. Cain Laboratories, for True Love. Or, just as much to the point, for our ability to believe in it. It is entirely up to us to do the questioning. The total receptiveness and trustingness of the courted heroine must never be in doubt (must never muddy the issue). Her fairy-tale aura — the wicked stepparent, the assortment of monickers from "milady" to "the princess" to "the Golden Egg," and her general damsel-in-distress predicament — ensures that what's under discussion is the truest and loveliest sort of True Love.

The actual doubts and obstacles I think I should continue to keep to myself, or rather sealed up in the Top Secret bag, except to say that they make for an interesting and surpris-

ing and suspenseful thriller. Just as I should keep to myself the armload of craftily planted and craftily harvested foreshadowings: the commonness of propane explosions at the marina, the photos and newspaper clippings on the office wall, the compulsive punctuality of the heroine, etc. If, as I admitted, the meting-out of justice is a bit quicker and easier than it plausibly ought to have been, it's partly because the main business of the evening — love, not murder — has been brought to a close, and the important thing is to get on to the cemetery (what more romantic a setting?) and the final proof of True Love: a from-beyond-the-grave, second-party declaration that manages in effect to put a dollar value on the emotion (an admirable attempt, this, to talk in terms Yuppies will understand). The figure, depending on whose estimate you trust, is one hundred million or one hundred fifty million, either of which will surely qualify as a Great Love, if indeed we can believe in it. But can we?

The choice is not really as clear-cut as love

The choice is not really as clear-cut as love or money, and the story is not really a fairy tale. Our hero had the option, on the one hand, of having one hundred million and no wife (and what's more, the wife's blood on his hands: there must be some monetary deduction for guilt, anxiety, risk, etc.), or, on the other hand, of having a wife he clearly feels something for (but what? \$50,000? \$250,000? what would it take to have bought him off?) while also having all the benefits of her money to make up the difference. And then, too, the choice is not his alone to make, and the kibitzing doesn't stop short of threats and blackmail. As in all the most cinematic of movies, the hero is given a chance to declare himself through action, but if he could have known where that action would lead, mightn't he have stopped to reconsider? We can never know. The dénouement at the graveside leaves ample room for ambiguity, as any rumination on human emotion must.

I know that the first time around I didn't bother to mention by name the contributions of Kim Cattrall as the trashy wife of the hero's boss, with hoops of her own for him to jump through; Doug Savant as the Boy Scoutish cop and formerly the heroine's prepubescent boyfriend; John Glover as her depraved stepparent; and Dana Delany as the latter's main source of consolation during his second month of widowerhood. They're all very good in their parts (even Glover, though I think it's probably for the best that his bellicose nastiness is eliminated early). They all, too, are very much integral to the thriller machinations. But more importantly, in the structural design I've been speaking of, they serve to illustrate some of the cheaper varieties of love, for which indeed there are better words elsewhere in the dictionary.

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Type of Food: Fish and seafood

Price Range: \$4.25 to \$17.50 Hours: Open daily. Lunch, Monday through Saturday, II:30 a.m. to 2:30 p.m.; dinner nightly, 5:00 p.m. to 10:00 p.m. and to II:00 p.m. Friday and Saturday. Brunch Sunday, 10:00 a.m. to 2:30 p.m.

The Restaurant: Thee Bungalow The Location: 4986 West Point Loma Boulevard, Ocean Beach (224-2884) Type of Food: California Cuisine and Continental

Price Range: \$10.50 to \$21.50

Hours: Closed Monday and Tuesday. Dinners only, Wednesday through Sunday, 6:00 p.m. to 9:30 p.m.; to 10:00 p.m. Friday and Saturday

Despite my misty-eyed reminiscences of Seattle and my love for the days when we harvested clams, ate fish and chips along the thorny coast, and bought whole salmon at the pier for the vast sum of two dollars, the arrival of McCormick and Schmick's has put this nostalgia to rest. What does it matter that we ate inexpensive fish that had been caught that day? We now have to contend with the

fact that McCormick and Schmick's, a Pacific Northwest seafood company, is an empire. It operates its own wholesale warehouse and ships fish to its restaurants in Seattle and Portland, as well as to a new one in Pacific Beach. Moreover, the new McCormick and Schmick's is a not just a restaurant, it's an entertainment center.

Located in the new Promenade Shopping Center on Mission Boulevard, the firm perates a nightclub at street level. Called Mick's PB, it offers live entertainment nightly. Above the nightclub — on the sec-ond floor and reached either by elevator or stairs - is the restaurant, which seats a mere 224 people. It boasts a cocktail lounge large game. The bar is gorgeous, the dining area is broken up into "L" shapes, and as soon as you enter, you encounter a wall of yuppies; cut-off jeans, Hawaiian shirts, and rub-ber thongs are nowhere in evidence.

Part of the entertainment at McCormick and Schmick's is in the crowd itself. They're upbeat, bright-eyed, and so eager to see as well as to be seen that they make the place come alive. Though we arrived at six, the lounge was already full. By the time we

left, people were pouring in.

We ate there midweek, but when I phoned on a Saturday night, the pandemonium had reached such a crescendo that the hostess couldn't even hear my question and merely shouted into the phone that reservations were backed up until past nine. Apparently, all the

money spent on wood, glass, and an ocean view has paid off; on weekends you'll lose a few pounds sweating to get in.

The menu offers twenty appetizers, fifteen "lite entrées," three soups, five salads, five Dungeness crab specials, two types of steak, two types of chicken, lamb chops, five pasta dishes, and about twenty-four fish and seafood entrées. Prices range from \$4.25 for a sautéed mushrooms appetizer to \$17.50 for a whole, steamed, fresh Dungeness crab. You have a choice of fifty-three wines, of which Dom Perignon Brut (1980) sells for ninety dollars, while a Piesporter Riesling (1985) costs \$11.75.

The major credits are a wide-ranging variety of fish and seafood and a comprehen-sive wine list. The major detraction is that the enterprise is too big for its own good. For example, we were served sourdough bread that was cold and asked to have it heated. Yet it wasn't, we were told, the policy of the house to heat bread, and there were no facilities for so doing. I realize that San Franciscans have made a fetish of serving cold sourdough bread, but I like mine warm. My escort frowned and uttered three compelling words: "Heat the bread." It came back luke-warm. The second batch of bread arrived cold, and to prove we were mellow, we just ate the crusts.

We shared a fine fresh Dungeness crab cocktail for \$7.95. Two of our fish entrées entitled us to salads, which were large, fresh, and very satisfying. One of my friends had the Alaska red King salmon (\$16.95); I ordered grilled white sturgeon (\$15.95); and the third person in our party had the spinach fettuccine primavera at \$8.95. All the entrées arrived tepid; not a single item was hot. In any restaurant, you have only one op-

portunity to voice a complaint. If you make a fuss over cold bread, you have to remain mute over a cold entrée. Why? Because if you carry on too much, you draw attention to yourself and create hostility. We were halfway through our meals before we mildly told our waiter that the food was too cold for our taste He didn't volunteer to have it heated, and it as too late for us to consider it.

I liked my asparagus and potatoes, but I had a problem with my sturgeon. I've been eating sturgeon since my childhood, and I never neglected this elegant fish when I lived in Seattle. But the piece at McCormick and Schmick's was inedible, a white, hard mass I could scarcely cut. Sturgeon should be fork-tender; its delicacy is its main characteristic. And here was this hardened ingredient with no flavor and whose texture defied anything in fishdom. I ate what I could and took the st home. I like to imagine that like a scien tist who dons a white coat in the lab, I will be able to figure out what went wrong with any dish once I get it in my kitchen. No such

luck! The fish that was tough in the restaurant

did not improve.

My escort, a former fish restaurateur, theorized that the sturgeon had been iced until its chemical components had been broken down. I called another restaurateur as well who imports sturgeon from the Northwest, and he said you cannot grill or broil sturgeon; it has to be poached or sautéed to maintain the texture and flavor. For whatever reason, my grilled sturgeon was a disappointment. The same was true for the salmon. It wasn't flaky or tender, whether from being iced or overcooked is open to speculation. The pasta with fresh vegetables, however, proved good.

We loved our dessert, a chocolate truffle cake (\$3.25). The salad and the dessert were the highlights of our meal.

As we were leaving, I peeked into the immaculate kitchen, and one of the white-hatted chefs engaged me in conversation. He was obviously proud of the place, and when I gave him a mild run-down of our experience, he asked whether I would give them another chance. Here is my honest answer: I would love to try the crab cakes; the whole, steamed crab; and several other items. But I don't like crowded, noisy dining rooms where I can't get individual attention. If you don't mind the din and do want to experience the excitement of a new restaurant, then McCormick and Schmick's may be just what you're looking

I had a better fish dinner at Thee Bungalow, which is now under the management of Ed Moore, who used to own Café II. Thee Bungalow has been at the same site for more than thirty years and has been subjected to a series of different owners. Through the years, I've been to this restaurant under each new owner, and I think this management is the best. The old, familiar menu with its duck, steaks, chicken, and veal offerings is intact. But Ed Moore has an insert menu that changes weekly and provides California

Entrées, which include soup or a large fresh salad and lovely rolls baked on the premises, range in price from \$16.50 to \$21.95. I had beautiful fresh King salmon served over braised leeks and enhanced with champagne-seafood sauce (\$16.50). The dish was beautifully achieved, and I loved the vegetables, at least four of them, served on separate dish. My companion had excellen broiled swordfish topped with sun-dried tomatoes, with just enough capers to provide interest (\$18.95). We sat in this quaint dining room that wasn't noisy. We were able to talk at leisure. The food was most pleasant, and Thee Bungalow provided me with what I need: serenity, harmonious food, a respite from the day's routine. For all of its razzledazzle, McCormick and Schmick's offered none of these for me.

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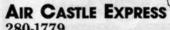
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### **QUARTER NOTES**

### A CIVIC SYMPHONY

A peculiar failure of memory repeatedly makes me forget how good the La Jolla Civic-University Symphony is, and (like San Diego as a whole) I need to be reminded again and again what an important contribution this orchestra makes to our musical life. One simply doesn't expect playing of this quality from a community orchestra, so that hearing these musicians always comes as a pleasant surprise. Their most recent concert — as usual, under the direction of Thomas Nee — featured two works from the Twentieth Century and one from the late Nineteenth, all three played with remarkable skill. It was, all in all, a musical experience of high value.

The program began with a work by the contemporary Japanese composer Joji Yuasa, Scenes from Basho. Composed in 1980, this is a work for large orchestra based on texts of the famous seventeenth-century Japanese poet. Basho was a great master of haiku, that brief, disciplined poetic form that concentrates an experience in a single, utterly precise vision. The experiences are generally of nature in its various manifestations, the poetic language consists of vivid images of what is experienced

through the senses, the manner is objective, yet these tiny poems are bursting with unnamed emotions, revealing in their sharply observed details of the external world a whole state

of mind, of feeling, of being.
"A winter sun — / On my
horse back,/ A shadow sits freezing." This is the first of the three haiku chosen (and translated) by Yuasa for musical rendering, and it perfectly illustrates Basho's method: a few, discrete visual images, the indication of the temperature of the air and of the flesh's reaction to it, the perfect evocation of the cold winter day, the suggestion of emotional attitude merely in the descriptive details, the even deeper suggestion of a whole concept of nature and of man's destiny within it. Yuasa's three movements, for each of which one of the Basho haikus serves as epigraph, attempt the same kind of evocation, and on the same levels of meaning (sensory, natural, emotional, cosmic), yet using the language of musical sounds.

These sounds rely for their expressive power chiefly on tone color and texture, though passing harmonies and an occasional quasi-melodic motifs also play their part. In each of the movements — representing winter, a bright autumn day, or the sea on an autumn night there is a sense of static suspension, of the natural and

psychological states as fixed in time yet outside of time, of an eternity in the moment, and of an immense silence in all the variegated sounds. It is just the effect achieved so miraculously by Basho himself.

This, then, is "impressionistic" music, in the sense that it attempts to translate an experience of nature into another medium. It belongs

a new language, the blazing light translated into shimmering high string notes, the underlying cosmic reality of nature continually reasserting itself, beneath all its intricately textured manifestations, as a deep, relentless pedal point (one of numerous curious — though probably accidental similarities between Yuasa's Scenes from Basho and

The underlying cosmic reality continually reasserted itself as a deep, relentless pedal point.

in the tradition of Debussy above all, and as such it shows affinities with some of the music of Toru Takemitsu, Yuasa's contemporary and another eminent Japanese heir to the French composer's decisive musical revolution of close to a century ago. One also - in the compactness of invention, the remarkable coloristic effects, the lucid chamber-music textures in the use of the large orchestra, the indifference to tonality as a structural or expressive device, the floating, evolving Klangfarbenmelodie ("tone color melody") — the inspiration of the early Anton von Webern, thoroughly assimilated and transformed.

But beyond everything else, there is Basho, reinterpreted in Mahler's equally nature-dominated Symphony No. 1, which concluded the La Jolla Civic program). This is music of immense evocative power, and it was a thrilling experience to hear it in such a meticulous and committed performance.

The other twentieth-century work was Prokofiev's Violin Concerto No. 1 in D, Op. 19, with Frank Almond, Jr. as the soloist. The vagaries of symphonic programing have enabled us to hear both Prokofiev violin concertos this season, the G Minor Concerto (Op. 63) having been performed by Elmar Oliveira with the San Diego Symphony in January. For works composed almost two decades apart (1917 and 1935), these two concertos are remarkably similar, evidently

representing Prokofiev's unchanging ideas about what a violin concerto should sound like. In the G Minor, some critics have detected selfimposed inhibitions of the composer's acerbic, violent, "modern" impulses, due to political pressures; but the D Major, which of course knows nothing of Stalinism, is equally free of the relentless agitation and dissonance found in the Scythian Suite and the Second Symphony. In both concertos, Prokofiev emphasized the lyrical qualities of the solo instrument, and it was these qualities that were so exquisitely realized in Almond's performance with the La Jolla Civic.

Almond's sweetness of tone, long-breathed singing lines, and tenderly nuanced expressiveness carried over even into the relatively more aggressive passages of the work, avoiding the inappropriately harsh and abrupt sounds some violinists feel called upon to produce at those points. The result was a wonderful unity of spirit in the entire performance: a reflective, touching, sensitive reading of the score, not lacking in vigor, but seemingly always keeping in mind the floating, trilling, otherworldly magic of the concerto's final pages. This was playing of overwhelming loveliness, beautifully supported by conductor Nee and his orchestra.

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CITY IGHTS

### OFF THE COAST

(continued from page 4) head bounce off the wheel.

"Keep him awake," Bobbie tells me again while she continues to look out for ships, islands. She's watching hard, taking her job seriously. For the next hour, I follow her example, figuring it is serious. We're not playing out here. There's nothing else to do, anyway. Can't go back. I talk to Lou. Lou talks back, and still his head bounces on the wheel, and he snaps to. "Uh oh, did it again." I'm praying Ken will emerge soon.

Up he comes and the watch changes. Notes are exchanged: one cruise ship and two freighters spotted, directions noted, course discussed, location defined, lighthouses or beacons sighted Ken asks about the sails, the lines, the charts. Then Bobbie

and Lou go below. The seas are rough, but generally things are not as bad as I imagined. Ken's in charge now, and I'm feeling a little more relaxed about the adventure. I'm even beginning to like my friend Ken again.

Then, just like the flip of a coin, all hell breaks loose. The sails snap furiously. The boom bangs. Ken commands me in unforgiving tones to get that line tightened, then change the preventer line. I hardly even know what these things are. And the sonofabitch tells me to do things in a way that allows for no arbitration. He's a Captain Bligh. I hate him, but I have to do what he says, and I'm wishing with all my might Tim will come topside to share in my debasement. I climb grip by grip back from the bow with the din of one of Ken's orders banging in my ears. As a wave swamps me head on and I grip the steel lines with a strength didn't know I had, it hits me what's going on. The sea is

higher, much higher now, the wind stronger, the rain harder, more lateral. We're in a storm and I'm scared.

and I m scared.

I get back to my position and wait for Captain Bligh's next order. I look all over. Waves hit us. All over us. I'm holding on with such force that all the rest of me hurts. Ken's holding on to the wheel so tight his pain shows through his eyes. We make small talk. We're wrapped in slickers and still wet to the bones. There's no relief in the skies ahead...

At this time the night before, I was thinking how pleasant this sailing business is. And why did I put off getting acquainted with it for so long? At this very moment I think one has to be certifiably mad, a social misfit, to want anything to do with sailboats. It's suicidal. The last thing I'll see in life is one of these endlessly coming, big black waves. If they were fifteen feet before, they're now thirty. How did I get here? ■

### ON THE ROAD

me. However, his money had been removed from the wallet. Day 12, Wednesday,

December 30. Ciudad Constitución to La Paz. 134 miles.

Up at 2:45 a.m. Because of the 130+ miles, riding in the dark is a certainty today. Better to do it early in the morning, when the cyclist is rested and traffic is light, than later on, when both cyclist and motorist would be tired. Herb got up and wanted to ride with me. I preferred that he wait till later to minimize his hours on the road without daylight, but he insisted. (Herb is nearly blind. Ldid not suspect that there was anything unique about him until the third day when I noticed he was unable to find the restroom in a restaura He can read road signs only if the sun is shining on them. When vou ride up alongside Herb, he asks, "Who's there?")

We left at 3:45 a.m., and for three hours I led him through the darkness by flashing a light the center line of the road. He couldn't see anything else but that white line. Twice he went off the road to the right when the headlights of an approaching vehicle completely blinded him. Herb wasn't hurt, but I decided it would be better for us to stop cycling whenever a car was

approaching us from up ahead.
We stopped for coffee after
thirty-five miles of pedaling in
the dark. It was beginning to get light. Saw some caracaras (Mexican eagles) on the road The sun was up, so Herb went on ahead of me, and I soon joined a pace line of eight cyclists for five r ten miles.

Reached El Cién at 10:00 a.m.

The local kids enjoyed our visit. Dean gave one of the children a ride on his tandem. The boy was

grinning from ear to ear.\*
I continued on and hit the 100-mile mark by 1:30 p.m. It warmed up today, and we encountered headwinds for the first time in a week. Some traffic in La Paz. Danny, a few hundred yards ahead of me, got forced off the shoulderless road twice within a couple of minutes. I arrived at the Hotel Los Arcos on the waterfront at 5:00 p.m. I was not as tired as I expected to be, this being the longest bike ride of

Day 16, Sunday, January 3. Los Barriles to Cabo San Lucas. 70 miles.

7:42 departure. Great tailwinds most of the day. It was been my experience, however, that the final miles of any long journey never come easy. This trip was no exception. The last ten miles were hilly, with a headwind and lots of traffic. There is much evidence of rapid development in the Cabo area. Condos, golf



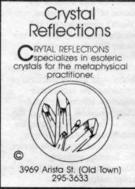
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courses, real-estate ads everywhere. Located the 0 KM sign in Cabo, symbolic of the end of the highway. ■

### NEWS AT 12

Chicano activist Herman Baca

Meraz and his boss are aiming Channel 12 northward in many ays. Guasch wants to displace KMEX Channel 34 of Los Angeles as the only local Spanish-language station available on cable in San Diego. He proposes to do this with a proposes to do this with a combination of local news and two hours of American-made television programs each day, along with American movies (with Spanish subtitles) on Sundays. His new programming format offers many of the same Mexican programs as Channel 34 — soap operas, game shows, and sporting events — but he says the unique local Hispanic market has inevitably assimilated some American tastes in television. So he has purchased rights to Cagney & Lacey, certain Walt Disney productions, and American cartoons such as Thundercats, Spiderman & Friends and Silver Hawks. Guasch says that after arriving in

Tijuana from his previous assignment as a station manager in Guadalajara, he studied the local market and ascertained that the area's Hispanics have cultural ties that are both Mexican and American. And he also ascertained that the local Hispanic television market. measured by number of households with television sets, is almost as large in San Diego (97,000) as it is in Tijuana

(140,000). So he's hired five advertising salesmen, whereas before he came there were none, to try to sell ads on both sides of the border. Car dealers, department stores, fast-food chains, he says they're all potential advertisers on his station. "Why not? Spanish-speaking people work hard, they have money, they shop in the same places as everyone else," he reasons. McDonald's has already signed up. After a tour of the station, in which Guasch showed a visitor the new control rooms, the newly painted studio, and the bustling staffers, he turned and said. "Now all we have to do is sell the advertising to pay for all this, otherwise —" he sliced a finger across his neck — dead." ■

### **PROPERTIES**

(continued from page 5) owner's daughter, but deputy prosecutor Schilling says vagrants have been in and out of the building. And police have asked the owner to keep it secured.

They last talked to my mom about four months ago," say Margaret Bennett, "and she boarded it up." But last week the front window was wide open, covered only by an old sheet

Many of the houses and apartments on the city's abandoned-building list are located a half-mile east of Hensley Street, between Market Street and Oceanview Boulevard. Police say drug dealers often take over the buildings as their own. 'See those apartments over there?" says an officer pointing to three green stucco units on Thirty-second Street near J. "Let's just say we've made numerous narcotics busts there."

(continued from page 3) time greatest voices." Who's he kidding? This guy has trouble staying in key. He is one of the

most boring, unmelodious, unfeeling singers to come along since Pat Boone. He goes on to say that Sting

and his erstwhile band avoided a safe route to recognition by not pandering "to base emotions and sensibilities with music cut from the same cloth as something that has already been market-tested." has already been market-tested.
What a load of crap! With people
like Paul McCartney, among
others, extolling the virtues of
reggae, the Police hopped on a
speeding bandwagon by coming
out with a brand of post-punk, white-boy reggae that was such a rip-off, it was embarrassing. At least, in spite of their lack of talent, the Police managed to make some fun music and stir a few emotions. Isn't that what it's

D'Agostino would have us believe that, although Sting is now following the well-trodden path of scores of self-indulgent superstars who "ride out the tidal wave" caused by their "former immensely popular" groups, he will not suffer the usual fate of those types because his music is of such high quality. That belief wouldn't have anything to do with John's obvious bias toward jazz, populd it? would it?

would it?

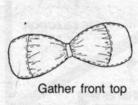
The simple fact is now that
Gordon (Sting) Sumner is
financially independent, he is
indulging his first love by playing

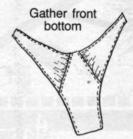
the cold, emotionless music he's more suited to anyway. I don't mean to say that his lyrics are emotionless, but without an emotional music to go with them, it ain't rock and roll. It's jazz, and the attitude that always goes with jazz is one of "we're on a higher evolutionary plane because we approach music in an intellectual

Yes, rock panders to base emotions, and what's wrong with that? In this sterilized, computerized, and desensitized society we live in, rock is a healthy and exciting release that the animal in all of us needs, and it keeps us young. So let those snobby old (in the head), constipated critics write about their intellectual music; we need a true rock fan to write about rock. San Diego, for those of you who don't seem to realize, is just developing a long-awaited music scene, and it's high time the scene, and it's high time the
Reader helped it along. I
sincerely hope that you will print
this letter and any other true rock
fans out there will also write and
let you know that I am not alone
in my feelings. ROCK AND
ROLL FOREVER!
Gary Jennings
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Open Monday-Saturday 8:00 am-6:00 pm \*Open Sunday 10:00 am-4:00 pm



. .











### EVENTS THEATER MUSIC & FILM

### LOOK BACK AT WOMEN

The is heavy volume labeled "Winnen" in the photographic archives of the San Dogo Hutorial Society are each filled with such diverse when the same such that the same such as th



photograph of Pacific Bell operation seated in a long row before their switchboards under the beneficient gase of their major in a 1922 picture of somber women packing time of olivee oil, toiling in a workroom orgergeated from men; in a 1915 photograph of women preserve. The object of their processing of

scene. Of course, early San Diego was hardly unique in its reluctant approbation of the working woman; although no one could dismiss the economic necessity that compelled a rural

wife to help her husband on the farm, back in town, respectability lay in "service" jobs — cooks, servants, jobs — cooks, servants, nannies — or in an aptitude for teaching, nursing, and instruction in the arts. "Images of Working Women" traces the

demands for a new, women's work force created by and paralleling San Diego's and the nation's rapid industrialization and automation, are employment sector that was again expanded during two world wars.

The exhibit does not reglect the costumed characters of local lore – sharpshoster Oklahoma Nell, who diew crowds at the 1915 Balboa Exposition. However, the control of the 1915 Balboa Exposition, the property of the 1915 Balboa Exposition, the property of the 1915 Balboa Park exposition, and a nobed, empassioned Armee Semple McTherson, presching to local crowds. Medida of the 1915 Balboa Park exposition, and a nobed, empassioned Armee Semple McTherson, presching to local crowds. Medida of the 1915 Balboa Park exposition, and a nobed, empassioned Armee Semple McTherson, presching to local crowds. Medida of the 1915 Balboa Park exposition, and the 1915 Balboa Park exposition, and the 1915 Balboa Park was "every grid selem," Balboa Park exposition, and the 1915 Balboa Park exposition, and the 1915 Balboa Park exposition, and the 1915 Balboa Park exposition property and strong with an assortment of hardware tooks and even a ministure cast code and even a ministure cast code and the 1915 Balboa Park exposition property and strong with an assortment of hardware tooks and even a ministure cast code and the 1915 Balboa Park exposition property and strong with an assortment of hardware tooks and even a ministure cast code and the 1915 Balboa Park exposition property and strong the 1915 Balboa Park exposition property and property and the 1915 Balboa Park exposition property and the 1915 Balboa Park exp

TALKING TRASH

Frontine, public television's investigative series, offers up a sobering expose next week on the dumping of roscs waste by a sobering expose next week on the dumping of roscs waste by the dumping of roscs waste of the dumping of roscs waste of the dumping one's working of the dumping one's working one of the deep working of the working of the deep working of the de



any patch of open ground would do. For months two fifty-five-gallon drams are out behind the 1973, both engage, are for the drags of some noxious cleaning solvens we had used. Finally, an officer ordered a chief to get rid of the drams, and they for fill the solvent we had the job fell to which means, technically, I would steal them. (Sallors never consider that their transpart consideration that their transpart

rationalize it as part of the compensation for agreeing to it do not demand. The chemical's toxicity wasn't an issue. The wasness that the compensation wasn't an issue. The wasness the down gone. So I washed them out with a hose, empirish the water and the chemical onto the dirt, and the chemical ortic the dirt. As I recall, I was commended for taking care of the job with dispatch. Navy enlinted men have a formicate with it, and of it formicate with it, and of its



### A QUADRENNIAL DISPLAY

Beginning next Wednesday, April 6, UCSD's Mandeville Gallery will be showing works by twenty-one artists, many of whom have national and international reputations. A list of their past exhibitions includes the Museum of Museum in New York Museum in New York

Germany, the Venice Biennale; the Tate Gallery in London; Amsterdan's Steedelijk Museum; various international film festivals, and noted offleat art spaces, such as Franklin Furnace, the Kurchen, and La Mamelle. Among the highly rate filmmaker Jean-Pierre filmmaker Jean-Pierre filmmaker Jean-Pierre (command on page B, col. 2)



### **OUTDOORS**

April's Fall Moon graces the early-evening eastern sky this weekend. From Shelter Island, ye can catch it rising over the downtown San Diego skyline beginning at 6 p.m. on Friday, April 1, and 7 p.m. on Saturday, April 2.

April 2.

Native Wildflowers are blooming in Los Penasquitos Canyon, Join the firends of the preserve on a nature blike, Saurday, April 2.

8 a.m., leaving from the preserve aparking area on Black Mountain Road, 1.5 miles north of Mira Mess Boulevard, Mira Messa Free, Bring water and a snack, 271-6710.

water and a sruck. 271-6710.

South Bay Nature Malk, a two-hour, guided hike around the Tijuana National Estuarine Reserve to scheduled for Sarurday, April 2, 9 a.m., beginning at the corner of Fifth and Iris streets, Imperial Beach. The reserve is one of a Johnstoffung number of wetland habitats for wintering birds. Wear old, comfortable clothes, and bring old, comfortable clothes, and bring old, comfortable clothes, and bring

night sky besides the moon, hovers high over the western horizon during evening twilight. On Saturday, April 2, Venus lies very near the Pleiades, a star cluster besi seen through binoculars.

The event is appropried by the Nature Company and is limited to twenty people. It's free, but reservations are required. The hike takes place Monday, April 4, 9:30 a.m. Call the sponsor for additional details and reservations. 297-9010.

information call 290-3908.
Fundratiser, Centro Aztelan is the beneficiary of the proceeds from a dance featuring Botero, a local Latin band that plays complex, notetas, salsa, and Tex-Mex. The Unique Knights DJs will also play music for dancing. The Centro is a music for dancing. The Centro is a community activities centre, a project of the Union del Barrio, that offers sports, crafts, nuturing, a community library, and other activities for young people of the Golden Hill neighbothood. The dance will be held on Saturday, April 2, 9 pm to 1 a mm. Centro Cultural del Bach to part Gree, Park Boulevan Bach Loop per Gree, Park Boulevan Edward College and Colleg

DANCE

s will be a short recital

by the local Jazz Unlimited dance company, Patricia Rincon directing, Monday, April 4, noon, Lyceum Theatre, Horton Plata, dwartown, Free 574-0310

### **FILM**

"Extase," Hedy Lamar stars in thi unusual cinematic poem of the unusual cinematic poem of the conflicts between unfettered is and the "civilized" love dictar and tre civilized fove dictated. the conventions of marriage and society. Gustav Machany's 1933. Czech film screens (in Czech with subtitles) Monday, April 4, 7 p.m., third floor auditorism, San Diego Public Library, 820 E Street, downtown. Free, 696-3927.

downtown. Free. 696-3927.

"La Insurecceion," Peter Luliershal directed this 1981 film a few months after the Somea regime in Nicaragai fell. The script by Chilean writer Antonia by Chilean writer Antonia the Chilean writer Antonia on the Chilean from the Chile

Join us in Tijuana every Wee 2 FOR 1 DRINKS

SUNDAYS: COMPLIMENTARY MARGARITAS FOR THE LADIES "OLDIES NIGHT" 6th & Revolucion Ave. 1-706-685-3534 DANCE CLASSES

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Now appearing March 31-April 3 JOHN MULROONEY

Now the host of "The Late Show" on the Fox Network. He's also the star of "Comedy Tonight" and HBO's "First & Ten" series. Also STEVE SMITH

MARTHA JANE



Coming April 5-10 J.J. WALL

He has appeared on the "Bob Newhart Show" and was a stand-up comic for the "Kate & Allie" show. You have also seen him on Miller High Life commercials.

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SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
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College 3 Nite 10:00 pm show. Free cover with college I.D. Must be 21	LAFF OFF WITH HOST KIFM 1983	JY.	JJ. WALL	7	70	•
LAFF OFF WITH HOST	LAFF OFF WITH HOST		RICK ROCKWELL 12-17	No.	15	0
LAFF OFF WITH HOST Maylo 102 FM	LAFF OFF WITH HOST	LAFF OFF SEMI-FINALS WITH HOST THE WAVE.	MARK MeCOLLUM 19-23	21	2	
LAFF OFF SEMI-FINALS WITH HOST	LAFF OFF FINALS WITH HOST	A	ELLEN DEGENERES 26-Mgy 1	28	20	30

Showtimes 8:00 and 10:00 pm If you want to see the up-and-coming stars of tomorrow, don't miss these exciting comedy shows! To enter contact: Paul Messier 483-4522

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READER'S GUIDETO

be shown Tuesday, April 5, 7:30 p.m., room 130, Hepner Hall, SDSU, Free: 265-6685.

Insects on Film, no, not The Fly. It's the new documentary series of weekend films at the Natural History Museum. This Sarutady and Sunday, April 2 and 3, three short films will introduce you to the diverse world of the most successful animals on Earth as they explore the characteriatics of the nine. the characteristics of the nine orders of insects, insect parasitism, and the deadlier side of some very lovely bugs. The films screen at 1 p.m. and 2:30 p.m. each day and are free with museum admission. The Natural History Museum is located in Balboa Park. 232-3821.

"Top Ten Movies of All Time," the La Jolla Museum of Contemporary Art nears the end of

Lowenbrau

Audi

ts series of films from the most is series of films from the most recent critics types that compiled by the British Film Institute. The work that rathed runder three new that the state of the series of the 1944 most extract 2D8 minute version of the 1944 most extract 2D8 minute version of the 1954 most extract 2D8 minute version 2D8 minute version

### MUSIC

Jazz, Harry Pickins on piano and Gunnar Biggs on bass offs, a musical tribute to jazz keyboardist Bill Evans, Friday, April 1, 8 p.m., Words and Music, 3806 Fourth Avenue, Hillcrest. For ticket

Memory Lane, a concert on Friday, April 1, will have you brushing the dust off you Deceas. Jimmy Rogers, Macene Andrews, the "New Ink Spens," and vocalist Harry Babbutt of the Kay Kwer Band perform in a benefit for the Orossionate-Cuparmac College Andrews, of Country, as one of the famous ream of singing sisters. The

New Ink Spots include one of the original members and re-creates "! I Didn's Care," "I Don't Want to Set the World on Fire," and the See the World on Fire." and the rest of the good segments runned. Harm Babbett was the vocales on under Kan Keep Fire the See The See

"Record Party No. 2," representatives from Chrysalis Records and Capitol/ EMI/Manhattan Records EMI/Marhattan Records will be in town to accept demo-tages, give tips to pop musicians have to approach record compani-and answer any recording-related questions. Four local bands will entertain: Samba Hell, Book of Colons, Nimbas Obi, and Bastille The event begins at 10 a.m., Saurdus, April 2, Guitar Trader, 5035 Shawline Street, Keamy Meas. 365-8814.

Mesa. 303-8014.

Duo, bunjo and mandolin artist
Walt Richards will collaborate with
Kristina Olson, guitarist and
pianist, in an evening of traditional
and original songs, Saturday,

April 2, 8 p.m., Words and Muste, 3806 Fourth Avenue, Hillcrest. For ticket information and reservations, call 298-4011

call 294-021

"Monar Pan," USU">
International Orcheras contrasts
weres of concerns with a pragram
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Concerns for Done in Contrast for Monar
And Symphony No. 39 in Erlan Monar
Administration of the Philamenesia
Administration of

Main Street, It Capin. 2 resource.
Favorities of the Twentiles to the Forties, the seniors of the Gental Hyllaminous, conducted by Carol Morein, uwing their way through such chestnuts as "Sweet Georgia Brown" and "My Man." The concert will be held Sunday, April 3, 2 p.m., House of Pacific Relations, Balboa Park Free.
239-2512.

Organ Concert, this week's recital by civic organist Robert Plimpton includes selections by Bach, Widor, Straus, Oershwin, and others. Sunday, April 3, 2 pm., Spreckels Organ Pavilion, Balboa Park, Free.

Guitar Festival, Grossmo College's tenth appeal for College's renth annual festival college's renth annual festival resumes Monday, April 4, 11 a.m. with a concert by the school's guitar ensemble directed by Fred Benedetti, Fine Arts Hall, 8800 Grossmont College Drive, El Cajon, For more information, call 465-1700 x254. The festival

concludes next weekend, Minimalist Music, Zestgent, a quarter of musicians from Minnester that specializes in contengerary, minimalist sounds, will perform Tuesday, April 5, 1230 pm, sroom D-10, Palomar College, 1140 West Mission Road, San Marcos. Free, 744-1150 x2317 or 2316

or 21/6

Contemporary Japanese Vocal
Music, one of Japan's best-known
reners, Katsuan Niwa, as the
featured vocalet of the Niwa
perform an unasum Niwa, as the
featured vocalet of the Niwa
perform an unasum program of
contemporary classical vocal music
by Japanese composers. Teror,
are accompanied by piane and
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vocality for the selection.
Calling Together, "as wattern by
U.S.D composer Jan Yuasa. The
U.S.D composer Jan Yuasa. The
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performed in traditional Western
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performed in traditional Western
operas. In he accrete, the Julianation of the pianese of the pianese of the pianese of the pianese
teror wiskost in more than 200.

performances of Beethoven's Ninth Symphony. The concert will be held Tuesday, April 5, 7 p.m., Mandeville Recital Hall, UCSD Tickets will be available at the door, 534-4559 or 534-5404.

Chamber Concert, the International Chamber Players of International Chamber Players of USIU will perform Measart's String Quarter in D Minor, Schubert's Octet, and For Moviments by Bozza, among other selections, in a rectal achebolide for Tuesday, Apail 3, 7 p.m., Green Hall, USIU, 1945 Pomesak Road. Scrippe Rarch. For information call 693-4613,

### LECTURES

You Are What You Write, Mark Smythe, professional graphologist, has worked as a consultant to has worked as a consultant to personnel departments of various national corporations. He'll dot all he is and cross all the is as he explains the science of handwriting naivists, Friday, April 1, 7 p.m., Writer's Bockstore and Haven, 3341 Adams Avenue, Normal Heights. For information call 282-3963.

"Milliery Spending, Jobs, and San Diego," the San Dego "Milliery Spending, Jobs, and San Diego," the San Dego Comonic Conversion Council utilities of the Council Coun

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the convension of the economy from excessive military production to the production of goods and services for the civilian sector. The discussion is set for Monday. April 4, 7 p.m., room 6, lower building. First United Methodist Church, 2111 Camion del Rio South, Mission Valley. Free. 299-5315.

290-5115.

Environmental Conditions in Nicaragua, Rurh Domnier will address a meeting of the Torrey Prince Coard Group chapter of the 72,50 pm, at the Solara Beach. Community Centre, 110 Practic for the western read of Jonas Stars & Drivo), Solara Beach. Ms. Dornier by Drivo), Solara Beach. Ms. Dornier Stars, Community Centre, 110 Practic garden and the Prince of Community Centre of Drivo), Solara Beach. Ms. Dornier by Drivo), Solara Beach. Ms. Dornier by Drivo), Solara Beach. Ms. Dornier has the Community of the Solara Beach. Ms. Dermier by Drivo), Solara Beach. Ms. Dermier by Drivo, Drivo, Solara Beach. Ms. Dermier by Drivo, D

California Center on Victimology, is the next speaker in the series "New Views of Women." Wednesday, April 6, 3 p.m., room 221. Hepner Hall, DSU, Free. The series is sponsored by SDSU's Women's Studies Department, 265-6524.

Department 20:5-0524

"Faults, Foults, and Geology,"
the second lecture in the Natural
History Massam's month-long
investigation of the desert has Parunderstand the Second Second Second Second Second
investigation of the desert has Parunderstand Second Second Second Second
investigation of the Second Seco

ROSANNE CASH

analysis of the contemporary American character was controversal when it was published a few years ago. Its author, Richard Madsder, will adocuse his conclusions about what kind of people we are and why we are than way, on Wednesdoy, April 6, 7-8 p nn., D.C. Wills Books, 7527 La Jolla Boulevard, La jolla, Free. 456-1802.

"Habits of the Heart," this

456-1802.

New Mexico Author Tony Hillemun is the speaker at the annual spring hunches of the Kie Wik Society of the Mussian of Hilleman and Society of the Mussian of Misses of Society works for his stories et in the Indian country of New Mexico. He bends the New Mexico. He bends the New Mexico among Hepps, Appele, and News Indian Children and New Mexico among Hepps, Appele, and News Indian Countries for many years. Among his cultures for many years. Among his

books are The Blessing Way, Latering Woman, The Chromony, and late year's Moundoor all and late year's Moundoor all the year's Moundoor all the Bank Control (mortication) and a Bank Robbery and Other Tales of Indian Control (mortication) and Made Deagorfly, Hillerman is Made Deagorfly, Hillerman is Made Deagorfly, Hillerman is Dudding Books with Navagi "Budding Books with Navagi Budding Books with Navagi Budding Books with Navagi Hand East, Haber Island Drive, January Later Control (Mortication) and January Later (Mortication) and Janua

information, call 239-2011.
Sea Otters, the entertaining and sometimes controversial animals of California's coast are threatened by oil spills and have other environmental problems impinging on their populations. Terri Williams, a scientist with Sea World's Hubbs Marine Research Center, will give a lecture on sea control and sil spills never hundred. April 2,7 p.m., at Sea World's 1720.

### THANKS. . .

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San Diego Lowenbrau Crew Classic April 1 and 2, 1988 Crown Point Shores

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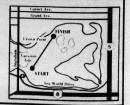
April 1, 12:30 - 4:00 p.m. & April 2, 6:50 a.m. - 4:00 p.m.

Enjoy sand, sun and fun at the 1988 San Diego Lowenbrau Crew Classic April 1 and 2 on Mission Bay. Watch more than 2,300 collegiate rowers from the U.S., Canada and Europe competing in the first regatta of the 1988 rowing season. Best viewing from Crown Point Shores. \$1.00 admission for finish line; shuttle bus available from Mission Bay High School.









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World Health Day, a panel of

international medical experts will discuss such world-health issues as family planning, primary health care, infant mortality, and the status of community health worker in developing nations. Panelists are in developing nations. Panelists are from various African countries and from Mesico. The keynote speaker preceding the panel discussion is Dr. Chib-Liang Yaung, dean of the School of Public Health of National Taiwan University. The program, sponsored bis SDSU's College of Health and Human

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4122

builders to Robin Leach. He's been the opening act for such notables as Billy Crystal and Jay Leno. He's pointed on-stage nightly through Sarurday. April 2, by Steve Smith and Martha Jane. On Sunday and Monday. April 3 and 4, competitors wring for a spot in the annual San Diego Laff-off.
Competition will be performing in

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David Bradley's 1965 rictous phone dispatches are back. All new and free FRL 4/Is April Fool's Present SAT. 4/Is John Denver Hangover SUN. 4/Is For Latin Lovers Only 910N. 4/4s Bize Thunder Traffic TUES. 4/IS Car Phones IF US WED. 4/Is Car Phones IF US WED. 4/Is Bad News Bezes XII

273-BRAD

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an improvisational soin with audience participation. Wall appears mobile through Saradav, April 9, with 8-b Worles and Chock Marria of the Worles and Chock Marria of the Property of the Worles of the Worles and Thomas Assembly Some and Up man Trocky and Wednesday, 8 pm. and 10 pm.; Trocky and Wednesday, 8 pm. and 11 45 pm., and 5 pm. and 11 45 pm. and 5 pm. and 11 45 pm. and 11 45 pm. and 5 pm. and 11 5 pm. IN PERSON

11.15 p.m.

Comedians, Ronny Kenney, Jas Kaner, and Felicia Michaels perform nightly through Sarurday. April 2, at the Comedi Store, 196. Pead Street, 14, 201d. Show thinds, and 10.25 p.m. on Findays and Sarurdays. Tuesday might is "pyallock" might, with comedy hopefuls basing their turn at the mice. 434-432.

Open Poetry Reading, the O.B. Poets Carcle invites poets to read on Friday, April 1, 7 p.m., O.B. Women's Club, 2160 Bacon Street, Ocean Beach.

Street, Occan Beach.

"Streetsice" Pectry Reading, as part of the Cold Water metallation at the troller standard station at the standard station at the standard stan

Poet William Pitt Root, director of the Hunter College (New York)

writing program and author of thurteen books of poetry, will read from his news town, Faindaneau, in the next installment of SDSU's "Living Witters" Senses". According to write reviewer, Rock of the state of the s

### RADIO & TV

Padres Baschall, the last three sames of the exhibition season as to home gainst SSUE, Finlands and the same of the exhibition season as the home gainst SSUE, Finlands and the same gainst SSUE, Finlands and the same gainst the last Vega and Saudas, April 1, 2 pm, Albert Sauda



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## BEATLES

La Jolla Museum of Contemporary Art Friday, April 8, 8:00 pm and Saturday, April 9, 7:30 and 9:45 pm



eum of Contemporary Art is located at 700 Prospect Street in La Jolla for more information call 454-3541 or 454-0267.



Tickets now available at May Company, Mad Jack's, Civic box office, Perkins Book Worm and ArtsTix. TicketMaster charge (619) 278-TIXS.

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RIADIR'S 61101-10

True Stories, and 'Pangae Mel Graves. The program air Saturday, April 2, 10-10 a.m. KPBS-FM (89-5).

NCAA Women's Baskethall Championship, the gene is scheduled to be broadcast live. Surday, April 3. 1 p.m., KFMB Channel 8.

"McMichael on Nicaregua," David McMichael is the highest ranking CIA officer to publicly break with the organization in

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opposition to U.S. foreign policy. He has produced a film detailing some of his ideas, which will be aired on local cable channels. Cox Channel 24, Sonday, April 5, 8 p.m., and Toroday, April 5, 8 N.S. and Toroday, Apri 8 p.m., and Tuesday, April 5, 8.30 p.m., Southwestern, Channel 15, Monday, April 4, 8 p.m., and Saturday, April 9, 7 p.m., and Del Mar Channel 15, Wednesday, April 6, 930 p.m., an next Thursday, April 7, 430 p.m.

"Poison and the Pentagon," the

unwillingness to clean up the water it generates. The military, the documentary contends, is the largest toxic polluter in America. The program ans Tuesday, April 7, 2 pm., repeating next Diurstay, April 7, 2 pm., EPBS, Channel 15. (See the "events highlight" on page one of this section for more information.) "Voices and Visions," this serie which examines the life and work next Thursday, April 7, 430 p.m. "Harvey," if you have Monday off, you reight want to stay up and watch Jimmy Stewart in one of his most popular roles as Elbood. P. Dowd, companion to a sex-festival invisible raibbit. The 1951 film airs Sunday. April 3, 11-30 p.m., XETV. Channel 6. Voices and Visions, This stres, which examines the life and work which examines with a study of the very millionial 1.8. Blook At the end of the show, San Diegan Tena Kiricher, a revelocywar-old student as Susset View Elementary School, will recit be report. "Choices." The broadcast is set for Toesdon, April 3.0 pm, KPBs. Chomes 13, repeating Finley, April 5.1 pm, KPBs. Closed-Captioned News, beginning Mondar, April 4, KGTV, Charnel 10, provides closed-caption service for the hearing impaired during in local news broadcasts at 6-30 p.m. Mendar through Fidals. For more information, call 237-1010 (voice)

Suckers Soccer, the division champions have one road game this week, against Karsan City, Wednesday, April 6, 5-30 p.m., broadcast live over XTRA-AM (690).

**SPORTS** 

Crew Restore, this seekeral's Sign Days Crew Classe is the official opening of the 1988 to the control opening of the 1988 to the 1988 of Crew Racing, this weekend's

Padres Baseball, the Pads play the Padres Dasconal, the Fids play traditional preseason game with SDSU, Friday, April 1, 7 p.m., San Diego Stadium. Tickers are surgle price and seating is open. 283-4494.

Sockers Soccer, Minnesota is in town for the last time during the regular season, Saturday, April 2, 7-30 p.m., San Diego Sports Arena 224-8497.

214-6897.

LPOA Golf, the preliminary events to neat weekend?

San Drien Inmanier Clause begin, Monday, Agril 4, with the ladier prosim noismey, the LFOA ream competition is set for Tooslay, Agril 5, and the clause prosum. To a second the competition of the co

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SAN DIEGO NATURAL HISTORY MUSEUM

DESERT

Lectures and Field Trips

LECTURES

4

Desert Reptiles and Snakebite Healthcare Wednesday, April 13, 7:00-9:30 p.m. Speakers, Dr. Findley Russell, College of Pharmacy, Univ. of AZ, and Dr. Greg Pregil. Herpotology Dept. Natural History

Desert Conservation
Wednesday, April 20, 7:00-9:30 p.m.
Speakers, Kim Cranston, Chairman,
Committee for Calif. Desert National Parks,
and David Rains Wallace,
award winning author and naturalist.

Deserts: What Future?
The Evolution of Human Use of the World's Deserts
Wednesday, April 27, 700-9:30 p.m.
Speakers: Dr. Knut Schmidt-Nielsen.
author, Professor of Physicology, Duke
Univ. and Robert Love. Education Dept.
Natural History Museum.



Desert Conservation Saturday, April 23, All Day Leaders: David R Wallace and Robert Love.

FIELD TRIPS

TICKET INFORMATION Reservations required. Enrollment is imited. Call the Natural History Museum's Education Department at 232-3821 for reservations and ticket information.

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TOP JIMMY & THE RHYTHM
PIGS AND SCREAMIN' SIREM
Sat., April 9, 8:00 pm
Spirit Nightclub

• CPWA PRO WRESTLING Sat., April 23, 7:00 pm

• SAN DIEGO JUNIOR THEATRE-CINDERELLA Fri., Sat., Sun., April 22-May 8 Casa del Prado

SPECIAL EVENTS

HARBOR EXCURSION : Uniners, prunch and adily Juliphore Multiphore Multiphore

FOR KIDS

Dr. Martin Luther King, Jr. Tribute: Committee will be held tonight. Thursday, March 31, 7 p.m., Kearny High School, 7651 Wellington Street, Kearny Meas. Meetings in various locations will be held each Thursday night in April at 7 p.m. For information call 236-5933.

oyi.9900 or 390.0857.
Easter Haz Parade, the third annual informal parade from Girard Avenue and Peopper Street in La Jolla to the Colonial Inn is scheduled for Sunday, April 3, noon. Bring the whole family, and west your most beautiful or outrageous hat. There's a party following the wrold through following the wrold through La Jolla. Free. 454-2600 or 459-1571.

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"Toby Tyler," the California Ferforming Arts Centre's production of this popular music about a boy who wants to run a with the circus is scheduled for three terformances. with the circus is scheduled for three performances each week through May 10: every Saturday at 2 p.m., Sunday at 3 p.m., and Monday at 7:30 p.m. The show is staged at the Palissades Theattre, 2838 University Avenue far Urah Street), North Park, For tickets and information, call 692-0220.

Baseball Card Show, the regular monthly event of the Baseball Card Show of San Diego is scheduled for Friday, April 1, 5 pm to 9 pm. Scottish Rite Center, 1855 Camino det Kin South, Mission Valley. 697,9500 or \$30,0857. information, call 692-6220.

Puppers, the McInitire Puppers
offer The Three Little Pgs at
10:30 a.m., Freday, April 1; and
11 a.m., 1 pm, and 2:30 p.m.
Saturday, April 2, and Sunday,
April 3, Marte Hitchcock Pupper
Theater, Balboa Park (in the
Palisades area and the Aerospace
Center). 466-7128.

If You Have Thirteen Nickels. If You Have Thirteen Nickels, you can try every one of the games featured at the City of San Marcos's annual Nickel Carnival for children ages five through twelve. There's even a pizza-eating contest. This year it

TOP!

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will be held on Friday, April 1, 1 p.m., at the Barn, 149 San Marcos Boulevard, San Marcos, 744-1875.

San Marcon 744-1875.

Egg Hunn, the Cry of Santere has sheddled the Springtone Egg Hunt Mar Park, Carther 18th Roducture of the Control of th

6599 Alvarado Road, Alvarado Canyon.

The City of Oceanside has hidden eggs in John Landes Park, 2855 Cedar Road, and mivries kids from one through twelve years to look especially hard for those that contain special priess. The ubiquitous Easter Bunny will show up here, too, Saurday, April 2, with the hunt beginning at 10 a m.

sharp. (724-2666) And the City of San Marcos's Community Services. department sponors an egg hunt on Sarutday at 10 a.m., open to roddles through fifth graders. The eggs are hadden in the park on the property of Flad Components at roporty of Flad Components at and Rancho Sario Fe. Accessor, and Rancho Sario Fe. Accessor, San Marcos (744-1875). All the egg hunts are free. Entertainment by Boffo the Clown is scheduled for Saturday, April 2, 10:30 a.m., children's room, San Diego Public Library, 820 E Street, downtown. Free. 696-3927.

"Animal Orphans" and "Easter Bables," this weekerd's handson demonstrations at the Natural History Mueeum at the Natural History Mueeum will be of special retreet for Easter weekerd. On Statuda, Agril 2, from noon to prove the Natural Agril 2, from noon to prove the Natural Agril 2, from noon to prove the Natural Agril 3, from noon to 9 p.m., all Matthews from the Sam Dego Humans Society will show take how to care for the baby ducks,

chicks, and rabbits that are given as Easter gifts. If you absolutely must buy a live-animal per as an Easter gift for a child, take this opportunity to learn how to care for opportunity to learn how to care to it properly, so it's not dead by Memorial Day. The demonstrations are free with museum admission. The Natural History Museum is in Balboa Park. 232-3821.

Ballios Park. 127-18821.
Bring the Family, and walk as many laps as you can around Choillas Lake with the Walkabour walken. Babus in strullers are welcome, as are grandparents, on which was the same proposed to the property of the propert

Nature Walk, a guide from Quail Gardens will take kids ages three through six on a tour of the native chapparal in the gardens, Tuesday, April 5, 1-30 p.m., 230 Quail Gardens Drive, Encintra. The tour is free, but there is a parking fee. 729-3824.

"The Remarkable, Riderless, Runaway Tricycle," this short film, based on the popular picture



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283- SEAT

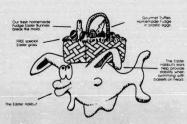
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## READER'S GUIDLIO

book, will be shown during preschoolers' story time, Wednesday, April 6, 10:30 a.m., National City Public Library, 200 East Twelfth Street, National City, Free, 336-4280.

Free. 304-480.

"The Wis," seventy-five students and Faculty members of the Last Meas-Signing Valley School and Last Meas-Signing Valley School and the Last Meas-Signing Valley School and Last Valley School and Last

## **MUSEUMS**

Centres Cultural Tipans, in color photo-enlargements of our particular both the page permission from the Bag permission of the color photo-enlargements of our particular both the page that the color page th

Independencia, Zona Rio Timaria, From the San Yadro border crossing, follow signs to "Rio Timara/Rio Zone," and then to the "Ave. Panes de los Henses, and look for the Consimus dorse on the left. For information call 1-706-684-1111 or 1-706-684-1132.

1-706-684-1119 of 1706-684-1132 international Aerospoce Hall of Fame, the museum hasta a NASA spensored exhabit. Homome in Space, through June 1. The show a photographic chorousle of experience from Ros MiNario Statum. The Hall of Fame Centre Statum. The Hall of Fame Centre state has been supposed in the control of the

23:8312.

La Jolla Museum of

Contemporary Art, two exhibits
are showing concurrently. Pan two
of the display of the museum's
permanent collection can be
viewed through May 12. Included
in the exhibit are works by Pop
arrats and painters from the
Eighties — Washol, Lichterstein,
Oldenburg, John Baldessiri, Alice
Agrock, Minchell Strop, and

Thursday and Saturday, 11 a.m. sc 5 p.m., Friday, 11 a.m. to 9 p.m., and Sunday, 2 p.m. to 5 p.m.

The Museum of Man has a number of exhibits running concurrently. One is an exhibit of fifty pieces of contemporary tribal artwork by two members of the Abenaki Indian tribe, an Aberask Indian tribe, an Algonauri-danguage tribe of Quebe, and the northeastern U.S. The scolptures, masks, and assemblages depict legends of the Aberasks. The exhibit can be viewed through May 10. "Losing Your Head over Sporrs: The Articiers Mexican Ball Game" is a ministrate distinguishment of the American Maistenand of an ancient Wednesden): 364-35411. Mingel International Museum of World Folk Art, toys and dolls mon the museum collection, the most and dolls more than the meaning collection of the more than the

That the devel point of a mixture ball cours of a mixt

INVADERO (1966, CRUISES) The Original 1983 DINNER CRUISE SPECIAL Only \$2995\* per person Complete Prime Rib Dinner All drinks included 2½-hour cruise of San Diego Harbor Live entertainment and dancing Call 234-8687 TICKET THE THE Ship's location: 1066 N. Harbor Dr., San Diego AT MAY COMPANY, MAD JACK S. PLAZA MUSIC SHOPPE AND FLEST LACASAGE THERE MASTER CHARGE AND TO JOHN







May. For kids the museum has set up a trading post, where they can exchange shells, nocks, trading cash—a mixing they may now collect—but something else they conceived at the eather. The May. Trading For times through the subsection of Man is because of the Misseum of Man is the Misseum of Misseu

Massem of Photographic Art, a Messem of Photographic Art, a new slow. "Invasido Progist, comprise two collections of a biological deposition of the depositi

first Tursday of each month. Museum of San Digos Blastory, "Images of Working Women" in the shows that can be seen at the show that can be seen at the showing blast of photography, artifacts, and costones is drawn from the photography artifacts, and costones is drawn from the photography artifacts, and costones is drawn from the photography artifacts, and in the photography artifacts and photography artifacts are also provided to the photography artifacts and photography artifacts are also provided to the photography artifacts and the photography artifacts are also provided to the photography artifacts are also provided to the photography artifacts and photography artifacts are also provided to the photography are also

Natural History Museum, "On the Edge: Threatened ... Endangered ... Extinct," an exhibit that studies disappearing plant and

armed Jer. has ross become a surremovement of the control of the c

Section to additional services a run Keuben H, Fers Space Thater and Science Center, 'Omnthon' a selection of en Sanday, April J. A different film screen each day at the J pm. A different film screen each day at the J pm. A different film screen each day at the J pm. Chomas, Creen, Van Ban, Sump, the programs to be seen are Chomas, Creen, Van Ban, Sump, the programs to be seen are Chomas, Creen, Van Ban, Sump, the programs of the seen Chomas, Creen, Van Ban, Sump, the programs of the seen Chomas, Creen, Van Ban, Nagara, Mineler, Mohr, and Mage, hastoric look at man's relationship with Ningers Falls In screen daily at 10 pm. 3 pm. 5 pm. and 5 pm. A 10 No am show in added on Strenders and Sunday. The Sum Diego, which screen dealy at 13 pm., such as additional San Diego, which screen dealy at 13 pm., such as additional San Diego, which screen dealy at 13 pm., such as additional San Diego, which screen dealy at 13 pm., such as additional San Diego, which screen dealy at 13 pm., such as additional San Diego, which screen dealy at 13 pm., such as additional San Diego, which screen dealy at 13 pm., such as additional San Diego, which screen dealy at 13 pm., such as additional San Diego, which screen dealy screen seed to 15 pm., such as additional San Diego, which screen dealy screen seed to 15 pm., such as additional San Diego, which screen dealy screen seed to 15 pm., such as additional screen seed to 15 pm., such as additional screen seed to 15 pm. such as additional screen seed to 15 pm., such as additional screen seed to 15 pm. such as additional screen seed screen seed screen seed screen seed screen seed screen

and Sunday, the laser-rock show Moontock will be shown. The theater and science center is accated in Balboa Park. To confirm iscarded in Baltose Fair. To confirm current show schedules, call 138-1168 or 138-1233. The science center is open from 9.30 a.m. to 9.30 p.m. daily (hourn are extended to 10.30 p.m. on Fridays and Satinflays).

Standings, San Diego Museum of Art, Young Art 1881 is a showing of 90% award swimmer pixes of 90% award swimmer pixes or 5 and began of the san and the artists represented are in all the artists represented are in all the pixel properties of the pixel pixel should. The base remains up through May Lat the measure in Billion Fark. Museum hours are Toodlar through Smokin, 10 a m. to 30% pt m. 21% of the 30% pt pixel pixel pixel 50% pt pi

## GALLERIES

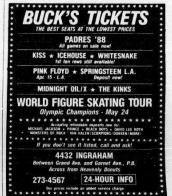
Faculty Eshibition, once even four wars. USSD's Department of Yound Arts mounts on eshibition of new work by ut faculty. The Visual Arts mounts on eshibition of the work of the Visual Arts mounts on eshibition of the Visual Arts mounts of the Visual Arts mounts of the Visual Arts of the Visual Art

Monday, April 11, in Mandeville Recital Hall, Steve Fagin's The Amazing Voyage of Gustave Flaubert and Raymond Roussel, a seventy-

Drawings, Paintings, and Sculpture by Salvador Roberto Turres go on establish Monday, in the painting that evening from 7 p.m. to 9 p.m. at Hyde Galler, of Crossmont College, 8800.

Crossmont College, 8800.

Et Cajon. The eshibition's guest control in David Avalue of the Centro Cultural de la Rass. The Centro Cultural de la Rass. The Monday, Tursday, and Fraday, from 1 p.m. to 4 p.m. draft Fraday, from 1 p.m. to 4 p.m. dry 1700.











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READER'S GUIDE T-O

Lenore Simon and Victor Ceno can be viewed from Monday, April 4, through April 30, East County Performing Arts Center 210 East Main Street, El Cajon, Hours are Monday through Saturday, 11 a.m. to 4 p.m. 440-2277.

440/2277.

Installation and Sculpture, the work of Anna O'Cain and Mathie Gregorite can be viewed through Sarunday, April 2. Dietrich Jenny Gallery, 664 Nimth Avenue, downtown. Gallery hours are Wednesday through Saturday, 11 a.m. to 5 p.m. 239-8592.

Jewelry, Body Wear, and Sculpture, woch by four American American and four American College at State Act and the University College at State Act and the University College at State Act and the University College at State Act and the Act and Act and the Act a Jewelry, Body Wear, and Sculpture, works by four Australian and four Americ

"Streetsites," Sush's third annual public art project includes installations in downtown San Diego and a show at the gallery at 852 Eighth Avenue, downtown.

Doplared in the affers will be ten more than the affers will be ten more than the content of the affers when the content of the will be affers the affers when the content of the affers when the affers when

Mission Vestments, ecclesiastical silks from the Mission San Luis Res Museum collection can be viewed through April 11, Founders Gallery, USD, 260-4600 x4261.

Painted Wood Sculptures by Paul White, inspired by the light and exhibited through April 16, Spectrum Gallery, 744 G Stre downtown, Gallery hours are Wednesday through Saturday 11 a.m. to 5 p.m. 232-9743.

Painting, Monotypes, and Drawings by Los Angeles arrot Holls Creatord and works on parer by Colombian Nestor Losatic car be reseed at the Gwedion Gallery, 7825 Ess Avenue, La Jolla. 456-3737. The exhibit remains through April 23 Gallery hours are 10 a.m. to 7 jm. Mondar through Thursday, and 10 a.m. to 10 p.m. Friday and Saturday.

Friday and Saturday.

"On the Spot," streapectic installations and new works by four Los Angeles artists — Felige Ehrenberg, Grond, Yolanda Loper, and Earlie Parada, can be viewed through April 24. Centro Cultural de la Rain, Peper Grove, Park Boulevard, Ballson Park, Callery hours are Wedensday through Sunday, noon to 5 p.m. 235-1635.

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"Leves of a Ballerina," Econor Antin's multifacted installation can be seen through Arril 24 are not a failing stars in depicted in three displays are independent on the seen and a thickney or however pulser, and a thickney or however pulser, and a thickney of the seniar room in addition to the display of the seen and the seen and the seen and term of baller faranties. The above sits he seen at the salisation, the seen and term of baller faranties. The salisation is the seen at the salisation, the seen at the salisation, the seen at the salisation, the seen at the salisation. The salisation is the seen at the salisation and the salisation are salisation as the salisation ar

Japanese Woodblocks, the third annual exhibition of nineteenth-and twentieth-century Japanese woodblock prints - portraits, scenes from Kabuki theater, and landscapes - can be viewed through April 30, J Desens, 345 Market Street, downtown. Hours are Monde though Says.

### A QUADRENNIAL DISPLAY

(continued from page 1) Gorin, who has collaborated on five films with Jean-Luc Godard; Harold Cohen, who spent two years as a guest scholar at Stanford University's spent two reans as a standard threemetry's scholar as Stanford University's scholar as Stanford University's scholar as Stanford University as part of his work in computer-generated drawing photographer Firel Steetment, and the standard standard

and it should offer not only a and it should ofter not only a view of what artists are create in San Diego, but a slice of what is happening in art internationally. The exhibit covers a range of visual art forms, including painting, sculpture, installation, sculpture, installation, photography, fabric, video and film, computer-generated images, and performance. Consider just a few of the works

Consider just a few of the work being shows: South African Low Story, as South African Low Story, as Ringgold. An important figure in black and feminist art movements. Ranggold is a movements. Ranggold is a read with the story of the story and writer. Currently exploring the role of artin as storyteller, she make painted story quilts in which she combines dyed of text. "There is a lot Madam rever explained — why Master is always trying to seduce the south African Low Story, Part I. The Amazing Voyage of

Gistatee Flaubert and Raymond Raussel, a video by Steve Fagin The artist studied intensively the lives of the two French writers (who, in fact, never knew each other — Flaubert died when Roussel was three years old) and produced this seventy-four-minute video in which a succession of women more their mouth conversable. move their mouths constantly

Gustave Flaubert and Raymona

which a succession of women which a succession of women supplies, and programming an abundant open. Edos, an installation by Edos, an installation by Edos, an installation by Edos, and installation by Edos, and the painting and sculpture. The painting — of a stag with a wooden bridge areing behind in — hangs on the wall. Our the atent made of painted canvas and a skeletal boat constructed of twine, soal, and lattice, the control of twine, so the soal of twine, so the soal of twine, and the control of twine, so the control of twine, and the control of twine, so the control of tw

blue chair, a small end table, and pieced-together hooked rugs, whose motifs include various animals and a pseudo-Indian design. Among the other artists represented in the show are Eleanor Antin, Seaver Ledle, Fred Londier, Partreis Patterson, Robert Sancher,

and Italo Scanga. The UCSD Faculty Exhibition The UXSD Faculty Exhibition runs from Wednesday April o, though May 15 in Mandeville Collery, with an opening a form of the Mandeville Collery, with an opening of the Mandeville Collery of the Mandeville Auditorium. The Mandeville Auditorium. The Mandeville Auditorium.

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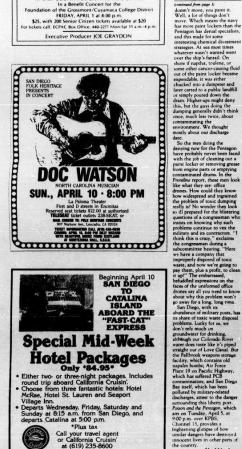
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gallery's hours are noon to 5:00 p.m., Tuesday through Sunday. For more information, call 534-2864.

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- Janice Steinberg

## April 3rd at 6:45 a.m. in the Nautilus Bowl at Sea World Don't forget DAYLIGHT SAVINGS TIME starts April 3rd

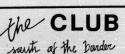
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students, service claims, and the milliony. And at the box office.

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INFORMATION RESERVATIONS PHONE ORDERS 481-1055

Lomas Santa Fe Plat Lomas Santa Fe Driv Just east of 1-5 in Solana Beach

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evil. clearly has seduced him as we in the production. Nan Martin is excellent as Aunt Dan, a terrific performance wasted in a shallow, stupid role in a shallow, stupid play. (Sm.)

Sunday at 200 pm.
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(Sm.) South Coast Repertory Theatre. through April 7: Tuesday through Saturday at 8:00 pm. Sunday at 7:30 pm. Matinee Saturday and Sunday at 2:30 pm.

Jim mooney the sound says (Sm.)
La Paloma Theatre, 471 First Street, Encinitas, through April 17: Friday and Saturday at 800 pm. Motinee Sunday at 200 pm. For information call 436-4884.

cal 35-4884.
ENTER LAGOHNO
The Comedy Thester at Lawrence
Wish Village is a singing Joseph Steri's
Wish Village is a singing Joseph Steri's
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Monday, Friday, and Saturday at 200 pm.

THE FOREIGNER

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as Catherine (Cilmoui's instincts for real dama threaten to go outside the real dama threaten to go outside the Trent and David Cochran Heath do reviceable work. The only problem with Mike Buckley's very detailed as it hat on opening night, the actors kept knocking the details to the floc to the control of the control of the but that was no accident. (Similar but

Sundey at 200 pm.
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Arthur Conant Doyle Holmes and had
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at 800 pm.

THE HOUSE OF BLUE LEAVES
OnStage Productions of Chuls Vista
Onstage Productions of Chuls Vista
Oreaces this black comedy, by John
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Scokeper and slied but straving
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to find meaning in a meaningless
world." Cast members for the
production are Bruce Erricson, Bill
Berstad, Kimberly, Garland, Christine
Berstad, Kimberly, Garland, Christine

Courtenay, Ellen Johnson, Irene Gerken, Ann Strong, Jodie Knutson, Chuck Price, Jerry Garrison, and Jim Johnston. (Sm.) OnStage Productions, through April 9: Thursday through Saturday at 800 pm.

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THE LITTLE POXES
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Furum Netfenzie, Walter

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Gastamp Guarter Theater, is a piece of
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Duck is the leader of a singing group
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## Theater Directory

ADAMS AVENUE THEATRE 3325 Adams Avenue, Normal THE BOWERY THEATRE
480 Elm Street, San Diego
232-4086

CHRISTIAN COMMUNITY THEATER CHRISTIAN YOUTH THEATER

NORTH COAST REPERTORY
THEATRE
Lomas Santa Fe Plaza
Lomas Santa Fe Road, Solana Beach
481-1025 236-0510 CLOSE-UP STUDIO 2244 Fourth Avenue, Suite D, San Diego 226-5743 CORONADO PLAYHOUSE 1755 Strand Way, Coronado 435-4856 NORTH PARK THEATRE 2891 University Avenue, San Diego 692-0220 O'FARRELL SCHOOL OF CREATIVE & PERFORMING ARTS SCPA Theatre 6-130 Skyline Drive, San Diego 262-7581

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427.3672 PALOMAR COLLEGE
Palomar College Theatre, San Marcos
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AUDITION HOTLINE

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### THETHEATER READER'S GUIDE TO

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six women with BRAIN DEATH, or EXPRING AUTON WATTO TO CXXRIBING AUTON WATTO TO CXXRIBING AUTON WATTO TO CARRY WATTO WATT

SUDS: THE ROCKING '60'S MUSICAL SOAP OPERA The Old Globe Theater

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READER'S GUIDE TO THE MUSIC SCENE

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

## BY JOHN D'AGOSTINO AND STEVE ESMEDINA

When I was a student, I thought of them as 'English Ii thought of them as 'English Ii days.' For reasons that Professor Savas could probably better explain, a few pages of Chaucer or Mallory had an effect similar ogazing out an open window on an overcast, blustery day; invariably, I de gently shoemar that the production of the product horned into a blurred reverie that rendered unlikely any that rendered unlikely any that rendered unlikely any stages, colors deepened, ambiant voices retreated until stages, colors deepened, ambiant voices retreated until stages, colors deepened, ambiant voices retreated of swifting leaves, and my own sourds would have been as words would have been as words would have been as form a well. Borne, Bronn, Shelley, Keata and the other dudes all had the same effect. English moons period a for of Bering a music kinda gay, there-were songerthers who could englender a similar response, lowered a cutant of unitraspection over surny days and my gloony days chased one lowered a cutant and lower of the colors of the colors of contribusiness. David Crosby, Jonn Mitchell, Donovan, Tim Hardin, Robin Williamson, sometimes Shawe Phillips, But someti



norm STEPAN
varietated musical era of the late
Sixtes and early Seventex, and
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interlucia. "David Sylvisian clays."
The former member of the
album that is a dark-wood
conferbouse of unus in a steeland-glass industry. This is what
Demous would have sounded
Condon might be written in prison
if the sixtes and the sixtes and
turned a melan-tolay amber.
These are the songs David
Crusby might've written in prison
if held been surferced to the
the discussion of the sixtes and
sixteling brigade. You Morrison's
Casles brooding would seem
upbeat by comparison.

Sylvian sings in a soft-focus base-barrione that applies controlled that applies controlled that applies that applies that applies the soft-barrione that applies that applies are soft-barrione to be soft-barrione to barrione that soft-barrione that soft-b

Sylvalaris work as more instance of manager year. It is made to the little to when you wish you could step off the merry-gb-round for just a few hours — when you're not even in the mood to listen to manic. The the mood to listen to manic. The more instance in the mood to listen to manic. The mode is sense. They languidly be usual sense. They languidly the model is sense to serve symbol model in the model is sense to make the model is sense. The language model is model in the model is model in the model in the model is model. The model is model in the model in the model is model in the model in the model is model. The model is model in the model in the model is model in the mod

do not push long-conditioned buttons. "Maria," for example, is not the lowing textimorulal one who was the lower programment of the latest the women's name for titles. It's more the kind of ominous tune-one might hear over a humbl. When the latest long the latest latest long the latest latest long the latest lat Mind you, these are not dewey-eyed "ballads" in the dial-a-poem style of a Dan Fogelberg. Sylvians work is more idiosyncratic, it's the kind of

breaking in the 1084 or mount of years wears though I'd like to laugh at all the though that led me on somehow the stagma still remains.

Party down, Dave. One could reach for a One could reach for a conclusion and say that Sylvian's music is a songeriterflyricist's answer to "newage" instrumentals. The facility with which the songs on Secrets (continued on page 18)

Sylvian's lyrics, which similarly do not push long-conditioned buttons. "Maria," for example, is

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## Bacchanal

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THURSDAY, APRIL 7
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THE CURRENT / THE STRANGLERS
THE CURRENT / AND SPECIAL GUESTS

KIFM@98.1 DAVID BENOIT INCLUDES WORLD PREMIERE OF HIS NEW GRP RELEASE

WITH SPECIAL GUEST HANZON 9/X MONDAY, APRIL 11 THE GODFATHERS BIRTH, SCHOOL, WORK, DEATH

TUESDAY, APRIL 12
DIRECT FROM THE GRACELAND TOUR
THE INCOMPARABLE
MIRIAM MAKEBA

THE GUEST HUGH MASEKELA -

WEDNESDAY, APRIL 13 MICHAEL TOMLINSON IN A SPECIAL SOLO-ACOUSTIC PERFORMANCE 9/X FRIDAY & SATURDAY, APRIL 15 & 16

THE BEAT FARMERS 9000 BILL SILVA SUNDAY APRIL 17

MONDAY, APRIL 18

THE ROCHES ALPHONSE MOUZON

TICKETS AT TICKET TILASTER AND THE BACCHANAL

**BILLY VERA** AND THE BEATERS

FRIDAY, APRIL 22 ROY BUCHANAN

SATURDAY, APRIL 23 JOE SATRIANI

GUITAR WIZARD SUNDAY APRIL 24

Y & T WITH SPECIAL CUESTS BLACK & BLUE

FRIDAY, APRIL 29 MOLLY HATCHET DESERT ROSE A

THE BAND KEITH EMERSON, CARL PALMER, & ROBERT BERRY

UPCOMING CONCERTS

DANNY WILDE 5/2 TITO PUENTE 5/4 CHARLIE DANIELS 5/19 MILLIE JACKSON 5/22 THIRD WORLD 5/25

From the Beach Boys to Bach, from Baryshnikov to Ballet Theatre, from Frank Sinatra to Philip Glass. Twyla Tharp Dance pushes the upper reaches of human motion. Whether it's the silver screen, the Broadway stage or the concert hall, Twyla Tharp is in the thick of it, making dazzling. witty and stylish dances . . . proving that virtuosity is its own reward.

CIVIC THEATRE APRIL 14-16 FOUR PERFORMANCES ONLY!



Little Boots Productions presents a masterpiece by PETER SHAFFER

Directed by Rametin
Performing every Thursday through Sunday
an thee
LYCEUM STAGE SAN DIEGO PEPERFORY THEATRE
(HOTON PICZA; GAWINIOWI)
OPENING APRIL 9- APRIL 30
Special benefit performance on Thursday, April 7
benefitting San Diego Center for Children
Tickets on sale at the Lyceum box office 255-8025
and at Arts Tix box office, 121 Broadway 238-3810

(continued from page 17) usher one into a meditative mood makes that correlation thinkable. It's the nature of that mood, however, that holds them apart. There are very "pretty" musical passages on Secrets, but they're more pensive than festive, and their effect therefore is to underscore the indefinite sadness that comes with wisdom, not to add a twinkly veneer to blissful

ist/percussionist Ian dman, and keyboardist Maidman, and keyboardist Richard Barbieri. The troupe touches down at UCSD's Mandeville Auditorium this Monday night for a concert that will feature Sybian's odes but will also include some of the material from Isham's new release. ignorance or avoidance.

Sylvian is abetted in realizing the concept behind Secrets by some qualified conspirators.

Trumpeter, film-scorer (Mrs. Soffel, Never Cry Wolf, Trouble in Mind), and fellow Virgin

Records stablemate Mark Isham checks in to add his cool-blue - John D'Agost colors to this palette of

It is always interesting to see

Ryuichi Sakamoto, guitarists David Torn and Phil Palmer, double-bassist Danny

Thompson, percussionist Danny Cummings, and drummer Steve Jansen. Of these, Isham, Torn, and

ouring band, along with juitarist Robby Aceto,

syndrome in action, and pep music inspires its ironic aspects more frequently than any other form of entertamment. There always will be one-th wonders in always will be one-th wonders in always will be one-th wonders in "next phenomenon" of any given year will be an act that has languished in relative obscurit for a number of years. Saddernic years will be an act that has languished in relative obscurit/ for a number of years. Saddernic stretch of stardem on account of one song that clicks immediately and races up the charts. Transforming them into "his year of the properties of the properties." However, the properties of the properties of the his common occurrence. The Australian band has been only the properties of the properties of the guerther for more than a decade, emoying only mild relotricts success came in 1982 when "shabooh Shabooh" was

released, and appearances on MTV gase them minor cult astatus. Two years gut them minor cult astatus. Two years gut them attempting for years with the large success of Leater Like Them attempting for years with the large success of Leater Like Them and the large success of Leater Like Them and the Leater Like Them approved of the latest album. Mc&t which currently is in the meant that for the possible exception of the dismal, pretentious UZ, UNIS currently as the most sought-after of a tremendously enjoyable unit. They unified UZ or sag R.E.M. do not harbor any delastors of their most consistent message is their love of sex. Musically. however, they are a cut above their peers. They understand quite well the importance of the hook, and their combination of hard-rock (nearly heavy-metal at times) and funky rhythmic muscularity are thoroughly enjoyable. Virtuosity is virtually absent, but since their material is so rhythmically oriented. displays of individual sparkle are not missed as much as they might be elsewhere Plus, they have a dynamic

Plus, they have a dynamic, famboyant showman in singer Michael Hutchins, whose stage routines were aptly described in Musician magazine as a cross between Jim Morrison and Madonna. Popularity being a fickle, transitory attribute of life, the current level of adulation of INXS probably will prove to be

T RECORD RELEASE PARTY fo SOULS IN EXILE featuring DECEIVERS and CRIES & WHISPERS plus
FRANK GRUBBS & ONE PACKARD

TOUCHY SUBJECTS

DAVE GILBERT'S UNSTOPPABLE FAIRFIELD FATS

TUESDAY, APRIL 5 SKINTIGHT PROD. presents
PROWLER with FIRE and CLOUDZ

TOP JIMMY & THE RHYTHM PIGS

JERRY HERRERA'S SPIRIT . 1130 BUENOS AVE 276-3993 . COCKTAILS, DANCING, AIR-CONDITIONED . 21 ON UP





continued from page Ri.

as finite as their music is
insignorating. The Duran Duran
syndrome can affect amone.
Nonethicless, this is one band
that deserves not to meet such a
fate. And as for now. I am
looking forward to their sold-out
show torlight. Thrusday, at the
Sports Anna. For a complete
this week, see "Concents"
following.

—Steve Exmedian

—Steve Exmedian

- Steve Esmedi



Blue Öyster Cult: Bacchanal, tonight Thursday, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont Seo. 8072

Gary Puckett and the Association: Sea World's Nautilus Amphitheater tonight. Thursday, through Saturday. April 3, 8 p.m. 223-9681 or 278-TIXS.

Big Band Galaxy of Stars, featuring Jinnais Rodgers, Maxees Andrews, Johnny Smith's New Ink Spots, and the Kay Kyer Orchestra with Harry Babbitt: East County Performing Arts Center, Friday, April 1, 8 pm. 210 Eas Main Street, El Cajon. 440-2277.

Kiss and Anthrax: Sports Arena. Friday, April 1. 8 p.m. 278-TIXS.

Kristina Olson and Walt Richards: Words and Music Bookstore. Saturday April 2, 8 p.m., 3806 Fourth Avenue. Hillcrest. 298-4011.

The Hank Crawford/Jimmy McGriff Quartet, Elaric a, tonight, Thursday through Sunday, April 3, call for times Summer House Inn. 7955 La Jolla Shores Drive, La Jolla, 459-0261. "Jazz in the Afternoon," featuring the Charles McPherson Quartet, with Gunnar Biggs, Harry Pickens, and Chuck McPherson San Diego Museum of Art Scuipture Gardon Cafe Museum of Art Sculpture Garden Sunday, April 3, 2:30 p.m., Balbox Park, 236-1725.

David Sylvian, with David Torn, Steve Jansen, Mark Isham, and Richard Barbieris UCSD's Mandest Auditorium, Monday, April 4, 8 p.m. UCSD compus, La Polia, 278-TIXS.

The Bonedaddys: Belly Up Tavern. Saturday, April 2, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481,9022

L.A. Guns: Bacchanal, Monday. April 4, 8:30 p.m., 8022 Clairemon Mesa Boulevard, Clairemont. 560-8022.

Dave Alvin and the All-Nighters a the Raf Next Bacchanal, Tuesday, April S. 830 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

Jack Sheldon: Bella Via, Saturday. April 9, 8:30 p.m. and 10:30 p.m., 2591 Highway 101, Cardiff. 942-1108. Fishbone and the Bonedaddys: SDSU's Montezuma Hall, Tuesday, April 5, 8 p.m., Astec Center, San Diego State University campus, 265-6947. Darden Smith: Bacchanal. Saturday, April 9, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022. Andrew Tosh: Belly Up Tavern, Tuesday, April 5, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

The Jacker Rio's, Saturday, April 9, 9 p.m., 4258 West Point Loma Boulevard, Loma Portal, 225-9559. Top Jimmy and the Rhythm Pigs, Screamin Strens, Pray for Rais, and Junction & Spirit. Saturday, April 9, 9 p.m., 1130 Buenos Avenue. 276-3993.

Albert Collins: Belly Up Tavern. Thursday, April 7, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022

Devid Benoît: Bacchanal, Friday. April 8, 8:30 p.m., 8022 Clairemont Meas Boulevard, Clairemont. 560-8022.

The Original "Neon" Rhythm Section (Ron Velir, Dave Wallace, Bruce Stone, Johnny, Castaneda: Bella Via, Sunday, April 10, 8 p.m., 2591 Highway 101, Cardiff, 942-1108. Papa John Creach and Eddle "Cleanhead" Vinson: Elario's. Wednesday. April 6. through Sunday. May 1, call for times, Summer House Inn. 7955 La Jolla Shores Drive. La Jolla. 459-0261.

Dec Watson: La Paloma Theater, Sunday, April 10, 8 y.m., First and D streets, Encinitas, 436-4030. The Gun Club and the Tremors: Palisades Theater, Thursday, April 7 8:30 p.m., 2838 University Avenue. North Park, 692-0220.

The Godfathers: Bacchanal, Monday, April 11, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont.

Whitesnake and Great White: Sports Arena, Ruesday, April 12, 8 p.m. 278-TIXS.

Miriam Makeba and Hugh Mase Bacchanal, Tuesday, April 12, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022

Mutabaruka: Belly Up Tavern, Tuesday, April 12, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Michael Tomlinson: Bacchanal, Wednesday, April 13, 8:30 p.m., 8022 Clairemont Mesa Boule-ard, Clairemont. 560-8022.

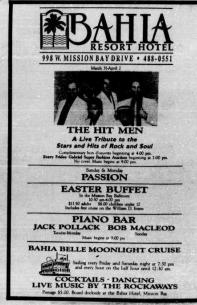
BONFACED OF Bonita Beach Club

Every WEDNESDAY In April TANATHON PARTY NIGHT

with your host Pam Edwards Sponsored by Ales a us and RC. Surflines Finals last Wednesday in April Cash prizes Tanning solon passes. Surfeser prizes.













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Tickets available at all

IS/SDSU

Benny Colson: Elario's, Wedn May 18, call for times, Summer Inn, 7955 La Jolla Shores Drin La Jolla, 459-0261

Knol and the Gangs Humphrey's. Thursday, May 19, 7 p.m. and 9 p.m. 2241 Shelter Island Urrier, Shelter Island, 224-9438 or 278-TIXS.

Special EFX: firlia Via, Thursda May 19, through Saturdae, May 21 8:30 p.m. and 10:30 p.m., 2591 Highway 101, Cardiff, 942-1108.

Asleep at the Wheel and Riders in the Sky: Humphrey's, Sunday, May 2 7 p.m. and 9 p.m., 2241 Shelter Islan Drive, Shelter Island, 224-9438 or 278-TES.



**North County** 

Drive, Rancho Bernardo. 487-6701: Mickey and Friends, Jazz. 3-7 p.m., Sundas

Spin, Friday and Standards

Hally Up Buren, 148 South Celons

Aerice, Solana Reach, 483 South

Lead of the Standard South

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Lead Sola

The Boathouse, 87 Encinitas Boelevard, Encinitas 944-1338: Robb Huff, contemporary, Friday and

The BookWorks/Pansikis Coffeehouse, Flower Hill Center. 2670 Vis de la Valle, Del Nar. 755-3735. The Samsa Gael Duo with Judy Lipnick, traditional Irish music, 8 p.m., Friday. Pixelife Longin, 439 Weit Washington, Excondido. 745-1931: Don Ternison, Top 40 and country and western matic, 430-730 pm, Wednesday through Friday; Befus, Top 40 and country and western music, 8:30 pm, Wednesday through Saturday.

Berrelli's Back Room, 2677 Vista Way, Oceanside. 721-5400: The Tony Carmen Band. Top 40, oldies, and variety, Tuesday through Saturday.

FINELINE ENTERTAINMENT PRESENTS

T 8022 CLAIREMONT MESA BLVD. 560-8022 TICKETS AT BACCHANAL AND TICKETMASTER

9/XLISTEN TO THIS

GUN CLUB

TREMORS AND THE JESTERS

TUESDAY, APRIL 5

DAVE ALVIN

AND THE ALL-NIGHTERS

RUFNEX

Bacchanal

Rugsy's Speakeasy, 340 East Grand Avenue, Escondido, 741-0935: The Heiair Boys, vintage rock, Thursday through Saturday evenings.

El Comal, 523 Encinitas Boulevard, Encinitas 944-1575: Latin Soul, Latin music, Friday and Saturday evening

El Cossal, 1284 Poway Road, Poway 486-1010: Greg Hartline, contemporar country, and oldies, 7 p.m., Wednesda Thursday, and Saturday, and 5 p.m., Priday.

Fish House West, 2633 South Highway 101, Cardill by the Sez. 753-6438. The Bob Long Band, bop, booger, and swing. Thursday through Souther. Tony Ortega hosts a jazz sam session Sunday. Camelot Inn, 887 San Marcos Boulevard, San Marcos, 744-1332: The Paradise Street Band, Irish music. Priday: Delene St. Clair, contemporary, Saturday. The Plying Bridge, 1103 North Hill Street, Oceanside, 722-1904: Billy Powler and Karen Kenneds, contemporary, Tuesdarthrough Saturday, Pete Wickersham, contemporary, Sunday and Monday.

Pogerty's, 245 West El Norte, Escondido. 743-9141: Gary Lehman, contemporary, country, and oldies, Frisieg and Saturday and occasionally Thursday.

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

Contemporary, Frizzy and Santrady.

Harbor House, Highway 101 and La
Costa Avenue ton the ocean),
Leucadia. (From San Diego) 574-6495.
(From North Country) 942-7114: Mark
Augustin, jazz guitar, 7-11 p.m., Fridey,
and 7-11 p.m., Saturday.

Henry's, 254 Eim Street, Carlsbad. 729-9244. Tony Soraci and Co. contemporary, Readay through Saturday, with vocalist Joby Ames, Tuesday and Wednesday, the Belair Boys, vintage rock, Sunday and Monday.

Hotel Escondido/Scotty's Pub, a South Escondido Boulevard. Escondido The Rosie Trio, contemporary. Tuesday through Saturday, Pat Danna, contempora Sunday and Monday.

vocals, Friday and Saturday.

Ireland's Own, 656 First Street,
Enrintas, 644-0233; Sean McVicher

and Myte. There Iriels and
contemporary. Thursday, Country Folk
(Fon and Marie Theorie), Irish, 688,
and country and western music, Friday
and Saturday. Don Dunn, modern popnock, Sunday.

Jolly Reger/Oceanaide, 1900 North Harbor Drive, Oceanaide, 723-1831; Hut-Sut Raiston, contemporary, Thursday through Saturday. Kyplings, 927 First Street (in the Lumberyard Shopping Mall), Encinitas 942-8181: Pete Wickersham, contemporary, Wednesday through

Exclusive

Engagement

BEVERLY

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Starting May 5

Anthony's

La Tolla

La Jolla Village Dr. at Regents Road 457-5008

CARES?

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HOLLIS GENTRY'S NEON

DR. CHICO'S ISLAND

SOUND

Sunday & Monday

USD Happy Hour 7-11 pm

\* \$1.00 Michelobs \* \$1.25 Margaritas

\* \$1.25 Cuervo Gold shooters

Rob and Steve spinning the hottest jams

TIO LEO'S

MIRA MESA

Oalevale Lodge, 14900 Oalevale R Escondito 749-3193: North Fortx country, Friday and Saturday, and hosting a jam session, 4-9 p.m., Sunday.

Sunday.

Old Del Mar Café, 2730 Via de la Valle, Del Mar 755-6614: The Siers Brothers, rock, Thursday through Saturday; Rockola, rock classics, Sunday and Wednesday; the Cookra, Beach Boys ano other surf rock classics, Monday; the Motormen, roc Tuesday.

Shooter's Ber and Grill, 1963 East Valley Parlosay, Escondido, 746-7038: Daisots (Marc Bracken, Boe Chess, as Tony Tarbin), country rock, Thersday through Saturday.

La Costa Hotel and Spa, Costa Dei Mar Rood, Carlsbad. 428-911. Roumament of Champions Lounge: Contemporary nock and rollers Ricks and jazzmen Reel to Real play alternate ests. Tuesday through Saturday.

Leo's Little Bit of Country, 680 West San Marcos Bouleuard, San Marcos. 7 744-4120. Crossover, country, Thurudga through Senday (jun session Sunday). Greg Coad and Rocking Horse. country, Theaday and Wednesday. Leo's features a superjain featuring various line country bands the second and fourth Sunday of every month.

Pea Seep Anderson's, 850 Palomar Airport Road, Carisbad. 438-7880. Windmill Lounge: Anything Goes (formerly the Bizz), contemporary, Wednesday through Sunday: Silverad country, Taesday evening.

country, Busiday eventing.
The Plans Base, 9850 Carmel
Mountain Road, Rancho Pehasquitos.
848-3718. Sider country rock, Monday
and Tuesday. Side by Side. rock from
the Fifties to the Eighties. Wednesday
through Saturday.
The Pomerado Club. 12237.
Pomerado Road, Powis; 748-1135. The
Saway Busidess.

Powny Mine Company, 12735 Pown Road, Powny 748-7296: Live music, Thursday, call club for information: Backstep, oldies rock, Friday and Saturday, Miss B. Hairen, country, contemporary, and pop music,

Ralph and Eddle's, 390 Grand Avenue, Carlstad. 729-2989. The Insomniacs play rock and roll music Friday and Saturday and host a jum session Sunday. Music As You Like I contemporary variety. Monday throug

Tuesday and Westnesday.
The Sand Bar and Bestnesrant, 3876
Carthold Boulevard, Carthold
728-3170, Natire Son (Biobly and
Eddie Johnson and Rick Carthon), a variety ranging from fish to rock.
Westnesday through Statustay, with szapphonate Brod Banghart. Thursday through Statustury, the South Market Stored Discituded Jaars Band, Discolated jazz, 2-6 p.m., Smilay, Second Wind, contemporary, Monday.



Country Entertainment Miss B'Havin — Monday, 8:00-midnight

Tues., Wed., Thurs. 7:00-9:00 pm Complimentary Hors D'oeur Mon.-Fri. 6:00-9:00 pm

Happy Hour Prices Mon.-Fri. 6:00-9:00 pm

ABILENE The Rightclash for Western San Diagot
At the Town & Country Hotel
500 Hotel Circle No., in Mission Valley
201-7131

THE

**IESSIE** 

BAND

sday-Saturday night 9:00 pm-1:30 am



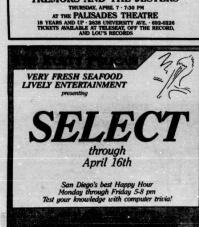
FORWARD MOTION Thursday-Saturday, March 31-April 2, Tuesday and Wednesday, April 5 & 6

TAMI THOMAS & HER HIT PARADERS BIG BAND

WANDERERS









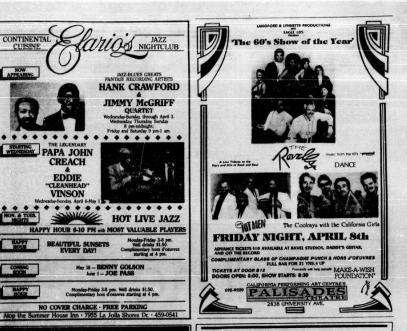
Dream Street, 2228 Bacon Street Ocean Beach, 222-8131: State-A-M. rock, Friday and Saturday

CONTINENTAL CUISINE

STARTING PAPA JOHN CREACH EDDIE "CLEANHEAD" VINSON









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Wednesday-Saturday, March 30-April 2



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m SAN DIEGO PRINCESS

A Princess Cruises Resort (Formerly Vacation Village) 1404 West Vacation Road (Off Ingraham) + 274-4630

Hyatt Islandia Hotel, 1441 Quivira Basin Road, Mission Bay 224-1234: Holly Hofmann and Ronn Satterfield, sazz, Tuesday through Thursday; Mingo Strut, contemporary, Friday and

Jazz Mine Becords, 737 Pearl Street, La Jolla. 454-9832: Bobby Gordon ass Johnny Best, jazz, 2 p.m., Sunday; the Joe Marillo Quartet, jazz, 7:30 p.m.,

José Murphy's, 4302 Musion isoulevard, Factic Beach. 270-3220: Pour Eses rock. Thursday through Saturday. Pranx. rock, Sunday and Monday. Automatics. rock, Tuesday and Wodnesday, the Blonde Bruce Band featuring saxophonist. Johnny Visu plays boogis, blues. and rhythm and

La Jolla Toujoura, 828 Prospect Street, La Jolla, 456-2944 Cottonmouth D'Arrey Jazz Vipers, Disieland jazz, Friday evening: Flute Flight, with planist Joe Azarello.

La Jolia Village Inn/Shooter's Lounge, 3299 Holiday Court, La Jolia. 453-5500. Piano bar entertainment. Rasday through Saturday, call club for information.

La Valencia Hotel, 1132 Prespect Street, La Jolla. 454-0771. Bob MacLeod, piano and vocal variety, 6-10 p.m., Tuesday through Saturday McP's, 1107 Orange Avenue, Coronado, 435-5280: Live mus nighth, call club for information

Mick's P.B. Nightchuh, 4190 Missi Boulevard, Pacific Beach, 581-3938 Ron Haywood and Stripes, Top 40 dance music, nightly, except Sunda call club for information concerning

Milligan's, 5786 La Jolla Boulevard. La Jolla, 459-7311: Wally Brown performs a variety of music on the grand peano. 7:30-10:30 p.m., Tucsda through Saturday.

Mony Mony's, 3595 Sports Arena Boulevard, Loma Portal: 223-5596. Eversatar, rock. Thursday through Saturday, live rock. Sunday and Monday, call club for information.

Mulvaney'a, 1031 Orange Avenue, Coronado. 435-4660: Live music, Friday and Suturday, call club for information.

Old Parific Beach Cafe, 4287 Missio Boulevard, Pacific Beach, 270-7522: Dr. Feriglood and the Interns of Low, blues and rhythm and blues, Wednesday, Thurnday and Sakurday; Dr. Chico's Island Sounda, calypso and regigas, Sunday, Who Cares, rock, Monday and Taesday.

Peredise Bay, 1935 Quivira Road, Marina Village, Mission Bay Park 223-2335: The Reflectors, rock, Thursday through Saturday, the Sien Brothers, rock, Wednesday. Presto, 1025 Prospect Street, La Jolia 454-9711: Tribal Lunchbew, soca. ska, redgae, and other world rhythms. Friday, live music, Saturday, call club

dance revue, Wednesdag ovening.
Rocky's Balbea, 4626 Albuquerque
Street at Garnel Avenue and Mission
Bay Drive; 270-6550: The ultimate
sports har and restaurant presents al
NFL and collegie footbail games and
other sports so big-screen television
daily, dancing overy Monday, Fridag,
and Saturday, and plano har sing-alon
Sunday.

910 Prospect N 1: Forrest U orms standards E iday and S

Sandtrap Lounge, 2702 North Massion Bay Drive, Mission Bay, 274-3314 Ed Ellis and Tapestry, saznostalgic blues, and contemporary, Thorside through Saturday and earlicenting Sunday.

> Silver Fux Loungs, 1883 Garnet Asenue, Pacific Beach, 270-1343; Liv muste, Friday and Saturday, call club for information.

Tablao Flamenco Nightelub and Restaurant, 3567 Dei Rey Street, Pacific Beach. 483-2703: Live flamence. music and dancing, 7:30 and 9:30 p.m., Wednesday, Thurnday, 7:30, 9:30, and 11:10 p.m., Friday and Saturday.

Toquila Landing, 4250 West Point Lome Boulevard, 223-9158: Norman and Company, contemporary, Wednesday through Saturday

Texas Thehouse, 4970 Voltaire Street, Ocean Beach, 222-6895: Tom "Cat" Courtney, blues. Thursday, the Punhandles, roadhouse country music, Saturday, live music is featured on all other nights of the week, call club for information. Top of the Cove, 1216 Prospect Street, La Jolla. 454-7779: Bill Wright, Gershein, Porter Sondhrim, et al., on the piano, Wednesday through Sunday.

Vic's Bar and Restaurant, 7825 Pay Avenue, La Jolla. 456-3789: Live music, Friday and Saturday, call club for

Victor's, 1403 Rosecrans Street, Print Loma 226-1871. Downstain: Paul Eastland, contemporary, Friday and Saturday.

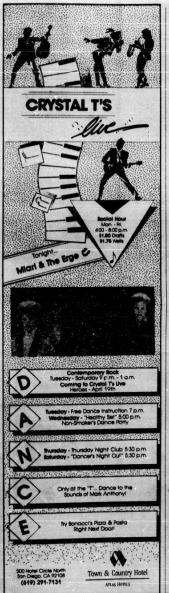
Number 1990 Nimitz Boulevard Rosecrans Street, Point Loma 224-1655: Perfect Bolance, contemporary rock, 9:30 p.m., Saturday Winston's, 1921 Racon Street, Ocea

Winstown, 3021 Incom Streen, Ocean Heach, 222-2622 The Blende Bruce Heach (Bruce Head Bruce Head Breepiece sersion), blues and rotten and blues. Thursday through Saturday, Tobacco Road, vortage Jasz, soring, and hoogie sociege, 37 pm. Sondag, sollowed at 9 pm. by Night Soll performing oldies classics; original music right featuring live bands, Monday, the Rhumboughe, Must and rhythm and boats. Thersday Bruring Bridges, rock and rhythm and boats. Thersday Bruring Bridges, rock and rhythm and

Your Palace, 3282 Governor Drive, University City, 453-4444; John Engren, plano music featuring classical movie themes, and show tunes, 69 p.m., Wednesday through







## San Diego North

The Abilene Country Saloon, Town and Country Hotel, 560 Hotel Circle North, Misson Valley, 501-7131: The Jessie Daniels Band, country, Tuesday through Saturday: Miss B. Heren, pop. country, and contemporary, Monday: country dance lessons, Tuesday through Thursday.

The Bacchanal, 8022 Clairemont Meas Bouleward, Rearry Meas. 606-8022 Heb Oyster Cult, rock, Thuruday, They Might be Lients, rock, and Physell. rock, Priday, Physill, rock, Stetroley, L.A. Guns, rock, and Vamp, rock, Honday, Dare Abins and the Reff. Not., rock, Thuruday, Hannon, rock, Alonsi, Cale, rock, and Sprint in Mesh, Alonsi, Cale, rock, and Sprint in Mesh.

Riurney Stone Pub, 5617 Baiboa Avenus. Clairmont. 279-2033. Bryan Baynes. Irish and contemporary music, Thuriday through Sunday; Eamon Caroll. Irish and contemporary music, Wednesday.

Blue Bayou Lounge, 2537 Clairemont Drive, Clairemont. 276-0965. True Grit, progressive country music, Thursday through Saturday.

Sunhury's, 9906 Mira Mesa louivsard, Mira Mesa, 578-8666: fessenger, rock, Thursday through laturday: Screetheart, rock, Wednesday

arriage House, 7945 Balboa Avenue. lairemont. 278-2597: Jim Mouth, omedy and music. Friday and

Club Mirage, 104 Mission Valley Center West (824 Camino de la Reina), Mission Valley, 222-1863: The Holy Love Snakes, rock, Thursday, Sister Rae, rock, and guests, Friday.

Crystal T's Live, 500 Hotel Circle forth, Mission Valles, 294-9010; Miari and the Ergs, rock, Thursday through laturday: Missed Emotions, rock, luesday and Wednesday.

972-0094: Holly Hotmann and Konn interfleid, jaze, Priday and Saturday litrla Nite Out, 4805 Convoy Street, learny Mesa. 279-2444: Live musical lance revue and floor shows beginning e 8:30 n.m. Monday through Saturday

The Godfather, 7878 Clairement Mess Boulevard, Kearry Mess. 560-1747: Scott Skinner, variety music on the

courset Lounge/Town and Country total, 500 Hotel Circle North, Mission allay, 291-7331: Sharon Skiegel, inging with plane accompaniment and onoring requests. Monday through riday, Jonell Rock, contemporary and ass. Saturder evening and Sunday

Hajji Baha, 104 Mission Valley Cente West 824 Camino de la Reinat, Mission Valley 298-2010: Osais, Arah music, Wednesday and Thursday, the Hajji Baha Band, Arahic music and dance, Priday and Saturday, the

Hindquarter, 7040 Miramar Road. Mira Mesa. 566-4292: Jo Treanoc. Siano variety sing-along music,

Holiday Inn, Cricket's Lounge, 59 Hotel Circle South, Mission Valley, 291-5720: Skine It On, contempor Wednesday through Saturday.

Islands Lounge, Hanslei Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101: Bogart, contemporary, Tuesdorthrough Saturday, the Premiers, contemporary, Sunday and Monday

elty's Steak House, 204 Hotel Unite ionth, Mission Valley, 286-233. Piano lar: Don Libbey, Monday through hunside, 5-8 p.m.; Dale Pearson, piano artes, Monday through Thursday, p.m.; Margie Harmon, Friday and aturday; laten, baugh, and sing along the paint Cary, Narramore, Sunday.

La Hacienda Cantina, Mission Valley Inn. 878 Hotel Circle South, Mission Valley, 296-8281: Live music, Tursday through Saturday, call club for

ne Library, 7459 Mission Gorge and, Mission Gorge, 583-0116: Karen ongio, pianist, Thurnday through turday; Ray Correa, contemporary, anday through Weilnesday.

Le Pavillon Loungs, Town and Country Hotel, 500 Hotel Circle North. 291-7331: Darci Daniets and Plashback, contemporary, Thursday through Saturday, Jesse Davis, contemporary, Tuesday and Wednesday







Tie Leo's/Mira Mesa, 10787 Camino Ruis, Mira Mesa, 695-1461: Foolish Pleature, rock, Thurnday through Saturday, the Tucker Brothers, contemporary, Sunday and Monday; Di Who, rock, Tuesday and Wednesday.

Newto Jen, 8515 Navajo Road San Carlos. 465-1730: Breakheart Pass, country, Wednesday through Saturday; Miss Kitty and Dodge City, country, Sunday and Monday.

Pal Jeey's, 5147 Waring Road, Allied Gardens. 286-7873: Fro Brigham's Preservation Band, Dixleland jazz. swing, and oldies, Friday and Saturday Who, rock, juegoay and weometoay.
The Lee'a'Mission Gorge, 6333
Mission Gorge Road, Mission Gorge, 280-9944: Jinnah Williams, contemporary, Tuesday through Thursday: John Ingram, contemporar Priday and Saturday; Dusty Best, contemporary, Sunday and Monday.

Smuggler's Inn, 402 Fashion Valley Road, Mission Valley, 291-7170: Melissa McCracken, contemporary, 8 p.m. midnight, Friday and Saturday.

midnight, Priday and Shanday Spirth, 1300 Steron Servan, Bay Park, 276-5995. Souls in Ealls, med. Parak Crobbs and One Palenarin med. Crites and Whispers, med., and the Decelvers, neck, Thunday, the Hangmen from Los Angleto, med. Social Spirt, med. Los Angleto, med. Social Spirt, med. Los Angleto, med. Social Spirt, med. And Pazer Than, neck, Pridas, Tookin, Subjects, med. Parifield Pats, med. Los Losselom, Med. Park, March, Los Losselom, Med. Park, March, Losselom, Park, March, med. Parking, Med. Perilang Floriny, med. Losselom, Wellensday, med. Parkin, med. Peding Planty, med. Losselom.

Stardust Hotel, 950 Hotel Circle North, Mission Valley. 298-0511. Crane Room: Bert Torres, contemporary. Tuesday through Saturday.

Contemporary, Suchasy and Horsasy.

The Welfhouse, 10789 Terrasanta
Soalevard, Tierrasanta. 560-6677.

Feber Jag, contemporary, Wednesday
and Thursday, the HiPis, Fifties and
Soaties rock, Priday and Saturday, Jo
Teranor sing along pianist. Sunday;
Ron Bell, contemporary variety,
Monday and Tuesday.

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge, 280-6263: Steer Crazy, country, Tuesday through Saturday; Haswire, country, Sunday

The Abbey Restaurant, 2825 Fifth Avenue (corner of Fifth and Olive). Hillcrest. 291-4779: Mike Lamy, elegant Historeal, 2914-779. Mise Lam, elegand dinner masie and show turoe. Wednesday through Stunder, with Roberto Valdes, Friday and Saturday, (Mile hosts an open mile night, Wednesday). Roberto Valdes, Spanish gipsy music on the violin, Sunday hrunch; Luba Popora, pianist, Monday and Theeday. Tia Juana Tilly's 2828 Camino del Rio South, Mission Valley, 299-2828. Dining Room: Perfect Stranger, rock, Thursday through Saturday.

Anthony's Harborside, 1355 North Harbor Drive, downtown, 232-6358: Prime Suspect, rock, Wednesday through Saturday; the Aubrey Fay Quartet, Jazz, Monday and Tuesday

San Diego South

Astec Howl, Turquoise Room, 4356 Thirtieth Street, North Park. 283-3135: Sheri and the City Street Band, contemporary. Wednesday through

The Bay Club, 2131 Shelter Island Drive, Shelter Island, 224-8885: Devin Balley, contemporary, 7-11 p.m., Friday and Saturday. The Boathouse, 2040 Harbor Island Drive, Harbor Island, 291-8010: Vicki McMaster plays solo jazz from 8-10 p.m., Priday and Saturday, and is soined both nights at 10 p.m. by her trio.Capricom (they play until midnight).

B Street Cafe and Bar, 425 West B Street at Columbia Street, downtown 236-1707: The Mark Lessman Band, iarz, Thursday through Saturday; George Emerson, keyboardist, performs at 6:30 p.m., Monday through Wednesday and Friday and Saturday.

Café del Ray Mora, 1549 El Prado, Balboa Park, 234-8511. Piano Bar: Kristi Rickert, Tuesday through Saturday evenings; Dale Vernon plays from 3-8 p.m., Sunday.

Coconut's Restaurant, 1901 Shelter Island Drive, Shelter Island. 222-6887 Fish and the Seaweeds, tropical rock, Friday and Sunday: the Cardiff Reefer registe and tropical rock, Saturday.

Coo Coo Club, 4383 University Avenue, East San Diego, 283-8213: Mike Sanders, variety, Thursday through Monday, Carole Crawford, contemporary, Wednesday.

contemporary, Wednesday.

Copacabana Paptaurani, 2888 Pacific
Highway, 297-2672. Rio Room:
Brazilian Revox, 8-30 p.m., Friday and
Saturdis, Hamen Archites or agitat,
Pricia and Saturday, Jaime Moran
Jalya Brazilian bosan nova, 5 p.m.,
Monday through Wednesday.

Monday through Wedersday.

Copers, NO 270h, Avenue dominion,
223.4205, 8:20 ps. mas performers.
The Harry Pickers The Thrusday call

chid for information concerning Trader

and Standay. It falls Centry/Rando.

Wedersday, 5:30 pm. jaas performers:
Call chid for information concerning

Dessale, Wedersday, Friday, pic lairs.

20 a.m., Salanday, and and noon.

Sounday, call chief for information concerning

Dessale through Friday, live lairs.

20 a.m., Salanday, and and noon.

Sounday, call chief for information.

Dock Masters, 2051 Shelter Island Drive, Shelter Island, 223-2572; Greg Glover, keyboard music, 5-8 p.m., Monday through Friday, Michael Georgie, piano variety, Tuesday through Saturday eveninas.

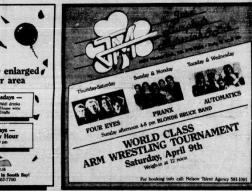
Dookles, 4225 El Cajon Boulevard, East San Diego, 283-6581. Piano bar: Paul Gregs, Toesday through Saturday; Patti Glenn, Sunday and Mondas

Patti Clem, Sunday and Mendae Drowpy Magdier', Thirty-fest Street and Enbertish Awmer. Morth Park. (208-8556; Whiter Polichae, fish and originals. Thurnday: filter Preight, 6th and originals. Thurnday: filter Preight, 6th and and blues. Pricky: Suzamer frome, gularatis, and the Paradise Street Band, Irish masic, Saltrafe; Old Time Hood Night, Menday: Delene St. Clair contemporars, Bready: Richard Glick, fingerscking guitar ragtime, and blues. Wednesday.

Wilsonship

The Energie Leonage, 421 University
Avenue, Hillcreet, 706-2622 Ethnoffee,
with Ken And and Behania Jamesen, with
Ken And and Behania Jamesen,

Pat City/China Camp, 2137 Pacific Highway, downtown. 232-0686: The Most Valuable Players, jazz. Thursday through Saturday.







During April

**BOOK OF COLORS** 

Jazz - every Sunday night, 8:00 pm-12:00 am SPEED OF SOUND

with daily seafood specials funer: 5:00-11:30 pm, La Jolla's finest steaks, prime rib & seafood Happy Hours 4:00-6:00 pm, Monday-friday Reservations suggested 1250 Prospect Street (McKellar Plaza) - 454-5325 ENJOYABLE. Whether a night on the town includes Cole Porter or Corelli, nothing becomes one class act like another. The Grant Lounge. Enjoy lunch Monday through Friday, 11:30 to 2 pm. Lounge hours 11:30 to 1 am daily, live entertainment. 326 Broadway, Downtown San Diego. 232-3121. THE GRANT LOUNGE

THE TALK OF THE TOWN SINCE 1910

ATMOSPHERE.

ENTIRELY

Gabriel's Grille, 2825 Fifth Avenue teorner of Fifth and Olivet, Hillcrest 2914-779 Barbara Jamerson and Ken Ard, Slaues to Ton 40. Thursday, orpan line, 4th Mile Lating Fridar, Hilbe 1810, Saturday Lady BJ, and Ken Ard, New Officansylvip Jazz, 7-10 p.m Sunday, Roberto Viddez, Jano and visiting flaym mands, 8-12 p.m., Monday, open mile with Mile Larm, Monday, open mile with Mile Larm,

Hamburguesal 4016 Wallace Street, Old Town (in the Bazaar del Mundo). 295-0584: Charlie Morse, contemporary, Friday and Saturday.

The Harp and Shamrock Irish Pub, 2812 Nettner Boulevard, downtown. 204-9033: Sean McVicker and Paul bunn, Irish and contemporary music, Pridge and Saturday; Country Folk (Thm and Marie Tovene), country and contemporary, Sunday.

Holiday Inn/Embarcadera, Port Hole Lounge, 1355 North Harbor Drive, downtown. 232-3661: The Travelers, with vocalistCoral Truet. Latin jazz and contemporary, Tuesday through

"The Invader," at the dock, 1066 North Harbor Drive, downtown, 234-8687: Live music nightly.

Morton Grand Hotel, 311 Island Avenue, downtown. 544-1886. 5:30-7:30 p.m. jazz performers: Mise worford, Thursday call for information concerning Tuesday. Wednesday. Friday, and Saturday, 7:30-1130 p.m. jazz performers: Randy Porter and Tom Azarella, Thursday, call for information concerning Tuesday. Wednesday, Friday, and Saturdas. Jim's Hickory Wood Barbecue, 5312 El Caon Boulevard. 286 8220: Talent show and hoot night with Eileen Hay performing everything from country to folk and contemporary, 7:30 p.m., Wednesday. "Appalachians Jam" every third Tuesday of the month.

Hotel San Diego, 339 West Broadway, dawntown, 234-0221. The Glenn Hortuchi Duo, with Mchaka Ubu, jazz. Wednesday and Thumday, live music, Friday and Saturday, call club for information. Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4300 (Club Bongs, beatnik rock, Thurnday through Saturday, Polis Salad Annie and the Mo Fun Hand, comedy and music, Sunday and Tasskay, Oh'l Ridge, comedy and maske, Wednesday.

moormation.

Humphrey, Half Moon Inn, 2241
Shelter Island Drive, Shelter Island
SP4-8577 Indoor stage: Live laze,
Sunday and Monday, call club for
information. Cong Glove, keyboardist,
plays contemporary and pop standard
and oldies, Tuesdae Planto har Inn.
Sandoval, 5-30-8-30 pm. Monday
through Friday, Mile Rorah, 9 pm.
Wednesday through Saturday. The Kensington Club, 4079 Adams Avenue, Kensington. 284-2848: Sunny Nites, pop and rock, 9 p.m., Saturday.

Nites, pop and rock, 9 pm., Saturday, Mandollas Wind, 308 University Avenue, Hillrent, 297/3017. The Sicientificars and a canolicade of stars, rock and fruthm and bloses. Thursday, Festirer James and Drivin Wheel, bloss and rhythm and bluse, Friday; the Highly Pengains, blues and rhythm and bluse, Saturday, Shales of Bloss, bluss and rhythm and bluse. Saturday, Shales of Bloss, bluss and rhythm and bluses, Tuesday and Wednesday.

Marie Callender's, 6950 Alvarado Road, State College area, 465-1910: Mike Nelson, classical and contemporary guitzz, 3-5 p.m., Tuesday

Oasis Club, 3184 Martin Luther King Jr. Way, Southeast San Diego. 237-9772: Fro Brigham's Preservation Band, Dixieland Jazz, 4-9 p.m., Sunday

Diffusing J. 247 Sin Diega Awrine, Old Town, 280-0133; Patrick Rice, contemporary, Thursday and Saturday, live music, Sunday, call club for information; Brent Bowers, contemporary, Wednesday and Friday; Jonathan Marray, contemporary, Monday and Tuesday.

Monday and Tuesday. The Pallander Tuesday. 2838 University Asenue. North Park ettl. 2020. The Bonderiones, rock, the Sio Ponies, rock, vince Ruby, rock, and the Sainfa and Simers, rock, Thursday, Dag Nasty, rock, and Pitchfork, rock, Fridge, Wilkreated, rock, and Arrogance, rock, Salurday

Papagaye, 861 West Harbor Drive, Harbor Island. 232-7581: Plano bar: Randy Beecher, Wednesday through Saturday: Chaz Simmons and Hank Easton, Sunday through Tuesday.

Patriels's II. 428 F Street, downtown.
233-3077. Fro Brighum's Preservation
Band, Dissieland jazz, early evening
Westneedily and Thurnder, Rick Gazlay
and His Super Barracudas, blues and
rock, Priday and Saturday. He
Roadrunners, vintage rock. 7 p.m.,
Sunday: Spittlin Image, vintage rock.
Thresdie.

Princess of Wales British Pub and Restaurant, 1665 India Street. 238-1303 Sing-along piano har entertainment: Al Jacobs, Friday; Trevor Clarke, Saturday.

Rack 'em Up Again, 4711 University Avenue. 584-9222: Free Spirit, rock. Wedoesday and Sanday: Tres Hombre rock, Thursday through Saturday.

Reuben E. Lée's, 880 Harbor Island Drive. Harbor Island. 291-1870: Fortune, with Mark Meadows. Top 40 dance music. Wednesday through Sunday evenings; the Red Shade Discland Jazz Band. Disteland jazz. 10-30 a.m., Sunday.

10:30 a.m., Sunday.

Reale O'Gragh's, 3402 Adams Avenue,
Normal Heights. 284-7666. Sue Palmer,
Sout-stongeir boogle-woogle jon-music. Taesday happy hour: the Bop Tiones, jazz. Wednesday. Jim and Thereas Hinton, Irish music. Thursday: the Rockoons, vintage rock, Friday and Saturday.

San Diego Harbor Excursion, Harbor Drive and Broadway, downtown. 234-4111: The Aubrey Fay Thio featuring vocalist Fran Loskota, jazz, Sunday brunch.



Imperial House, 505 Kalmia Street (at Park Boulevard), Hilkrest, 234-3525: Wayne Juré, Jazz, Tuesday through Satunday, with the Imperial House Opera Singlers, Tuesday, Wayne Juré and Hank Young, jazz, Friday and

STREET HEART



BREWDOGS

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SYSTEMS IN SAN DIEGO!

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### COUNTRY WESTERN MUSIC THE NORTH 40 BAND Friday & Saturday 8:30 pm-1:00 am SUNDAY JAM SESSION 4:00 pm-10:00 pm

All-You-Can-Eat BBQ Prime Rib Bones Garden fresh salad or soup, fries, baked potato, or ranch beans, and not bread \$795

Oakvale Lodge









INSTINCT NIGHT AND MS150 PRE-BIKE TOUR PARTY

Instinct giving away board shorts, walk shorts, r-shirts, and sport shirts. Also - MSISO Bake Tour (May 21 & 22) registration for tour. Giving away a KHS Tricoaster bicycle courtesy of Cycling Tunes Bike Shop and pairs of Bausch & Lomb "Wing". No cover. 91" mangaritas.

Fridays & Saturdays NO COVER before 9:30 pm



Sunday, April 3 "TV THEME **SONG NIGHT"** 

Identify TV theme songs and win cassettes, albums, tickets and more. \$1.00 well drinks, \$1.00 mangaritas. No cover all night long. Host Jonathan Blair.

"NAME YOUR DRINK

NIGHT"
ALL beer, wine, well and call drinks
\$1.25
in Club Diego's 8:30 pm-1:30 am

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Wednesday evening at 7 o'clock

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Sponsored by **PaineWebber** 

KFSD-FM94.1

Wednesday-Sunday, March 30-April 3

## PRIME SUSPECT



Monday & Tuesday, April 4 & 5 **AUBREY FAY** 



Monday-Friday the finest seafood Happy Hour in San Diego

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Five reasons to make Rio Rita your tavorite disco in Tijuana:

- Always free admission (18-year-olds and up)
   We stay open until 3 am on weekends
   The best Margaritiss made with fresh lemon,
   Cointreau and the finest tequila
   12 oz. beer 80°
   BEER BUCKET \$4.00 with 6 bottles



Bull and Bear, 690 North Second Street, El Cajon, 440-5757; MDK, contemporary, Friday and Saturday

Ctrcle D Corral, 1013 Broadway, El Cajon, 444-7443. Country Casan country, Tuesday through Saturday Breakheart Pass, country, Sunday.

El Chubasco, 537 East Main Street, El Cayn. 442-9938: Live Latin music, Thursday through Sunday, call club for

George Joe's Restaurant, 9686 Murray Drive, La Mesa. 469-6158: Eddie Gold, contemporary, Friday Doe's Rast, 13321 Business Highway 8 at Los Coches Road, El Cajon. 443-2444: The Shadow Riders, country rock, Priday and Saturday: Gene Karolisssen, country, 2-7 p.m., Sunday.

Kozak's Restaurant, 401 West Main Street, El Cajon. 442-7768: Deborah Liv Johnson, folk and contemporary. 8 p.m.-midnight, Friday and Saturday. Lakeside Hotel Loungs, 9940 River Street, Lakeside 443-0420: Olde Habitz, country rock, Friday and Saturday.

Commonary, feeduly and recommendation.

Louis Louis's, 5266 Baltimore Drive.

La Mess. 462-0535: Passage, rock from
the Fifties to the Eighties, Tuesday
through Saturday, live music, Sunday
and Monday, call club for information.

Magnolia Mulvanay's, 8861 Magnolia Avenue. Santee. 448-2550: Rockola, classic rock, Friday and Saturday.

The Moondance Bas, 11510 Woodside Avenue, Santee, 449-5C38: Kennard and Miller, contemporary and country and western music, 8 p.m., Friday and Saturday.



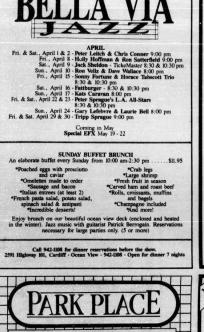
Opcoming April & WALL OF VO April 9: THE JACKS 23: ROBERT WAUGHN & THE SH





TICKET

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JIM McGINNIS

JOHN LESLIE 'the eternal hippie'

REALLY DOES

KGBFM

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Park Place, 1280 Fletcher Parkway, El Cajon, 448-7473: France, rock, Thursday through Saturday, Holding Power, rock, Suday and Monday, Private Dosmain, rock, Tuesday and Wednesday.

Peilkan Pub, 7828 Broadway, Lemon Grove, 484-9284; Wanted, Southern rock, Wednesday, Slight Touch, country rock, Thursday; the Sneaker Kings, Friday and Saturday.

Peter Jay's, 9325 Mission Gorge Road, Santee, 562-2429: The Coyote Band, country, Friday and Saturday, Free country and western dance lessons, 7 p.m., Thursday.

Pine Valley House, Old Highway 80, Pine Valley 473-8708: Greg Coad and Rocking Horse, country, Priday and Saturday.

Spirita Inn. 2754 Alpine Boulevard, Alpine. 445-2550: The Classics, vintage rock, Tuesday through Sunday; the Ron Morin Band, country and contemporary. Monday: Michael Ganes, ungerstongeriter. 3-6 p.m., Monday through Priday.

Van Winkle's, 10055 Mission Gorge Road, Santer, 449-0060: Elton, J.R., and the Country Gold, country rock, Friday and Saturday.

Win Cody's Saloon, 240 West Main Street. El Cajon. 440-9247: Jam session, Wednesday, musicians welcome: Strangers, rock, Thursday through Saturday

South Bay

The Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161: Live country music, Thursday through Saturday, call club for information.

Da Vinci's, 626 E Street, Chula Vista 427-8860, Live Middle Eastern music and belly dancing, Thursday through Saturday, Juan Robles, contemporary, Monday through Wednesday, live flamenco music, Sunday.

Dock's Cocktalls, 317 Third Avenue, Chula Vista, 422-1566: Live music, Wednesday and Thursday, call club for information, Wayne Gire, country, oldies, and contemporary, Friday and Saturdos.

Joey's, 415 Broadway, Chula Vista. 420-4828: Louie and Loose Change, contemporary and oldies, Wednesday through Sunday; Seville, country and contemporary, Monday and Tuesday. La Maze, 1441 Highland Avenue, National City 474-3222: Bruce Robbins, contemporary, Wednesday and Thursday, East Coast, contemporary, Friday and Saturday,

Oasts Bar, 1121 Third Street.
Chula Vista. 426-2977: Gold'n West.
country, Thursday through Sunday (ar
session beginning at 5 p.m., Sunday):
live country music, Monday through
Wednesday, call club for information.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, 479,3537. Automatics, classic rock, Thursday through Saturday; Notice to Appear, rock, Tuesday and Wednesday.

The Outpost, 652 Grand Avenue. Spring Valley. 464-9007: Slight Touch 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

Perico's, 4062 Bonita Road, Bonita 475-6322: Paco Rocher, Latin and contemporary, Priday and Saturday.

Royal Vista Inn, 632 E Street, Chula Vista. 426-2500: Whitey, cour Friday and Saturday.

Silver Sam's Cocktall Lounge, 995 Palm Avenue, Imperial Beach. 424-8414: The Rebels, country rock, Friday and Saturday. Theo's, 1175 Third Avenue, Chula Vista. 425-9282: Live country music, Friday through Sunday, call club for information.

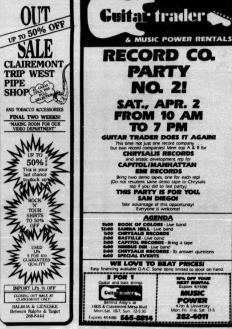




All Conna beer 990

Girls' Night

\$1.25





Zoralia's, 603 Palomar Street, Chula Vista. 425-1626: Los Fuereno Latin music, Thursday; Rio, Latin music, Friday through Sunday.

Performer listings are compiled by Rim Jamings. If you wish to be included, please call 265-9382 Thursday alternaces or Friday before 5:00 p.m. The listings are free.

### Rock & Roll

The Agents: Time Machine/Chez Orleans Dave Alvin and the Ruff Nex: Bacchanal

Boschwall Studies Twother Andread Cale Sections Andread Cale Secti



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Street Str. Cody's, Banger's
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Sunny Nites Kensington Club
They Might Be Clambs Bacchanal
Toys: Whishay Flats
Trea Hombress Rock 'em Up Again.

## Contemporary / Top 40

Crille
Davin Balley: Bay Club
Tony Baloney: Monterey Bay Camers
Bryan Baynes: Biarney Stone Pub
Randy Beecher: Merican Village
Ron Bell: the Croum Rhom, the
Melli Walley

Thurs.-Sat. March 31-April 2 MOTORMEN 9:00 pm

Sun. April 10 STATE A MIND 4:00-8:00 pm

Wally Brown. Million?
The They Carmen Bands Rorrell?
The They Carmen Bands Rorrell?
Casablance Atth Judy Ames and
Nathan Frys Ricage Lounge
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Drowsy Maggie's

Don Dunn: Rosie O'Grady's, Ireland's

Oun

Ours
Dusty and Melissa: Rm Ham's
Lighthouse
East Coast: Café La Maze
Paul Eastland: Victor's
The Elements: Hotel del Coronas
Ed Ellis and Tapestry: Sandrap

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**SANGERS** 

Greg Hartline: El Comal/Poway Elicen Haj: Jim's Hickory Wood Barbayae Bon Haywood and Stripes: Mick's Pucific Beach Nightclub Heartbeat: Nice Out East Robb Huff: Boat House/Pucinilas Huf-Sut Ralaton: Jolly Rogen/Coemside RogerOceanside
John Ingrum: Tio Leo's/Mission Go
Barbara Jamerson: Escape Lounge

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Thurs-Sat.
April 7-9
MESSENGER
9:00 pm

Sun. April 17 CURS FOR HIRE 4:00-8:00 pm

Sound investments Funcho Bernan Inn Don Tenuison: Moonglo Bert Torren: Stardust Hotel Trade Socret: the Grove The Tucker Brothers: Tio Leo's/Ma Meso

Country/ **Country Rock** 

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Ladi: Ox Bow Im

Boss Bell: the Crower Room, the
Wellhouse
Berkstheast Fass: Nowejo Ims, Circle
D Corrol
Creg Coald and Bockeing Horse: Leo's
Lattle Bit of Country, Free Velley

June Bit of Country, Prine valley House
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Folk / Ethnic

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Mergin Danasa Copoculoses Antanarum Dan Danas Archard Chara Dan Danas Archard Chara Dan Danas Archard Chara Archard Chara (Marchard Chara Archard Chara (Marchard Chara Sansa Danasa Halama Antana Januar Danasa (Marchard Januar Danasa (Marchard Lada South El ConsoliDochnists Lada South El ConsoliDochnists Lada South El ConsoliDochnists Lada South El Consolidochnist South El Consolidochnist South El Consolidochnist Lada South El Consolidochnist Lada Character Lada Chara

Blues /R&B

del

discs

Reggae

Hen Ards Ecopye Lounge, Cobriel's
Crille

The Bronde Bruce Bands Jose
Attephy 3, Witsstor's
The Bonedaddys: Delly Up Tavern



And come check out our other location 515 First St. Encintes 943-9941

Mon-Wed. April 4-8 STRANGERS 8:30 pm

Thurs-Sat. April 14-16 BLOWDE BRUCE BAND 9:00 pm

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According to the Comment of the Comm

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Hall Joy's Caust Cabe House's
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Jimmy Cornaro: Escape Lounge

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Drumsong: the Gathering Ed Ellis and Tapestry: Sandtrap George Emerson: Del Rio Bar and Grill

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Grill
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The Hollis Gentry/Randy Porter Quartet: Crocc's Holly Hofmann and Ron Satterfield: Del Rio Bar and Grill. Hyatt Islamlis Hotel The Glean Hortuchi Duo with Mehaka Ubu: Hotel San Diego Richard James and Robin Henkel: U.S. Grant Hotel

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The Bob Long Blandt Belly Up
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Trevor Clarke: Princess of Wales
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William Cratty: Pataramis Colonial Int
Gall Detricks: Shappard's
Restaurant/Sheraton Harbor Island
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CURRE NT MOVIES

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• Flesta Twin; South Bay Drive In;

Adventures in Babysitting — A terrible embarzasment for anyone old terrible embarzasment between the control of the place terrible embarzasment embarzasme

Anna — It really is what everyone has said it is, the role of a lifetime for Sally Excitad — appetingly if the waster of the Control of the C

Apprentice to Murder — Hexes, hexagrams, and such, in rural Pennsylvania for the mous-green Norwegian locales that pass for itil result 1920a. Timpined by a true story; but not very truly inspired: a slow states; as two instates, and a slow in-detection. With Donald Sutherland, Ched Lowe, and Miss Sass, directed by R.L. Thomas: 4 (Bioss, fined by R.L. Thomas. 4 (Bioss, fined by R.L. Thomas. 5 (Bioss, fined by R

"A grand caper thriller that tingles the nerves and touches the heart." — audith crist

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"Shells Benson, LA. Times



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Starts
Tomorrov

As Beweic has Enfants — Loan Maliris As Beweic has Enfants — Loan Maliris hardware of the second of the second hardware of the second hardware of the second hardware hardware to the second hardware har Beetlejuice — Ghost comedy directed by Tim Burton (PEZ-WEES BIG ACVENTURE), with Michael Keaton. Geena Davis, and Alec Buldwin (Aero Drive It: Power this Limenna, Grossmott Mall: Mira Mesa Cinemas, New Valley Drive Ito Coeanide & Rancho Bernardo 6; Santee Village 8; UA Chalu Vista 6; UA Escondido University Towae Centre. Valley Ordel University Towae Centre. Valley Ordel

CHECK THIS ONE OUT.

Five Corners' could be the sleeper hit of the year. - Michael Medved. SNEAK PREVIEWS

#'Five Corners' is real American graffiti.

- Jay Scott TORONTO GLOBE & MAIL 5M CORNERS 

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EL CAJON-LA MESA

Christopher Walken, directed by man-Nichols, 1988.

\*\*Caroused Sea, Scotlege, Tashion \*\*Caroused Sea, College, Tashion \*\*Caroused Sea, Chemas Occasside 8, Rancho Bernardo 6, Iron 4/1, San Marco Chemas, Santee Drive In; Santee Village 8, Sweetwater 6, Un Gassbouse 6, University Town \*\*Centre, Wiegand

Beight Lights, Big City — Pursuit of romance in the Big Apple, with Micha J. Fox and Phoebe Cates, directed by James Bridges. (Carousel Cinema 6; Flower Hill Cinemas; Possmont Malf; Mira Mesa Cinemas; Plaza Bonita, Plaza Cinemas Rancha Bergardo 6; San Marcos.



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Bellman and Trust, bron 4/1
UM Morvier Flass 7, 457 Morton Plaza (2)4-4661)
Theater 1. Good Norwing Netman
Theater 2. Stand and Deliver
Theater 2. Ashony Se Good
Theater 4. A New Life
Theater 5. Do-Magne Seasofeth War, from 4/1
Theater 5. The Seventh Sign, Scott 4/1
Theater 7. The Seventh Sign, Scott 4/1

Cove, 1730 Girard, La Julia (459-5404) Au Revoir, les Entents

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### MOVIES CURRENT

Cinemas; Santee Village 8; University Towne Centre, from 4/1)

Browner Center, Hom 4(1)

Browdean News. A Connody of varying shader of lightness, about a romanic triangle among the hard-driven waviers on a network news. A continue to the continue that the

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there is a lesson on the "creative" ending of "Y sews that brings to mind a president good of "Y sews that brings to mind a president good of the president state of the mouth of a variety of the mouth of a variety of the president state of the mouth of a variety of the president state of the presi



B.G.A. — The second remake of the same named fifth noir of 1949. And for certain the central idea does merit repeating for anyone who missed it earlier a man "murdeter" by a same acting and unstrappable polyon sets out to find his own killer. This third version sharpers the point by making a plain.

convincing sense of shared intimacy (\*) and they have seen the first sense to be the sense to sense the sense the sense the sense the sense to sense the sense

that the votion is writer who has encapsule writing, a fundament who has encapsule writing, a fundament who has encapsule hashed and has care the proposal backward of the proposal hashed and all before plant by described to be kilded and hashed hashed and hashed hashed and hashed hashed and hashed ha

Fatal Attraction — A powerful deterrent to adultery, or indeed to meeting suppose new in any circumstances whatever. Its hastic premise — to do with the casual sex partner who afterwards rebises to make lenselt (or himself, it could just as well be) accare — is rooted deeply enough in

emotional reality that it can beer up interceptions are reality to the state of the

The Fex and the Hound — Reissor of Disney's 1981 asimated feature, with voices by Mickey Rooney, Kurl Russell, Pearl Bailey. (Clairmont): Flower Hill Clinemas, matiness: Mirs Mess Cinemas, matiness: Mirs Mess Cinemas, matheres: Parkway: Flaras Buoila; Flaza Clinemas. Sports Arens 6, UA Excondide 8)







### URRE NT MOVIES

Frantic — A low flame suspense thrille that comes, by and by, to a pretty aready and sustained simmer. Polaruki Femalia. — A los Game suppress thrillies could be a considered with the country of the country o

Good Morning, Vietnam — John Williams as a Sin; Jockey for Armed Furers Radio in Salayo. ca. 1935. where he fights for the Book Roys, James Hoven, Martha and the Visiolita, and Manivorsi, and injergeness machine, por burst on light planter. This shall be indeed What it to be determined to the control of t actually funity — and one shudders to hished of how much encouragement this nort of thing could give to that lowlrest American art form, delay's huston's forevere that might be, this is an ideal vehicle for Williams's transful of voices and his motor—nouthed stream of conclosuress (norre like a white-water spide of conactousness). But his shifts

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Stand Deliver

between voices and subjects are one thing; ins shifts, off the sit; into whole different modes—soulclaimes, champion of the First Amendment, cvol spith sectivit; goodwall ambassador to the Third World—are not nearly so self-spith Pamoists who will be a self-spith Pamoists who will be a self-spith Pamoists who may be self-spith Pamoists who believes the ratio suddence and who believes the ratio suddence. with mint place to the Resident's Plaques with mint place to the Resident's Plaques and a temperature bare downwhen been consumer and appointment of the Resident Plaques and the Resident Plaques a

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ferrific. Tremsudously gripping and compelling. More exciting than TABAMBA: Olmos gives a wonderful performance:

The Last Emperor — An interior of spice of the Last Emperor — An interior of spice of the Virginian Conference of the Conference of the Virginian Conference of the Virgin

Jackal Wagon - Perforitors male bonding between new cop partners (one of them's suicida, the other is filty, say, and domestix, but some emergent extens near live nile, and counting the country of the country of the cover up Mer Cillion's physical immations. The text as a master of fact, further a poor fifth in the overest further a poor fifth in the overest cover up Mer Cillion's physical former and subcidents. Clary Business, Glover and subcidents. Clary Business, Substitution of the country of the base of the country of th accent. Directed by Ri 1987. • (Strand, from 4/1)

Light Years — Animated fable by Rene Latous (FANTASTIC PLANET), with a script by Isaac Asimov. (Ken. 4/1 through 9)

Little Nikita — A dismal little espionage thriller that proposes to put an old shoe on another toot. All decent Americans, of course, are brought up to shudder in horror at the thought — and

soil just brought, but absorber certain laxt—a lattle Resume children strilling in the submitted on their own parameter of the submitted on their own parameter of the submitted of their own for their own parameter of their own parameter own

Masquerade — Bob Swaim has attempted again to append a feetnote beneath Webster's definition of

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"What an incredible cast, beautifully directed by Robert Redford. 'Milagro' is wonderful. I loved this film!" Joel Siegel, GOOD MORNING AMERICA

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totally convincing: the odds-against are pretty steep. But that doesn't make it any the less appealing. With Rob Lowe. Meg Tilly, Kim Cattrall, and Doug Savant. 1988. Savant. 1988 \*\*\*\* (Bijou, from 4/1; Carousel Cinema 6: Mira Mesa Cinemas; Oceanside 8: Rancho Bernardo 6; Sporti

The Milagro Beanfield War — Robert Redford's adaptation of the John Nichols novel, with Ruben Blades, Sonia Braga, John Heard, and Christopher n on Valley: Plaza Cinemas; twater 6; UA Horton Plaza 7;

Room 4-71) Moonstrust. — Some cury serdiments about love, partly subsided behind the side of the service of the service of the service of the most own of the service of the most own short service of the most own short service of the most own short service of the service of th

A New Life - After divorce, that is. As

Man Who Understands Wessel? Adda the and Ann-Marger go their separate ways and most rese people, but no one with a nice symmetry, the limb a few properties of the second state of the sec

Off Lists — A sity bit of tightrop-walking — or ferce-sitting Willem walking — or ferce-sitting Willem plantchiches Mrs. Sargen. 1986, on they cast be branded as downlee to the common state of the common state of the sargent state of the common state of the common and — best of all — the trail they are there is a member of the U.S. officer class. For good measure, there's some movidate. The terrible script veers between showoily probating and or common state of the common state of the lower st

icebel without a Cause — Nicholas Ray's studious, textbook illustration of adolescent allenation as it was understood in the 1950s. The mixed-up kids (James Dean, Sal Mineo, and Natalie Wood, the last-named turning in a fine, tense, sensual aixteen-year-old

The Seventh Sign — A tale of the supernatural, with Demi Moore, Michael Biehn, and Jurgen Prochous, directed by Carl Schultz.

Town and Country: UA Chula Vista S.

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Wiegand Plaza 6; from 4/1)

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Shah Haring a Baby — Young married got the John Hughes International Control of the Parameter of the International Control of International



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his hostage once they are out of the woods. And the action itself at that point simply gets to be too much: it's a bit too a lot) like a Mahler symphomy where eventually now sund to snap, where eventually now sund to snap, Sidony Potter. Tem Berenger, and Kniste Alby, Girected by Roger Spottiswoods: 1988. (Plaza Bonist, Studio 3 Cinemas, from 4.1; UK Cinema 3; UA Excondido 8)

Execution 19
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Badham. 1987. • (Studio 3 Cinemus, from 4/1)

Stand and Deliver — Education in East
L.A., with James Edward Olmon and
Luo Diamond Phillips, directed by
Ramon Menendez.
(Fashion Valley, New Valley Drive In:
Occanside B, Flaza Bonita, Rancho
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Superman, and the Raiph Bellamy laughingstock role (fruited up with New Age "sensitivities") takes him into a distant galaxy. He seems to be having more fun than anybody, speciators included. Directed by Ted Kotcheff

evant Twin from 4/1)

Three Men and a Buby — A remake, after an inferred wifer part of the second wife part of the second wi

STRANGIRS OF A TRAIN, and not an interplanning other things) as the interplanting the things of the strain of the

The Unbearable Lightness of Being — With the Milañ Kundera nove as his source. Philip Kaufman has managed to lashion a purebred European film without subtiles, and this is bound to lend him a new sort of this is bound to feral him a new sort of carbet in some peoples eyes. Besides which, the THE RIGHT STUFF before the second of th

killer since Roger Moore SI "Take off your clother doesn't do the trick. "I'm a doctor," wil clies # 3 And to make the "bir stud ag down healthidly, the made up of architecture in the stud ag down healthidly, the made up of architecture in the study of the study of

Vice Versa — A lot like LifkE PATHER, LifkE SON, and too close on the other's heels to escape derision as a copyet. Once again father and son swap personalities, only this time it's through the agency of an ancient This statue. personalities, only this time it's through the agency of an accient This stratue, and the son is slightly younger (eleven). All the surelive stuff—a boy acting too log for his britches, a main airting intentive—feet sharedly short, (And the with), Judge Reinhold, Feed Savage, with), Judge Reinhold, Feed Savage, which, Judge Reinhold, Feed Savage, Swoonie Kortz, Gerceled By Stain Gilbert, 1988. (Pceanide R. Rancho Bernando 6. Spring Valley, from 4/1)

The Witches of Eastwick — Supernatural battle of the sexes, from the book by John Updike. Two New England divorcées and a widow, who all

have untapped magical powers, make a breathus with the "a till dark prince" in the property of the property of the property of any of the property of the new party of the property of the new party of the property of the new party of the property for specification, as each of them has been as the top of the property of the property of the top of the property of the property of the context file emission charges of the property of the party and a lasts of even the most part, and a lasts of even the most part, and a lasts of even the most party of the property of the property of the party of the property of the property of the party of the property of the property of the party of the level of opphistication rarely of the property of the property of the property of the lasts of the level of opphistication rarely of the property of the property of the property of the lasts of the level of opphistication rarely of the property of the p

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5. In the event of disputes or teles, decisions can be padage will be fined and arbitrary. We've only got they prize each week to give a prize can be compared to the prize can be compared to the prize of the prize of

1) Gerald McCambridge 2) Carter Fredric 3) Karen Belly 4) Lucille Masterson 5) Chubby Carvi 6) Benny Frankie 7) Glenn Jamie 8) Doris Gladys 9) Hines Teresa 10) Shelley Martin 11) Marshall Pearl 12) Suzanne Shelley 13) Carol I.W. 14) Julia Harbie 15) Warren Felix 16) Gary\_ David 17) Grant Elizabeth 18) Mae Oliver 19) Gordie A. Tittle 20) H.L. Hamilton 21) Dyan . Adderley 22) Johnny Fisher 23) Benneti Dinah 24) Neil 25) John Francis Scott 26) Wilso 27) Ra 28) Loretta 29) Nathan Oliver 30) Vidor

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GUITABL Martin C108, which neck, sometimed, open-say type: Chep, beachtul sound, 1900 715-0197.

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Driver
Spring is spring because it was noticed by a bunch of artists who found it, you know, like they discovered it and stuff. Artists look at things in different ways, different than you and me. Sometimes they see things through telescopes and stuff. One time they happened to notice this little and wind! One steme they want of the control of the



Age 5 Future Mommy Easter and Halloween make

Future Motorcycle Driver on Mud
The foxes come out in the summer, the wolves come out in Mu
The foxes come out in the summer, the wolves come out in the summer, the wolves come out in the spring. Spring travels out in the spring. Spring travels out the summer of the s



Katherine Marberry

Patture Mommy
Easter and Halloween make
spring and fail. Those are not
spring and fail. Those are not
pain old eggs from the store
and cook them for an hour or so
unit they're hard boiled. Then
you get to paint them all
different colors, that's what I
different colors, that's what I
different colors, and if you plant
them, they come up. That's all
it takes in the spring — seeds,
sun, and water. You don't even
have to read to figure out what
have to read to figure out what
sick them in the ground. If you
stick them in the ground other
times, nothing happens. At
Halloween, which is fall, you
can plant pumpkins, but I'm not
seeds. You can also dress up in
weird outfits so that mobody
knows you and get candy. You
can't do that in the spring.



Dustin Michael Chang Age 4 1/2 Future Fireman

Age 4.12
Future Pleman has a furry form paper and paper



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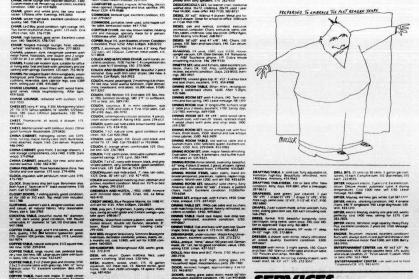
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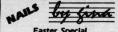
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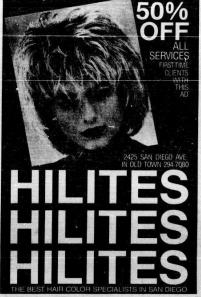
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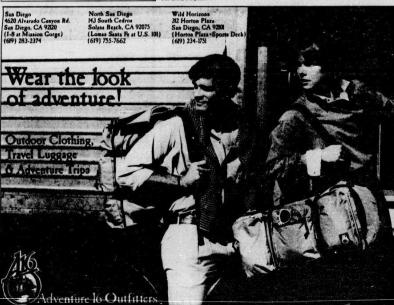
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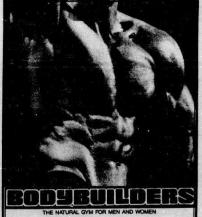
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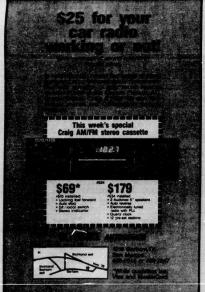
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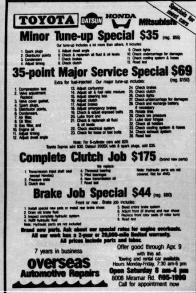


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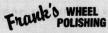
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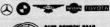
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DODGE RAM CHARGER SE 1984, under 27,000 miles, power steer-inghierdows air cruses, automatic, 18, big tree, #50898, \$10,750. Mercedes Benz of San Diego, 279-7202.













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MSSIGN HBLLS, 1450 I, betwoen dujier with jaiden off bedingen New paint and carpet, Available 41 6000 Goldmen, rein Call 294-8373. MSSIGN WALLEY, 1825 Luxury view condo. 2 bedroom 2 beh Frieplace, wet bai Chymio poci, jacuzz, sauna euroce noom, racquerball, tennis courts. 554-9147, 226-2754.

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1984, coupe, sturning looking automobile
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parking 283-7300. NORMAL HEIGHTS: 1509 2 bedroom Hardwood Hoors, caryon, 3000 Suncres Drive. 1100 move-in borust Manager. 281-2081. NORMAL HEIGHTS. 1395. Cory 1 bedroom. Znd floor apartment. Appliances, laundry, walk-in closes, off-street parking. Scorage: 4389–39th St. Chris.













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1986. 5-speed, cassette, alloy wheels, #015473 Only \$7586 Pacific Honda, 4720 Convoy St., 292-6915. TOYOTA CAMRY
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1984, air conditioning, am/tm cassetts cruise control, all power, sunroof ET230578, All this conty \$8200. Performance Nissen, 565-4411.







1982, automatic, tilt steering, low miles. #313514. Only \$2988. Pacific Honda, 4720 Convoy St., 292-6915.























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1984 red beauty purrout, inverse, demo, nice, clear, Jun D drice, runs good, pricess, States Cours' Com, 2007-201, 204-2010.



















VW GOLF
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84250, freending, #2CASS45, C.A.R.,
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this ad until July 31

EXOTIC EXCELLENCE

\*Freshly baked Indian breads
\*Authentic curries
\*Vegetarian specialties
Everything is cooked to
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BUFFET BRUNCH \$6.95

THE OF INDE

Indian Cuisine
1023 Prospect S., 1600
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## POINT LOMA & SPORTS ARENA AREAS

Section 2 and Service Droven registy Low or Common Blass in New York Inc. 1985 Inc. 19

2 FOR 1 DINNER

Buy one dinner at regular price, get second of equal or lesser value FEEE Lanciu 11:50 am-2:30 pm Mon-fri mean: 5:00 pm:10:00 pm Mon-5 Good through 4:7/88 with ad

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## 20% OFF ANY ENTREE

CAFE AND CANTINA

**EASTER** 

**CHAMPAGNE** BRUNCH BUFFET A sumptuous buffet served from 10:00 am to 2:30 pm

\$8.95

**BANGKOK PALACE** 

Solana Beach 635 S. Hwy. 101 755-4813

Pacific Beach 860 Garnet Ave. 272-1241

Lunch and dinner specials not included. Special good through April 14, 1988 with coupon.

Daily lunch and dinner specials
 Recommended by: Donna Lubin, "Let's All Dine Out"

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## **EASTER BRUNCH**

Sunday, April 3 11 am-3 pm Adults \$13.95 per person Children (10 and under) \$5.95

Beautiful Marina view seating
Buffet brunch featuring:
• Ham, halibut and roast beef
• Salads, vegetables, pastries
• Hand dipped strawberries



For reservations call 223-2572

10



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## for 1

**DINNER SPECIAL** 

**7TH ANNIVERSARY** 

TWO FOR ONE

Choose any two of the following:

Steak • Chickers • Squidd • California
Includes soup, saled, vegetable and hibschi she
(Not valid with 2 for 1 dinner special)



DINNER



FREE DELIVERY

Broken Yolk

## READER'S GUIDE TO RESTAURANTS

Complimentary pitcher of Coors beer or half-litre of wine





dinners \$14.95
Served with rice and beans and soup or salad.
Not valid on food to go. No coupon necessary, just mention this ad through April 20, 1988. 1433 Garnet Ave., P.B. Sel-1009 99 NOW OPEN 719 East Bredley Ave. El Calon 561-9647

Happy Easter Putnam's

910 Prospect, La Jolla

Roast Duckling Prime Rib Broiled Breast of Chicken

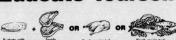


Leg of Lamb
Dinners include choice of soup or salad



U Jarnet Nec (actors | Kearny Mese | Sy Ave - 459.0212 | 7305 Clairemont Mese Blvd. - 576.0622 | Casandle Las Blvd. - 697.8561 | 2665 Vista Way - 433.7687



























8110 Mira Mesa Blvd., San Diego 271-1858 Between 1-15 and 805, next to Edward's Cinema



It's only a matter of time before we make a Fajita-Eater out of you!

4

## READER'S GUIDE TO RESTAURANTS

## Aloha Louie's

DISCOVER HAWAII'S FISH BROILING SECRET

WE FUMET-BROIL OUR FISH, THE HAWAIIAN CHEF'S SECRET FOR TENDER, JUICY FISH Aloha Louis's Sunset Special 5-7 pm nightly, Order any 2 of our fresh fish dinners and receive 50% discount on the lasser-priced fish.

ALOHA FISH FRY \$6.95 5-7 PM NIGHTLY 1111 Prospect St. (upstairs) \* La Jolla \* 454-1166
(Reservations accented)

## MEIKI JAPANESE RESTAURANT AND SUSHI BAR



9823 Carroll Canyon Rd. • 566-0206 11 am-10 pm daily Lunch and dinner

## A Rib-Tickling Lunch Special.

4110 Mission Blvd. At the Promenade in Pacific Beach. TELEPHONE: 272-RIBS

·····TONYROMA'S····· (A PLACE FOR RIBS.)

# Magnifico Mexican Meal Deal

Then pick any one of our ten bountiful combination dinners like our #1: beef taco, beef burro, cheese enchilada and rice or #6: two beef, chicken or cheese enchiladas with rice and beans.

Top off this feast with deep fried ice cream for dessert.

With our chips and salsa, you've got a magnifico Mexican meal that packs a lot of punch for your peso!

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San Diego • 3106 Sports Arena Blvd. • 223-5441 • Free Valet Parking

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FOR ONE SUMMER SALAD SPECIAL

la Tolla Spice Co.

7556 Fay Ava. • La Jolla • 454-4662 Offer expires April 7



Award-winning Mexican Cuisine Authentic Seafood Specialties LUNCH . DINNER . CANTINA

FRESH SEABASS, HALIBUT, SOLE, YELLOWTAIL \$7.95 Mesquite-broiled, sauteed or poached, served with soup or salad. \$13.95 at most restaurants.



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STEAKS/SEAFOOD/CHICKEN



Take your special somebunny for brunch.



Join the Easter Bunny and his friends at the Ramada Inn, Old Town

Your Easter Brunch Buffer is served from 10:00 am to 4:00 pm. Dine on the patio or in the dining room. For reservations call 260:8500, ext. 111. Adults \$9.95, "Over 55 Bunch" \$8.95, children \$4.95. Tax and graruity not included.

Cafe Ramada, located in the Ramada Inn, Old Town 2435 Jefferson Street 260-8500

Little Italy





9:30 a.m. - 3:30 p.m.

4367 University Ave. (at Fairmount) 281-2988 — 281-4949 We introduced calzone to San Diego in 1974. Now let us introduce it once again. Any calzone, no limit, all day
\*Additional items and sauce 50¢ extra
Dine in • Pick up • Delivery
No smoking section available PIZZA SLICE 99

All day, any time

## READER'S GUIDE TO RESTAURANTS



Choose from any two dinner entrees on each valued at \$10 or less.

Try the family restaurant you've been hearing about for **EASTER BRUNCH** \$5.25

Sunday, April 3 • 7 am-2 pm Easter Sunday hours only

Our famous Little Chef's Eggs Benedict of nomemade biscuits, homemade hashbrow fresh-squeezed orange juice and coffee.

(\$) LITTLE CHEF RESTAURANT 4902 Newport Avenue • Ocean Beach 222-3255







Seafood Buffet **Every Friday** 

mahi mahi, shrimp, poached salmon, red inapper, scallops, and

The Big, Beautiful, Delicious Brunch.



Marina Sea Grill

SAN DIEGO Marriott.

