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AMON O 2 AMURE CANDO 5 see 61 500 (writing) 5 and 44 50 and 12 to 12 and Nover to say, 10 personn garage parisally changed to family room nice neighborhood assume 155,000 loan aising \$76,500 475-6800 with easy terms. 272-7026.

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free between Cooks 1585 kill models, permet Caylo open counts, fourth Message and the fill Manager and provided provi

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COZY CONDO for sale by owner, 142,000 assumable loan; creative financing. I bedroom cathedral ceilings, new, on a quiet caryon on 50th Series 2**1581.







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City Lights

Tijuana Malls

What goes north musi come south. As San Diego wrestles with redevelopment efforts that would ostensibly lure business and people back from Mission Valley to the downtown area. Tijuana does likewise by trying to retrieve Mexican shoppers who spend as much as \$400 million a year in San Diego stores. But Tijuana isn't doing it by rebuilding downtown the redeveloped section along Avenida Revolución is primarily for the tourist throngs. Tijuana is trying to lure Mexicans back from Mission Valley by building a Mission Valley of its own. The Tia Juana River valley, extending from Rodriguez

Dam to the border, is being Dam to the border, is being developed in stages, and the area closest to the border is the site of a giant shopping center which begins opening early next month. Plaza Rio Tijuana is a clone of most any ma shopping mall in San Diego complete with about one hundred stores, a multiplex movie theater, fountains movie theater, fountains, gargantuan oarking lot — the whole bit. The major stores are Dorian's (similar to May Co.), Comercial Mexicana (along the lines of FedMart), Sara lines of FedMart). Sara Imports, and Seara Roebuck. "Our primary objective is to retain domestic business," says Ramon Amezeus, general manager of ICA, developer of the project. Toward this end, Amezeus asys that seventy percent of the goods to be sold by Comercial Mexicana will be imported, mostly from the U.S. And sincer Tijuana is in a duty-free zone, which allows many coards for he imported. many goods to be imported without taxation, the hope is that most of the merchandis that most of the merchandise sold at the new shopping center will be priced competitively with similar goods available on this side of the border. The mall, which will also

have shoe stores, opticians, boutiques, and a bank, is part of the Mexican government's overall goal of generating employment, retaining the domestic market, and locally polishing Tijuana's tarnished image. Low-interest image. Low-interest government loans (twelve to sixteen percent compared to normal rates of twenty-five to thirty percent) are available to private investors for the construction of regional shopping centers, which are cropping up along the border from California to Texas. Programs have been set up to assure the low-cost importation of foreign-manufactured consumer goods, and more loans have been made availab for the purchase of Mexican-manufactured products and foodstuffs. Plaza Rio Tijuana will even try to make inroads into U.S. markets by advertising on

American turf.

And as Tijuana's marketing savvy expands, so does its past. Several poverty-level colonias have been moved out of the Tia Juana River valley to make way for planned sports residential, and government tracts, as well as a zoo. national perk, and lakes farther up toward the dam. And just



last week Tijuana newspapers heralded the planned 'natural death' of the sordid Zona Norte. This is to be stimulated Norre. This is to be stimulated by the construction of an eight-foot-high wall surrounding the plaza at the foot of the pedestrian bridge, which will funnel visitors from the border to downtown. The route now takes tourists through a small section of the Zona Norre before they get to the newly reconstructed tourist the newly reconstructed touris section along Avenida Revolución. The wall will discourage visitors from straying onto the older, grittier streets still inhabited by prostitutes and loud bars, and will guide them up onto Revolución. The Tijuana Wall is supposed to be completed in late May.

Signed, Sealed, and Whoops...

Take this, all you who mouned at this week's stamp price increase, all you who bitch that postal service is on the skids. Take the results of a the skids. Take the results of a modest survey of some of this town's larger mail recipients — all, it seems, who regularly get more than one would expect.

Last Friday morning, for example, the mailroom clerk at General Dynamics (P.O. Box 80847) disclosed that he'd received two pieces addresses to other parties, one for Transco (P.O. Box A80847) and one to Bloomfield International Corporation (P.O. Box 1A80847). And the cheerful clerk at the headquarters of Pacific Southwest Airlines (P.O. Box 81185) counted three bundles of mail that should have gone to Teledyne Ryan Corporation

(P.O. Box 80311). "We

pieces a day which aren' to ours, 'he said.

Over at Teledyne Ryan that same day, mailroom personnel counted five unwanted pieces. 'And out of four bags of mail. I don't consider that a big to the consider that a big time. 'And out of the wice that number of pieces addressed to other parties. She added, ''At one time we were having an awful time with receiving the mail from a bank. All these people's checks were coming in here and they were accounts. Finally, we seemed accounts. Finally, we seemed to straighten that out. But now we get a lot of Ryan's mail. Also mail for Bob Coffman's Also mail for Bob Coffman's Formal Attire."

By midafternoon Friday, Rohr Industries' mailroom

university gets twenty to forty bags a day, Procopio says.) Far more testy was the receptionist who sorts the mail at radio station KGB. "Today personnel had sorted out twelve misdirected pieces. And over at Atlas Hotels, Helen Thomas we got four [errant letters]. we go four ferrant fetters.

Every day there's something. It really pisses me off. But what's even worse is that sometimes.

I've sent the misdirected stuff back to the post office — and had it come back as many as was expressing surprise that she'd received only three envelopes addressed to othe people. "We usually get a lot of Morris Cerullo's mail. And l of Morr's Cerullo's mail. And don't know why, 'cause they're Box 7, while we're 80098. Today we got one pice for them, one for some other company with 'Atlas' in the name, and one for someone clse. I forget who.' Balancin out that dearth of postal extra

The End Of Ink U?

addition to several

miscellaneous pieces.

Mailroom clerks both at San
Diego State University (which
got three misdirected pieces on
Friday) and UCSD (a quarter of

a bag) expressed tolerance for the sorting errors. "Sometimes we'll be sorting through a bag of mail and the whole bottom of the bag will be for somebody

of the bag will be for somebody else, like Scripps or sumebody." said UCSD clerk Pat Procopio. "But if we get a quarter of a bag [of the wrong mail], then you're talking about probably only 200 to 300 mistakes out of 5000." (The

This was Shelly Lewis's brainstorm: Pick interesting topics, write a series of sexy, snazzy articles relating to them and run the articles in daily newspapers, thus seducing the Average Doe into an interest in adult deducation. Nine years ago, Lewis won government money to implement that idea, and the result was christened the Courses by Newspaper.

program and set up 25 4 division of UCSD Extension. But Lewis soon became disillusioned with the way the program developed; he stopped cting it, but the Courses by Newspaper budget ballooned from about \$100,000 to more than half a million dollars annually. Now the adult education program has become one of the earliest local casualties of the Reagan Administration budget cuts

Program director George Colburn, who replaced Lewis, explains that the National Endowment for the Humanities, which has supplied the majority of the program's funding, has told him that the money will be cut off as of June of 1982. By the Colburn hopes to have netted money from some other source he's particularly looking to American newspaper foundations and to other corporate benefactors who might be interested in supporting specific future topics the program would undertake (all the articles go to interested papers free of charge). He's also considering other alternatives, such as

charge). He's also considering other alternatives, such as cutting back to only one course a year from the program's current schedule of two fiften-week series of 1250-word articles. From the program inception, those pieces have dealt with broad social issues treated in distinctly scholarly fashion. The first courses, for example, were "Mannelies and "Mannelies" and program in the program in t fashion. The first courses, for example, were "America and the Future of Man," "In Search of the American Dream," "American Society in the Making," More recent courses have focused on more specific topics such as "Crima and Justice in America." "Energy and the Way We Live," and "The American Family in Transition." but the Family in Transition." but the Family in Transition." but the academic tone has persisted. It was that tone which disappointer Lewis, the program's founder. Lewis says the pedantic styl

was forced upon him way back in the organizational stages of the program. The people in the universities seemed to feel the universities seemed to fee that if you popularized these subjects, you would make the subjects, you would make the thing unacademic, and it might reflect hadly on the university." Of necessity, Lewis yielded, but he says he was appalled by the stuffy, turgid writing. "The newspapers literally screamed. They used to say. Have you guys never heard of short sentences and action verbs." Jun Palsacrama of the Copley Jun Palsacrama of the Copley News Service was in charge of distributing it then and he used to call me up and cry." Lewis says. "The only people who

City Lights

read it were the people who didn't need it, and the people who needed it couldn't read. . . . To tell you the truth, I forced myself to read the lessons in the first course and I don't think I've read three lessons since then." Lewis does add that he's always had the highest respect for the supplementary books of collected readings and study guides prepared by the Courses by Newspaper staff; his only criticism is aimed at the

newspaper articles' tone.

That early lack of acceptance of the newspaper pieces which Lewis encountered seems to continue today. While about 350 newspapers, with a combined circulation of about combined circulation of about 12 million readers, currently are running the course series o health, the program's editorial director, Jane Scheiber, points out that the majority of them are small publications like the Cullman [Alabama] Tribun the Kingman | Arizonal Daily Miner, the Ketchikan Dail

Vews.
The New York Times and the Los Angeles Times have neve

run any of the articles, but Sch, iber says several major dailies have featured them regularly, including the Milwaukee Journal, the Milwaukee Journal, the Minneapolis Star, and the Chicago Tribune (where Colburn worked as an area editor before assuming the Courses by Newspaper directorship). The San Die go Evening Tribune ran the first four course offerings, then dropped the program, which was immediately picked up by the San Diego Union. Since then the Union has run all but

one of the course serie Other bonds link the Union with the adult education program. Union editor Gerald Warren sits on the Courses by Newspaper board of directors, and Warren has hired one former Courses by Newspape editor, arts writer Mary Hellman. Colburn also has been rumczed to be looking for a berth on the Union staff should he fail to raise the money needed to continue the program.

- J.D.



Still Sore In States

Say you're Frank Ray, a seventy-three-year-old resident of Rosarito Beach, and you've got what you believe is a remedy for herpes. Until about remedy for herpes. Until about three years ago you didn't even know what herpes was, though you'd been giving this concoction to friends for use on their fever blisters since the early 1970s. Grank! Where've you been?) You just recently discovered that herpes is a viral disease epidemic in the land, a vexatious, creeping colony of blistery sores transmitted via the so-called sexual revolution from the face down to the crotch. Genital herpes is not only painful and contagious, you have learned, it is also extremely dangerous to newborn infants if they contract it from their mo The number of people in the U.S. who have herpes in one form or another is somewhen between ten and thirty million Worst of all, it's incurable. more or less, and those with the

try anything to vanquish the syntptoms.
Your problem, Frank Ray, is that you're not a huge pharmaceutical company that can invest about five million dollars in clinically testing the treatment to the satisfaction of the federal Food and Drug Administration. Ergo, you can't market it here in the U.S. But heck, testing, schmesting. The people with herpes are interested in results, and if Herpesan, your liquid remedy, works as you claim, they'll try it. So what do you do?

Well, the first thing Frank Ray did was move to Rosarito Beach Baia California, from

Frank Ray Practically every major drug

Name of the state its effectiveness. When he came out here in 1977, Ray met. Karl Kisbert, whose background is in sales and who recognized the commercial possibilities. Ray's interest was piqued, so he tinkered a little with his formula (three nontoxic chemicals that he lead to be a supplementation of the commercial possibilities. Here) and mixed up a new batch in his garage in Rosarito Beach. Ray's chemical blend, Aquasan. The pool mixture was only supposed to inhibit algae growth and prevent the buildup of calcium/magnesium deposits on the pool walls. Ray started giving away his herper medicine in little brown dropper bottles in 1973, for use on herpes of the face, and

according to him, ninety-nine percent of the users raved about

batch in his garage in Rosarito Beach.
Ray and Kisbert and V'Frank Asaro, a local attorney, handed out samples informally to friends and a few doctors. With beaming testimonials coming back, they applied for and received a patent on the formula. They tried to sell it to a pharmaceutical company but failed, even though they say the company tested it on mice and found it to be effective.

Practically every major drug manufacturer in the country is working on a herpes treatment, and Asaro says the one that tested Herpesan didn't buy it because "they've got their own [herpes] product coming along." So with and Asaro, who've formed a company, haven't the money or the time to test. Herpesan to the FDA's of selling it to a pharmaceut company are probably zero. That leaves but one option:

may soon join Gerivitol (a youth restorative), Hoxsey Treatment (a cancer combatant), and Rodaquin nonapproved drugs (in the U.S.) available in Mexico. But that country has its own drug laws and proper channels to be navigated, and if they succeed navigated, and if they succei in making it available there. Americans who bring Herpesar into the U.S. would be

smugglers.
Ray, Kisbert, and Asaro
don't want to do anything
improper, they just want the
world to have what they think is the very best treatment for herpes — and maybe to make a little cash. But they're quick to emphasize their philanthropy.
'The good Lord just wanted
me to make this for people,'
explains Ray. "We've all
agreed that a good deal of the
money [made from selling Herpesan] would go to

charity," seconds Kisbert.
It's all too familiar to the
FDA: the testimonials ("You
can buy books of testimonials
in health food stores extolling remedies for anything," says one FDA official), the one FDA official), the enthusiasm of user and maker, the claims of just wanting to give the world relief. "It's always the big, bad government stopping them from giving these wonderful remedies to the world," says an FDA man. "It has to be shown to be safe and effective. What if somebody comes down with a bad allergic reaction? They're gonna go after the manufacturer. Take it from me, if they market it anywhere, they're going to have trouble."

Jeannette DeWyze and



John D'Agostino, Music Scene Jeannette DeWyze, City Lights, Feature Lin Jakary, Off the Cuff Neal Matthews, City Lights, Features Jonathan Saville.
Theater & Classical Music Gordon Smith, Features Jeff Smith.

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Salt Needs Fair Shake

As an avid fan and supporter of the Reader I was more than mildly ipset at Eleanor Widmer Garden in Del Mar ("Against the Gardin, "March 19). Her appraisal was vastly generalized as well as painfully uninformed. To start, the fact that she

announced her preference for the cuisine of the Fifth Avenue Mandarin House is an obvious blunder, Mandarin cooking is completely unrelated to that of Szechwan, the provincial cuisine offered at West Lake Garden. Ms Widmer's bland pulate ("I can't



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eat too much spicy stuff")
obviously has no business
sampling the pungerice and "bite"
of Szechwan food. The southwest
province of Szechwan is
gastronomically notorious for

disapproval of the amount of salt used in the preparation of the meal, it is important to realize that all Chinese cooking depends to a Chinese cooking depends to a degree upon sail so a preservative for many fundamental ingredients, e.g., black multiproduced, e.g., e

12

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avant-garde movies (he seems to despise everything else). I never find his reviews useful when trying

that an review useful when trying to select a movie to see. At this point I feel the most practical use I can make of his reviews is to avoid movies he raves about and seriously consider seeing those he

Shepherd is a source of great color to the Reader, but he doesn't seem to meet practical needs. Have you

ever considered not employing Duncan Shepherd as your sole Excuse me for being so

lackluster, but sometimes I just want to see a good movie. Regina Greenberg San Diego

Pops Off
Your movie critic, Duscan
and thad it. After reading
Shepherd's review I still liked it,
but it was as if I had received a
complete education. I felt I was
seeing the movie all over again, deseeing the movie all over again, defeit gratful for an aware and
knowledgeable observer at my
side.
The popule like me (with little
Topudup, Duscan Shepherd
i like having a friend, with whom I
do not always agere. Such friends
on the days green of the disagree with them and an
thereby, stimulated to think and
Lilli Greenberg
San Diege
San D

Gimme Five

Gimme Five

I seems to that each of

Ducan Shepherd's reviews comes
under attack because each review

is 1th. 2Mitton is Paraditate Lear —
tomos of worth betail at. His here

Occam's Rusor is the solution

(economy of though). Anything

that can be said ought to be said

clearly, for the most part, why

overwhelm us with world? I

see purgarphs. have often

wondered what it would be like if

the reviewed a film such as Sweet

Bam or Taik Diring to Mr. Would

Creip Reflower

Las Jellie

Las Jellie

Las Jellie

Low to the continued on pare 286

Mom Pops Off

Errata

Last week's cover story, "The Empire and the Dynasty," missdentified Jackson Arnold as a Rear Admiral, Arnold is a full Admiral (Ret.) of the U.S. Navy, The Render regrets the error.

The Kender regrets the error.

In May of lots year the Render
period a sour entitled "Riddle of
the Shadow Marrin." which
described an obscure descrihadeway salled Cast Valentine.
Accompanying the article was a
riddle, the solution of which
contains of Cast Valentine. It has
contain of Cast Valentine. It has
come to our artenitor that the story
was fiction, while we published it
will make fact. The Render
regrets any inconvenience the
misunderstanding may have
caused reader who book in
the order who to the
coulde to note the riddle.

Ed. 4. - Fd

Sentence Stricture

In reviewing movies, Duncan Shepherd would do well to follow his own advice to letter writers ("Dear Me," March 12), i.e., be ("Dear Me," March 12), i.e., be original and be specific. Don't overwrite, Duncan. The 144-word sentence followed between the sentence followed between it serves to be sentenced followed between it serves to be sentenced followed between the sentence followed between the sentence followed between the sentence followed between the sentence of the sentence followed between the sentence followed

received a five-star raing from you.

Also, Duncan, please try to stick to the subject and remember that your readers are interested in teaming what a move is allowed to the subject with the su

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Straight from the Hip

Dear Matthew Alice: I smoke, I regret the day I started, Lord knows I would do anything to quit and so would my boss. She has offered to pay my would my boss. She has offered to pay my way through Thai language courses at one of the local language schools if I quit or switch to a less obnoxious habit such as sniffing snuff. I know nothing about snuff, but I do know that I am addicted to nicotine. Can you inform me about this

Snuff is usually a blend of tobaccos that snutr is usually a netno or tobaccos that have been aged for two to three years, fermented, and spiced with mild scents. The practice of sniffing tobacco was de-veloped by the pre-Columbian natives of South America and the West Indies. It was South America and the West Indies. It was exported to Europe, and then to Asia. Its popularity was based on the helief that nuriff was a medicine — a tonic or stimulant, as nicotine is present in soutf as it is not engars and cigarettes. Sniffing reached the height of its popularity in the Eighteenth Century, when women as well as men took up the practice, and an elaborate ritual evolved among the upper classes for tapping the snuff box, dipping into it, and effering the contents to others in a group. I was not able to learn of the hazards, if any, of taking sauff as opposed to smoking cigarettes. There, you're on your own.

Dear Matthew Alice:
I have had some difficulty buying my favorte brew in San Diego. It comes in a
little brown jug and is labeled Platte Valley
80 Proof Straight Corn Whisky, distilled
and bottled by the McCormick Company in
Weston Missuri: Weston, Missouri.

The Cottage Drive-In liquor store at 3749 Park Boulevard (telephone:

295-4391) sells Platte Valley at \$9.49 for four-fifths of a quart, and \$3.65 a fifth.

Dear Matthew Alice:

Dear Matthew Alice:
Over the past year I've noticed a number of
San Diego police cars that have pulled
over motorix on stretches of Interstate 5
and 1-805 in North County, I would like to
know the SDPD's position pertaining to
their boys playing CHP, and the California Highway Patrol's position conversely.
Frank Bartel

always removed the plastic wrapping from the album cover because I heard that it made the record warp. Now, after utsining several album covers with spilled drinks, and after noticing that record stores keep the plastic wrapping on their albums. I've decided to stop taking the wrapping off. Does leaving the wrap really cause warning?

The wrapping is applied to the album cover in a hot, almost fluid state, and when it cools it shrinks to such a tight fit that it sometimes warps the album while it's still in its cover. The wrapping can't warp the record once it's been opened.

Dear Matthew Alice: Everyone who's been in a hot tub knows the name Jacuzzi – but where does it come

Edite Committee Tourist Committee The Targite Remains an Italian family whose brothers started a small company making pumps in Berkeley at the beginning of this ceratury, Eventually the company made pumps for all kinds of equipment: boats, fish tanks, and whirfpool baths. The whirlpool division is headquartered in Walnut Creek, California, and the marine products division in Latle Rock, Arkansas. Both were acquired two years ago by Waller Kide & Company, a conglomer-work of the Company and the Company and

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

regulations anywhere in the state. The CHP does not patrol the streets of San Diego, or of Jamul for that matter, as al-most all of its manyover goes to enforcing most all of its manyover goes to enforcing country roads. Nonetheless, its officers sometimes cite motorists on city streets if they happen to see violations. The clearest boundary between the jurisdictions of the CHP and city police is in the investigation of accidents. The CHP has with its called near two spating curr, and nec carpor and Highway Pararis a position conversely, and Highway Pararis a position conversely, and Highway Pararis shared. Where freeways run through cities, the California Highway Pararis shares its jurisdiction with the local police. In other words, a San Diego policeman has the authority to ticket a monorist on the free-way so long as the infraction occurs within the cap limits. Although the city's officers was the control of the cap limits. Although the city's officers was the min in reacting to and from their beats, and when they see an infraction—someone speeding or driving with a dead of accidents. The CHP has what is called "primary investigating power" in acci-dents occurring on the freeways and coun-try highways; city policemen have the same power within their city limits. The sheriff's department has investigative power in cities that have no police of their own.

DESIGN: SAN DIEGO an all-day symposium CAMOUFLAGE April 4 on San Diego's future



taillight — they often do the CHP a favor by making the bust. The CHP, on the other hand, has the authority to enforce traffic

regulations anywhere in the state. The

with a panel of San Diego architectural and planning authorities

Mr. Safdie will be introduced by: Dr. Richard Farson, president, W.B.S.I.
The program is coordinated by: John Maple, architect;
Judith Parsen, M.F.A., UCSD Extension

Date: Set., April 4, 1981

Time: 8 am. —4:30 p.m.

Place: Copiey Auditorium in Earn Diego Misemen of Art building), Balboa Park

Fee: \$46, 18 can Diego Misemen of Art building), Balboa Park

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3. The \$225 Million financing scheme will seriously damage city services. 4. You can't just walk away from the \$225 Million debt.



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HELP US pay for this ad, Please send contributions to Committee for Responsible Redevelopment, 4077 Randolph St., San Diego CA 92103, 15570 limit per person; \$1000 per couple). Fundraiser at Casa de Pedrorena this Saturday, March 28, 4-6 p.m., \$20 per person. Call 239-4071

Volunteers also needed to distribute literature—call 239-4071 or 239-4072.

BILLO

the business, Bailance is essentially a pri-vate man. He makes few public appear-ances and admits even fewer callers to his private world of "creative solitude."

Ballance did make a public appearance a Ballance did make a public appearance a few weeks ago. Every night on his show for a week prior to the event, he plugged an "I Love You, San Diego" party to be held at Lehr's Greenhouse, a restaurant in Mis-sion Valley. He said he would be able to sion vancy. He said he would be able to arrive toward the end of the affair — at around seven-thirty — since his show was being pre-empted by a San Diego State basketball game. Although it was pouring oceans outside

suppost an inch of rain fell in a twenty 3000 came to the restaurant to toast the city, drinking free white wine and light beer, to meet local celebrities and, of course, each other. It was a diverse crowd. course, each other. If was a diverse crowd, though mostly professional (the average age was around thirty-one or so), and the ratio of males to females was about sixty-forty. It was a berquet for people-watchers at Lehr's, which itself looks like

watchers at Left's, which itself fooks like an aviary for floating houseplants. Several people at the party had come specifically to meet Bill Ballance. Don, a young man in his carly twenties who dressed like a cowboy (but was drinking a 'downstream' beer), wanted to meet 'the dude that has all the ladies crawline Favorably impressed with Ballance's quasi-legendary following of women, Don said, "Man, I'd take half his action and be

sand, "radin," I deach all ma stron and ce stitin pretty." He added something about learning how to "score," as if love were some sort of football game. An attractive brunette in her late thirties named Mary had come to chat with Bal-lance, with whom she had spoken before. twice on his show and once in person.
"Bill is special," she said matter-of-factly.



stended that the average 10 of the people who called was quite low, "around room temperature," and that the "popular psychology that passes for wis-dom on the show is ludicrous." Roger does

domonthe show is fudicrous. Roger does listen to the program, however, and he personally enjoys the lines Ballance utters in between the calls themselves. "I also sometimes tune him in," he says, "because I get a kick out of how dumb some of

the people he talks to are. It confirms my suspicions about the level of intelligence in this town."

Other opinions varied. Jerry, a soft-spoken man in his mid-thirties, felt that Ballance did his job well, but added that "all that syrup's weet talk is patronizing and condescending to women. These are

the Eighties," he said, "and a man doesn't talk that way to a woman anymore." And

"Talking to him always improves my choice of words and makes me feel more like a poetic person. Most men abuse the age the way they abuse women.

"People rarely see him in person," she added, "but six nights a week they hear his voice on the air. In this he is like a constant — that's the important word, constant — and faithful companion. Some say he's like a father figure. To me he seems more like a relative, a crazy uncle or something, who isn't really crazy at all. He just says all those things on the air to draw people out. And he's always there on the radio assur-ing people that at least someon; is willing. - that's the important word, constant And he's always there on the radio assur-ing people that at least someone is willing to listen to their problems. So even though he can sound pretentious, even though some say he's a sexist, at least he's loyal to his listeners. I think that's his secret." A well-groomed man named Roger, roughly in his early thirties and wearing a

ication therapy for the visually communication interapy for the visuality handicapped, felt that Ballance provided an outlet for the "spontaneous need" people have to communicate. She noted that, unlike Dear Abby, where one has to put one's feelings in writing, the format of Ballance's show is both private and public. "The caller is simply talking to another voice in the night," she said, "and most of the time they're not talking to Ballance the time they re not taking to Ballance. They're really talking to the person they're talking about." And though he seems very patriarchal to her. Aftee concluded that

"it's obvious he values human beings."
When Ballance finally arrived at the party, he did so quietly, unannounced, hardly the visible personality one would have expected from some of his selfhave expected from some of his self-lauding anties on the air. Rather than ap-pear dressed in a gaudy outfit, a resplen-dern emantion of his legendary lifestyle, Ballance was among the more dressed-down people in the restaurant. Taded bhe-jeans, a white turtleneck sweater, and a denim jacket. He would meet under the small groups of people, then would move on, never allowing a large crowd to gather around him. Observed at a distance, he correctly designed to the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol on, never allowing a large crowd to gather around him. Observed at a distance, he seemed gracious and self-effacing, as if he were reticen to a threat attention to himself. And his body language — leaning forward to the self-effacing and the self-effacing forward to the self-effacing forward to the self-effacing forward to single out an individual from within a larger group. Although a majority of the people he met with were women — of all agos — men approached him, too.

One of them was Don the cowboy, by then even more in love, if not with San Diego, then at least with the free spirits) of the party. He appeared to cross-examine Ballance, appeared by rings to glean all he could from the master. Ballance, in turn. seemed very courteous, but he withdrew seemed very courteous, but he withdrew

could from the master. Ballance, in turn, seemed very courteous, but he withdrew quickly from the conversation and, shortly thereafter, from the party. At a later date, Ballance recalled the man. "He was married," he said. "So I asked him if his wife

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get.

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(3) Our Salection. We stock over 65 in-dash AM/FM cassette combinations, plus scores of boosters, equalizers, amplifiers, speakers, and accessories for any need or requirement. We carry

products from such well respected manufacturers as Pioneer, Jersen, Craig, Blaupunkt, Concord, Clarion, ADS, and Sanyo.

(4) Our Staff. We treat each valued customer as if our business life depended on it. In effect, it does. Our sales consultants are trained to guide you to the proper item or combination that fits

(5) Our Catalog. Our lifeblood. 76 pages with pictures, descriptions and specs on every item we carry. Also included is a complete installation chart that tells which items best fit into which cars, and dialogue on how to choose and install the correct stereo.

Another advantage of having us right in San Diego is our fine installation department. Our three installers have a total of 36 years experience, yet the labor rates are fair and reasonable. By the way, our installers specialize in custom systems for foreign cars.



This brings us to the reason for this ad. Due to literally hundreds of requests for a local over-the-counter facility, we have recently moved into a larger warehouse and have built a catalog showroom. It is located at 8530 Production

snowroom. It is located at 8530 Production Avenue, off Miramar Road, between Hwy. 163 and Hwy. 805. You might have to go a little out of your way, but you will find us refreshingly different. Your purchase will be easier and less costly.

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CHRONICLE

BILLO

With the exception of his few public appearances, one reaches Ballance by going through Rocky Nitchals, the producer of his show who screens callers to the station. Referred to as the "Pandarus of Pacific Richpione," the twenty-three-year-old Nitchals—stocky, with brown cyes, reddish-brown curly hair, and moustache—works with Ballance in adjoining studios, separated by a thick glass window. Before him are fifteen lines on a switchboard, and even as he talks to you.

Rocky's eyes dart back and forth — to the linking lights on the switchboard, to Ballance through the window, to the Ballance through the window, to the clock, to the decibel levels registering on a meter, to the log he keeps of commercials played on the air (for billing purposes later), and to the news room behind him. Where Ballance is the voice of the show. Rocky is the eyes and, when the phone first rings, the ears — both being qualities Bal-lance is quick to appreciate. "He's the best I've ever seen in talk radio; one of the main

reasons the show has improved is the way Rocky screens the calls."

Nitchals, who has been with Ballance almost a year, worked at the KFMB studios two and a half years for free (while also working at a local 7-Eleven store "unpacking boxes, mostly"), answering the phones twenty to thirty hours a week just, he says, to get his foot in the door. On Christmas night, 1979, then producer Kim Tomlinson was unable to do the show and Rocky filled in. A few months later she was married, left the show, and Rocky took over the job. "At first it was dif-ficult," he says. "People would call in,

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"On the air I said that my sex life had improved since I had a nuclear prostate implant. Next thing I know, this guy called in-really! -- and asked where he could get one."

just wanting to talk to someone, and when I would ask them what they were going to talk about, they would end up telling me the whole story. By the time they got on

the air, they were all talked out and had nothing left to say to Bill."

Rocky gets his share of strange calls, he admits. Often the phone will ring and when he picks it up, the caller will hang up "Usually kids playing with the phone. I guess"). And though he says nearly all the calls are from "nice" people, some of the callers object to the show — "Usually people with strict religious ideas. They want to register complaints about it with the general manager of the station, so I give them the phone number and say call in

give them the phone number and say call in the morning.'

And some of the calls can get to him. In one instance that stands out in his mind, a prostitute identified herself as such and said she wanted to talk to Ballance. "She sounded real sincere." Nitchals recalls. "Said she was being forced to do all these thirse avaisate her sail. It was early saidthings against her will. It was really sad—
the sound of her voice. If I could have done
something to help her I would have. When
she got on the air, though, she was afraid to

SIDEWAI

talk. She froze, Somebody must have been right there with her who just came in." At work in the adjoining studio, Bai-

lance huddles close to the microphone. concentrating on the voice, tone, and inconcentrating on the voice, tone, and in-flections of his caller. His facial expres-sions change with almost every word. Be-cause he says he must "focus completely on the caller," Ballance does not like to be observed when working. Once when he was employed by radio KGBS in Los Angeles, the owner of the station, George B. Storer (thus the call letters -GBS) came in the studio to watch his prized came in the studio to watch his prized attraction at work. "This little old guy came in," Ballance recalls, "very well dressed, and I had no idea who he was so I threw him out. Turned out to be George Storer, the owner of the damn station!"

Storer, the owner of the damn station!"

Alone in a tiny (and freezing — as in arctic conditions; he prefers it cold) room arrounded by the paraphernials of the trade — microphone, tape carriadges of upcoming commercials, file cabinets, countless dails and switches — Ballance concentrates on the mike, eyes open, and is lisr-ning intently through a set of sethoscope headphones. The only clue he sethoscope headphones are not yellow here.

about the caller is a small sheet Rocky has about the caller is a small sincer noxisy, holds up, with a minimum of information on it — name, age, and area of the county the caller is from. And with the exception of a five-second delay device, which he easys he uses only about once a week to edit our risque material, last names, and brand names, the show is live. Ballance works

names, the show is live. Ballance works froe nights a week, six hours a night, without a script. Which is what he had wanted to do since the age of five.

Born Willis Bennett Ballance at an undesbeed due (Ballance says, "Just tell them I'm in my middle-carlies; left them I'm mmortal!—but am not getting any younger"), his childhood was somewhat less than telad. His morther, Ceville Rendered. nett Ballance, died two days after giving birth to him, and to this day Ballance is convinced that his father always resented him for her death. When Ballance was very yearne, his father told him, "The only time I wanted you was before you were

His father, Willis H. Ballance (Bill is the sixth Willis Ballance), was a mathematician, the top of his class at Cor nell. He was also a heavy drinker. "which is why I never touch the stuff;" Bill says.
When Ballance was in the third grade, his
farher taught him how to forge bis signature so his father wouldn't have to bother signing report cards. He was also capable of cruelty. "I used to confide in him. Then he would entertain his guests at parties with the things I had told him in private. Damn humiliating." For a long time after that, Ballance would never confide with anyone, never opening himself to vul-nerabilities. "Hearned early I was going to have to scuffle for myself."

Ballance claims his three stepmothers weren't interested in him either. Each regarded him, he says, with "Olympian in-difference." After a while he gave up trying to seek his father's approval or anyone else's other than his own, gradually developing, he says, "massive self-respect," which created many problems for him throughout his youth. "Now I am unblocked, as the psychiatrists say — I

JEANS

\$8.88

have never been to one, by the way - and I confide all sorts of things with the audience on the show. Whatever I've been through — and I've been around the grounds; I've paid my dues, not just my tuition — that might be of use to the audience. ence, I'll talk about."

He decided to go into radio at age five, when he was living in Peoria, Illinois, the place of his birth. His father gave him no encouragement — he is the only "show he' person in the family — so he went ahead on his own. When he was sevenihead in his own. When he was sevenihead in his own. When he was sevenihead with the his own has been he was a freshment, wifing for the Duity Illini, the school newspaper, One day when he was a freshman, station WILL in Champaign-Urbana, Illinois, called the newspaper office and wanted someone to do book reviews and newscats from seven to sevenifieren every sevenienen year-old kid doing Jean-views?" Ballance, the only one in the office at the time, said he would love to do lit.

Being alone in the office that day was a

Being alone in the office that day was a formitious stroke of lick, and for the next out years, he did the seven of clock news four years, he did the seven of clock news are the seven case of "mike fright". "I'd do fit sevent case of "mike fright". "I'd do fit cen minutes of news and then I would throw up — for one whole year, almost to he day. Seven o'clock news, seven-fifteen pulke, then go to my eight o'clock class — like clockwork!"

Upon graduation from the University of Upon graduation from the University of Upon graduation from the University of Upon graduation flows the Upon the Upon and the Upon graduation from the Upon and the Upon graduation from graduat



Rosty Nichati
Ballance worked in Chicago for a year
"and one egregiously long winter. I was
constantly having to reben my cummerbund," and then moved to Hollywood.
From 1955 to 1966, he was one of the
original "rock jocks" at KFWB-AM
which became the prototype of all rock and
roll stations in the country (they invented
the notion of the "top forty," for example). But Ballance says he had always envisioned doing a radio talt show.
In 1953, while he was doing a celebrity
interview show at KNX, the CBS station in
Hollywood, people would phone the
lame to ask his guest stars. His secretary
would receive the calls and would write
down the questions on a piece of paper. "It
dawned on me that we could eliminate the

middle step and take the questions on the air. But Bob Sutton, the program manager there at CBs, tool me confidently that no-body wants to hear plone calls on the adio. Can you believe that? It was 1 until seventeen years later that I finally did it. All that time lost. "And by the end of the Stitte, Ballance was weary of playing the control of the press referred to me as a 'veteran dj,' and I knew I had to get into something more

from up. 1 nato of get into someting more grown-up.

In August, 1970, Ballance began his alk show on the air at KGBS. When he first proposed the idea, the station manager said to tape the calls after the show. "There was no spontaneity in this." Bal-

e recalls, but for a while he would tape the calls for an hour after the show for use the next day. In late 1970 he got a tape on the first of January, 1971, he began taking live calls. "After this, the show took off and we wiped out the other seventy-five stations in Los Angeles." he rays proudly Since a majority of the call-ets at the time were women, Ballance enti-ded the show Feminine Forum and focused his topics around human relation-ships — all laced with a visceral level of innuendoes and double-entendres

innuendoes and double-entendres.

"When I began the show in 1970,"
Ballance says, "there were many changes taking place" in communication, and I grabbed the brass ring at the right time. The elevision show Langels in Had run its course, and All in the Family had just begun. That should give you some idea of the changes. Also, Dr. Reuben's book, Levershing is Always Burnet do Know Very Communication of the Changes. About Sex But Were Afraid to Ask, had just come out. What my show was doing then was discussing the taboo topics, marriage and divorce, on the air. It was the first program to explore this terrain and at the time it had a sort of shock value, though

time it had a sort of shock value, though now that stuff seems so tame, like a cipher, and nothing compared to what is currently on the daytime IV sorap operate, those dramatic decepents. They're much nastire than anything that gets said on the air." An anything that gets said on the air. Initiating Ballance and the format of his initiating Ballance and the format of his show; the difference, he says, was that "they would just get dirty with women on he air." A national furor ensued, and an PM disc jockey in Chicago was fined, and an PM disc jockey in Chicago was fined, and an PM disc jockey in Chicago was fined, and the proposed of the control of the contro coined the expression "topless radio," and in 1972 the FCC monitored Ballance's program on KGBS. Their officially published findings, Ballance recalls with a grin, were that "Ballance's show is not . . stupid, perhaps, but no

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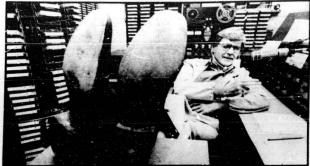
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ontinued from page 11)
In 1971 Ballance also broke new ground by inviting on the show a trained psychotherapist, Norton Kristy, to discuss the more serious concerns of his callers. And in 1972 Ballance also asked And in 1972 Ballance also asked psychologist Toni Grant to sit in on the show as well. She did quite well, he says, "but I could see the warning signs – like when she told me I gave Dr. Kristy a forty-five-second introduction and only gave her thirty-two seconds." In 1974, when he moved over to KABC radio, for a salary of around \$125,000 (he says his current pay is substantially less now;

sources at KFMB estimate \$50,000 annually), he took Toni Grant with him. "We were there three years, and in 1977 she were there three years, and in 1977 she can be called the fact that I shown by time show any from me. And she has never acknowledged the fact that I brought her into radio, which is typical of the profession. It is Ballance's Law of Corrosive Competition that 'globusy is the friendship one performer has for another.' I call Toni Grant the Ma Kettle of psychologists, but in the long run, she may have done me a favor. If she hadn't stoden my show out from under me. I never would will have done me a favor. If she hadn't stoden my show out from under me. I never would be shown to be considered that the stoden the station's Arbitron ratings (the equivalent of Niclsen for television) more than 600 percent in the last three years — no mean feat, since

last three years — no mean feat, since many people told him that no one would call the show in San Diego. They said the area was too conservative. But the oppo-

site is the case. They're more open down here than ever."

In the eleven years he has been doing the In the eleven years he has been doing the show, Ballance says he has heard everything on the air, whichmay almost be true, since he has talked to an estimated 150,000 callers. He also admits to a process of 'mellowing out' in the last eleven years. At first, the says, he would utter things on order to attract an audience. 'But my show is much more compassionate now. I've heard so many rotten human problems, Jesus Some of the things people tell were reported by the control of the co

Because of their sheer number, it is impossible for Ballance to single out his most memorable calls. A couple of them, how-ever, do come to mind. Sometimes in the

midele of a conversation. Ballance will suggest that he and the caller perform a sort of improvisational scenario, a "theatrical tableau" in which they do role-playing, acting out the situation of the caller. On one occasion, he remembers, a widow phoned whose husband had died twenty years earlier. Ballance suggested he play her husband ("a dullard relieved only by an occasional flight of vapidity") on a brief return from the dead. "When her husband came back to life." Ballance remembers, "the woman began nagging me I never picked up things around the house; my insurance policy didn't take care of her. She said, I'm glad you're dead!' And a torrent of fury came out of her — all the things she had been wanting to fell that dim bulb for twenty years."

The memory of another call literally brought tears to his eyes. An eighty-eight year-old woman named Mabel. I never picked up things around the house

phoned the show a couple of years ago. She said she was still carrying the torch for a man missing in action in World War I. She had never married and all her iffe she had waited for the return of Ed, who was never reported dead. On an impulse, Ballance suggested to Mabel that he play Ed and that they pretend he has just come home to her after an absence of sixty years. When we went in to the thing, she never fell out of character. She was alert and bright and she literally enacted with me the meeting she had wanted to take place for her entire lifetime. I pretended to meet her on the porch. We flew into each other's arms. T've been waiting for you for sixty

years,' she said.
"'It's not too'late,' I said. 'Let's go in and sit down.'
"'We talked about how we missed each

other, and I told her how I was sorry I hadn't been more considerate. The whole thing was so damn real I could barely get through the conversation. It was the most piercing, profoundly emotional call—on he level of regret and self-inflicted torture —I'we ever had. And I have never heard of a more prolonged fixation for an idealized person from one's past.





You want some pie?' she asked.

"After a pause — she was apparently going into her kitchen to get the pie — she asked me, 'Do you remember that night?

dasked nie. Los you termember that night:
The night before you went to France?
Oh, yeah. that night: (I had no idea what she was talking about at all, so I just winged it.) 'Yeah. We didn't get any steep all night did we.
Yes, she whispered, you

About a month later Mabel called him About a month later Mabel called him back and said the spontaneous role-playing was the best thing she could have done. She had not thought of the man since then. "The scenarior must nave purged her of something she had carried with her for sixty years!" Ballance says. "Man, that melted me!"

Ballance admits that the calls can affect him. 'At that moment on the air, when I'm talking to someone, that person is the only one in the world for me. But I can usually turn it off at midnight. That is, unless someone reminds me about a call.

then the emotion comes gushing out again.
Usually, though, I try not to take them
home with me."

Home for Ballance is not in Coronado.

the location he announces on the air; it is actually just a few miles from the KFMB studios. It is a fairly large, bachelor-kempt — as in tidy, but comfortably so — nineroom house with a master bedroom on the noom house with a master bedroom on the second floor and a large work room beneath it that has seventeen file cabinets full of tapes used previously on the show. In the three living areas, and the bedroom: the places he inhabits most frequently—there are roughly 3000 books, evently—there are roughly 3000 books, on the Civil War, his off-stated avocation ("When I was six, begt hearing different versions of the war begt bearing different versions of the war." tept hearing different versions of the war
very different and contradictory. That
was the first time I learned to mistrust an adult. And I began reading about the war to find out the real truth"). And there are surprisingly few novels in his collection.

"I used to be an avid reader of novels," he says, "but since I've been doing the show, all the stories people tell me on the air have fulfilled my need for fantasy. After the

Ballance, who is five feet, ten inches tall and weighs 158, is more subdued in person than he is on the air, but is essentially the than he is on the air, but is essentially the same. He is an apl tistener, his laugh— which jostles his tinted glasses and which sounds as if he is momentarily hoking on the complete inventory of a gravel com-pany— is easily fortheoming, and he is an invectorate editor of his own verbalizings, aways revising his words, often in mid-sentence, for the most concise expression. For this reason, he says, he distikes hear-ing himself on the air. His Saturday-night howe, taped highlights from previous shows, taped highlights from previous evenings, are "too painful" for him to hear. "spot so many mistakes and missed opportunities of expression — failures to bring out the caller more effectively. I would redo everything and am constantly asking myself when I hear a tape, 'Why did you say that? You gruntbrain!'

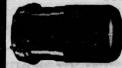
On the air, his personality is flexible, depending on the caller. If the voice on the line is timid, Ballance will be verbally alluring. But if a woman is forward with him, he will back away, saying about his private life, "It's all bluff on my show. I go home and fall into a sobbing, convul-sive heap." All of which is done in an effort to avoid confrontations after the

The private Ballance never dates women who call KFMB, "It's true that I come on strongly on the air. I'll tell a woman to leave her porch light on and all, but that's just fantasy time. I have to keep the private life divorced from the profes-sional. I have a close, intimate, verbal relationship with people on the air, and I'd retationship with people on the air, and I'd like to keep it that way. "Of his private life, in which he regularly dates three women, each of whom knows of the others, Ballance says, "Lel's just say that I'm leading a nimble — for me — sex life. I'm no longer seeking trophics for my bed-post, and I'm not what you would call a longitude on mere life.



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swath through the sunburnt boudoirs of Southern California. On the air I said a one time that my sex life had improved since I had a nuclear prostate implant. Next thing I know, this guy called in -really! - and asked where he could get

one.

"All I want to do is my show, and everything in my life is built around it — a sort of disciplined self-indulgence: one big meal a day and a roof over my mouth. some tennis (I'm a good, solid, D-plus; I bound around the court in a high, senile prance), and whoope on weekends. The show's the thing. I have no illusions about being a star or a high-profile guy.

He doesn't go for large crowds, such as the one at Lehr's Greenhouse, or "mass enthusiasms. I have a deep, upstream in-stinct, a feeling never to move with the crowd. In fact, any time the general public crowd. In fact, any time the general public is in favor of something — like aertology.

I'm suspicious. I'm not really gregarious at all. Never have been. And I don't like to go to parties where there is organized hilatri, like at those exsinging-singles apartments, those desperate, stucco ghetos, where you are the stucces.

His current, coveted tranquility was not always the case. He was married twise, for a total of fifteen years, to Beatrice and Alice; the latter had an identical twin sis-

Alice: the latter had an identical twin sig Affect, the latter and an identical rish issi-ter, and Ballance recalls that "everything I would tell her would go in her car and out her sister's mouth. I was a rotten husband, and a varsity philanderer the whole time, but now I'd be a great one because I finally know myself. But I'm not really interested in getting married — for a while at least.

I'm looking after Billo now. I lived the
first half of my life for my two sons, Jim
and Kurt, and now I'm living for myself and loving every minute of it. Matrimony, you know, is that great fermenting process whereby love ripens into vengeance. And



now, when I sense a threat to my precious freedom, I tell the woman, 'Things are getting a little awkward between us.'

getting a little auskuurd between us.
He is actually promartiage for other people, though. 'If you can find a life-inog mate who isn't totally predictable after a couple of years, someone who isn't protally predictable after a couple of years, someone who include the properties of the product of the prod

and he says that's great, since he plans to be buried at sea."

Ballance has made it a rule never to date married women. This is a fairly recent married women. This is a fairly recent policy, however, the result of pairful ex-perience "Her name was Ziba. She was an Arabian woman. Twenty-eight when I met her in 1971 — and gorgeous. I met her at a party. I didn't know she was married, and after we had talked for a bit she said, Let's gett out of here and go to your place." It wasn't until much later that I discovered he was married and that her husband was

impotent. We were lovers for four years, then one day she went home to see her parents. She confessed to her mother and father and they laid the wrath of Allah on her - since it's verboten for women to fool around in her culture. When she came fool around in her culture. When she cambe back to the States, she chopped off the relationship — like that! Jesus! That really hurt! You find yourself pleading not to break it off, literally crawling after her. But she had the power then and ran with it.

without giving me a backward glance. It took me over a year to get over it, and I haven't dated a married woman since. I'm really no infallible lover and sweetheart. In

matters of the heart, I'm no more success-

Ballance also candidly admits to falli-bility in some of his previously held no-tions about women. Just as he is consistently revising his choices of words, Baltently revising his choices of words, Bal-lance also ruce several statements he made in his book (Bill Ballance's Hip Handbook — 1973) on the subject of women. To his credit, he assented to a form of close-order grilling on this matter. You say on page 205 that "friendship between two women is always a plot against

women understand en, and they don't like them.

"I don't believe that as strongly as I used to, but thousands of women over the years have told me that's the case." You say on page fifty-two that "hate lies

erer to love in a woman's soul than in a

That line doesn't 'ommunicate what I meant to say at all. Because women are more sensitive, they hate more deeply and

nore sensitive, they hade note deeply and love more profoundly than men."

On page 113 there's this: "All of us men prefer the kind of girl who requires eyeball-recapping if you gaze at her too

That's juvenile and silly, and I'd cut it if I could. I do believe that attractive women often suffer from what I call the 'burden of beauty,' and they are in a sad situation. Many beautiful women never develop wany beautiful women never develop their interior resources because men seem to be satisfied with their exteriors."

On pages 219 and 220, you also say that

women should be worn like a bouton niere, to add to a man's look of distinction. and to contribute to his aura of well-being A woman should be delightful to pluck and easy to replace; she should be put on with pleasure and removed without pain

'It's nonsense. Since I did the book, I've changed a lot, especially in the last five years. I'm much less glib now. I may say sexist things — like cutic and honey-plum — on the air, but I am always urging pour — on the air, out I am always urging women to better themselves. I'm eager for the ratification of the Equal Rights Amendment. I'm all for it. In fact, I don't understand the arguments against it. They make no sense to me at all.

"A woman's place is wherever she chooses to be. Women have had roles, and the roles are being erased. I say on the air, "What most men like about old-fashiened What most men like about old-fashicned women is that they are rapidly disappearing. One of the many spin-off benefits of the feminist movement is that women who are unhappy in marriage now have the courage to split instead of allowing their lives to be ruined by some swagegring bully, some insensitive, gruntheaded swine, the height of whose cultural season is the arrival of a singing telegram. No. Women are much more open than men and have much more between the ears. I love

Ballance also admitted to overdoing on the air wha seems to be almost an obser-sion with fat, a recurring subject that has aggravated several of his listeners. "I'm determined to stop talking about it so much, but grotesquely obese people are eye-polluting." He traces his own dislike to an experience in his childhood. When he was five years old, he watched the maid at his hod, e clean a chicken. "When all this

was five years old, he watched the maid at his boa'ce clean a chicken. "When all this gridly, passy, yellow goop burst out of its mind to be a common to the property of the p similar problems - parallel cases - may react to whatever Ballance tells the caller. in the form of specific courses of action, as gospel. This could be dangerous."

"I never prescribe a course of action for

profound psychological problems," Bal-lance says. "And there are any number of areas I'm simply not qualified to answer." Because of this, Ballance and Nitchals keep a list of phone numbers at the station. twenty-four-hour hotlines for instant ac

twenty-four-hour hotlines for instant ac-cess to a pyschotherapist if the caller ap-pears to have a serious problem. Ballance's show has nevel been stuck with a law-suit or taken off the air for im-proprieties. He says he recognized early that serious calls would occur. For this reason, the began inviting Norton Kristy (Ph.D. in psychology, University of Lon-counciling and Psychotherap in Saria Monica) on the show every other Monaton inth. He also has Marcia Laswell fonding Monica) on the show every other Monday, inglift. He also has Marcia Laxwell (author of No Fault Marriage) and two lawyers. (Bob Baumer and Susan Grows, who do legal advice) on the show as well. "The psychotherapies and the lawyers," Balance says, "give the show credibility. I only claim to be a "self-ordained lay therapis," and, I don't want to set myself the rapid." I don't want to set myself the rapid. I don't want to set myself the rapid. The results are calles to the self-ordained lay therapis." I offer the results are calles to the self-ordained lay the rapid. The results are calles to the self-ordained lay the rapid. The results are calles to the self-ordained lay the rapid. up as an authority. I encourage callers to ventilate their problems on the air but

when I sense they're on the ragged edge. I suggest they call in when I have my two psychologists on the show, or I'll wrap up the call by suggesting they see a certified counselor. The American Psychological Association loves the show, since we giv

them so much business."

The man who ha probably talked to tory of the world does not hesitate to ap praise his own contribution to talk radio.
"I would locate myself prominently," he says. "My kind of talk show had never been done before. I also broke new trails in communication by bringing a trained psychologist on the air, and my show was the first to explore all aspects of marriage and divorce — with counselors, psychologists, and attorneys. In effect it was the first show to explore human interaction on the air."

was the first show to explore human in-teraction on the air."

Of his own role on the air, Ballance's sometimes pretentious voice ("My pon-derous, all-wise pumposity on the air is an act, for fun") becomes modest in tone.

The show provides an outlet, he says, for communication between essentially anonymous people, since the callers are free not to use their real names. "The show promises to improve the quality of people's lives — that's too pretentious, really — but what I think it reveals is that all levels of society have the same emo-tional impulses. At heart, we all have the emotions of a six-year-old. And people can call in — unsophisticated. unslick human beings — and feel free to share their experiences, anonymously. All bogus pomposity aside, I don't want to be regarded as the fount of all wisdom, even though I pretend that in a humorous way.

The show is essentially entertainment, with a tincture of information provided by the experts. Humor is the main thrust of one experts. Humor is the main thrust of my show, and when I meet people in per-son, they regard me as a humorist and never ask me advice. I enjoy my work immensely and quite frankly, I'm the best at what I do."

After that extreme statement, with After that extreme statement, with rhich most separts in the field would hasthly agree, you could see it coming. Always the balancer, always the agency trying to draw people away from their painful
extremes with humor and self-effacing
irony, a sly smile began to broaden his
moustache. Even his own extreme statement, though true, was fair game for a
barrage from Ballance's tempering wit.
"I'm a man of my time," be continued,
pointfighally mouges in-check, "and I know. pontifically tongue-in-cheek, "and I know it. I'm not expecting eternal fame, because humor operates on the Ballance Principle of Diminishing Renown. It so happens I sold my soul to the devil in exchange for a soid my soil of the death in stanger of a peck at the year 228]. I was dismayed to find that not only were my shows, books, and record albums forgotten, but I myself was thought to be fictitious. And here I had hoped to be remembered as the Demos-thenes of Drollery. Well, tough taco."

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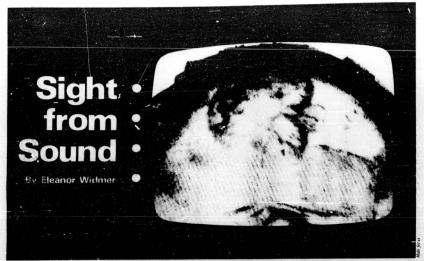
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In the mid-Sixties my family and I sper In the mid-sixties my family and I spent a year in Europe and the Middle East. While touring France by car I noticed a swelling in my left breast, which i ignored by telling myself that the stresses of travel, the change in routine and diet may have caused the problem. By the time we reached Marseilles I could ignore the con-dition no longer and was determined to find a gynecologist — no mean feat in a foreign country.

Some aspects of my examination with the chief of a gynecological clinic in Mar-scilles verged on the bizarre. When I ar-rived I was told to undress in a hallway and right there, under a meager light bulb that shed no more illumination than a candle, we examination took place. (Anyone who has needed medical attention abroad can testify to the fact that American notions of privacy are not considered essential.) The physician spoke not a single word of Imp-lish, and though 1 understood everything he asked me, my medical vocabulary in French was limited. Examining my breasts by running his fingers lightly over them, the doctor exclaimed, "Pass de tumeurs" — no tumors. shed no more illumination than a candle,

He then prescribed some drops to be He then prescribed some drops to be administered to the outside of my breasts. Now, it doesn't take a medical degree to know that for how have a lump on the inside, it will not be dissolved by placing drops on the outside. Though the doctor kindly made a drawing for me so that I would be sure top turt the drops on my skin rather than drink them, I abandoned these instructions and accepted at face value the absence of tumors. Many years later I discovered that updated in the property of the property of the property of tumors. Many years later I discovered that updated in the present of the property patients in France are rarely informed if they have malignancies on the theory that the absence of knowledge will prevent

anxiety and depression.

Almost nine months after that incident, with my condition virtually unchanged, I flew home to La Jolla to see my gynecologist, the renowned Dr. Hark (alas, now deceased). He informed me that I had cystic mastitis, or cystic breast disease. While the words sound perilous, the case, while the words sound perilous, the condition is actually common. It is simply means that cysts form in the breasts which must be carefully observed and monitored. "Ah," laughed Dr. Hark, "you and Elizabeth Taylor."

From that period in the mid-Sixties until a decade later, when medical theories changed, I had a mammogram (breast X ray) taken every year. Though the yearly nammogram was considered preventive medicine and a means of early detection of cancer. I was constantly reminded that X



rays did not supply absolute evidence that a malignancy wasn't slumbering silently in one of those dense masses. During my various visits to reputable specialists in San Diego over the years, I

was advised by one physician to have the cysts aspirated (the fluid withdrawn with a needle) and by another to consider the pos-sibility of "scooping them out" and re-placing nature's material with synthetic implants. One very eminent surgeon gravely informed me that in his opinion, gravely informed me that in his opinion, every woman over forty should have her breasts removed — the surest way, he said, to prevent cancer!

In medicine I am a conservative, that is, I conserve what I have. While I did close Fromerve what I have. While I did close self-examination and had my X rays taken regularly until medical knowledge decreed that I ran more risks from the radiation of X rays than from the cysts themselves. I did not allow myself to be unduly pressured.

Many women whose mothers and maternal grandmothers have had breast cancer do elect surgery; a lesser number without such family histories decide on synthetic implants because they cannot accept the anxprains because they cannot accept the ans-tety involved in X rays, aspirations, biop-sics, et cetera. (It should be remembered that breasts are essentially one organ and that they behave symmetrically, hence the double-breast removal.) To sustain the doubt inherent in cystic breast disease. which is prevalent in small-breasted women as well as large, the woman has to trade off a measure of informed concern against a once-and-for-all solution. This brings me to ultrasound medicine, whose

application for, among other things, breast examination. I personally encountered last month.

Although the basic principles of the Nineteenth Century, that is, that high-

frequency sound waves reflected as echoes could be identified and recorded as photographs, these findings were not applied until World War I. Scientists have long until World War I. Scientists have long known that some attinates use sonar the way we use our eyes — sorte bats, for cample, detect their prey by the sound waves that reflect from flying insects, and dophins have the ability to learle structures in the same manner. However, the first practical application of ultrasound, or sonar, came with submarine detection in World War I. The information about sonar was considered classified material by the military until after World War II, and once declassified, it was used in industry for detecting microscopic faults at local of for cleaning jewelry. But it also intrigued early medical researchers, who in the mid-Fifties in Denver, Colorado, began to investigate its possibilities as a diagnostic tool. At the same time, investigators in Sweden were researching ultrasound, par-ticularly as it related to the heart.

ticularly as it related to the heart.

The ultrasound beam, similar to a beam of light, consists of high-frequency sound waves generated by the vibration of a crystal, which is housed in a plastic holder about six inches long. This crystal is called a transducer because it changes one type of energy (electrical) into another (sound). In energy (electrical) into another (sound). In the same way that bells of different sizes and shapes produce varying frequencies of vibration and hence varying sounds, so the sibration and hence varying sounds, so the crystal, which is 'struck.' by an electrical signal, generates a particular vibration based on its shape and thickness. (The frequency used for medical application is 2.5 million evicles per second or 2.5 megaletra.) The same crystal also functions as a "listening" device. When a pulse of ultrasound is beamed for a fraction of a second, the crystal within the transducer "listens" for an echo response. Returning sound waves (echoes) strike the turning sound waves (echoes) strike the transducer and produce vibrations. These vibrations are transmitted as electrical sig-nals for storage on the screen of a cathode-ray tube. As the sound vibrates through the body, it sends back echoes, or

through the body, it sends back echoes, or "pictures," from variess internal organs. By recording the echoes on film, images of the organs are produced. The advantages of ultrasound were im-mediately apparent. Apart from causing almost no discombort to the patient, it did away with ionizing radiation produced by X rays, the deleterious effects of which, when used in an uncontrolled manner. alarmed physicians. Surely many will remember when shoe stores had X ray machines to enable us to see the proper fit

of shoes, and when dental and medical X rays were taken as a matter of course. As medical practitioners became alerted to the harm of uncontrolled radiation, the apparnt absence of danger in ultrasound pic ent absence of danger in ultrasound pic-tures brought the technique to greater prominence. Moreover, ultrasound was apable of providing diagnostic informain that might not otherwise have been vailable

However, physicians did not exactly rush to apply ultrasound in diagnostics. For one thing, while the tests weren't sanful, they required new equipment the body would often have to be sub-merged in water for the tests. In Australia, for example, in the mid-Sixties, a doctor created a water bed which allowed paenergy of water bed which allowed pa-tents, especially pregnam women or in-tarts, to "float" on the mattress, with the randucers placed inside the bed, sending out the ultrasound beam and producing integes. But it wasn't until the 1970s that ultrasound techniques became available in many U.S. hospitals, with mineral oil applied to the body as a conductor instead of submersion in water. And it was not until five years ago that a major break-trough in pachology allowed dirasound the production of the production of the pro-tain of the production of the production of the This revolutionary advance in ultra-sound enabled the early detection of cer-nit types of cancer, it obviated, is some

tain types of cancer; it obviated, in some situations, the need for exploratory surgery; and it aided in the early discovery of birth defects. At present, ultrasound i often used with pregnant women over the age of thirty-five to determine the position of the fetus so that amniotic fluids may be stracted (this process is called amniocenextracted (this process is called animocen-isis). The chromosomes from the fluid are analyzed for abnormalities, such as for Down syndrome (mongolism). Ultra-sound may also reveal in the fetus hydrocohalus (commonly called water on the cephalus (commonly called water on the brain) or even kidney defects. Says Dr. George R. Leopold, who has pioneered ultrasound examination at University Hospital since 1968, "What started out as a lab curiosity is now full-fledged diag-



nosis." Due to the work of Dr. Leopold and his associate, Dr. Barbara Gosink, San Diego is one of the leading centers of ultrasound diagnostics and training in the

It was Dr. Barbara Gosink, chief of ultrasound at the Veteran's Administration Hospital, who informed me that Dr. Leopold was collecting data for a study to determine the effectiveness of the ultrasound technique in detecting breast ab-normalities. When I asked whether I could be one of the 500 or more women tested or a voluntary basis, Dr. Gosink arranged it.

On February 3 I arrived at University Hospital in Hillcrest and went to the ultra-sound department. Though I was out-wardly composed, I admit to being somewhat nervous, not about the test itself but about the results. Some years ago, on a television program called An American Family, which documented the daily life of a real family, the husband announced on camera that he wanted a divorce. I thought, What will I do if, in the interests of this article, it's discovered that I have a

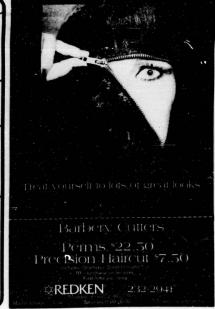
I was taken to a small, dimly lit roon I was taken to a small, dimly it from containing a bed with a water tank at one end of it. Because the breasts must float freely, they are submerged in water for the transducers to create pictures. To do this I lay on my stomach with my breasts placed in the tank of warm water and my head resting flat on the other side of the tank. There was not a bit of discomfort involved. There was not a nit of discontion involved.

My hands were at my sides as I watched
the pictures of my own breasts projected
on a small television screen. These pictures were then recorded on a video tape
which Dr. Le wyold would read later.
The technician, Deborah Wolf, was

very helpful in explaining what was hap-pening with this recently developed machine. Every two millimeters a new picture was projected, from the top of the breast to the bottom, until the entire breast was examined. Since dense black masses was examined. Since denne black masses indicate heniga ureas, I kept straining my cyes for them. What I saw looked like lumpy oatmeal, or resembled those panoramic photos of the moon taken from its surface, with craters and mounds everywhere. Though I have been shown my breast X rays, I had never viewed the inside of my breasts, and despite the small defended of my breasts, and despite the small defended of my breasts. element of anxiety, it was a thrilling ex-

In about fifteen minutes, after first on breast and then the other was recorded. I dried myself, dressed, and went to speak to Dr. George Leopold. My only disappointment was that I thought he would tell me immediately the results of the exami-nation. However, Dr. Leopold reads sev-eral tapes at one time and thus I didn't hear the news until Dr. Gosink called me two days later and said, "No nodes, no evi





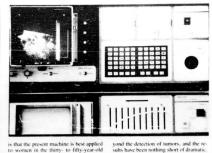
16 MARCH 2E 1981

Sight from Sound

dence of malignancy, some benign tissue changes." Medicine had surely advanced since my experience in the darkened hall-way in Marseilles.

Much credit for my experience must go Much credit for my experience must go to George Leopold, a sky man who speaks modestly of his work. He arrived in San Diego in 1968 from the University of Pittsburgh medical school, and began his research in ultrasound in a basement roon at University Hospital, which is affiliated with the medical school of UCSD. The son of a physician, Dr. Leopold started in general practice and moved into radiology because of his consuming interest in diagcause of his consuming interest in diag-nosis. "I see something different every day and I find that diagnosis is a real chal-lenge." he says. "It's puzzle-solving." His department, once consigned to the basement, is now one of the strongest in the United States

Lest too many women deluge him with calls about their breasts, he urged me to say that this ultrasound test, being so new. has yet to replace the X ray with complete confidence. One of its technical limita-tions is that, presently at least, both breasts cannot be viewed simultaneously. Another



is that the present machine is best applied to women in the thirty- to fifty-year-old range, though his current volunteers range in age from fourteen years to eighty. Ad-vancing age causes fat to settle into breasts, and fatty deposits are often resis-tant to sound beams. With fatty breasts, conventional X ray is still superior. In other areas as well, ultrasound is not with-out its limitations. "You can't defy the laws of physics or go into air-filled struc-tures," Dr. Leopold explained. "Therefore, you can't do lung or bone diagnoses

with ultrasound. But the benefits to diagnostics with the

the parents were highly motivated to have a child, they opted to have the fetus aborted on the basis of this information. If born, it could not have lived past two years, and even then only under the most ostly and trying circumstances. The next easily and trying circumstances. The next year the couple returned for an ultrasound examination and amniocentisis. This time both studies showed no problems and the woman delivered a perfectly normal healthy child

In another case, a fetus was discovered on ultrasound examination to have an obstruction that prevented urine from flowing out of one kidney. Because such conditions are often not noticed for years after birth, the kidney frequently is dam-aged seriously by the time the situation omes to the attention of the doctor. In the case described, surgery on the baby to re-move the obstruction was performed in the first two weeks of its life. The child is now four years old, with two normal kidneys and fine health.

While obstetrics and birth defects as well as breast cancer detection have tended to excite the imagination of the public, other procedures in which ultrasound is effective continue to stimulate its practitioners. The heart and the abdominal gans such as the kidney, the pancreas, and even the thyroid gland are capable of being scanned. While I was at Veteran's Hospital I discreetly observed, for a few minutes, a patient having his abdomen scanned. Gosink explained that as the scan is being

DOCTOR

hid not have a fully developed cranium. This abnormality is considered by many to se "incompatible with life." and though infrant to diagnosts are photographed so they can be studied carefully. She showed me a picture made from a kidney scan showing a black mass.— a benign cyst rather than a malignancy. Cyst don't have echoes (reflections) but malignancies do. which show up as gray areas within a tumor. Patients already suffering from cancer are greatly aided by ultrasound, which can reveal the results of therapy and determine whether a malignancy is enoccurrence whether a malignancy is en-larging or decreasing in size. With ad-vances in technology, tumors as small as four millimeters across can be detected in some superficial organs, such as the thyroid gland.

thyroid gland.

Perhaps one of its most promising applications lies in surgery, which often relies heavily on "exploration" — opening up the patient to discover what might be wrong inside. One recent dramatic story involves testicular scanning, searching for tumors in the testicles. A man of twentypected of having a malignancy in the testi-cles. The ultrasound scanner did, in fact, show a malignancy in the testicles, right in the center, about eight millimeters in size. The normal procedure in such situations is to remove one testicle and have a pathologist examine it while the patient is still under anesthesia. In this case, the pathologist inspected the allegedly dis-cased testicle and declared that he found no malignancy.

The next step would have been to re

move the remaining testicle and then to examine it, a heartbreaking loss to this patient, who would have suffered the re-moval of both testicles at such a young age. The ultrasound department, however, stood firm on its findings and insisted that the original testicle in which they had indi the original testicle in which they had indi-cated malignancy be checked a second time. In so doing the pathologist was able to find the malignancy, thus saving the remaining, perfectly healthy testicle.

Such successful diagnoses are the pride-Such successful diagnoses are the pride of George Leopold and Barbara Gosini. "Every day I see and do things unheard of when I was in medical school in the Six-ties." says Dr. Gosink. "Take aortic aneurism, which is a weakness in the main artery in the abdomen. We used to do arteriograms in which we had to place a catheter inside the artery and then inject dye to take pictures. It caused some discomfort to the patient, involved radiation and was time consuming. We can now see an encurism with ultrasound in ten min-utes. Once the diagnosis is made, the ancurism may be removed and a Teflon graft replaces the diseased vessel. When the ancurism is small, surgery may be avoided altogether — we just examine the patient at intervals to determine whether it's enlarging. Ultrasound is particularly effective in the detection of gallstones and has largely replaced X ray examination for this purpose. While we've been able to see the inside of the uterus with ultrasound for

many years, the fact that we can now see their correction as soon as the child is

Both Leopold and Gosink train visiting Both Leopold and Gosink frain visiting doctors in ultrasound techniques. Four or five doctors arrive every month at University and Veteran's Administration hospitals from as far away as Australia. China and Latin America, and there is as much as a year's wait for doctors wishing to enroll in the month-long training sessions. The technicians, so crucial in recognizing diseases in order to process good pictures require at least a year of training to work in the field. Both Barbara Gosink and George Leopold, in addition to training medical students, radiology residents, and foreign doctors in ultrasound, will also trave widely this year as they lecture on they new techniques that can mean the difference between the unknown and the picture which is the messenger of health.

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Dr. Barbara Gosink, who graduated from

Northwestern Medical School in 1966, re-

Called how she became involved in ultra-sound. "I was fascinated by what Dr. Leopold was doing in a tiny room in the basement. I thought, What's going on

basement. I thought, what's going on there? and I volunteered to work with him. Radiology is intellectual. You have to read, the results, think about it, work out the puzzle. You have to be very visual to see the picture and then translate it."

In one patient seen by Gosink (who is

also on the staff of University Hospital), an ultrasound picture of a fetus revealed that it

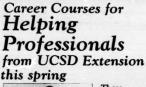














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UCSD EXTENSION

One Play at a Time



JONATHAN SAVILLE

Leonora Vail enters. She is a lovely crea-

Leonor Vail enters. She is a lovely crea-ture of about thirty, exquisitely dressed and with great charm of manner. This brief stage direction from The Assonished Heart, one of the time one-act plays that comprise Noel Coward's To-night At 2-20, tells us a great deal about its author's art. The upper-class ambiance, the familiar allusions to taste, sophistica-tion, and refinement, even the special flavor of the language the playwright used for this characterization ("lovely," 'crea-

ture. "exquisitely." "charm, "man-ner") — it is the essence of that delectable, amusing, artificial, lender, polignant world that Coward's theater evokes and creates. In a sense, it is also the essence of Ger-trude Lawrence, for whom the role of Leonora Vail — along with all the leading female roles in this triple trilogy — was written. Of course, I myself arever saw Gernrade Lawrence in Tonigher At 8-210, eading made roles in the first production) were demonstrating their sensational virtuosity, I had not yet been conceived. But I am willing to accept Coward's own

forgotten. Charm, gaiety, brilliance, stylishness,

ronguest, gaiety, brilliance, stylishness, vanillity, consummante technique—these are the qualities of acting demanded by Tonight Al 8-30. It should come as something less than a surprise to discover that the current production of this three-evening anthology at the Gaslamp Quarter Theatre does not consistently offer performances at quite that level. What its perhaps more disconcerting is the gender division of the strengths and defects: almost all the women are strikingly good, which is the second of the strengths and defects; almost all the women are strikingly good, which is the second of the disastrousty so, let its best, this production does manage to conjure up something like the image of Gertrude Lawrence, but the rat is no one remotely like Nöël Coward in it, and indeed scarcely anyone on the male side of the cast who will remind you of a professional actor at all.

the cast who will remind you of a professional actor at all.

Of the several actresses who divide up the Lawrence legacy, perhaps the most impressive is Donna Walker, to whom the frivolous, entrancing, ruling-classes wives are assigned. Whether as the scatter-brained Piggies or the self-damantizingly behavior of the control of the control of the properties of the proper



assessment of his leading lady's virtues









hothouse rose traced in quicksilver. And in her one serious role, as the generous, stoi-cal wife of the adulterous psychiatrist in The Astonished Heart. Miss Walker re-veals a depth of controlled emotion that shows her extraordinary talent is not lim-

when so her extraordinary talest is not time into the coming to the coming the continuous continuou ports cow, systematiciny depriving her-from abroad in Hands Aeross the Sea, somewhat ill at ease in the urbane Glipin cricle but gamely keeping her social smile on, the cockney waiters in Still Life, with her touch of vulgarity and her touch of poignance, and the subdued but intense sceretary in Pack standard between the con-petence. It should also be pointed out that Miss Tenney, like Miss Walker, has lived all her life in San Diego, so that her im-tery of a diverse repertoire of English co-cuit types — from accent and gesture to call types—from accent and gesture to triumph of technique.

and equally in command of various styles, from the craibbed grandmother in Furned Oak to the kindly, ironic, sophisticated-friend of the heroine in Shadom Pley: Taking the roles played by Aliseon Legant and Everley Gregg in the original 1936. London production. Miss Sullivan never tails to all impressions for the post-time of t

London production. Miss Sullivan never fails to make an impression for the possesses in considerable measure that strength and distinctness of personality by which the memorable character actives in deliby dendities hereeff, through all ber measure-phases. She is particularly adept and the control of the true ring — rare among the male perform-ers in this *Tonight At 8:30* — of psycho-logical and social authenticity.

because she is too young for these roles. The men, too, are younger than appropriate casting would demand, but that is the least of their defects. None of them can manage a convincing Bugsids account on the control of them has much insight into the attrudes, and the control of them has much insight into the attrudes, and the control of them has much insight into the attrudes, upper class, and most of them can quite at sea when it comes to such basis technical skith as stirting down, standing up, accompanying words with suitable general skith as stirting down attending to the control of the control o because she is too young for these roles.

One more word about the actors. Three of the nine plays are, in part, musicals, and the quality of the performances tends to fall precipiously the moment the music strikes up. Noël Coward's tunes do not strikes up. Noël Coward's tunes do not require superby firained voices. On the evidence of their recordings, Gertrude Lawrence always song tremulously and flat and Coward himself merely coconed a kind of British music-hall Sprechtimme. Det they both knew how to put a song e-cross, and the charm and expressiveness of their singing transcended their technical deficiencies. No one in the Castamp production of the contract of their singing transcended their technical strip of their contract of their singing transcended their technical strip of their contract of their singing transcended their technical strip of their contract of their singing transcended their technical strip of their contract of their strip duction knows how to put a song across, and the technical deficiencies -- of which

and the technical deficiencies — of which and the technical deficiencies — of which any cense of style or any force of personality.

As to the slaging of Tomight At 8.30. here are some very good and some very bad things to say. Susan Murck's costumes — at least the oness has has devised for the women — are so wonderfully right in all heir details, and so smach in keeping with the period off the plays and the tastes and personalities of the individual characters, that they function as one of the writtest and incin. Equally clever are Robert Earl's sets, above all the basic modules of Thirtiesmodern furniture that are clevely transformed into a bed, a couch, a sideboard, a dressing table, or whatever tels is needed for the action of the successive plays. There are also artfully designed There are also artfully designed backdrops, minimal in their details but in each case precisely calculated to give the playing space a local habitation and a



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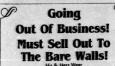
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One Play at a Time

(continued from page 21)
name. These backdrops are set in a recess
in the rear wall — and here we come to one of the major flaws of the staging.

Mr. Earl and director Will Simpson Mr. Earl and director Will Simpson have arranged the tiny Gaslamy Quarter Theatre so that there is a small thrust stage in the middle of one of the long walls, with the audience in semicircular ranks around it. It seems to have escaped their notice that from the seats at the far sides, the backdrops are totally invisible because of the recess. In Studion Play, some of the action actually takes place in this recessed space — action which, for those unlucky nounder to the string in the last seats stage. enough to be sitting in the last seats stage

ing from behind an obtrusive lamp. In such a small theater — some seventy seats — ought there to be a single seat with impeded sightlines?

But the set is the least of the problem.

Mr. Simpson must no doubt be credited with many of the excellences of the production — the ensemble work especially, as well as the lively tempo and some of the fine points of characterization. But his blocking is often horribly inept, to the blocking is often horribly inept, to the point where one wonders just what per-verse revenge he wishes to take on his inoffensive and dendered. On a furnal stage, the actors must keep movings with the they have an inturate overview of the ac-tion and that the company is playing for every seal in the house. In Will Simpson's Tonight Ast 8.30, in contrast, it is the case again and again that the characters will take up positions, standing or seated, with it it backs to good third of the audience.

and simply stay there like immovable and simply stay there like limbovaue props for minutes at a time. In the most unfortunate instances, you will be de-prived of the sight of any faces at all; of the one character you will see nothing but the back, and the person he is talking to will be totally hidden behind him.

nack, all the person is change or winding the could be indeed behind him.

Mr. Simpson secure to have a particular prejudice against the stage-left section of the audience, when I say there to have for the country of the backdrop, as though the audience were in fact there instead of behind him - a

most peculiar interpretation of the tradition of the fourth wall. Consequently, in one of the most postage-stamp-like theaters of San Diego it is sometimes actually difficult to make out what the actors are saying. What in the world can this usually compe-tent and inventive director have intended by such bizarre antics?

by such bizarre antics?

Now the question is whether you ought to go see Tonight At 8:30. All in all, I would say that this offering at the Gaslamp is more recommendable than not. Most of the plays themselves are little maste: the plays themselves are little master-pieces, worth seeing in any but absolutely abominable productions — and these cer-tainly do not fall into that category. When the acting is good it is very good indeed, and all those implicable backs are some-thing you will just have to put up with. It would suggest you start with Part I (Hunds Across the Sea, Faunel Out, and Shadow Pley) and then decide for yourself whether

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Restaurants

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FLEANOR WIDNER

The Restaurant: Fuji-San The Location: 1130 Garnet Avenue, Pacific Beach (270-5733)

Type of Food: Japanese (take-out

store dining)
Price Range: \$3.60 or less

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Whatever social, economic, or political upheavals we may be undergoing in the Eighies, a decade from now we sill regard this period with fondness. At present, we may find blue jeans and T-shirs rather lackbuster, foreign cars somewhal lightweight, and the perplexities of urban dwelling overwhelming. Yet time will indicate the period of the period of

evitativy soften at the angularines, sur-even the frustrations will be viewed with a partin of softness.

Television prominisheria. Television prominisheria. Television prominisheria. Gourner-tration showing univex ethnic shirts, leng-hair and beards all carry their share of nostalgia. The turbulence and dissension created by the vair of Vicania is re-created in memory as a period of intense commu-rity spirit; even Ronald Reagan jokes about one of his aides who was in the peace movement at hat time. To mitigate the harshness or the present, we inevitably dress up the past in finery that we can identify and care for without ambivalence.

We manage to survive by looking forward. identify and care for without ambivalence. We manage to survive by looking forward, but we learn by looking back. In this backward glance we simply project our longings for what we would like to experi-ence in the present. For example, I am still waiting for the revival of the mini-skirt because I have a

For example, J an still watting for the revival of the mini-skir because I have a closer full of those double-half edics. I are closer full of those double-half edics, I are closer full of those double-half edics. I are closer full of the control of the control

wish ne had that collect or possibly as a collector's item. What I would really like to collect are restaurants where one could eat well for a few dollars. When we first settled in this area, fish and chips at Anthony's in La folla was \$1.25, the Schntzelbank res-

unrant charged \$1.65 for hot potato salad and an entriee complete with potato pan-cakes; dimer at the \$50 pc com at a Valencia Hotel was up there with the big money, about five dollars a meal. At the onset of this column, the Reader's policy was to discover dimer meals for three dollars or less, and when I had the nerve to review the coffee shap at the Westguet Hotel, some inter reader words. "What is Eleanor Widner doling at the Four Seasons in New York."

I thought of this when I curred Faji-San, which is a Japanese take out restaurant and grocery some, and where you may dine for the top price of \$3.60. These diners include chow melion is a vegetable.

dine for the top price of \$3.60. These din-ners include chow mein or a vegetable dish, chicken salad, and white rice. If you want to live extravagantly, fried rice costs thirty cents extra. In the good old-basi-old days of my carly columns, Figl-San would any of my carly columns, Figl-San would start in the columns of the columns of the I still it, as long as you know what you are getting in terms of atmosphere and service. Figi-San is very reminiscent of Osaka Restaurant (Phitry-shirth and Uni-versity), which was also basically a gro-cry store with a few tables set agan from-tion of the columns of the columns of the columns of out trade and originally it was frequented

only by local residents along University Avenue. Later when I visited Osaka, the groccey shelves were gone, a doctory shelves were gone, a doctory people who operated that mon-and-pop resistant at version of the control of the cont

eat rather than dine.

I went there with three friends, two of whom were students, and we sampled al-most every item on the menu. Fuji-San does not have a beer or liquor license, nor can you bring any to the premises. But tea is available. We started off with sashimi, or raw fish.

We started off with sashimi, or raw fish, that cost us approximately three dollars — prices vary from day to day depending on the fish. We also splerged on the sushit (about \$2.50), which consisted of cold founds of rice with raw fish at their centers. This is about half the price of what you would pay for these items in most Japanese restaurants. Both were fresh and tasty. Although the sashimi slices were arranged in a harmonious pattern, you'll hardly be aware of easthetics — one of the crucial superts of Japanese presentation—because of the disposable dishes and the fact that both sushit and sushimi are kept in colo with Fuji. Sun Approception of littelf as a take-out restaurant. (Any of the items mentioned here may be purchased for home consumption.)

Of the side orders, one large egg roll.

mentioned here may be purenased sor home consumption.)

Of the side orders, one large egg roll costs sixty-five cents and is essentially filled with chopped vegetables and bits of chicken, and the side order of kushiyaki, or skewered beef, is ninety cents. It is not as good as the same time at Osaka, mostly because the beef at Fuji-San is not as tender. The tempura consists of several vegetables, batter-fried, and two shrimp. The portion is of good size but the tempura

was somewhat so decided the second of the se

socquate chow men toodles and vegate blobs), it was a really good meal for \$3.29. The blobs), it was a really good meal for \$3.29. St. \$1.59 and \$2.99 continues to prices like \$1.55.59 and \$2.99 continues should note that a large helping of broccoli and zucchini costs \$1.99, and likyou add a few cents for the rice, you can eat a vegetarian dinner for less than \$2.25 and the standard who were veith me. Both of the students who ever with me. Both of the students who ever with me. Both of the students who read the students who exhibit a good buy for both Fajis. Sin is indeed a good buy for buy and the students. If you divide the cost of the sashimi and order the chicken lastay, you can eat here for about \$3.50 and get a healthy meal. Please teaching in a govery store, that some of the eating in a govery store, that some of the eating in a govery store, that some of the eating in a govery store, that some of the eating in a govery store, that some of the eating in a govery store, that some of the Each you may enjoy cafeteria-style simple Japanese food at Fuji-San.

The Forest Primeval



JEFF SMITH

THEF SMITH

There is a lot to like, by, play's end, about the Son Diego Neportion, Theater's current production of Robert Emmet Sherwood's The Petrified Forest. This drams of dreams and desperation is set in 1934 at the Black Mesa filling station and Bara-B-Q near the entrance to the Petrified Forest. A lot to like. One simply has to be patient and wait for the play septit to fig. of the play septiment of a post of the play septiment of a play septiment of a play septiment of a play septiment of the play septiment of a play septiment of a play septiment of the play septiment of a play septiment of a play septiment of the play septiment of a play septiment of the play sep nowhere. They are a sociologist's dream, a representative cross-section of society (without duplicates) and a time capsule of the class differences, attitudes, and philosophical notions of the period. And practically every one of them has a form of symbolic significance that makes them seem, in the first act, to be more an ema-nation of the concepts they represent than

seem, in the Hirst act, to be more an ema-nation of the concepts they represent than the people they actually become in act two. The Maple family runs the establish-ment. Gramps, who has met Mark Twain and has been shot at by a drunken Billy the Kid, is an energetic old-timer and spokes-

man for the past. His son Jason, owner of the store, reacts to the Great Depression with a display of pious particitin (including a sign above his cash register that reads "Tipping is un-American"). Jason's young daughter Gubby reads François yillion and momentarily escapes from her Yillion and momentarily escapes from her Paris. She is continually beset by Boze Hertzlinger, a self-centered realbow-chaser and almost All-American football player, who pumps gas at the station and fills Gabby's ears with promises. Two telephone linemen who frequent Two telephone linemen who frequent in the control of t

desert, from his "world of outmoded ideas," in search of sontething to live — or die — for. In Gabby, he flash the latter. In contrast to Squire, Duke Mantee arrives with a crew of surfy recidivists. Subject to the largest manhunt in U.S. history, Mantee is "on the larm" from the law and from his life of violent crime. As he and his heachmen commander the lunch room, he with Squire. The plot finally gains momentum, and the play in effect begins. Director Tavis Ross battles with the tedious pace of the first act and achieves, at best, a draw — a major accomplishment given the nearly petriffed materials he has to work with. To his credit, Ross treast the tedious pace of the first act and achieves, at best, a draw — a major accomplishment given the nearly petriffed materials he has to work with. To his credit, Ross treast the tedious pace of the first act and gain or comic touches wherever the script permits. And his direction of the second act — in particular the seriocomic encounter-group scene in which most of the people assembled have their souls, and the melodramanic action of the second act — in particular the seriocomic encounter-group scene in which most of the second act — in particular the seriocomic encounter-group scene in which most of the second act — in particular the seriocomic encounter-group scene in which most of the second act — in particular the seriocomic encounter-group scene in which most of the second act — in particular the seriocomic encounter-group scene for a curious artifact than a work of a curious artifact than a wo

dose of comic - and human - affability. And Michael Robbin, as the berserk felon Duke Mantee, establishes and sustains a degree of nervous intensity that makes his character appear capable of just about anything. All of which Robbin does convincingly — so convincingly, in fact, that the local gendarmes should run a make on his fingerprints.

Kim Bennett is sympathetic as Alan

Squire, the unfocused, abstraction-prone ex-writer, It is a difficult role to perform since Squire's multiple conceptions of himself are a mercurial hodgepodge of positive and regative self-assessments— art Charles Darnay (in Dickens's A Tale of Two Ciries) yearning for "a far, far better thiny," to do, and part self-pitying lout who has merely used the people close to him to further his life of hedonism.

to him to further his life of hedonism. Bennett navigase between these extremes fairly well, and he creates, in the end, a detailed and likable characterization. Though certainly "superent in her road and a desired and support of the road of the superent his provided by the superent his provided with the superent his provided with the superent his provided by Stage a while back.

age a white back. Richard Garfield and Heather Sanders are effective in minor roles. Garfield is Jackie, a slick crook, and Sanders plays a docile, subservient Mrs. Chisholm until

Jackie, a slick crook, and Sanders plays a docile, subservient MS. Chisholm until confession time, late in the play. Taking her cue from Squire's observation that "there's something here that stimulates the autobiographical impulse." Mrs. The something here is something here that stimulates the autobiographical impulse." Mrs. The something here is something the here we soon learn — absolute jerts of a husband. Sanders's sudden outburst is both a surprise and a delight.

Sally Rome Thomas's constume designs, a representative cross-section of the styles worn in 1934, are on the mark and help to capture the look of the period effectively. The source of the supplementation of the lunch room, cluttered with numerous realistic details that reflect both the era and the locale of the play. Michael Shapiro's sound design, however, needs improvement. The noises (and sound levels) of approaching cans outside, of a bone galbackground all have a timp, fibricisand quality about them that detracts from the atmosphere of the play.

Once The Perified Forest gets going, the play is full of humor, fast action, and mements of dramatic power. And, fortunately, one eventually dock was de through a various characters to whe the middle various characters to see the in the middle

nately, one eventually does wade through the bizarre contrivances that bring the various characters together in the middle of nowhere — as well as through Sher-wood's symbolic pulse-taking of the na-tion's psyche. The strengths of the Rep's production, finally, outweigh the many weaknesses in the script.

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Dough Girl

The Postman Always Rings Twice

DUNCAN SHEPHERD

For quite some time I and everybody clse had been hearing about the hot parts in the new screen version of *The Postman Always Rings Twice*, the stuff that Bob

Rufelson was alleged to have shot as an "X" and edited to be an "R," the stuff that Jessica Lange was not sure she wanted her mother to see, the stuff that would command an important addendum to the command an important adoctnatum to the recorded history of sex in the cinema. My own pulse would have picked up more speed in anticipation if the actress in ques-tion had been any of sixty or seventy I could rattle off without having to pause for a let's-see-now. This is nothing against

Jessica Lange, who no doubt has her points. It's just that, having seen her in only two previous movies, and having taken away no very vivid impression of her therefrom. I barely know the woman, and I guess I must be one of those reactionary I guess I must be one of those reactionary and overscrupulous types who can't help feeling that most forms of sexual activity will be improved greatly by actually lik-ing, admiring, having an interest in the other party. This goes for voyeuristic forms as much as for bodily contact forms.

(Bestiality may be the exception nere, so-who could say?)
Foresight would have been seriously lacking, however, had I failed to acknowl-edge that whatever licentious acts she might engage in in Postman would stand to acquire retroactive interest, or best, should

Jessica Lange go on to become the next Bette Davis, or even next Mamie Van Dor:n. Her early escapades might then be seer as having the sort of sentimental value seer as having the sort of sentimental value that some people saw in Suzanne Somers' unearthed Playboy portraits — a recent major archaeological firth. Eheter that they be seen in that light, certainly, than as premature nails in the career coffin. God knows, and has passed along the knowledge to Harold Robbins and others, that the road to Hollywood stardom is littered to the condition of the c edge to Harold Robbins and others, that the road to Hollywood stardom is littered with discarded bodies that gave them-selves up for a chance at something better and soon found that they had nothing else to give and no one else (or only a poor class of people) asking for it. The lengths to which actresses are will-

ing to go in this line (and actors too, sure, ing to go in this line (and actors too), sure, but not so often, things being what they are) are much less interesting, because much more common, in the case of the would-be movie star than in the case of the already-is: Julie Christie, for instance, in Don't Look Now and Demon Seed. The Don't Look Now and Demon Seed. The continuing reluctance of very many performers of Christie's stature to go as far as she, much less as far as the fictitious movie stars drearily fanlasized about in Terry Southern's Blue Movie, has been an un-Southern's Blue Moore, has been an un-doubted disappointment to some of the more rabid sexual revolutionists. But this reluctance has kept it relatively easy for any rational person to draw a line (or a four-lane highway) between what is and any rational person to draw a line for a four-lane highway between what is and what is not a four-lane highway between what is and what is not leave the land to the property of the move industry, has made sure that it is still an eyebrow-raising event when any known actor or actress ventures a step or two into the great divide, and has pointed up the having a prior interest in the performer. Much promotional effort has gone toward thirting the former mantle of anonymity from the people who toil in porn movies, claiming star status for the likes of Marilyn Chambers and Linda Lovelace (no more). All of which haffing-and-puffing amounts to an attempt to persuade, force, or bambouch us in the hard with the people. I imagine High motor in the star of the people of the people. I magine High core in the people. I magine High to his fold out of this own carringness at the same time, via the Playmate Dais Sheet, filled out in Playmate! to what handwriting, and accompanying its authors of thing is a tough sell, especially (for me) when Playmate of the Month fills in the Flaymate! So when the same time, we have the playmate of the Month fills in the Flaymate! A grade-A, major-studio, best-of-

everything production like Postman will everything production like rotation with naturally tend to spread an aura of class around whatever goes on or comes off in it, in a way that a Scorchy can never do for a Connie Stevens, or that no porn movie can Comine Stevens, or that no point move can do for the newest nobody, just as an appearance in Playhoy will have certain advantages even for a nobody which will not accrue to one appearing in Juggs. And in that respect what I had been hearing beforehand about Postman managed to raise forchard about Postmon managed to raise a certain keeness of interest as regards the possible important addendum to the history of sex in the cinema, even if not as regards what lessica Lange's mother will think. All for nothing. As it turns our, a tree, perhaps one concerning fully clothed terms, the control of the con before anyone could possibly think any-thing less of her, and the much touted kitchen-table scene turns out to be devoid of skin, as are the numerous reprises of it in other settings, unless you care to count thighs and shoulders.

thighs and shoulders.

What you get instead (and in spite of the impression you would get from the romantic string accompaniment if you were to close your eyes) is a caveman style were to close your eyes) is a caveman style of courtishy that declared its complect increation from any hourgeois sentiments of the courtish of the country of courtship that declares its complete lib

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chaperone at a junior-high-school dance chaperone at a juntor-nign-school dance (whoa Jack, keep the hand in the small of the back). There is something ungenerous, even selfish, about such extreme explicit-ness combined with such limited expoaire. All possible visual interest bows to sure. All possione visual interest bows to psychological interest — and I don't mean the psychology of the character — so that the newsworthiness, or publicity-worthiness of these sense consists in the mere fact That She Would Do It, Or rather, Would Allow It To Be Done To Her. In one Would Allow it to be Done to Her. In one important way, the bread dough that serves as pillow on the kitchen table and that soon ends up on the kitchen floor is an apt symbol for Lange's treatment at the hands of her rough-and-tumble lower; girl, I knead you. It also corresponds well to her plump.

rounded, slightly squishy facial features: she reminded at times a little of Lauren Hutton, only less distinctive, less finely chiseled, and it's no wonder she hasn't left

chiefed, and it's no wonder the hand "list" a very vivid impression on a in the past. I seem to have neglected thus far to mention that surrounding the various hot parts and attendant publicity there is a full-blown movie to contend with, a re-tubble movie to contend with a re-tubble movie to contend to the move that the fashionable cynicism of the mid-beyesion will again seem in style in the midst of the current economic thappiness. They appear to have banked under the midst of the current economic thappiness. They appear to have banked under the midst of the current technique in the property of the pr

cumulation of production values threatens to stop cold the crazy lurches and jounces of the Cain plot. Every inch of the way along a street called Memory Lane, one is aware of the care, the research, the expense, the no stone that went unturned. Everywhere no looks is exactly the right billboard, the right gas pump, the right hat and dress (and silk stockings and garters and step-ins), the right Venetian blands, kis holders, usugar containers, the right neon sign, the right matchbook cover, the right Greybound bus, the right verything. All of these rightmesses are paintaikingly stockpiled, fartidiously arranged in place, and artifully photographed by Swen Nyk-vist in derinder, harmonized colors — just pense, the no stone that went unturned.

as if they all had perfectly good reason to be. But what reason? Why the royal treat ment for this gutter novel? Of all the ac-quired artifacts of a bygone era, the Cain novel itself holds its charm least well. The principal redemption of this book, now and in 1934 and at any time in between, is the impression received when reading it that Cain might have written the entire thing between lunch and dinner (a nifty illusion, that). And yet it would be unjust not to point out that, by comparison with not to point out that, by comparison with most of the meagerly plotted movies these days, this reasonably faithful adaptation dispenses a ton of plot, regardless of how manipulated, manhandled, bludgeoned, bulldozed, shanghaied, and railroaded most of that plot seems.

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Letters

Mushroom With View

Bravo, Evelyn Segal ("Letters," March 12). I no longer read the film reviews because of Duncan Shepherd's perverse opinions. The Reader's should get a new reviewer. If Duncan likes working in the dark, perhaps he should take up mushroom fartning and leave the movies to those that

Same Thing Last Year

Over the years I have read Duncan Shepherd's movie reviews and I have enjoyed them immensely. I can honestly say that his critiques are the highlight of the

critique.

San Diego is quite fortunate to have such an articulate and intelligent movie reviewer, and I always look forward to seeing the

Appreciation
The been anythered reads of
The any

stimulating, challenging, enlightening, and absolutely unlike anybody else's. What more need

Power Tools

I am writing in regard to "The Kilowatt Wars" (March 12). One

ommon with the residents of

Commission (PUC) and SDG&E

But Borrego Springs has a great advantage simply because it hasn't een totaily developed yet. In order successfully to gain some

Chuck Sierra Pacific Beach

The

films which he has analyzed. Patricia J. Buckles

Appreciation

Niche

his critiques are the inginition on paper.

Mr. Shepherd's point of view consistently reflects his knowledge of cinema as a serious art form within a historical as well as aesthetic framework. Each of his articles is well researched and can be considered a learning experience.

energy efficiently instead of wasterfully in a well-planned energy securatio, conservation energy securation, conservation in their letter to the PLC the residents of Borrego Springs omitted owne important examples of grav memorana examples of grav memorana examples of grav examples of their letter of be considered a learning experience.

Those readers who find Mr. Shepherd's writing incomprehensible are probably not interested in the education the reviewer provides. These people seem more interested in whether or not a film is "entertaining." Obviously, individuals who maintain this perspective regarding film do not understand the word

energy independence, Borrego

Springs must begin planning and A way to beat SDG&E in the

A way to beat SDG&E in the energy game is to become as-energy self-sufficient as possible by planning a community with a breaty-emphasis on appropriate technology. To the "elight of the energy industry, terms such as "solar cooling" or "passive solar" architectural designs are virtually unheard of by the average person.

stritually unheard of by the average person.

Instead of depending on a large, curtrally because frossif-fuel plant owned by a huge corporation, who not plan our communities so we have neighborhood energy esosperatives? Or with not seek esosperatives? Or with not seek esosperatives? Or with one seek communities which have experience in energy-efficient planning? And let's not forge, conservation, meaning using

conservation, meaning using energy efficiently instead of wastefully. In a well-planned

for employees.

Now, I find it a real shame that Now, I find it a real shame that during the meeting with Borrego Springs residents, none took up the challenge of PUC representative Michael Doyle's remarks that he "personally thinks nuclear power is part of the solution, if not the solution" to our forever-increasing bills.

solution" to our forever-increasin bills.

It's distressing to hear such statements from representatives of a policy-making commission like the PUC. San Onotre is in our backy and so it's probably a good example to illustrate that nuclear

escalating bills.

Over one-bird of the money attracted by SDG&E's increasing rate of return goes into construction of San Onofre Units 2 and 3. Those units, currently estimated to cost \$3.2 billion (not million), are four times more than the original cost estimates to cost \$3.2 billion (not million), are four times more than the original cost estimate, with no end in sight. Cracks in Unit 1's end is sight. Cracks in Unit 1's seam persons could cost \$100 million to repair. Federal subsidies seam generators, moits of inching the cost tapapear.— most of inhuman part also ratepayers—\$40 billion from million) along the post thirty years make a kidwa at history and the cost of Sanyone. Returning the thirty cost make a kidwa at history post make a kidwa at history and decommissioning. The PtC has a divided commissioning. The PtC has a divided concerning Sant Onofre is to convert it to sale and renewable convert it to sale and renewable some of the sale of the sal

Michigan. As for SDG&E, since it's a public utility, governed by a public utilities commission, mayb it should be publicly owned.

is should be publicly owned. It was encouraging to read that Borrego Springs residents are exercising the right to dispute their bills by sending their payments to the PUC. It San Diege a rate diversion campaign has begun in concert with others throughout the state. I urge all ratepayers to join



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Letters

these campaigns and to help stop he leading cause of heart attac ii the U.S. — high utility bills itenhanic Sheltz

An Ape On Broadway

As one day succeeds another, the continuing saga of the Bruces at the Old Town Opera House plays almost as well as Charlie's Angels ("City Lights," February

As one who spent over twenty years in the theater in New York City Lundway and Off the Condway and the Condway

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San Diege





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Wave Will Wash Crime Into Gap CAIME Intio Gap Your feature stoy: "A Young Man, a Troubled Life" (March It) delineares the fast that this vanish pacetime, seldom provided portunities for about twenty percent of the population — those who are unable to compete. And who are unable to compete. And you believe that the types personified by Stunley, the man character in Joe Applegate'. Antantee in Joe Applegate's Delineare of providing profits to a business."

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Off the Cuff



Karen Ho

Nurse North Park Occasionally at the hospital we try to outdo another floor. This particular time we made up a fake patient. The whole a comatose woman. We used mascara to make her a little blue, bandaged her head she had an IV, oxygen — the whole bit. Then we moved her into the progressive care unit. The nurses were a little upset trying to figure out who she was and what to do with her until she sat up in bed. At that point one of the nurses on duty told her to lie back down, and ran out to call the doctor. That's when we had to tell them. It helps to do something to relieve the stress now and then ... you have so many real patients. I'm just waiting for April Fool's day. I know

they plan to get back at us.



This was quite awhile ago back in Billings, Montana. I don't even remember whose car it was, but it was an old rumble-seat-type car, painted an awful green. My boyfriend back then was one of the guys on the football team. A group of us got the notion to dismantle the car and reassemble it on top of our high school. Oh my gosh, I

school. Oft my gosh. I remember going up and down three flights of stairs. We carried tires, wheels, chrome up the fire escape, all night long. It was the first of April and when everybody came to school that morning, there was the car. I can still see it. .. perched on top of the building. People were saying. "How in the world did they get that car up there." "How in the wast' the early say much full produced the found out. It was 't nearly as much fun bringing it down.



Back in school we used to take the shower heads off and fill them with dye — fuschia or bright green. Cheerios in bed, greasing doorknobs, jamming the doors shut — they were all part of dorm life. We had one resident assistant who was a pain, to put it mildly. We were obnoxious freshmen and she considered herself a big grown-up senior. At any given opportunity she'd let us know it. School was almost out for the year and she went on vacation for a few days. We bought some of that very smelly cheese and put it in her drawers and under the bed. We didn't have to see her the next year so it ga.e us some



Bob Kirwan

Pacific Beach It seemed funny at the time, partly due to our slightly intoxicated state. I was in a wedding party, tuxedo and all.
After the ceremony, the bride
and groom were leaving to go
on their honeymoon. They got into the car but the groom forgot something and went back to the reception. On the spur of the moment my friend and I jumped into the car and took off with the bride. She was vaguely humored at first but by the time we pulled into gas station, she tried to convince the attendant she was convince the attendant she was being kidnapped. He thought it was all just great. I told him? was the groom and that she was already tired of being married. Conscience got the better of me and by the time we returned to the party a considerable amount of time had passed amount of time had passed to no idea what had happened to her. I felt like a fool. satisfaction. I guess some practical jokes are downright



One day in the office we played the old Mr. Fox trick on as many gullible people as possible. You leave a message person has no idea who Mr. Fox is and when he returns the call he gets the zoo. Some people never quite catch on.
You can do it again with Mr.
Wolf or Mr. Bear and they'll be on the phone with someone at the zoo, insisting that Mr. B. ar called about an account. The other thing, although I'm not sure if it's a joke or not, is sure it it's a joke or not, is when you're at a bar and someone is bugging you for your phone number. It always helps to have the Dial-A-Praye number handy.

-Lin Jakary

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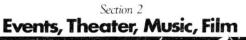


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California's Independent **Filmmakers**

The distinctive imagery, intestyles, and state of mind of California have long exerted a magnetic pull on artists of all kinds, particularly filumnakers. The Hollywood industry has otten, and inventiably, made use of the state both as up-front others. of the state both as up front subject and as simple background, but with its motivo of "safety fine". This rately confronted it through the eyes of those at sweets's tringes the ethnic inmentity, the poor and lipposessed, the eventure, or even the truly individualist—the elements, in short, which tracky mean bit—to a office but are sessificial, explents in our measurements of the state of the property of the pr

This confrontational task has been naturally and happily taken up by the burgeoning field of independent and experimental film, whose artists are content to work on the financial and

distribution fringes in order to make the kind of statements they want to. The underground has always been with us, of course, but has remained, anti-recent years, generally within the walls of academia. the walls of academia.

California's new independents are more and more represented by those very elements that were formerly ignored, most importantly by members of the black, Chicamo, and Asam American communities.

For the next two weekends, Community Arts of San Dego will present a film and lecture series are proporting the contraction of the contra

series appropriately titlesi "Lost in the Funhouse," a showcase in the Funhouse," a showcase for alternative views of the California experience, those "loss" vieupoints that are overflooked in the mainstream movies that most people see. The program consists of a series of six feature dength films, each one introduced and discussed by

a person directly involved with the film's making or by a writer/critic intimately familiar

with it; a panel discussion on "The Importance of Independent Film and Video"; and a supplementary program of

independent features, and short films and video tapes by local arrots.

Here is the schedule:
Friday, March 27, 6-30 p. in. Raices de Namper, a film by Jesus Trevino that examines the economic could arrow of the Trevino that examines the ecconomic exploitation of the Latino population on both sides of the border. The first co-production of the Mexican and California Chicano film industries, it will be introduced by Jason Johansen, who heads the Chicano Film and Video Institute in Jos Anseles.

Institute in Los Angeles. Saturday, March 28, 12.30 Saturday, March 28, 12, 30 pm. (Lain's Low, French director Agnes Varda's 1968 look at Hollymood, as seen through the cyes of a female awart-grade filtimasker (played by avont-gaide filtimasker (played by avont-gaide filtimasker (played by avont-gaide filtimasker) shirley Claife), introduced by critic Lee Arwell, an authority Alexon Saturday, at 5300 pm. Bach Mama, a gritty, readistic portant of life in Watrs-realistic portant of life in Watrs-

p in Bush Mama, a gritty, realistic portrait of life in Warts and the first American feature by Ethiopian filmmaker Haile Gerima. Introduced by actress Barbata O, star of the film and



Israel Piano Trio Week

The Israel Piano Tric appeared in San Diego last year under the auspices of the La Jol under the auspices of the La Jolla Chamber Music Society, and their succes with audience and critics has brought them back to a blockbuster week of strated appearances. One of the local critics made the following enthusiastic remarks: "The Israel Thio repeatedly amused me with the new meaning and virality they impartle to well-known pieces: It was this sort of inventiveness, this insistence on

them a new shape, a new life that made the Istael Trio's performances so uniquely memorable."

concertmaster of the Israel Philharmonic, Cellist Zvi

Harell, principal cellist of the Israel Philharmonic, has an extensive solo career Planut Alexander Volkov was a distinguished packets in the USSR Notice arriving in Israel, All three are members of the faculty of the Academy of Music, Tel Aver University, The Trio will give two.

concerts during their star. New Thursday, April 2, at 8,00 p.m. they will perform at Identify Israel Synagogue, 60% Coroles Mountain Boufecard, San Carlos, The program will consi of Copland's Variety ("Study on a Jewish Theme"), which they performed brilliantly at last year's Sherwood Anditorium trio repertoure which San Diego's channed music is to heard most recently in the marvelous performances by Emanuel Ax, Yo-Yo Ma, and Young-Uck Kim: Beechosen Trio in E. Flat, Opus 72, Nan

2, and the Dworak F Minor Tra-

2, and the Dvorak F Minor Trio.

Opin 65. This concert will
benefit the San Diego Bureau of
Jewish Education.

The second concert will be at
Sherwood Auditorium, on
Saturday, April 4, at 8:00 p.m.



Ray Bradbury

words of the fully automated house of the future. The owners are gone — presumably dead from atomic radiation or germ

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Seed countly for the contribution. Send complete information and photos to: READER EVENTS EDITOR, P.O. Box 80803, San Diego, CA 92138.

Dance

Ballet Selections, Snow White and the Seven Dwarfs and The Twelve the Seven Dwarfs and The Tueltee Duncing Princeses, will be per-formed by the San Diego Civic Youth Bullet, Friday, March 27, 730 p.m., and Saturday, March 28, 2 and 730 p.m., Casa Del Prado theater, Balboa Park, 233-3060.

will feature choreography centered around a liturgical theme. Friday. March 27 and Saturday. March 28. 9 pm., Studio Thegatre, women's gym 208, SDSU, 265-6821.

Repertory Concert of Three's Company will feature two sole dances by Christine Dakin of the Marths Graham Company, Satur-day, March 28 and Surday, March 29, 8p. m., La Jolla Dance Center, 7855 Fay Avenue, La Jolla, 280-9523.

be performed by Segal and six other be performed by Segal and six other dancers plus composer Jonathan Sacks, comedienne Whoopi Goldberg, and painter Lynn Schuette, Sunday, March 29, 8 p.m., Studio-Theatre, women's gyra 208, SDSU, 265-6821.

"Thank You Peter Sellers" series of films starring the late; great acts of sell continue with 1" in All Right. Jack, a slapstick face about the Welfare Stare, and a Pink Panther cartoon, Friday, March 23, 2 pm., tine arts hall 220. Grossmont College, SSO Grossmont College Drive, El Capon. Free, 265-1703

Images of Aging in Film series will wrap it up with A Raise in the See, the 1901 film version of the Lor-raine Hansberry play, directed by Daniel Petrie and starring Sidney Potiter and Ruby Dee, Monday, March 30, 3 p.m., room 258, social science building, SDSU. Free. 265-5204.

March 30, 7 p.m.; and Tuesday, March 31, 11 a.m., Little Theatre, SDSU, Free, 265-6791.

"Time sur le Pianiste," or Short "Tire sur le Pianiste," or. Shoot he Pame Pleyer, François Truffaut's second feature film, made in 1960 and starting Charles Arnavour, will be shown with a short film in French with English subtitles, Wedneday, April 1, 7 p.m., San Diego C. v. College Theater, 15th and C. 230-2622.

Lectures

Zen Meditation and its relation-ship to everyday life situations will be the subject of a lecture presented by Zen priest Steve Bedam. Thurs-day, March 26, II a.m., confer-ence rooms L and M. Arter Cen-ter, SDSU. Free, 265-5204.

Dramatic Reading of selected works of Robert Frost will be given by Patio Plathouse Reader's Repetitory Company in honor of the poet's birthday. Thursday. March 26, 730 p.m., The Book Works. 1523 Ear Valley Parkway, Escondido, Free. 741-9079.

demonstration by Mary Burmeis-ter, Friday, March 27, 7:30 p.m., Christ Church Unity, 3770 Al-tadena Street, San Diego. 270-9444. of dollars will be discussed by Perry of dollars will be discussed by Perry Rathbone, formerly director of the Poston Museum of Fine Arts and currently museum liaison for Christie': art auction house, Thursday, March 26, 7:30 p.m. Copley Auditorium, San Diego Museum of Art, Balboa Park. 232-7931.

Planetarium Lecture Series with astronomy instructor Jon Olscon will begin with "Skylore," a pan-cultural exploration of the many mythologies of the sky. Thursday, March 26, 7,30 p.m., Southwestern College planetarium, 900 Oray Lakes Road, Chula Vista. 421-1180.

"Driving Each Other Crazy on the Road to Liberation" will be the topic of a lecture presented by Herb Coldberg, Finday, March 27, 7-30 p.m., La Jolla Village Inn, La Jolla Village Prive at 1-5, La Jolla, 272-2220.

"The Interests of the United States and Soviet-American Rela-tions" will be the topic of a lecture by historian and author Herbert Apcheker, Friday, March 277-330 p.m., Centrol Christian Church, 201 Fir Street, Hillcrest, Free.

"El Salvador Awareness," an

"A jew Today: The Jewish and Human Conditions" will be the parameters of an evening with Elie Wiesel, Tuesday, March 31, 7:30 p.m., Al Bahr Auditorium, Clairemont Mesa Boulevard at Hughway 163, San Degs. 234, 0149 or 436-

Photographers in Communica-tion, a group of Association of Magazine Photographers members, will present a slade show of their work, Tuesday, March 31, 7:30 p.m. Royal Quality Inn, 4875 North Harber Drive, San Diego. Free. 239-2828.

Poet Jesus Papoleto Melender will read from his work, Saturday, March 28, 7 p.m., Plum's Books, 1615 West Lewis Street, Mission Hills, Free, 299-7098.

"El Salvador Awareness," an audio-visual presentation, will be given Monday, March 30, 7:30 p.m., Church of Saint Mary Mag-dalene, 1945 Illion Street, San Diego, Free, 483-5218 or 275-4138.

Telling Stories will be Cloriss Bers, Jeff "the Juggler" Chroman, Kathy Hogan, Barbara Ruth, and other Storytellen of San Diego, Tuesday, March 31, 8 to 10 p.m., B-9, 9525 Cernesse Avenue, San Diego, Free. 453-5914.

Donald Dierkx, and Friday, March 27, 8 p.m., preceded by a lecture by Reader critic Jonathan Saville, Civic Theatre, downtown (236-6510); and Saturday, March 28, 8 p.m., Eart County Perform-ing Arts Center, 210 East Main Street, El Cajon (440-2277). 239-9721.

Wine Talks and Tastes will be given in four parts, to benefit San Diego Center for Children, begin-ning with John Ragan on jug wine, Wednesday, April 1, 7:30 p.ta., Del Mar Tuf Clab, Del Mar Fair-grounds. 462-3771.

Symphony, the San Drego Symphony Orchestra, conducted by Sir Charles Grower, will perform Tap-pert's Fontain Concertante on a Theme by Coeffic. Dovarda's Sym-Theme by Coeffic. Dovarda's Sym-phone Concerts on the Particle of the Faintie John Browning, Prokofor's Plano Concerts No. 3 in C. Thurs-day, March 26, 8 p.m., preceded by a lecture by Son Dego Union critic Donald Deedey, and Friday, March 27, 8 p.m., preceded by a locture by

Music Classical and Contemporary Music will be performed in concert by the Brass Choir, Thursday, March 26, 8 p.m., Smith Recital Hall, SDSU. Free. 265-5204. McNeely and his band will play two sets, Friday, March 27, 7:30 and 9:30 p.m., Old Time Cate, 1464 North Highway 101, Leucadia, 436-4030.

TO LOCAL EVENTS

director of Planned Parenthood and cofounder and president of Sex Informatica and Education Coun-cit of the U.S., Tuesday, March 31, 8:15 p.m., Revelle Cafeteria, UCSD. Free, 452-4559. Friday Evening Concerts scries will present pianist Althea Waites and works of Musart, Berg, Cho-pin, Debussy, and Beethoven, Fri-day, March 27, 8 p.m., Smith Re-cital Hall, SDSU. 265-6947 or 265-6020. "Dr. Einstein & the Universe," a planetarium show, will be pre-sented Wednesdays through April 8, 7 p.m., Palomar College planetarium, 1140 West Mission Road, San Marco. Free. 744-1150 or 727-7529.

Sacred Recital of works by Purcell, Handel, Brahms, Fauer, Saint-Sains, and Vaugina Williams will be presented by battone Chales Sones, with Constance Gale on harpsichood, piano, and organ, Mary Allen on trumpet, and the Christian Heritage Songewores, tian Heritage College auditorium, 2400 Greenfield Drive, El Cajon.

Philharmonic, the Los Angeles Philharmonic, with conductor tukes Fow and pinnet Aldo Ceco-lini, will present a program of Fowls own Quinters for Orchesta, Sainti-Saënis Pano Concerto No. 4, and Beethoven's Symphony No. 5. Saturday, March 28, 8 p.m. (24-266).

"St. Matthew's Passion" by Johann Sebastian Bach will be performed by the San Depp Master Chorale, with soloists Passine Treed, separate, Diaso Davidson, Treed, separate, Diaso Davidson, Michael Terry are, Thoras Will. Cook, Instruces, and the St. Pasi's Choratern Boy's Choir, to celebrate the Easter season, Senting, March 29, 230 p.m., Immaculata, USD, 229-460.

Friday, March 27 Backdoor 8:00 p.m.

The Blasters

Tuesday, March 31 Montazuma Hall 8:00 p.m.

"Omni" Magazine's

Multimedia Show plus the Director of the National Space Institute, Dr. Mark Chartrand III, discussing, "The Next 50 Years."

Merit Foundation, will feature so-prano Andrea Mays and pianist Robert Farris in a program of works by Schumann, Puccini, Menotti, and Gershwin, Sunday, March 29, 230 p.m., 2451 Vallection Av-crare, La Jolla. 224-0400.

"Catalyst", no reginal work in-tegrating microtonal music and grading microtonal music and interpolating control of the presented by musicians John and Jonathan Glasier and dancer Judith Essex, Janet Bickness, Par-Moore, and Shanen Olen, Sun-day, March 29, 7320 p.m., First Unitarian Church, 4190 Front Street, Hillerest, 298-9978.

Cottage Concerts will feature music from the Renaissance and Banque periods performed by the UCSD Consort with Peter Farrell. Munii Farrell, Genetic Foster on the viola da gamba, and Carol Plantamura, Monday, March 30, noon, Scripps Cottage, SDSU. Fee. 265-5204.

In Concert, trumpeter Bobby Shew will perform with the Palomar College gaze band, Monday, March 30, 8 p.m., Palomar College thea-ter, 1140 West Mission Road, San Marcos. 744-8860.

irish Ballads and Dance Music will be performed by Clairseach, Char-lie and Ann Heyman, Tuesday, March 31, 7 and 9 p.m., Old Time Cafe, 1464 North Highway 101, Leucadia. 436-4030.

EAT SAN DIEGO STATE

soprano Nancy Jones, accom-panied by pianist Janie Prim, Tues-day, March 31, 7:30 p.m., San Drego Public Libeary, 820 E Street, downtown. Free. 236-5849.

100th Birthday of composer Bela Bartok will be commensorated with a concert of his masterpieces per-formed by violinist Janos Negvesy, clarinetist William Powell, and pianist Leonid Hambro, Tuesday, March 31, 8 p.m., Mandewille Au-ditorium, UCSD, 452-3229.

Concert Hour series will present a recorder recital by Anne Fjestad, Wednesday, April I, II a.m., per-formance lab, Palomar College, 1140 West Mussion Road, San Mar-cos. Free. 744-1150 x349.

Organ Recital of Boies Whitcomb will take place during Lent, Wednesday, April 1, 12-10 p.m., La Jolla Fresbyterian Church, 7715 Draper Avenue, La Jolla, 454-1605.

Noontime Concerts will feature the Orion Guitar Duo, Wednes-day, April 1, 12:15 p.m., French Parlor, Founders Hall, USD, Free. 291-6480 x4261.

Events

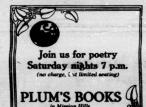
Improvisational Cossedy will be provided by Spontaneous Combustion, Ric Barr, Party Elmose, Delia Puente, Spike Sorrentino, and Biff Wiff, Thursdays and Saturdays, soon, through April 30, Old Time Opera House, 4040 Twiggs Street, Old Town. Free. 283-9972.

including Sinclair Lewn, Wal-Whitman, Raymond Chandler, and Hoagic Camishael, arranged and directed by Alexis Smith, with figures and settings by Heidi Har-din, will be presented Thursday, March 26, 8 pm., Sheewood Au-ditorium, La Jolla Museum of Contemporary Art. 700 Prospect Street, La Jolla, 543-3541.

Midwife Day sponsored by Wom-ancare Clinic will include screenings of the film All My Bules, a tour of the clinic, and a dicussion by molarves and mem-dicussion of the control of the March 27, 3 to 9.30 pm. Film March 27, 3 to 9.30 pm. Film Unitarian Church, 490 Front Steer, and Womancare Clinic, 3686 Fourth Avenue, Hillcrest, 200-1952.

"Fahrenheit 451," a trage production directed by Tertanec Sharkshaed on the rowel by Ray Bradbury, will be presented with a boart performance discussion by the author, Friday, March 27 and Satrudas Wahr 28, and Tossay, March 31 through Satruday, April 4, 8 p.m., main stage, dramatic arts building, SDSU, 265-6884.

Desert Ecology and Wildflowers but trips to the Ana-Borrego Des-ert will be led by naturalize from the Natural History Museum, Sarudays, March 28 and April 4; Sundays, March 29 and April 5; and Thunday, April 2, all day, Reservations 232-3821.









Special price thru April only \$99.88 (Reg. price \$139.88).



UNIVERSITY The Minaus

Dynasty

Thursday, April 2 to Sunday, April 5 Aztec Center Thursday to Saturday 7:30 p.m. Sunday at noon

The 15th Annual SDSU Folk Festival

Irish, Jewish, English, Mexican, and Mountain music, Blues & Bluegrass, Country & Cowboy

Monday, April 6 Montazuma Hall 8:00 p.m. An evening with

Steve Landesbera known for his dry wit as Dietrich on the "Barney Miller" series



Sponsored by the Associated Students of San Diego State University Tickets on sale at Aztec Center ticket office (265-6947) and all Select-A-Seat outlets

READER'S GUIDE

"Gericour in Switzerland: Par-course in San Diego," a walk along the Petrier fitness course will be led Saturday, March 28, 8,30 a.m. Field, Texas and Upas streets, San Diego, Free. 291-4973 or 223-WALK.

Children's Carnival on Satur'as, March 28, will include a cake de-racting contest at 04 am, Pamelia McHottre's pupper show "The Three Little Pip" at moon and 1:50 p.m., and clowns from SISMUS (counsology class, until 3 p.m., clock tower. Clatermont Square Shopping Center, Clatermont Mesa Boulevard, Clatermont 216-5549.

Buildings of Balboa Park will be the topic and the terrain on a walk Saturday, March 28, 1 p.m., southeast corner of Sixth Avenua and Laurel Street, Hillcrest, Free 463-2425 or 223 WALK.

"It's Still Hot," a no-nuke day to hencis the Community Energy Action Network, will-include a parade and street-theater perform-ance. Satt iday, March 28, 1 p.m., Sixth Avenue and Laurel Street, Balboa Park; and a concert of reg-gae, rhythm and blues by the

What to do on

a Friday night?

Dr. Herb Goldberg

Friends Band, 8:30 p.m., Interna-tional Blend, 4034 30th Street, North Park, 236-1684.

"Vellow Trunk Show," a mask and pupper performance be Sentife-Family Buthuth, will be presented in three acts, a slapitist Nersion of "The Great Train Robbers," an adaptation of a Farine Kids short story, "The Bucket Rider," and a parisely of the Japaneer film samutat, "Duel at Girchy-Go Come, Sarradian, March, 26, 1 Come, 2011, and 1 Come, 2011, and 1 Come, 2011, and 2 Come, 2 Co

"A Touch of Country," country-western fashions modeled by per-sonalities, eclebrities, and models, plas karate, elogging, and the KSON Country Massic Dance Club and the Country Casa Nova Band, will benefit the American Heart Association, Saruday, March 28, op m., Town & Country Conven-tion Center, Mission Valley, 291-254.

Casino Party will feature blackjack, roulette, craps, wheel of fortune, and chuck-a-luck, spon-sored by the Variety Club of San Diego, to benefit local children's

San Diego Master Chorale Ketcharn, Music Di

St. Sports

Matthew's **Passion** by J.S. Bach

by J.S. Bach
Pauline Thead, Soprano
Diana Davidson, Contraite
Jonathan Mask, Tenor
(Evengolist)
Michael Terry, Barisone
Thomas Wiscos, Barisone Lesu
San Diago Master Chorale
S. Orchestra
Charles Ketcham, Conducting
Surday, March 29, 2: 30 PM
He IMMACULUS Sep. Diago
Tickets \$8,50
Available now through mail or Available now through mail or

toom, Sheraton Harbor Island Hotel, 225 1110 or 444-9993.

silent film epic released in 1927, will be shown with the off-screen sounds of Gaylord Carter at the organ, Sunday, March 29, 7 p.m., North Chapel, Naval Training Center, Point Lona. 463-0308 or 225-3555.

charities, Sarurday, March 28, 8 p.m. to midnight, Grand Ball-

Future Technology will be the subject of 'The Future Is Now," a multimedia presentation from Omit magazine, and 'The Next Fifty Years Science, Technology and the Human Prospect," a lecture by journalist and Omis contributing editor Struat Diamond, Tuesday, March 31, 8 pm., Montecuma Hall, SDEU, 265-6947.

Middletown will take place Wednesday, March 32 or April 1, 7 p.m., Date and Columbia streets, San Diego, Free, 223-WALK.

Walking Tours of the historic Gaslamp Quarter will be led every Friday, noon to 1 p.m.; and Satur-day, 10 a.m. to noon, from 652 Fifth Avenue, downtown. Free. 233-5227.

LifeCycle Bike-a-thon, the fifth annual to benefit the American Cancer Society, will take place along eleven toutes throughout the county, Saturday, March 28, 830 a.m., from Cocanside to El Cajon. 299-4200, 489-1465, or 579-0102.

Sun-Lite Classic, the largest col-legiate baseball tournament in the nation, will continue with nine teams and thirty-nine games, through Sarurday, March 28, all day, Smith Field, SDSU. 283-7096.

Nature Walks will be offered every Sunday by the Audubon Society, 10 am and 1:30 p.ta. Sibernovol Wildlife Soncturary, Wildcat Cam-yon Road, 5½ miles east of Lakeside (2):18-271); and the San Diego Natural History Musuem, 2 p.m. Florida Camyon, Bulbon Park (232-3821 x48). Free.

Attec Volleyball, the San Diego Attecs will face third-ranked Long Beach State, across the net. Friday, March 27, 7:30 p.m., Peterson Gym, SDSU. 283-7096.

Tennis, the semifinals and finals of the Avon championships will be televised from Madison Square Garden, Saturday, March 28, 11 a.m.; and Sunday, March 29, 12 a.m., Channel 15.

"An Evening of Championshi

Sockers will open their new with open treff new thirty-two game season with a match against the Vancouver Whitepaps, followed by a concert featuring America, Serurday, March 28, 7:30 p.m., San Diego Stadium, 280-GOAL. "Funny Face," the Stanley Doner film with the George Gershwin score, and Fred Astaire and Audrey Hepburn, will be televised Sunday, March 29, 8 p.m., Channel 6.

Hospital cardiac rehabilitation program, will take off Sunday, March 29, 8 a.m., from the Sharp Hospital track, 7921 Frost Street, San Diego, 267-2442 or 292-2311.

"Rigoletto," the Vienna Philhar-monic Orchestra & Chorus pro-duction of the Verdi opera, with conductor Carlo Maria Giulini, will be broadcast Sunday, March 29, 8 p.m., KPRS-FM 89. Clipper Basketball, the San Diego Clippers will wind up the season with the Portland Trail Blazers. Sunday, March 29, 7/05 p.m., Sports Atena. 226-8456.

"Star Wars" continues with Artoo Detoo attempting to deliver his message to Ben Kenobi, idonday, March 30, 7 p.m.; repeating Satur-day, April 4, 11:30 a.m., KPBS-FM 80

"Exodus," Orto Preninger's ver-sion of the Leon Uris novel, star-ring Paul Newman, Eva Marie Saint, and Sal Mineo, will be shown in two parts, Monday, March 30 and Tuesday, March 31, 8 p.m., Channel 6.

"The Tempest," the San Francisco Ballet's version of the Shake-spearean fairytale, will be televised live, Monday, March 30, 8 p.m., Channel 15.

"Jezebel," Bette Davis will wear that red dress to the debutante ball again, Monday, March 30, 9 p.m., Channel 39.

"Hamlet," with Derek Jacobi as the prince of Denmark, will be re-broakast Weditesday, April 1, 8 p.m.; repeating Sanday, April 5, noon, Channel 15.

NBA Playoff will be relevised Wednesday, April 1, 8 p.m., Cable Channel 2; and 11.30 p.m., Chan-nel 8.

Ski Reports, sixty seconds on conditions at resorts in California. Colorado, Utah, Wyoming, Idaho, and sometimes the Canadian Rockies, will be broadcast Mondays through Saurdays, 645 and 8:45 a.m.; and every two hours from 12:45 to 8:45 p.m. Mondays through Fridays, KSDO 1130.

Galleries

"Putterns for Repetition," an exhibition of works by Marcia Durrant, Carol Elltot, Sandra Marcia, carol Elltot, Sandra Marcia, and Russ Day, will be on view through April 10, with a reception, Thurday, March 26, 6 to 8 p.m., James Carulley Gallery, MirriCosts College, One Bormard Drive, Oceanside. 757-2121.

"Downtown Images: Yesterday and Today 1886-1981," a selection of photographs from the Control of Photographs from the Diego Historical Society/Title Insurance and Trust Collection, Wilder of the Photographs of the Collection, Friday, March 27, 5 to 7 p.m., and through May 15. Serra Museum, Presido Park. 232-9544 or 297-3254

Radio/TV

"Elijah," Mendelssohn's oratorio, sail be broadcast by the New Kork Philharmonic, conducted by Zubin Mebra, with Cand Wyart, Sherrili Milnes, and the Westminster Choir, Tharsday, March 26, 8 p.m., KEND-FM 94.1.

"Command Performance: The Stars Salute the President," a line-up of entertainers from all media will take a bow for one of their own, Thursday, March 26, 9 p.m., Channel 39.

NCAA Baskethall, the semificial games between Indiana and L.S.U. and Virginia and North Carolina, will be relevised from Philadelphia, Saturday, March 28, 9:30 a.m. to 2:30 p.m.; with the final game, Monday, March 30, 5 p.m., Channel 39.

Metropolitan Opera Broadcasts will present Verdi's La Traviata with Ileana Cotrubas au Vaoletza. Placide Pomingo as Alfredo, and Cornell MacNeil as Giorgio. Sarunday, March 28, 10:30 a.m., KFSD-FM 94, 1.

Easter Seal Telethon will be on the air for twenty-one hours, Saturday, March 28, 8 p.m. to Sunday, March 29, 5 p.m., Channel 8.

TO LOCAL EVENTS

Robert Morgan for plays ranging from Shakespeare to Thornton Wilder will be on exhibit at a re-ception for the designer, Monday, March 30, 7 to 9 p.m.; and through May 7, Founder's Gallery, USD. 291-6480 x4296.

Drawings & Sculpture by Stan Snyder will be exhibited through March 31. Wenger Gallery, Fine Arts Store, 4683 Cass Street, Pacific Beach, 454-4414.

group show of eight artists, will be exhibited through March 31, Grossmont College Gallery, 800 Grossmont College Drive, El

April Fool's Day fooler Charles Bragg will open an exhibition of his caricature etchings, drawings, and paintings, Wednesday, April 1, 5 paintings, Wednesday, April 1, 5 to 9 p.m.; which will remain on view through April 30, Art Col-lector Gallery, 4151 Taylor Street, Old Town. 299-3232.

Group Show of paintings, drawings, and prints, including works of Billy Al Bengston, Richard Francisco, and Barbara Weldon, will be exhibited through April 2, Thomas Babeot Gallery, 7470 Grand Avenue, La Jolla. 454-0345.

"Rogue's Gallery," an exhibition of paintings and painted objects by Ernest Silva, will be on view through April 3, Destgnbank: Gallery, 1262 Kettner Boulevard.

rique copper, clothing, lapis laruli, kilims, and more, will be on exhibit through April 4. International Gallery, 8329 La Mesa Boulevard.

Recent Works from the triangular, mixed-media Hector Vex series by Robin Bright will be on exhibit through April 5, La Jolla Museum of Contemporary Art, 700 Prospect

"A Selection of Paintings and Graphics by Pablo Picasso," an exhibition consisting of five paintings on loan from the Museum of Modern Art in New York and of Modern Art in New York and thirty paintings and graphic works from the San Diego Museum of Art collection, will be on view through April 5, San Diego Museum of Art, Balbou Park. 232-7931.

Two-Man Show, paintings by De-Loss McGraw and sculpture by Felipe Archuleta, will be exhibited through April 10, Jewish Commu-nity Center Gallery, 4079 54th Street, San Diego.

an exhibition of twenty-five Southern California artists and one from Seattle, including traditional approaches and challenges of the two-dimensional concept of draw-ing, will continue through April II, University Gallery, SDSU. 265-5204.

"The Bold, Black Stroke," an exhibition of infographs and aquatints by Robert Motherwell and Toko Shinoda, will continue through April 15, Pacific Collection, 1039 Silverado Street, La Iolla, 459,4393.

"Selections of the Masters," an exhibition of photographs by twenty-four photographers, including Ansel Adams, Harry Callahan, Arnold Newman, Irving Penn, and Eugene Smith, will continue through April 16, Photography Gallery, 7468 Girand Av-

enue, La lolta, 459-1800.

Contemporary Photography works by Jo Ann Callis, Neil Chapman, Steve Collins, Jon Gordon, Betty Hahn, and Joan Myers will be ex-tibited through April 18, Boehm Gallery, Palomar College, 1140 West Mission Road, San Marcos. 744-1150 x345.

"Perui Land and People," a traveling exhibition of photo-graphs made by Abraham Guilen, from the collection of Tulane Uni-versity Latin American Photo-graphic Archive, will be on display through April 20, Museum of Man, Balbos Park. 239-2001.

"A Comprehensive Exhibition, 1957-1980" of forty-two works of contemporary artist. Craig Kauffman, including two contemporary artist. Craig Kauffman, including two cocums formed plant; will pieces, low-relief plexiglass painting, works in pressed plantic, multimedia constructions, and paintings on silk, will be on view to the contemporary Art. 250 pm., La Johl Museum of Chortmepparay Art., 720 wednesdays at 12:30 p.m., La Joll. Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

"India — Village Tribal Ritual Arts," an exhibition of approxi-mately 500 objects — textiles, wood carvings, brass, bronze, stone, silver, jewelry, and clothing — will be on view through June 14. Mingei International Museum of World Folk Art, University Towne Comm. 451,5100.

Films

departments.

Finally, those who would like a chance to mingle actally with a chance to mingle actally with other chanber music lovers can participate in an informal Twenting with the Israel Pano Tro." This will take place at 800 g m, on wiedendenly, April 2000 (and the Israel Pano Tro." This will take place at 800 g m, on wiedendenly, April Diego (near San Diego State University). The trax-deductible donation will cover the cost of wine and a light buffer, and or wine the state of the compoundation of the c herself an independent producer in L.A.
Finally on Saturday, at 7:30
p.m.: a program of films by local filmmakers.

filmmakers.
Sunday, March 29, 2:30 p.m.:
the Chicano-produced feature
Only Once in a Lifetime, a serious
study of the shattered life of an study of the shattered life of an immigrant painter; introduced by its writer/director Alejandro Grattan, of Mocteauma —parza Productions in L.A. The series takes up again the following Friday, April 3 at 6:30 p.m. with Bob Nakamura's Hito Hata, a tale of the Asian immigration experience.

p.m. win noo swanning rime. Han, a tale of the Asian imagination experience in the Asian imagination operation of the Asian imagination operation of the Asian imagination operation. On Sounds, Americans, introduced by Boh Nakamura. On Sounds, April 4 there will be a panel discussion on molegendent film and video. On Sounds, April 4 there will be a panel discussion on molegendent film and video at the Comparation of the Asian Comparation of th

p.m. to midnight: a group of independently made features melependently made features that include Jean-Pierre Corris Service Sharies of Service Sharies of Service Sharies of Service Sharies of the Brandy in William State of Service Service of the Service Service of the Service Service of Los Angeles Inte, Jacques Demy's The Model Shup (1969), a sendy of a young

man at the s crossroads; introduced by Resider film critic Duncan Shepherd. The series will conclude on Sunday, from 6:00 to 10:00

p.m.: a program of video tapesby local artists.

by local artists.
The entire series will take place in the auditorium of the Cal Western School of Law at 350 Cedac Street, downtown. There is no admission charge. For further information, call Josh Harrison at 233-0141 or 298-3499, or Susan Minnicks at 233-0141 or 235-6705.

Rick Geary

tentitual from sea I sudsequent convert by Roder etric sport converts. Sixville I and Allifation to the concerns, the larsel Trio will give two chamber music sworkshops during their stay in San Diego. The first, a master class for music students, will take place Toesday, March J., at II (20 Teeday, March J

Bradbury

(continued from page 1)

sense and human affection.

Bradbury will be in town this week and next in connection

with the San Diego State production of a play he wrote based on his well-known novel Fahrenheit 451 (which was also

Februsian (5) (which was also the basis for François Trafinus; 1966 film of the same name). It is a fruntrial allegory about a mechanized society. Montag, the leading character, as fireman whose job is to star of little backs and writings. His perceptions and values change when he meets a young woman with nonconformat views. The production will be directed by Terrance Shauk, around these the control of the c

are by Raynette Smith; and the lighting designer is Gary Larson. Bradbury himself will conduct

a forum after each evening's performance, and he will also

and Tuesday, March 31 through and fuesday, March 31 (frough Saturday, April 4. Curtain time is 8:00 p.m., and the talk led by Ray Bradbury will follow the performance. For reservations or further information, call

265-0884.
Bradbury's talk at USD is scheduled for next Thursday, April 2, at 3:30 p.m. in Camino Theater. Tickets will be sold at the door. For further information, call 291-6480 x4717.

SURROUND YOURSELF **WITH PICTURE & SOUND** Israel Piano Trio

give a talk at the University of San Diego. Whatever the melancholy of his stories, the author in person remains the quintessential boy, bemused by his ability to write fluently and

his ability to write fluently and thrilled by his success. Most people kase the capacity for wonder as they grow older. Not Bradbury, "I'm one of the few people I know who still say 'Gee, whit," "he admits." I say it at least five times a day." Fedwendert 451 will play on the

main stage of San Diego State's dramatic arts building, Friday

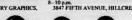


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SPACE Theater

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CENTER FOR PHOTOGRAPHIC ARTS / SAN DIEGO READER FOURTH PHOTOGRAPHY AVARDS EXMINITION MAY 16-JUNE 17; OPENING RECEPTION: FRIDAY, MAY 15 8-10 p.m. GALLERY GRAPHICS. 347 FIFTH AVENUE, HILLCREST





PLUS FIVE HONORABLE MENTION AWARDS OF \$20 EACH All entry fees and donated sales benefit the establishment of the Center for Photographic Art's new museum in the rebuilt Electric Bring your black-and-white or color photographe to Callery Craphics residently and the property of the Color of t

......JURORS SUDA HOUSE HOLLY HOWELL
Photography Instruct or
Grossmont College The Photography Gallery,
La Jolla DON OWENS Publisher/Editor Photoshow Magazing

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to entires. Entrants wishing insurance must make private arrange-terants grant the San Diego Reader one-time publication rights. Winners will appear in the May 14 Issue. Bentified by mail by Thursday, May 7 and must pick up their photographs by wednesday, May 13 Those whose wish is cabibited may pick up their photographs by the photographs of timely of Wednesday, June 23 or 24.

..... CONTRIBUTORS

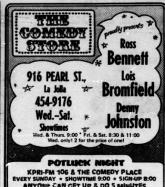
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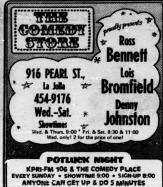




HARIFORD DALLET

UCSD University Events Box Office 452-4559





READER'S GUIDE TO THE THEATER

Jeff Smith: commentary is bu Jonathan Saville and Jeff Smith. Information is accurate according to material given us, but it is always use to phone the theater for any use to phone the theater for any last-minute changes and to inquire about ticket availability. Marry theaters offer discounts to students, senior citizens, and the military, ask at the box office.

BAD HABITS
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The production is directed by Marylou
Combate, with the sesistance of Mark.

BEAR STATE

THEATRE Bear State Theater presents T_{PAINE}

Opens April 9, 10, 11 & 12

An historical drama by Paul Foster evolutionary in concept and content.

231-2919

900 TENTH AVE.

BROADWAY NIGHT Vanguard Productions presents a trilogy of theatrical evenings that Vanquard Productions presents a tribing of the states evenings that minks of the states evenings that the production of the production of the first states of the production of the first states of the production of the states are Friday, Nach 2.7 States April 4. and Stockay, April 2. Downs stribuy, Inglights moments of diams from The Missell (where, Avantasia), and the States (Stockay, Missell (where, Avantasia), and the States (Where, Avanta

Bulls STOP
The Old Town Opera House presents the William Inge romantic curvely about a group of people stranded, adding a libiaria in the wittern or 1255, and they give seed of Farnass Cip, Missouri, Typical of Ings work — his Picnic won the Publice Pitte in 1953 — Bus Stop offers a sympathetic protragal of with the Public Pitte in 1953 — Bus Stop offers a sympathetic protragal of with the Pitter of Pitter in 1953 — Bus Stop offers a sympathetic protragal of with the Pitter of Pitter in 1953 — Bus Stop offers a sympathetic protragal of with the Pitter of Pitte

ACTING CLASSES David J. Partington Acting Studio

David Partington presently teaches acting at: South Coast Rep., Sen Diego Rep., and UCSO—Drams Dept. and the Matrix Theatre. L.A. Scene Study March 31-May 19 Tuesday evenings 7-10 p.m. 8 sessions \$65

Audition Preparation
April 4-April 25
Saturday marnings 10-1 p.m.
4 sessions \$35

560-9420

P.O. Box 178447, San Diego 92117

Ken Hendrickson in the lead roles. Other members of the cast are Camille Welles, Pat Olafson, 566 Blorngens, Fred Mornamero, Bli Masso, and Torn Killoy, Set designs are by, arms Torn Killoy, Set designs are by, arms Edwars, (Shi), 12 (Shorn Opera House, through April 12. Thursday through Sunday at 8,00 pm. Matinee Saturday at 2,30 pm.

p.m. Marines Stantally at 230 pm.

CATCHER IF YOU CAN

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Westness And Wild Gibert remails
of the original wholsand by Robert

Thornas An advertising men, Parking

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p.m.

DIRTY WORK AT THE

CROSSROADS

The Coronado Pipers, a new repetitory souge larmed by the repetitory souge larmed by the cold-driven medical medical particular of 1960. Descend by Nercca Plat, who is also demonstrated by a sound gold and production of Salaay 17. the cest includes Melar Fullero, Nation Huston, Plates, Pl (Sm.) Coronado Playhouse, Tuesday, March 31 through May 27; Tuesday and Wednesday at 7:30 p.m.

Wednesday at 7:30 p.m.
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Streve Carter's play often has the look of a remade West Side Story it is nonetheless a compelling drams, peopled with believable characters. It must also in the factors of the state of the state

PALEBERHERT 451
Please turn to the Birst page of this section.
Maintaige Theatre, Dramatic Arts Budding, San Diago State Ciriovesity
Priding March 27 through April 4:
Friding March 27 and Saundey, March 28, Tuesday, March 31 through
Saturday, April 4 at 8:00 p.m.

couneback. Jo Rubin is featured in the central role of Judith Bliss. Other cast central role of Judith Bliss. Other cast membes are Kristina. Coggins-Kulchin, Michael Bell, and Dean Richardson as the other unconventional members of the Bliss family, and Sunan Ruby. E. Bradford Stoddard, Kathi Cooke, and Phil Douth as the unsuspecting guests who have come to the Bliss household in 1927. The Vineyard Center Theatre, East



Valley Parkwey at Rose, Escondido, through April 4; Thursday through Saturday at 8:00 p.m. Matinee Sunday, "March 29 at 2:00 p.m. For information call 746-6669.

cal 196-6699.

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The Old Globe Theatre presents the tennesses. Williams duran about the appearance, in a small Southern town, of a secural, guitar appearance to the appearance of the appear violence, men hance that enumeration of the control of the contr

SEXUAL PERVERSITY IN

CHICAGO
David Mamet's brilliant play shows us a couple of male friends, a couple of fernale fixed, a love affair between the younger members of the two pairs, the failure of that love affair, and a return to the status quo ante.

THE PETRIFIED FOREST Reviewed this issue. San Diego Repertory Tweatre, through April 18, Wednesday through Sunday at 600 p.m. Matinee Sunday at 2:30 p.m.

READER'S GUIDE TO THE THEATER

Ediment Transités deven aloud América prisons of sein in National América de la Contraction de la Contraction de la Contraction de la Contraction de la Contractional América de la Contractional América de la Contractional América de la Contractional Designation designation de la Contractional Designation de Contractional Designation de la Contractional Designation de la Contractional Designation de la Contractional Designation de Contractional Designation de la Contractional Designation de la Contractional Designation de la Contractional Designation de la own, and he is particularly successful in exploring the irrational undercurrents of relationships, these undercurrents of relationships, these undercurrents of relationships, these undercurrents of relationships, these undercurrent control of the control of the

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STALAG 17 STALAG 17
In the recent past, the Coronado
Playhouse has presented a series of
light comedies and an occasional
farce, entertaining stuff, for the most
part, but hardly the kind of theater
that threatens to intrude too heavily
into one's emotions. Their current
production of Donald Bewan and June 13, Tuesday through Saturday at 8:30 p.m. Matinee Sunday at 3:00 p.m. Part III. Thursday, March 26; Sunday, March 26; and Thursday, April 2: Part I, Triday, Merch 27 and Tuesday, March 3:1 Part I, Saturday, March 28 and Wednesday, April 1.

Mach 38 and Wednesday, April 1.

(WODIN THE VINOV TREE
The Fleat Direct T exists present
the Lawrence Brown comedy down
Robin, a college to slogy student, who
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1145 a.m. curtain et 115 pm.

A MEW FROM THE BRIDGE
The opening production of the spring
term by the Palama College
1.d. customer Co

WHO'S HAPPY NOW?
A production by the Old Globe
Theatre, this comedy by Oliver Hailey
concerns the efforts of Richard
Hailem, whose affections are divided
between his separated parents, to
effect a reconciliation between them.

Set in the small, hard-do-find (sown of Surray, Ieaas, the connedy traces Richard's attempts as a child, a term again, and an adult to way, has manned Fay Pictura, and back to Richard's mother, Mary, July T. Louderbooks in Richard, Kathleen Fay, Richard, Kathleen Fay, Richard, Kathleen Fay, Richard, Kathleen Fay, Richard Rambery in Pigu, the basteroides and Bib Dumann, undoughtable in Burind Child at the Michard vera distinct facility at the Michard vera distinct facility of Richard's vera distinct facility of Richard's vera distinct facility Richard's vera distinct facility Casaba Cattle (Carter Sage (Elabou Chasaba (Sm.) Casaba Cattle (Carter Sage (Elabou Survey) and Richard Survey) and Richard Survey) and Richard Survey of Richard Survey (Sage) Su

WOMER A GOOD MAN, CHARLIE BROWN
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The Count YOU'RE A GOOD MAN, CHARLIE



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239-2255

239-2295
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202 C Street, downtown
236-6510
CORONADO PLAYHOUSE
1755 Strand Way, Coronado
435-4836

435-4856 C.R.A. THEATRE 9115 Clairemont Mesa Boulevard, San Diego 277-8900 x111

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464-1196

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LUIGE Theater
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757-2121 4236 NORTH COUNTY COMMUNITY THEATRE Vista 724-3421

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Festival Stage, Balboa Park
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SCRIPPS RANCH COMMUNITY THEATRE. Wangenheim Junior High School Auditorium 9230 Gold Coast Drive, Mira Mesa 566-7300 x216 SOUTHWESTERN COLLEGE Arena Theater, Meyan Hail 900 Otay Lokes Road, Chule Vista 421-1180

SPRECKELS THEATRE 121 Broadway, downtown 233-6541

STARLIGHT Startight Bowl, Balboe Park 232-3649 or 234-STAR

UNIVERSITY OF CALIFORNIA SAN DEGO UCSD Theater, John Muir Theater, Studio Theater 452-4574 Mandeville Auditorium, Mandeville Recital Hall 452-2380

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





READER'S GUIDE TO THE MUSIC SCENE

This Week's Concerts

Reduced to an encyclopedic capsule, the history of rock and roll can be summarized thusly: it began with the block jazz of the Forties and Fiffies; moved through thythm and blues, rockabilly, and



Sunday March 29 Shows: 8 & 10 p.m. A very special solo appearance by

John Hammond

with special guests The Johnny Almond—

Mark Lessman Band



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Miss Etta James



Band



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San Diego Jack Murphy Stadium March 28 following the Sockers vs. Vancouver Whitecaps **Opening Day Game**

> Admission to the Sockers game includes full concert 7:30 p.m.

Tickets Available at the Stadium and all Select-A-Seat outlets

A co-promotion of the Sockers and Pax Productions

This Week's Concerts

John D'Agostino

San Diego Concerts

20 / 20 and the Rick Elias Band Spirit, Thursday, March 26, 9 p.m. 1130 Buenos Avenue, 276-3993.

Blasters and Billy Cloffi: 505U Backdoor, Friday, March 27, 5 p.m. 265-6947.

Effa James: Belly Up Tavern. Friday: March 27, and Safurday. March 28, 9 p.m., 143 South Ceditor Avertue: Jordina Beach. 481-902

Becky and the Blu-Tones, Colonel Green Merriweather and the California Nomads, and the Trowsers. Don't Friday, March 27, V.p.m. 1130 Buenos

Mickey Gilley, Johnny Lee, and the Urban Cowboy Band, with the Dallas-Collins Band: Fox Theatre, Friday, Month 27, 8 p.m., 720 8 Street, 236-6510.

The Friends Band; International Bierid, Saturauy, March 28, 8 30 p.m., 4034 30th Sheet, North Park 236-1684.

DFX2, Jimmy and the Mustangs, and Audio Bop: Spirit, Saturday, March 28, 9 p.m., 1130 Buenos Avenue, 276-3993

The Mingus Dynash; fectiving Roland Hanno, Cliffors, sordan, Mike Richmond, Raridy Brecker, and Billy Hart: SDSU Backdoor, Saturday, March 28, 8 and 10:30 p.m. 265-6947.



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8:30-close

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SATURDAY, MARCH 28

At the INTERNATIONAL BLEND (4034 30th Street, in North Park) (4034 30th Street, in North Park) 8 30 p.m. & 10:30 p.m. shows \$6.00 6:00 p.m. dinner, entertainment & Friends Band \$10.00 For ticket information call 236-1684

3 Mile Island Commemoration 1 p.m. 6th & Laurel Balboa Park Parade and Street Theatre

SPONSORED BY COMMUNITY ENERGY ACTION NETWORK AND THE PROPHET INTERNATIONAL

This Friday March 27 ART PEPPER

MILCHO LEVIEV

BOB MAGNUSSON CARL BURNETT Two shows: 8:00 p.m. & 10:30 p.m.

THE FRIENDS BAND

Friday April 3 (New date) HAROLD LAND QUINTET

Saturday April 4 Return engagement MOACIR SANTOS

PHARO SANDERS

April 12

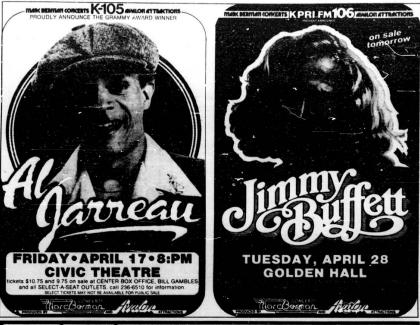
April 22

IDRIS MUHAMMAD

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com Hammond: Selly Up Tavern Sunday, March 29, 8 and 10 p.m. 143 South Cectros Avenue, Solana Beach, 481-9022

David Sanborn and Rick Danka. Sacchand. Monday, March 30. 7:30 and 10:30 p.m., 8022 Clairemant Mesa Boulevard. 560-80e9.

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Prizes from Mad Jack's, Trip West and Tower Records

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Clubs

Abilene, Town and Country Hotel, 500 Hotel Circle North, Mission, Vatley, 291-7131: Lanny Prutt and Cliniamon Ridge, country, Tuesday through Saturday.

Anthony's Harboraide, 1355 North Harbor Ohve, downtrown, 232-6356 / Porth, Yeath, Yeath, Beatles music. Trunday through Saturday.

Art 'n Chartie's, 5353 Mission Center Road, Mission Volley. 297-1823: Joe Marillo Quinter, j Thursday through Sunday. Aspen Mine Co., 5880 El Cajor soulevard. East San Diego. 582-1813: Strangers, new wave. Thursday through Saturday.

Bacchanal, 8022 Caleman Mess Boslevard, Claimman, 500-8022 Bratz rook, Thursday, David Sambon, Reit Danie, and Friends, special concert, Monday, Sever Goodman with Tery Scheeld, special cancert, Tuesday, kerny Rankin, special concert.

Black Angus, 1000 Graves Avenue, El Cajan, 440-5055 Feeling, contemporary, Mond through Saturday

Blue Parrot, 1298 Prospect Street, La Jolla, 454-9131: Mise Wortford Tito, Jazz, Thursday, Group Therapy, Jazz, Friday, Don Glaser Guntel, Jazz, Sarlady, Ton Bloom, classica, Sunday, Trowser, regapo, Monday, Gory Music Co., Latin Jazz, Tessady, Holis Gently Tito, Jazz, Wednesday.

The Alamo, 3093 Clairement Drive. Clairement, 276-2242 Pany Express, county rock, Tuesday through Sunday.

Albatross, 1309 Camino del Mar Del Mar. 755-6744 Mel Goat Quartet featuring Denise Jeeter, jazz, Tuesday through Safurday.

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THE LATEST THING

Prizes to best costumes: -Classiest-Zaniest

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Altantis, 2595 ingraham Street, Mission Boy, 224-2434 Roberta Limi and the Gambiers, country pop. Tuesday through Saturday.

Barr X Ranch House, 119 East Broadway, Vista. 724-0510: Maxy country western and contemporary, Thursday through

The Beach Club, 1921 Bacon Street. Ocean Beach. 222-6822 Sky High, rock and new wove. Thursday through Saturday.

Belly Up Toven, 143 South Cedros Avenue, Solona Beach, 481-9022, Becky and the Blu-Tones, Diues, Thursday, the Effa James Band, rockin' rhythm and blues, Friday and Saturday, John Hammand, folk-blues, Sunday

Black Angus, 5247 Kearry Villo Road. Kearry Mesa. 279-3100 Michael Dane, contemporary. Sunday and Manday; Spirit, contemporary, Tuesday through

Black Angus, 701'E Street, Chui Vista, 426-9200: Bagart, top 40. Thursday through Saturday; Fee top 40. Monday through

Blamey Stone Pub, 5617 Balboo Avenue. Clairemont 279-2033 rish traditional folk music. Wednesday through Sunday.

Boathouse, 2040 Harbor Island Drive Harbor Island 291-8010 Ch Ridge variety Tuesday through odurady

South, Mission Valley, 291-1103. John Howard, planist, Tuesday through Saturday. Anchorage Fish Company, 3878 Carisbad Boulevard, Carisbad, 729-3170: Tamation contemporary, Sunday and Monday: Pride and Joy,

contemporary, Tuesday and Wednesday.

Anchor Inn, 7260 Clairemont Mesa Baulevard, Kearny Mesa 571-1532: Pie. contemporary western, Friday and Saturday,

and the Gigalos, jazz. Wednesday through Saturday; Mark Lessman and the Johnny Almand Band, jazz, Sunday through Tuesday, nbay Bicycle Club, 2806

Shelter Island Drive, shelter Island. 224-2483: Manzanila with Chick Carea and Friends, jazz, Friday and Saturday; Sugar Rise, jazz. Wednesday.

Bull and Bear, 690 North Second Street, El Cajon, 440-5757: Partly Cloudy, contemporary, country western, and country rocks, Wedhesday through Saturday. David Allan Cruz, contemporary, Monday, Nightnuner. contemporary, country western, and country rock, Tuesday.

Burn Steer Saloon, 2045 Fast Valley Parkway, Escandida. 743-6422: Richle, Gary, and Sundown, country western, Wednesday through Sunday.

Bunbury's, 9606 Mira Mesa Boulevard, Mira Mesa, 578-8666: Steve Vaus, contemporary, Thursday through Saturday.

Cabriel Supper Club, 2223 El Cajon Boulevard, North Park. 298-8686: Holly Babel and the Backstage Kids, musical revues. Wednesday through Saturday, and Sunday afternoon

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Thursday through Saturday: Jackstraws, goodtimeinternationalgysseyswing, sunday: Two Tones, female contemporary and original, Tuesday and Wetnesday.

Cafe in the Valley, 911 Camino del Rio South, Mission Valley, 96-6329: Night Wing featuring Delene Zatroch and Sue Pincus, contemporary, Thu sday through Saturday; Delene Zatroch, confemporary, Wednesday,

The Carriage House, 7945 Balbaa Avenue, Clairemont, 278-2597; Jim Moore, contemporary, country rock an originals. Wednesday through Saturday.

Chateau, 3623 College Avenue College Grove. 582-5820: Birdie Carter Trio. swing and jazz. Thursday through Sunday.

Chuck's Steak House, 1250 Prospect Steet, La Jolla, 454-5325: Puri, jazz, Trunsday through

4204 Voltatie Street, Point Loma. 224-3695: Moqui Groham with the Jimmy Cosaro Tito, jazz. Tuesclay through Sunday; Joe Marillo Quintet, jazz. Sunday afternoon and Monday evening.

Country Bumpkin, 1862 Pain

Country Pump, 13280 Old

Business Route 8, El Cajon, 561-5893: Country Rainbow country, Saturday.

Crossroads, 345 Market Street downtown. 233-7856: Elia Ruth Piggee, jazz, Thursday through Saturday.

Cullpeppers, 7305 Claireman Mesa Boulevard, Kearny Mesa, 571-7755: Firewater, country, Wednesday through Salucday.

MUSIC FOR MARCH AT BACADOOR

THE BLASTERS

with Billy Cioffi Band Friday, March 27, 8:00 p.m.

Jazz tribute to Charles Mingus

THE MINGUS DYNASTY

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Hoot Night

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SATURDAY, MARCH 28 THE ALPINERS GERMAN POLKA BAND SUNDAY, MARCH 29 8PM-12 MIDNIGHT

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Cunningham's Country Western Nightclub, 7094 Miramar Road, Mira Mesa, 578-1216, Red Eye, dance music, Tuesday through, Sunday.

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161. Quik, took and roll, top 40. Thursday through Saturday.

Da Vinci's, 626 E Street. Chula Vista. 427-8880: Rex Paris. contemporary. Tuesday through Sunday.

Distillery East, 755 Metcalf Street. Escondido 741-9393: This Kids. Nyrvana, and Riptide, new wave. Thursday: Rockin' Stevie W., rock.

Friday and Saturday, Nyrvana new wave, Sunday, auditions, Wednesday Distillery, Old No. 7, 140 South

Distillery, Did No. 7, I has Sawind Seland Beach 156 of 33. Four Eyes, rock new yow. The Market Seland Sela

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 223-2572. Larry Page, contemporary plano and gullar, Wednesday through Saturday, Bill Brackett, X-rated comedy, Sunday through Tuesday.

Driffwood, 5286 Baltimore Drive. La Mesa: 462-0533: Dan Geis and Quadrant, contemporary, Wednesday and Thursday; Carl

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Eagle 1, 945 San Marcos Boulevara, San Marcos, 744-7100 Call club for information.

Elario's, 7955 La Jolla Shores Drive. La Jolla 459-0541 Peter Sprague with Dance of the Universe Orchestra. jazz. Wednesday through Sunday.

Fat City, 2137 Pacific Highway, downtown, 232-0666. Melissa McCracken, contemporary, Tuesday through Thursday. Kelth Netfles and Jordan Cott, contemporary, Friday and Saturday.

Firesias Restaurant and Lounge, 7353 El Cajon Boulevard, La Mesa. 450-1500. RPM, top 40, Monday Ihrough Saturday; Ducktail Revue, 50s music, Sunday.

Fireside Restaurant/Lone Star Lounge, 439 West Washington, Escondido. 745-1931: Trinity River Brothers, country rock, Wednesday through Saturday.

Fish House West, 2633 South Highway 101, Cardiff 753-6438: Purl-The Jazz Continuum, jazz, Monday and Tuesday.

Flanigan's, 5373 Mission Center Road, Mission Valley, 291-8635; Feelin, top 40, Thursday through Sunday

Flynn Springs Inn, 15505 Old Highway 80, El Cajon, 443-9568 Andy and Donna, country weste Wednesday through Saturday; open jam session, Sunday.

Fogcutter, 2858 Carlsbad Boulevard, Carlsbad, 729-3189; Edges, rock and roll, Wednesday through Dolurday, Incagnito, new wave, Sunday through Tuesday.

Francine's, 939 North Hill Street, Oceanside. 722-7123: Woaz, top 40. Wednesday through Sunday.

Gaslight Theatre Club, 2855 Midway Drive, Loma Portal. 223-8122: Call club for information.

6

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298-2010: Live Arabic music and belly dancers, nightly. Hajji Baba, 104 Mission Valley Center West, Mission Valley





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Etta has toured with the Rolling Stones, written songs performed by Rod Stewart, appeared on Midnigh Special and had number one R&B hits for over 20 years. Don't miss this high energy performance. Satisfaction guaranteed unday March 29 8 & 10 PM

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3 & 4 Jerry Riopelle with The Double Shuffle Band and Jerry Rancy and the Shames

April 9 10 11 & 12

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Beginning April 10 every Friday afternoon 4:30 - 6:30 PM

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Featuring fresh sandwiches nightly 143 S. Cedros, Solana Beach 481-9022

Moving Targets, new wave thursday through Saturday.

Halligan's, 4325 Ocean Boulevard, Pacific Beach, 274-3474; Ron Botton, contemporary, Thursday through Saturday; Stive Vous, cortemporary, Sunday and Manday.

Jolly Roger, 807 West Harbor Drive, Seusport Village, 233-4300 The Mike Sanders Duo, contemporary, Wednesday through Satturday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220. David Bradley, variety, Thursday through Saturday, Nomads, rook/new wave, Wednesday.

Krishna (Aulvaney's, 1031 Orange Avenue, Coronado, 435-4660 Call club for information.

Kung Food, 2949 Fifth Avenue Hillorest 298-7302 Par Kerber

Ward, classical guitar, Friday; Carlos X. Pena, vibes, Safurday and Sunday.

La Casa Blanca Restaurant 2444 San Diego Avenue, Old

Hamburguesa, 4016 Wallace Street, Old Town. 295-0584: Danny Raze, contemporary and country, Friday and Saturday.

Harpoon Henry's, 2725 Shelter

Hill House, 2730 Via de la Valle, pel Mar. 755-6014. Texas Tuxedo, light country rock, Wednesday through Sattaday; Bartle Curningham, rock-a-billy, country rock, and contemporary. Sunday through Tuesday.

Hilton Cargo Bar, 1775 East Mission Boy Drive, Mission Bay, 276-4010: People Movers, contemporary, Tuesday through Saturday: Guideline, contemporary, Sunday and Monday.

Houlihan's, 5323 Mission Center Road, Mission Valley, 297-6370; Hils Brothers, country, Thursday through Wednesday.

Humphrey's, Half Moon Inn. 2241 Sheller Island Drive. Sheller Island. 224-3577: Fever, contemporary, Tuesday through Saturday.

Hungry Hunter, 402 Fietcher Parkway, El Cajon, 442-0517: Tex and The Kid. contemporary and country western, Thursday through Saturday.

Hungry Hunter, 1221 Vista Way, Oceanside, 433-2633: The Russ Kirspatrick Band, Southern soul and artistry, Wednesday through Saturday: Soft Shout, contemporary, Sunday through Tuesday.

Huntsman, 1511 #13 East Valley Parkway, Escondido. 743-7105: Call club for information.

International Blend, 4034 30th Street, North Park, 287-6718: Masa and Jaime Valle, Latin jazz and salsa, Thursday; the Art Pepper Guartet, jazz, Friday.

Islands Lounge, Hanalei Hotel 2270 Hotel Circle North, Mission Valley, 297-1101: The Elements, Latin show and dance, Tuesda

Jolly Roger, 1900 Wc:+ Harbor Drive, Oceanside, 722-1831: Tony

Journey, 5375 Kearny Villa Road, Kearny Mesa. 279-2040: Stray Caf and X-Calibut, rock and roll.

Broadway, downtown, 234-0221: Barbara, piano bar, Friday and Saturday. The Juke Box, 339 West

Kentucky Stud, 11377 Woodside Ave., Lakeside, 448-3402: California Country Band, country. Thursday through Saturday.

Krazy George's, 6149 University Avenue, East Sim Diego. 552-5700: Leather and Lace, country western, Friday and Saturday.

easy listening in Spanish and English, Friday through Sunday.

Town, 295-6380. Ricardo Bielma, La Hacienda Cantina, 878 Hotel Circle South, Mission Valley.

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Morday, March 30 Rick Bermudez

Tuesday & Wednesday March 31 & April 1 The Mark returns



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THURSDAY-SUNDAY, MARCH 26-29

MONDAY, MARCH 30

TO BE ANNOUNCED

TUESDAY, MARCH 31

STEVE GOODMAN

IN CONCERT

WEDNESDAY, APRIL 1

KENNY RANKIN IN CONCERT

THURSDAY APRIL 2

ELVIN BISHOP IN CONCERT

FRIDAY & SATURDAY, APRIL 3 & 4

BRATZ

SEE OUR OTHER AD IN THIS ISSUE FOR COMING CONCERTS

298-8281. Two Tones, originals and contemporary, Sunday and Monday.

Lakeland Resort, Highway 79. Cuyamaca. 765-0736: C.W. Digid. country, Friday and Saturday.

Lakeside Hotel, 9940 River Street, Lakeside: 443-9591; Loose Change, country, Friday, through Sunday.

Le Chalet, 5046 Newport Avenu Ocean Beach. 222-5300: Kilroy, 60s rock, Thursday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley. 299-2828: Joint Effort.

contemporary and '50s music. Wednesday through Saturday Loading Zone, 4198 Convoy Street, Clairemont, 277-9869: Bitz

Bros., rock, Friday and Saturday Little Bavaria, Carmel Valley Road, Del Mar. 755-1383: Big Band Sound, Friday, the Alpiners. German polka band, Saturday. London Opera House, 5404 Balboa Avenue, Clairemont. 279-2390 Bill Brackett. comedy-music, Ihusiday through Saturday, Borier and Orr, contemporary, Sundayi John Barker, contemporary, Monday through Wednesday.

Longshot Saloon, 843 Grand Averue, San Marrins, 744-8576 Stagecoach, country, Friday and Saturday.

Lorenzo's, 596 Broad way, El Cajon, 442-9696: Justice, contemporary rock, Tuesday through Saturday, Fro Brigham Preservation Band, rhythm and blues, Sunday and Monday.

Macha's, 2966 Midway Drive, Loma Portol. 224-2401: Bramble country, Tuesday through Saturday.

Magnolia Mutranoy's, 8861 Magnolia Avenus, Sartee. 448-8550 Tali Cottan, country western. Wednesday through Saturday.

Old No.7 DISTILLERY Thursday, March 26

Four Eyes

Friday, March 27 & Saturday, March 28

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Mission & Metcalf Streets 8 PM 1 30 A

Mama's Mink, 533 Fast Mair Street, El Cajon, 442-5573 Ambitious, country, Tuesday through Saturday.

Mandolin Wind, 308 University Avenue, Hillcrest 297-3017. King Biscuit Blues Band. Chicago-style Dlues, Thursday through Saharday auditions, Monday: Kiroy, 60s rock, Tuesday and Wednesday.

Mark V, San Marcas Boulevard at Freeway 78. San Marcas. 744-3520: Harmony, country, Wednesday through Saturday.

Maxdon's Club, 2231 El Camino Real. Oceanside. 757-1791: Highway. contemporary, Friday through Sunday.

ruesday rhrough Saturday

The Mexican Restaurant, 861 West Harbor Drive, Seaport Village, 232-7581, Estaban,

traditional Spanish and Mexican music. Wednesday and Thursday Estaban and Kristina, traditional Spanish and Mexican music, Spanish and Mexican music, Friday and Saturday afternoon, MASA, Latin Jazz, Friday and Saturday evenings, Estaban, traditional Spanish and Mexican music, Sunday afternoon.

The Mission Room, 502 East Mission Road, San Marcos, 744-2203: Western Homisphen country, Wednesday through Sunday.

Moby's Deck, Adam's Rib Restaurcht, 1403 Rosecrans Street. Loma Portal. 226-1871: John

Mom's Saloon, 943 Game! Avenue, Pacific Beach, 488-9598: Shadow, rock and roll, Tuesday through Sunday; Staillion, rock and roll, Monday.

Monk's, 10475 San Diego Missio Road, Mission Valley. 563-0060 Merve Douglas, top 40.

TICKET AGENCY

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BACCHANAL

Monterey Whaling Company 887 Camino dei Rio Scuth, Missie Valliev, 291-1638 'Amber Band, country rock and originals, Tuesday through Saturday.

Moonglow, 4615 Ciairemont Drive, Clairemont. 273-1022: Sandy Stewart and Co. contemporary. Thursday through Saturday, Jim Nixon Trio, country sentracy; aim nixon frio, country western, Sunday and Monday; Sandy Stewart and Co., contemporary, Tuesday and Wednesday.

Mulvaney's, 340 East Grand Street, Escondido, 741-0935; Rich Hunt and Dale Breeden, contemporary, Wednesday through Saturday.

Mustang Club, 3595 Sports Arena Boulevard, Loma Portal, 223-5596: Gemy Baze and a Touch of Country, country western, Tuesday through Saturday.

My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego. 287-7332: Tweed Sneakers, rock/new wave, Thursday.

Nashville West, 4240 West Point Loma Boulevard, Loma Portal. 224-8282: Saddlesore, country rock, Tuesday through Saturday.

Navajo Inn, 8515 Navajo Road. San Carlos. 465-1730: Jimmy Nixa Down Home Country and Rock

The Normandy, 210 North Hill Street, Oceanside, 7°2-2828: Ultra Violet, rock and roll, Tuesday through Saturday.



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Audio Bop plu Enuf other Steve Powell Big Pow Wow Presentation

Becky and the Blu-Tones

with Trowsers ... Colonel Green Merriweather and the California Nomads plus free hors d'oeuvres

Jimmy and the

1

Misty @

Mustangs

Audio Bop

Tuesday March 31

DFX2

Neon with C.J. and I'm a Boy

Wednesday April 1 **Penetrators Carnival of Values**

with the Ske-Reggee of Trowsers and Shrink Wrap

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7 nights a week of

287-7332 6205 €I Cajon Blvd. 1 1 8 RI SeiF at Cate



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TWO BANDS FOR THE PRICE OF ONE SPIDER KELLYAND **HIGHWAY ROBBERY**

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SUNDAY ALL WELL DRINKS 75° FROM 8:00-8:45 MONDAY SHOTS OF TEQUILA 75° 9:00-9:30, 12:00-12:30

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April 9-11 & April 16-18

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APR. 28

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11-6 Mon.-Sat. 3233 Midway Dr. (in the Sports Arena area) 24-hour phone information

Padre Gold, 7245 Linda Vista Road, Linda Vista, 277-8681. The Bar Stars with Mitzi Tumer, country western, top 40, oldes, rock, and boogie, Friday and Saturday.

Pal Jaey's, 5147 Waring Road. Allied Gardens: 286-7873. Fro Brigham Preservation Band, oldles and swing, Friday and Saturday: Dick Liberation. oldles-but-goodies, Sunday.

Palomino Cocktail Lounge, 5821 Mission Gorge Road, Mission Volley 280-46/8 C.B. Martin and the Wheels, country rock, Thursday through Saturday.

Palamino Star, 3008 Main Street. Chula Vista. 427-5889: Sundown contemporary, Tuesday through Saturday.

Pavillon Lounge, Town & Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Mertil Moore, contemporary and swing, Tuesday through Safurday.

Pelikan Pub, 7828 Broadway, Lemon Grove. 464-9284: Tom Cat. blues. Friday: MTM, country rock. Saturday.

Porthole Lounge, Holiday Inn. 1355 North Harbor Dirive. Embarcadero. 232-3861: Something Special fecturing Linda Para, contemporary, Thursday through Saturday; Baja Shings, contemporary, Tuesday and Warthardship.

Poseldon, 1670 Coast Boulevard, Del Mar. 755-9345: Air Bros., contemporary. Wednesday and Thursday: Thunderbolt the colt, rock and roll, Friday

Prophet Vegetarian Restaurar 4461 University Avenue. East Son Diego 283-7468 Loril Beil and Pam Soprir, mellior jusz, Loril Beil and Carl Cranfield, classical fluid duels. Thursday, Safukaday, and very other Sunday, Melisaa Margan, harp, lived Sody, Otton, gullar duo. Wednesday, Cifen, gullar duo, Mednesday, Melisaa Margan, harp, Friday affernoon.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 487-1611: Call club for information.

euben E. Lee, 880 Harbor Island rive, Harbor Island. 291-1880: ohn Campbell and Conspiracy, ontemporary, Tuesday through

Reubens Harbor Island, 880 Harbor Island Drive, Harbor Island. 291-5030: Guidelines, contemporary. Tuesday through Saturday.

Reubens Plankhouse, 7637 Balboa Avenue, Clairemont. 278-7373: Airborne, contemporary, Thursday through

Rib Cage, 5550 Keamy Mesa Road, Keamy Mesa, 277-7937: Simmons and Krystal, contemporary, Friday and Saturday.

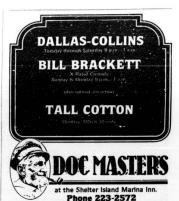
Royal Vista Inn, 632 E Street, Chula Vista. 426-2500: Enic — Live, easy listening, Thursday through Sahurday, Al Torres, easy listening, Sunday through

Rudy Garcia's, 1433 Garnet Street, Pacific Beach, 270-8090: Douglas Gates and the Duo Tones, light jazz, Saturday, David Cheney, flamenco, Sunday.

Sandpiper Lounge, Sheraton Inn Airport, 1590 Harbor Island Drive, Harbor Island, 291-6400, Jack Constanza and Jerry Woo, top 40, Thursday through Saturday.

Sea Dog Lounge, Holiday Inn. 595 Hotel Circle South. Mission Valley, 291-5720. Call club for information.

Shepherd Cafe, 1126 South Highway 101, Encinitios, 753-1124. Live music, from classical to correspond to correspond to correspond to correspond to correspond rolling. Peter Sprague, jazz, guitor, Sunday moning, Jeffy Kenton Prootos, folk guitor. Tuesday and Westnesday.







Thursday, March 26

Friday, March 27, 9:00
NUTRONE • THE BIG

CLAUDE COMA & THE I.V.'s Saturday, March 28, 9:00

STREAMERS . DERBANGS I'M A BOY

LADIES FREE

First 50 people get a FREE streamer E.P.

Sunday, March 29, 9:00 DECAGENTS AND GUESTS
\$2.50 Cover



Sunday, Monday



Tuesday-Saturday March 31-April 4

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The best kept secret in town Dinner at the Halcvon Great food . . . super value Reservations accepted

morning, call club for further information.

Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island 291 2900: Butterfield Stage Salcon-Stanes Throw, variety, Tuesday through Saturday, Sundowner Lounge, Magic If, variety, Tuesday through Saturday.

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BLUE PARROT

Live Jazz Thurs Mike Wofford Trio

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1 San Don Glaser Quintet

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Trowsers

Wed. Hollis Gentry Trio 9:00 on

JOURNEY

5375 Kearny Villa Road (Clairem 279-2040

Gary Music Co. 9:00 or

Show Biz, 1421 University Avenue Hillcrest, 291-1551: Female impersonators: Wednesday through Sunday

Spirit, 1130 Buenos Avenue. Bay Park. 276-3993: The Rick Elias Band and 20-20. Thursday, Becky and the Bu-Tones. Colonel Green Merriweather and the California

7:30 o

Nomads, and frowsers rock, blues, and new wave. Friday, DFX2, Jimmy and the Mustangs, and Audio Bop, new wave. Sofurday, Musty Bore with guests, rock, Tuesday, the Penetrators Camival Party with guests, rock new wave. Wednesday.

Springfield Wagon Works, 5255

Kearny Villa Road, Kearny Mesa 565-2272: Homefolk, contemporary, Thursday through Safurday

Stallion Oaks Resort Ranch,

Taming of the Stew, 441 University Avenue Hillcrest 299 1980 Steve Rieden, classical guifar, Friday and Saturday

That Pizza Place, 2622-8 El Camino Real, Carlsbad, 434-3171. Diveland jazz, Friday, John & Julie Moore with Dennis, bluegrass, Saturday

"Best Country Western group in San Diego"

Dance to Red Eye

Tuesday - Sa'urday nights 8:45 p.m. -1:30 a.m. Sunday - Tony Dockum's new group 7:15 p.m. -

Tuesdays-Tequila Shooters \$1.00 all night long

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7094 Miramar Road 578-1216 WESTERN 🎓 **Live Bluegrass** SWING



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Friday & Saturday, March 27 & 28 The Zone warmly welcomes the return of San Diego's no. 1 rock show



Thursday, March 26 THE PUSH BAND

Provides great rock-n-roll for a special birthday celebratio Kamikazes will be 50c as always on Thursdays

Wednesday & Thursday, April 1 & 2 DARK RYDER

San Diego's hottest southern rockers idnesday—all well drinks are one dollar Monday & Tuesday, March 30 & 31

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Live rock—no cover—wid-may, Tuesday, Tequila or Schnapps 4198 Convoy St. 277-9869

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Where drinks are made the way they should be. Plenty of
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Tonight 8 p.m., Thursday, March 26

CASINO NIGHT

GAMBLING! PRIZES! DANCE TO BRAMBLE Donation \$3.00 for Easter Seals Sponsored by Realty World

Friday & Saturday, March 27 & 28

BRAMBLE

Sunday, March 29 & Tuesday thru Saturday March 31-April 4

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FREE COUNTRY DANCE LESSONS every Tues. & Thurs., 7-9 p.m.

Best Mexican food in San Diego

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The Marguerita Page Quartet

featuring Andy Esparza, bass Bob Pill, guitar Randy White, drums

Wed., Thurs., Fri. and Sat. nights. Starts 9:00 p.m. No cover Happy Hour 4-6:30 daily

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Top of the Arc, TraveLodge Hotel. 1980 Harbor Island Drive. Harbor Island. 291-5700. Mist featuring Larry Keys, easy listening. Sunday through Thursday, Judy Arruzza Trio featuring Peggy Minafee, contemporary. Friday and

Toppers, La Jolia Village Inn. 3299 Holiday Court, La Jolia 453-5500: Brad Mirroer, musical revue. Tuesday through Safurday.

Triton, 2530 South Highway 10t. Cardiff, 436-8877: Siers Brothers rock and roll, Tuesday through Saturday.

Triton, 6011 El Cajon Boulevard. East San Diego: 583-3240: Hollis Gentry Group, jazz, Friday and Saturday.

Trajan Horse, 6179 University Avenue, East San Diego, 582-1070; Stallion, rock and roll, Tuesday through Saturday, Kiltroy, rock and roll, Sunday, and Monday.

Tuba-Man's, 2551 University Avenue, North Park, 295-9426: Zuill Brothers Bluegrass Ramblers. bluegrass, Saturday.

Turquoise Lounge, 5975 Severin Drive. La Mesa. 465-1525 Emergency Exit. top 40 rock. Tuesday through Saturday.

Vista Entertainmet: Center, 435 West Vista Way, Vista, 941-1032: Bach, 102-47, Thursday through Saturday, Bogart, 10p-40, Tuesday and Wednesday.

Vayager, 1901 Shelter Island Drive, Shelter Island, 222-0421; SRO, contemporary, Tuesday through Saturday.

The Westerner, 22 West Seventh Street. National City. 474-2919. Dusty Rhodes, rock and roll, Monday and Tuesday.

Yae Japanese Restaurant, 115 Iberia Place, Rancho Bernardo. 485-0390: Bill Coleman, jazz. Wednesday through Saturday.

Zebra Club, 560 Fifth Avenue, downtown, 239-4222

Los Angeles Clubs

Concerts By The Sea, 100 Fisherman's Wharf, Redondo Beach. (213) 379-4998: Horace Silver, Thursday through Sunday.

Country Club, 18145 Sherman Way, Resedia (213) 881-9800 Randy Meisrier and the Silverados, Thursicky, March 25: Daye Mason Indiscipt, March 27 and 28: Phast Freddie and Thee Precisions, Sunday, March 29.





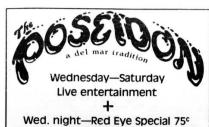


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Live entertainment—Dancing—Cocktails Tuesday thru Saturday 9:00 p.m.—1:30 a.m. Complimentary hors d'oeuvres Friday & Saturday 8:00 p.m.—9:30 p.m.

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San Diego Seaport Village 807 West Harbor Drive 1900 Harbor Drive North

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Tony Soraci

Oceanside Marina



Honky-tonk country music now appearing at

Wednesday thru Saturday till April 25

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Kellaway, Friday and Saturday. March 27 and 28.

Madame Wong's, 949

Palomino, 6907 Lankershim Boulevard, North Hollywood (213) 764-4010 st Douglas Guntert. Friday, March 27, Jim Stafford and Claudia Nggaads, Safurday, March 28, the Burtlo Brothers and Jamy Freeman, Sunday, March 29, Wild

Roxy, 2009 Sunsel Boulevard (213) 878-2222 King Bens and the Bus Boys, Thursday, March 20, Iwennynine featuring Lenny Vihlle, Fraday, March 27 through Sunday, March 29 Light-Ahh-Obo. Boneheads, Bent Lista and the Blacks, and Music by Vinyl Felish, Wednesday, April 1,

Concerts

XTC, Wall of Voodoo, and Hazel O'Connor: Hollywood Palladium, Saturday, April 4 April (213) 520-9111.

Superstars of Jazz featuring Roy Ayers, Lonnie Liston Smith, Stanley Turrentine, Bobble Humphrey, and Jean Carn: Santa Monica Civic Auditorium. Saturday, April 11, 7 30 p.m

Cliff Richard: Santa Monica Civic Auditorium, Saturday, April 18, 8 p.m. (213) 393-9961.











The Triton



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CURRENT MOVIES

is reviews are by Duncan Shepherd, increase are indicated by one to live stars and antipathies by the black spot. Unrated novies are for now unreviewed.

Alligator — No horror move which, when not too wrapped up in tracking down an overgrown reptile, throws in common too wrapped up in tracking down an overgrown reptile, throws in the common to the co

All Night Long — Romantic comedy with Barbra Streisand and Gene Hackman, written by W.D. Richter, directed by Jean-Claude Tramont. (Clairemont; Flower Hill Cinema 3:

Classifiches. Power Lichards of Charles of C

American Bigolo — Paul Schrader's Bressonian portial of a high-prised dependent of the principle of the principle advantage and principle. The schrader professional Big process of a morder failment, with the global morder failment, with the global morder failment, with the global enemies and an affable, cigar-antolea, dowely but of proprior as a most to Lack Webb a Frincip man to the night of the Views when Paeur to process of the programment to the programment of the programment programmen Simultaneous with the murder invest, galon, the gigoto becomes entangled with a figure so farmitar in stories about fernale prostitutes: the man in a million, or in this case woman in a million, who brings true, heart-softening love to the hardened sexual psychopath. The spiritually upfilling ending, which litts you competely up in the air with regard to the murder in the air with regard to the murder.

investigation, is a shameless steal from Bresson's PICKPOCKET. Richard Gere, Lauren Hutton, Hector Ekzondo 1980. (Strand, 3/29 through 31)

(Strand, 3/29 through, 31).

(American Pop. — Rubit, Baken's armised sags of a muscally notined Russian immigrant farmly spars bour generalisms and en hour and a hard Russian immigrant farmly spars bour generalisms and en hour and a hard value of the sparse of the spa

(Carmino Carenta 4, Loran
Any Which Way You Cha — Same
which way as EVERY WHICH WAY
way but flowly. There is fhought a
larly rice ristroduction and buildup of
the chell antagonist, played by Wilas, and even looks a bit bise, the Jack
Palance character in SHAME. With
Palance character in SHAME. With
Gordon, Geoffiny Lewis, directed by
Buildy Van Horn 1980.

(New Valley Drive In. Star, from
327)

prostitute and an out-of-tim palooka, hooking up and heading loward Cas-fornia with nothing but dreams in their pockets. Sally Field is comething of a problem, tending, whenever she al-tempts to be comical, to exhibit be-havior that has more in common with lying nuns then with streetwalkers. 9ut Martin Ritt, who directed her in

to flag and to fall back rather desper-ately on bathroom humor and locker-zoom language, the secuse is the statistics of always at least being other rollated to being furny, Cleavor. Little, Gene Wider. 1974. "" (College, La Jolla Village. Ocean-side 8, Rancho (Senando 6, South Bay Drive In Sports Arena 6).

Caldyshack - Comedy out of the

better-slob-than-snob school. But then, it hasn't much to be snobbish about. Its main boasting point is in findly giving Rodiney Dangerfield a littin role large enough to move around in: a nouveau-inche vulgarian who in-vades the inner sanctum of an ax-



NORMA FIRE, does a smoothly effi-cient and occasionally enthicised and occasionally enthicised con-commissional period of the con-commissional period of the con-commissional period of the con-commissional period of the con-location of the con-location of the con-location of the con-trol of the con-of the con-of-

**New Yalley Drive In, Star. Irom \$327)

**Autumn Sonata — Ingrana
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German, They Characters suffer Immany Immos, one of them being
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his moments, too, as an additional journalisages who has only historial to talk to, but Chevy Chan, seems at a complete, loss to define whatever character has supposed to be played and the complete of the played and the played and an indirect and played and the played t

Le Cege aux Follos II — Enemy agents, multiple stiffs, and a missing microfilm capsule are not apt to strike fans of the earlier movie as constitut-

A Change of Seasone Middle-aged college professor cheats on wide with nuble young oced, and wide fol-lows sut with write young handyman, hus setting the stage for a menage-le-quatre in a copy fermont, cabin, Enter the manied outple's daugiter; onlier the co-edia father; unter the



We at the Kings Grille realize it is proper for one to arrive any to the theater and be seated before the performance

begins.
Therefore, doily 5 to 7 p.m., we feature our Early Curtain
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CURRENT MOVIES

daughter's hance — all of whom showing as much aestheric as moral sense, don't approve of the situation. Since MacLaine laught a good deal man, and a since should be sense, and approve on the audience has a since and probably more unitationable reason decides to put from a major the audience put together. Anthony hopishis for some unitationable reason decides to put from a major hardward and probably more unitationable reason which are necessary to the sense of number of the sense of number of number

Colemans from 3/27)

Coal State 1 Supplies — The man of the Supplies — Supplies — The Man of the Supplies — Supplies

SEEMS LIKE OLD TIMES (PG

PRIVATE SENJAMM (R)

HARRY'S WAR (G) 45, 245, 445, 645, 845, 10:30 pm

THE DEVIL AND MAX DEVLIN (PG) 12 15 2 15, 4 15 6 15, 8 15, 10 15 pm

One of rock's greates:
A film about . . .

MIDNIGHT SHOW

A film about ...

JIMI HENDRIX

OF THE MESSAGE VALUE THE SAME OF T

brightest of the bright, Beverly D'Angelo as Passy Cline, Written by Tom Rickman; directed by Michael Apted, 1990 "" (Mira Mesa Cinemas, from 3/27)

The Onception — Can be about an advantage of the Canada of

3150 POSFCRANS 224-3344

12:30 2:50 5:10 7:50 10:10 pr 11740 BERNARDS CENTER CT 485-8641)

Starts Friday TNIEF (R) 2 10, 2 10, 4 10, 6 10, 8 20, 10 30 pm HARRY'S WAR (G)

SPORTS ARENA 6

Midnight All Seats \$3.50

MANN THEATRES

291 2121 The Control of the Co "Towns, 3/29 through 3/11
"Towns, 3/29 through 3/11
"Towns, and myth hive provid a viable side to emphasize the toxic popular and the side of the side, at the side of the side o

IN CONCERT. ON FILM. AT LAST.

NEVER DEFORE SEEN performances of their greatest hits-plus Beatles classics!

MIRAWAX FILMS presents PAUL MCCARTNEY & WINGS ROCKSHOW Starring HUL MCCARINEY DIFFA MICARINEY DON'T LANE JAMES MICARINEY DEPOLIS

EXCLUSIVE ENGAGEMENT

STARTS TOMORROW

humorous about, for example, a feesh-eating zombo having the top of his head sice off, very thin like Oscar Mayer's function meats, by a helicopter propeller, and then going into a rubber-kneed wobble as though the had just experienced Teolilo Stevenson's right hand (1978) "(Parkway, 22" and 28 minlingth)

Comera & from 3/27)

Emmanushis, the Joys of a Womes

"The errols events in the EM.

Mid-ELLE sequel attain a sort of
day-dary humbrunness one day, as
testion in the pleasure cruster? dothe main's locker room, hart, naked
formatial massures in the judic
batts; rest, three societies is the judic
batts; rest, three societies in the judic
batts; rest, three societies with a
travelogue-like savoring of the sights.

They are all product and anatomical.

The best work is done by Shisa Kris(account 1974)

"Carrond, 3/29 through 3/11.

Collinson. (Cinema Plaza 5, Clairemont, Flower Hill Cinema 2, Harbor Drive In, UA Cinema 3, from 3/27)

Pear No Evil — Supernatural thurier written and directed by twenty-six-year-old Frank Lat.oggia, with a cr of unknown. (Butbox, Camino Cinema 4, College, New Valley Drive In; South Bay Drive In; Sports Arena 6)

The Final Conflict — Billed as "The lest chapter in the OMEN trilogy," with Sam Neill, Rossano Brazz, and Lisa Harrow, directed by Graham Baker. (Center 3 Cinema 1; Cinema Plaza 5. La Jolla Village; Plaza Twen 1; South Bay Drive In; UA Cinema 1)

heavy as a lady-life that it is urbe-levable once of the gentlemen in his presence delivers him as as one, greite way with a line, rearn." With Kate Neligan, Laureno Cliver, and Donatd Reasence. 1979. c (Cest, fina 32). The Frediting — William Nollen as wild chanes reclaim who get saided with reaponsibility for little filoty Schroder, derected by Peter Mann Gabot, David Dues Duraway.

Vaccaro, directed by Brian G. Hutton 1980. (Towne, through 3/28)

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Criemas, Irom 3/27)
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"Campus Drive In, Village, from 227."
The Planthouse. Like Tobe Hooper's her previous pictures. — THE TEXAS CAMPUS SAW MISSACRE and EATEN DATA CAMPUS SAW MISSACRE and EATEN With morons of another, and press officulty with morons of another. The morons of another, and press officulty and the same saw of the first level select. The morons of another hand, and the morons of the first level select. The more date in the morons of the first level select. The more date in the more than the more date in the more date in the more than the more date in the more date i

Heaven Can Walt — Warren Beatty's atavistic remake of HERE COMES MR JORDAN — he's the star, the producer, the co-write with Elaine May), and the co-director (with Bluck

CURRENT MOVIES

horn) — a principiosis cison mod-cataly lobal: immersity remedia, and interiority remedia, ever since. The only updating incess-sary was in making the specifica jet with current Calitornia detereits, en-corate production, beat the control of the con-cept since. The only updating incess-sary was in making the specifica jet with current Calitornia detects, and the LA Rams Super Bowlinges. The direction is graced with delicate crast, especially Charles Goodin as the bandly transform value, and and special control of the control of the result of the grace of the con-trol of the production of the con-trol of the production of the con-trol of the production of the con-trol of the control of the con-trol of the control of the con-dition of the con-trol of the control of the con-trol of the control of the con-trol of the con-trol of the control of the con-trol of

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The characters takes is or her name from one of the real-fiels actors in the firm but not from the one pleans that role), dances in sevi oid of a scharopharence in a progression to a displacement of the fractional state of the fractional state of the signal state of the fractional state of the fractional

• (Non. 3/26)

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into legislating, 1976.

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It's a filed, filed, filed filed World — It appeare uto be the world's worst idea. Stanley Kramer, who had never before directed a comedy, used over nine million dollars, over three hours running time, over two dozen veteran comic actors, and the widd, wide

an armount of parable storms. A fee highpoorts. Duck Shawn's imperioration of a manin-bory beach burn, burn and the parable storms of the stor Certaint energy to Level and Control with the way whether he meant to perfect the gener of to peals it off). But against all odds work, Purks to the control, here are certain advertages to such an entagement of weekers skyle sizuation. Level as the certain here are certain advertages to such an entagement of weekers skyle sizuation. Ermest Laszlo, are not blind to them. The Convarian image given 1-re movematics unsprecedented sensitive to the control of the certain externely cold, neutral, scomful can externely cold, neutral, scomful crimits borne arecent plannaria stock, as in the figit over winding Well West largeway at the skall, and the vasil store the certain control of the certain certain control of the certain certain control of the certain certain certain control of the certain certai

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Catherine Deneuve - Gerard Depardieu - Jean Poiret in a film by François Truffaut "The Last Metro" with Andrea Ferreol and Prancos wumaut "the Last Memb with Andrea Petreo and Heinz Bennent Screenplay by Francos Tulfaut and Suzanne Schiffman - Director of Photography Nestor Almendros Music by Georges Delerue — A Production of Films du Carrosse

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Damond, with his har sculpted in the snape of a set of headphones makes his Robbie Robersson-Mr. Cool acting debut as the fittin-generation cantor's son who breaks tradition, plus the hearts of his father and wite, when he turns to secular music and a life of sin with a Hollywood Gentile (Lucie Annez). The castaway wife discreetly disappears from the movie, but the disappears from the movie, but the

what the post has the effective to relied as the Coopering sector. The social has been closed in a way. If this could have been closed to a way, If this could have been discharted by Job (IP EAPER I SEE and the country of the country of the post of the country of the post of the country of the hast of the country from the manneau, or on these from the way from the manneau or on these from the way from the presented of (Familian Malay Ranchab Bermando d).

The Last Motro — Francois Truffaut's tribute to Parisian theater people under the Nezi occupation, with Catherine Doneuve and Gerard

March or Die — Dock Richards in-neody anachmonter Greege Legion altwerture has some good people in it. — the eternally smoldening, quirky Gene Hackman, the puckets bright-reved Terence Hill, and the war-phristip Catherine Deneuve, who Jess show the screen in droopy hats and facood dressess, this some good reservoirs, loo — an assistence of reservoirs, loo — an assistence of manner, and unemoveral nurrative manner, and coverage more offer m manner, and a downrast mood of lost indowner and source formanticism. Sut it desperately misses the sort of inventive incident that makes up an enduring adventure is "by, and it re-mains a rather dull academic exer-cise. 1977.

" (Towne, through 3/28)



Starring

AND



by enlisting the help of a hulking loner with a deep, dark secret and a shuddersome reputation. Tony Bil's directorial debut has a rather sickencirccional debut has a ramer scken-ing determination to ingratate itself, and what he hopes will pass as simple charm ought instead to be flunked as dishonesty. The hulk, a new screen face named Adam Baldwin, is quite

Mon Oncie d'Amerique — Tre chemants expressent de la femilia del del la femilia del del la femilia del la femil

The Nucle Bonth — With Ed Platt dead and Barbara Fieldon unable or uneilling to labe part, there can have uneilling to labe part, there can have need the GET SMART television show and there set p ethy-nearly as many Jught and was misse per minute as during and was misse per minute as during and was misse per minute as during the second of the second

from 327)

The Rose — I fowever much this movie own to the particulars of lains movie own to the particulars of lains movie own to the particular of lains generalities of the musical stography open These are given such a convoicing documentary viseate that you can be a supported to the movie of the particular of the by Chie Donner. 1900.

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The Ontion Field — Joseph Warmbugh surved as chematic executor between the processing of the complete executor techniques and producing of his countries and producing of his countries and the processing of the control techniques and producing of his countries and the complete countries and the complete countries and the complete countries and the countrie

Seems Like Old Times — The verbal controlly is a little lackadissical, but had been seen as the seems of the creating physical staff, the continual prattills of Chevy Chase, the hading under beds, the data of the control of the con The Postman Always Rings Twice

— Reviewed this issue. With Jack Nicholson, Jessica Lange, and John Colleos, directed by Bob Ratelson.

"(Oceanside 8, Valley Circle: Vineyard Twin 2).

Shampoo — Warren Beatty's self-designed vehicle (he produced and co-wrote) assigns him the role of a

womanizing hairdnesser who careers along a standardized course for a standardized course for the proposed withingers. The beauty parties seef is used merely as a poet for along dyack connections to various cut it is a puldown connect, and the wriving observation of manners and processer of the course of the processes of the course of th Private Benjamin — A pampered Jewish-American Princess, at wife end after net brand-new bridegroom pershes from a mid-cottal heart at-tack, is connect by a fork-tongued Army recruiter into signing up for a tree-year hibit, and this proves to be a character-building experience, partity as advent schedistic gross. inner-yale fisich, and the proves to be more yale fisich, and the proves to be charging and the provided of the sharping and the provided conductive sharping and the provided conductive conductive the provided conductive steem is followed, however, by a stop or two backwards, in the direc-tion of killerness and dumb-rection in which the scriptwires envi-rection in which the scriptwires envi-sion laughs. The herone's rah-an-curtain time — "Don't call me stuped-rough the provided and the provided and the provided reports of the visual and with Golden Hawn. Elseen Brenner, and Armand Assante, directed by "(Carnico Cineras 4 Core, Mira Mesa Cinemas, from 3/27, Sports Arena 6) And Jack Warden's impersonation of a business seric, always self-conscious, always sizing people up. a guilet lovel; it is he, more than dule christia or Golde Hawn or Lee Grant who best represents the hope and illusions of coffuer art — a plant let-low, rounded batting, lipless, but spruced up with teased red-drange tache. Directed by Hall Ashty, 1975. "(ken, 4/1)

Singh¹ in the Rain — The growing same, the lead-footeness, and the outright galles of early sound outright galles of early sound in a move that is stell a faulties, dis-played one can and orderographic razziele dazzie. One of the most monoughly satisfying of the MOM must be dance number where Donald O'Conner dances straight up the wais. With Gene Kelly and Dictibus Repyriotic codimical by Kelly and "The Control of the Control of the property of the Control of control control of control

The Song Remains the Same — Led Zeppein's Medison Square Carden concert (the distinct bulge in lead single Robert Part's parts, or stage, reproduced with a high-quality south. The problem of the high-quality south. The problem of the high-quality south. The problem of high-quality south. The problem of high-quality south and psychedelic visual tricks, with comma-visit peece backstage, and such band member in him (Plant, to restance, seen himself sea in himself as a himself carmeted with the problem of the probl

Ster Creary — Two lugitives from the Broadway rat race run about of the law calcarmate society about when two calcarmate society about when two pocket constants and stock up a bank. As the two innocent prison immates (on, of course jaibtrids), Gere Wilder equally hysterical — in the citized sense, not the comical. Directed by Sidney Potest 1980.

**Cuarmo Cherena 4, College, University Tomes Centrel 4, College, University Tomes Centrel 5.

say Towns Centre)

These — Roman Potansk's disgraceful adaptation of Thomas Hardy's unprocessing the Committee of the PIGS MASTERPIECE THEATHS.

Polarank's move seems to ward to rest on Hardy's launes. The would perpolarank's move seems to ward to rest on Hardy's launes. The would perton the Committee of

Thief — Crime drama with James Caan, Tuesday Weld, and Wille Nelson, directed by Michael Mann. (Campus Drive In: Center 3 Cinema 2: Oceanside 8. Parkway 2. Plaza, Rancho Bernardo 6. University Towne Centre; Irom 3/27)

Three Women — From Robert Altram, a bons side American and Froberts Altram, a bons side American and Froberts Altram, a bons side American and Froberts Altram, a bons side of the State of

teniodi when the son treats hem to a This is New Life surprise pairly on his law surprise pairly on his Lemmon codel play in his seep, and if a bit he credit final he seems to keep flookly Beerson and Lee Remich. di recited by Boo Clark. 1980. "(Any non 323) and 41) "(Lee Pastern, 331 and 41) "

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per legisla line. Two leave turking, philosopy microsis were been controlled to the line. It is not the line of an impressible calestrook with a Towas hang, list nearly every microsis or line of the Tribute — Jack Lemmon as a good-time Charlie whose only ambition in life, before he must succumb to leukemia, is to see his introspective son come out of himself and play. And his desperate attempts to pass, storig his knack for having fun are repaid



"(La Palona, 301 and 4")
Windwalker — Sincere, simple, uterly article tale of ten American regarded in chaffood and management of the simple s

The Wizard of Oz — If the screen version of Frank L. Baum's sanitary The Witand of CR. in rim solvers of the control of



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The Last Metro, from 3/27

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Unicom, 7454 La Jolla Blvd. La Jolla (456-4341) Autumn Sonata. 3/27 through 3/29

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ADJUSTABLE DRESS form. 14 sections. Deep fiyer, \$10. Hand made washable st \$20. Lady's clother, very reasonable, size i mirrors, door length, 15 each, 268-8611.

KING SIZE waterbed with bookshelf headtward and matching diesser. \$750 new, sell for \$300 485-2842 or 436-5013 OUEEN SIZE Watercloud waterbed featuring braind new, never used Merician mattress. Easy assembly components include liner, frame, pedestal decking and base, heater and thermos-tat, 1250, 743-3738.

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WASHER/ELECTRIC diver, matching, almortd Top line J.C. Penney by GE. Perfect condition, year pld. 5350 for both. 272-9550. RUG 6x8 THICK hand hooked (for 7 years), Jush 4" pile, yell, w. white, orange and black swirt pattern, \$300,755-0980

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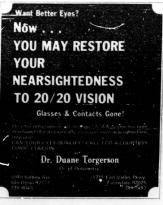
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Friday, March 27 (10 am-10 pm)

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1973 CAPR, 2000cc. 4 speed, 69,000 miles, yellow with black interior, looks and runs very nice. \$1,200. See-7747.

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1974 FORD MLTTANG, 4 speed, hatchback 1965 UNCOLN Continental, 63,000 original miles Runs excellent, beautiful condition inside and out. All luxuries and new FM stereo, 52500 or best, Mark 226-2566.

DATSUN 1971 1200 fastback, 4 speed, AA/FM radio, low miles, new pairs, immaculate condition inside and out, 30 mpg city, on regular gas, 51695, 574-5501.

1971 DATSUN PICKUP, 4 speed, A-1 body and interior, 82,000 miles, turns rough, \$1695 frm as a or trade for antique car or truck, 463-2634. 1974 TOYOTA COROLLA 2 door, 4 speed at conditioning AM/FM 30mpg, regular gas, excellent condition, \$1850, 287-8683.

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1963 CORVAIR SPYDER coupe, 50 miles since complete restoration. Overhauled engine? urbo, new paint, etc. Looks like Cowar on January, 1981 issue of Corsa Communique, 13500 or offer, 460-842.

VW. 1972 SUPER Beebe, surrout, low minage, new brakes, new shocks, rear window defroster. 33 mpg, regular gas, excellent condition in and out, 52195-281-6919.

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OCEAN BEACH, OCEANFRONT, view, 1 bed Sort, adults, stone, refrigerator, parking, no pre-laundly facilities, year-round, 5375, 286-4703

2 BEDROOM, I BATH condo in Penasquitos Balcony, appliances, garage, pool, newly painted 1355, 484-2892 or 468-2088.

5575 SCRIPPS RANCH CONDO: 3 bedroom plui den, 2-1-2 bath, fireplach: 2 car garage 451-0354, 578-5510

BiG. BEAUTIFUL 1 bedroom condo, carpeting drapes, pool jacuzz, receation and laundry fa-citities, private parking. La Mesa, near SDSU 1400 monthly or offer, 449-1898.

\$285 PACIFIC BEACH one-bedroom furnished pool, laundry, near shopping, bus. Adults, quiet no pets: 1551 Chalcedony, 272-1660.

LUNURY STUDIO Ruse Carryon. Newly deco-rated condominum Balcony, breakfast bar, new conventible sofa. Terrific pool, jacuzz, recreation exercise reservad parking. All nearby. 1290 298-0792, 433-4578.

PACIFIC BEACH large two bedroom apaitmen in security building. Close to shipps and beach 1400 per month. 1018 Long Street. No per 273-0970.

LARGE 3 BEDROOM 2 bath condo in Lake Mur-ray area. Distriviation: air conditioning jacuzzi poot sauna Adults crity. 1475 month. 277-0146. GIGANTIC MASTER bedroom 2 bedroom condo near UTC for rent strineduse occupancy month to month. Washer, dryer, dishwasher, re-tingerator, pool, jacuzzi. 1565; 481-0944.

LARGE NORTH PARK apartment. One bedroon Adults only. No pers. \$240 month. \$150 depos. 453,7179

TALMADGE 3 bedroom house, carpets, drapes private rearyand with fruit trees and roses Reacy to move in 1595 Lou 284-8000, 583-2002

CLOSE TO NAVY HOSPITAL and City College Very large new apartment, 2 bedroom, 2 bath kids OK solar water, private patio, 5415 239-3785 or 232-8244

GARAGE HD. SINGLE CAR alley access dry stor-age only. 579-7321. Please leave message. 49th & El Calon Blvd. San Diego.

GARAGE - 150, 10x20 private 900 block Grand Ave., Pacific Beach, 272-2222

PACIFIC BEACH large double and single gar-ages, \$100 and \$50 Available new, 273-5225. GARAGE - East San Diego. Dy storage only. 535 per month with 535 security deposit. Garage in alley behind. 3830 Menio. nic... 453-4034 or 578-4750.

GAFAGE FOR RENT - Ocean Beach 525, 224-1746 RESPONSIBLE COURLE seeks home/condo to rent in Del Mar. No children, pets. Will maintain propert, in exchange for reasonable rent. Need June 1st. References. 753–7052.

ROOM FOR RENT, name with pool furnished, kitchen/launisty privileges, no pets. Penasquitos area. Must see so appreciate. 264-1696 or 487-7568, 1200 month.

3-E weighs to lose weight Men's gym—equipped with the latest in fitness equipment including olympic free weights Women's gym-largest facility in town. Complete with

SPECIAL PRE-BEACH

Coed Nautilus Room (additional charge)

12 month membership \$49.00 \$5.00 monthly dues Offer expires 3/31/81 for men



1190 FOR COMMONTABLE, quest, furnished of 150 FOR COMMONTABLE, quest, furnished cent to house, quest resplacation of 5000 agaments, well located at 1554 flows. SDML 1200 motin plan utilities 786-4550 any custom Available Agril 15, 225-0370.

CLAREMONT Beautiful failily home 3 bed-room, 2 bath family room, completely equipped kitchen, tenced private yard, close to schools and shopping, 1600, 274-8666.

LA JOLLA 2 bedroom. I bath duplex with gar-age excellent location near Windansea. Laundry facilities & gardener supplied by owner. Avail-able late April 1575. 454-4691.

AVAILABLE APRIL 10, front half of Normal Heights duplex, 1 bedroom, clean, quiet neighborhood, 1250 morth, 297-8275 neglochood: DS morth 274273.

376 MSSON BEACH: 1 bedroom lay fac.

ACCES BEACH: use places: 115 Fact.

MOTHER OF 3 and 2 tiny dogs, or section 8 desires 3 bedroom house in Ocean Brach with humane landood who wants dependually sorgerm tenant References. Mrs. Williams 22, 1989.

755-286, DEL M/R BLUFFS Roomy to discussions parties of section apartment unfurnished/humshed apartment cloiden his new Battos Par. 1275-780-1797.

HOUSE 1-1/2 MILES to SOSU 2 bedroom, den, dring room. Large froms, oak floos, carpets, drapes, stove, refligerator, breakfast area. Cov-ered pairo, double garage, laundy hook-up, 1550, 582-2537.

FREE RENTAL locating service. La Costa spec-tacular fusury condominiums. Racetrack, sum-micr of sedan, relace with bauchase options or ? Early, living room, dining room, feeplace. Nice your area off Genetice, swalable soon. Respon-sible adult in petr 276-6847.

STUDIO WANTED in Pacific Beach close to

PACIFIC BSACH, 2 bedroom house near bay, 5495. New 3 bedroom 2 bath duplex, 1500, 2 bedroom deluse townhouse, 5475, 2 bedroom apartment, 5400, 286-0395. BEDROOM FOR RENT in home 10 minutes from San Diego State, \$125 month, female, 283-3662 HAWAII VACATION? New Maul deluxe condo. decorator furnished, pool spa, tennol Beausiful white sand swimming beach! Lowest weekly rates. Reserve before airfare increases, 481-8546.

GARAGE FOR RENT new 35th and El Cajon Boulevard for storage only, very secure, 3-month minimum rensal, at 335 per month. Available now, 280-3455.

5575. FOUR BEDROCOMS and 2-1/2 bath house in Santee. Large yard, two car garage near Price Club. Two years old. Dave 293-3397 449-5087.

NEW CLAREMONT CONDO 2 bedroom, parn, garage, fireplace, microwwee, jacuze poot, washer, dryer, view carryon/golf course 525 month. Natale 455-8248.

NORTH PARK. I bedition apartment Great at very nice. Custe to shopping and transportati Adults only. No pets. 4115 Texas. 272-3232.

Real Estate

CUSTOM DUPLEX Excellent for 2 families. Each unit 1059 square feet. 2 bedroom, 2 bath, 2-1/3 years old. 5185,000. Agent 299-25-2

NO MONEY DOWN. 1 bedroom condominium in Mira Misia (Quali Creek), 550 square feet Prime location. Total payments 5435 per month. 153,500. Principals only. 455-7910.

2-1/2 ACRES, BLACK DRT FARMLAND, inland San Luis Obispo County, 12200 down, 5115/ month until paid, 16750 total, Power, phone, road, 283-0489.

LEMON GRUVE 3 bedroom, 1-5/4 bath, 2-car, camper access, storage building, ranch home 13000 down, FHA 1st at 159.875, 11-1/4%, or rent 15C3 283-0489.

ASSUME 8-1/2% FHA. Cwiner will carry, 2 best-rcom, 1-1/2 bath, 2-story condo, 56500 driven and assume. Reduced \$3000 to \$59,000, Worst last long. Agent 267-3314.

\$10,000 DOWN, APPROXIMATELY \$622 month buys nice, 4 bedroom, 1.75 bath house in spring Valley. John Scott, broker with Waller & Lee 287-0796, keep trying.

JACUMBA High county, 3000° Clean and cool. 3 bedroom, 1-3/4 bath, 40x100 lot, carport, washer dryer, refrigorator, workshop, etc. \$3000 down, 145,000, 325,900 lst at 10%, or rent 1350/month, 283-0489. SAN DIEGO STATE COLLEGE area for near new, 2 bedroom condo with garage. Seller bought other, asking just \$61,900 to sell fast. Your best move is to call right now. Walker & Lee Realtors 298-9721.

OWNER ANNIOUS MUST SELL Two bedroom. I bath townhouse. Former model: \$56,900 with good assumable. Call Pearl 277-3172 or CJ. 465-9622. agents/evenings.

58600 DOWN, NO QUALIFYING to take over existing 9-1/2% financing on immaculate home. Seller has bought another and very motivated. Agent 268-9073.

5439 MONTHLY TO TAKE OVER 8-1/2% loan on absolutely gorgeous, 4 bedroom, 2 bath home in best area. Close to park and schools. Broker 271-8400.

LEMON GROVE furnished apartment. I bro-room: I bath Off-steet parking air conditioned, carpeted, appliances, 1225, available. April 1, Dave 298-9960 days, 459-4684 evenings. Call 597-8003, aginn: YOU CAN BUT A NEW HOME It's easy to qual-illy 3689 total per mores for a 2 bedroom, 2 bash condominium nome in Point Lorna. Wh finan-ing, sto. 31 moves you in Minutes to down-town, beaches. Mission Valley Furnished mod-stomer, data, Lorna Pointer, 3160 Midwy Drive and the conditions of the conditions.

No. 149 Diagrammer

THE READER PUZZLE

By Don Rubin

Remember the kid who sat behind you in English? ("Past move your arm, I can't see

your paper.")
That's right, me. Well, I don't want to give you a hard time, but neither of us would have needed this refresher course if you had done your

course it you and one your homework. Each of the sentences at the bottom of this week's puzzle corresponds to a diagram that appears at the top. Which sentence fits which diagram is what makes this a puzzle. How if the is when the puzzle. How it fits is what makes people

cheat.
We'd like you to center the various words in the



Rules of the Game
1. Prizes for solving the
Reader Puzzle will be Reader

2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box Reader Puzzle, P.O. Box 80803, San Diego, CA 92138) by 9:00 a.m. Friday, eight days following the issue date. 3. All entries must be

accompanied by your name, address, and shirt size (S, M, L,

and their im

and their immediate families are not eligible.

5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary. We've. only got five T-shirts a week to give away, so if there are more than five winners, we'll have a

6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our

One entry per person.

Hurry! My father helped me wash the car. Columbus knew that the world was round. The first man who circumnavigated the globe was Magellan. Since it was not a harbor, ver had been deceived, and Deception Pass became its name. Turning the knob noiselessly, I pushed against the door. Jump, Rover! While painting, Rembrandt could concentrate completely. Do you know who he is?

Winners of and Answers to Reader Puzzle #147, Face

Reader Puzzle #147, Face Value Let's face it, this puzzle wasn't too difficult. Grant-ed, many of us haven't seen a \$100 bill in a long time, but this didn't keep 133 out of 152 of you from coming up with the

keep 135 out of 132 of you from coming up with the correct change. From the top left and reading clockwise, the "face value" of the composite bills were: \$150 — Grant and Franklin \$150 — Franklin and Grant \$8 — Lincoln, Washington, and Jefferson

so and Jefferson

So — Lincoln, Washington

So — Jefferson and Lincoln

S15 — Lincoln and

\$70 - Grant and Jackson In the money with T-shirts

Shirley Crossland, San

Diego

Kerry Bryan, Chula Vista
Greg Piontek, Leucadia
Eric P Smith, San Diego Scott Maches, San Diego



30 MARCH 26 1981

MISSION VALLEY CONDO: excellent location, assumable loan, will carry 2nd trust dired. I bed-room, I tath, air conditioning, patio, clubhouse, pool, jacuzzi, souru. 364,900, 281,4030.

By owner *7-9807.

TWO FOR THE PRICE of one 2 families can buy price of ownership" duplex. Two bedrooms each See 30 appreciate \$110,000 East San Diego location. 287-9752, 284-5471.

BLUFFS CONDO: Fishion Valley. Assume all the loans in a gorgeous 2 bedroom. 2 bath, den, wet bar, fireplace with all amenites. No qualifying 5x 351 000 at 10.5%. 123,000 at 14%. Owner will carry 3rd. 5112,500, by owner. 455-6143.

BUY ONE, GET ONE FREE! MIX OR MATCH!



Good with this ad through April 1



Section wealth frough me roads says 8
Apper, Bearly World Service 4(5):500.

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Amazon Sell 10% overrings in bors, 4
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UNIC TOT SMLE Notices Calcium in Mode.

BURIS 188000 55000 5

1970 MOBILE HOME double wide. 2 bed-nooms; 2 basis sorrent from appliances. 2 thest, abut just, 197000 261-867.

ASSUME 11-1/9% loan for over 150,000 Lip-giated 3 bedicom, 1-1/2 bath, Penasquitos condo great stater or tensal property. Priced at 573,000 485-4951 or 451-4561.

SUBSTITUTE ELIGIBILITY, newly decorated bedroom in Santre, large enclosed pates, huge tended yard, 174,900, 449,7963 or 238-5746.

DEL MAR CONDO 198 500 by Davier 2 by

PRIVATE SCHOOL centrally located, fully staffed excellent programs, high point potential Just 31,000 down. Owner will carry balance 455-6044 evenings.

H-DUSE BY OWNER Th-City 3 bedroom near hospital codings: Shopping, bus. Fenced yard, single gavage, 577,000 assumable loan, no qual-nying items 5400, 436-4149.

BEACH HOUSE in North Oceanside 2 bedroom. I bath, parioramic view of beach and ocean \$160 P.0 equity, IBF 000, Will sell or trade. Wolf 722 0900

COMMERCIAL CORNER 183 acres. Nice restau-rant, house, overnight rooms, and barn. High-way 94 and interstate 8. East county, 5195,000, 12% owner will carry. 766-4653.

3 BEDROOM, I BATH Clairemont house on carry you view lot. 592:000. Down payment of 540:000 cash and assume 552;000 loan at 6-1/2%, No agents. 569-1559

BEAUTIFUE 1978 DOUBLEWIDE mobilehome liwe-feedronn all wood construction Excellent condition, appliances, low space rest, family pairs 579-6689 exeming.

HOW to Place Your Free Cassifieds

CASISTER AND I and 1700 0-33-207

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