TTRACTIVE: 3 Decisions home with Security were intertral ceiling, wondburning fireplace, new carper & mit. Covernot patch; double javage, Alasting 390,000, rang & ond-kinlage, Properties, 507,507,5.

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PRIVATE PARTY wishes to cuy house on canyon so; from owner. Send decails to R. McCarthy. P.O. Box 6451, San Dingo. CA 92106. No realtics.

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CLAREMONT 2 between conductorum 13.5% foat tow down, will carry second. By owner, 169,006, 279-8001 or 455-8728.

53000 DOWN, TAKE over 5476 month on lease, option for 1 bedroom condo: 280-7845 after 5pm. 4 BEDROOM HOME on 1 bit with tensarive map; 2-way split owner, 262-9471.

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How to Place Your Free Classifieds

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LITTLE SISTER, BIG TROUBLE



tas Colinas women's Deention Center is located just off Mission Gorge Road in the flatlands of Santee. It's an ugly place, surrounded by high steel fences and bare earth. The walls inside the visitors' wait-

surrounded by high steel fences and bare carth. The walls insude the visitors' wating area are painted a drab, institutional beige; the white-and-brown speckled timoleum floor is shiny and slick where the flootsteps of prisoners and their visitors are considered to the painter of their visitors are considered to the painter of their visitors in the properties of their visitors are considered to the painter of their visitors in the properties of their visitors in their visitor

A story of drugs and crime and a broken

family 500000000

BY RENEE PRINCE

Be Cheaper To Have Someone Steal It

The businessmen who make a living by transforming downtown's dusty corners into paved, white-striped parking lots agree that parking prices will climb fast and high this spring and that only well-salaried workers will have the cash to pay for parking close to their offices. What the parking pros don't agree on is where everyone else will park

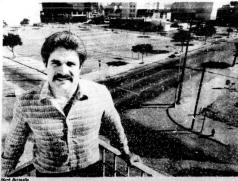
The tight downtown parking situation will be further aggravated in April, when city planners close E and F streets between First and Fourth avenues in preparation for construction of the Horton Plaza Shopping Center. The planners, who assume that center developer Ernest Hahr will get his bank loans and proceed on schedule, have started paperwork to close the thoroughfares and the 800-odd parking places that fill the empty lots alongside E and F

Commuters will feel the squeeze from the south, too, as the half-mile strip of free curbside parking along Harbor Drive between Seaport Village and Campbell's shipyard evaporat s when construction begins this spring on a new Intercontinental Hotel at Navy

begins this spring on a new Intercontinental Hotel at Navy Field. And port district officials any downtown's lone oasts of free parking — the officials and official a

of downward pressure on prices because this instant demand will force us to open more lots." predicts Battaglia. He says the new parking frontier will be south of Market Street. "You can park now in my lot at Fifth and K [across my lot at Fifth and K [across from the Spaghetti Factory] for ten bucks a month — and it's all but empty. But I know it will fill by summertime." Battaglia says. He points to the numerous corner lots along K. L. and Island streets now housing truck trailers.

Greyhound buses, and packing crates as downtown's future parking haven. And dilapidated uses or storefronts may warenouses of storetronts may give way to parking lots and hassle-free revenues. "Say you've got a hotel down there," posits Battaglia. "Why worry about vacancies and plumbing problems when you can tear it down, lease out the



ot, and make as much

money?"
As for the dismal, perhaps dangerous, walk from south of Market to offices north of Broadway, Battaglia says it will just take a little acclimation. "I opened a lot on Seventh and F in '75 at separate." (ive cents a day and

seclimation. "I opened a lot on Seventh and Fin 17 st seventy-five cents a day and had a hard time getting anyone had a hard time getting anyone year. The seventy was a seventy were not a \$2.50 a day. While Battagila bets on lower Market, Scott Jones of Ace Auto Parks looks east for expansion. Jones, son of parking magnate Evan Jones, talks about the "security parking magnate Evan Jones, talks about the "security and says new lost will spring up instead in the area between Eighth and Eleventh avenues along B Street. (Jones just striped over 20,000-square-foot lot on the site of the fold Dorman's Auto says visitors and shoppers will pay more (perhaps up to five dollars a day from the current \$2.50 and even walk farther for the safety and easier access to freeways.

to freeways.

Jones, who blames the lack
of public and employee parking
at the downtown Federal
Building for today's parking
woes, agrees with Battaglin woes, agrees with Baitagain that the new downtown high-rises will provide a temporary parking safety valve. Though the new office towers are workfully short on in-house parking (the new folkens to the columbia Center has just 500 spaces; the Imperial Bank building has no underground parking). Jones says the low occupancy expected for the buildings in their first two company captered for the buildings in their first two buildings in their first two companies of their parages. But he estimates it will cost about seven dollars a day or about seven dollars a day or sixty dollars a month for the privilege. When the high-rises are filled with tenants, however, commuters will be

back on the streets.

The new Horton Plaza
project will create problems for

drivers even before they begin circling the block looking for a parking space. With F Street, the major in-bound artery, closed at Fourth Avenue, closed a Fourth Avenue, traffic continuing toward the Federal Building and Marina con-Jonniniums will be recoused south on Fourth Avenue to G Street, which will be converted to two-way raffer. The CCDC staff says "extensive studies" show the thoroughfares can handle the added flow, but admittedly "not at the same leve!" as before closure. — P.K.

Throw The Book At Us

BOOK At Us

For those of us who didn't know that a "green goose" is a young prositrate, that a "THS" is a theft from an THS" is a theft from an THS" is a theft from an THS" is morphise, comes now Raph De Sola to the rescue. At seventy-three, De Sola's 'manners smack of the Old World rather than the underworld, yet for the last dozen years he has collected the lexicon of the lacrenous as some might save stamps or some might save stamps or fairly the lexicon of the lacrenous as some might awe stamps or fairly the lexicon of the lacrenous as some might awe stamps or fairly the lexicon of the lacrenous as some might awe stamps or Description of the lacrenous as some might awe stamps or Description of the lacrenous as some might awe stamps or Description of the lacrenous and the lexicon of the lacrenous and the lacr

engineering writer for General Dynamics. There he compiled a small dictionary of engineering acronyms and jargon which eventually grew into a standard reference book called The Abbreviated Dictionary (now in its sixth edition). But his study of the language of crime evolved differently. He says one day in the late Sixties he received a

call from a San Diego librarian who explained thas a prostitute had come into the library seeking someone to edit her autoblegrably. Unruffled, De Sola welcomed the girl and her pimp into his orderly home on pimp into the orderly home on the pimp into the orderly home on the pimp into the overlowing the hay. Hills, overlowing the hay. There he dis-sowered than her lard manus-ript was full of words he shall never seen before; at his suggestion, the girl information of the pimp decided that writing books was not the most lucrative use of her time. In lower the pimp in the pimp decided that writing books was not the most lucrative use of her time. In lower the pimp in the pimp in gave De Sola the glossary of about 250 km owns. Out of it grew the crime dictionary.

THE REAL PROPERTY.

The latter includes much

more than mere appellations for criminal acts like till

tapping ("stealing from the

ash register or till") and to

building, a field, a person, or a

whicle''). De Sola has also compiled such phrases (culled from foreign dictionaries) as maison d'abbatage (French.—

low-grade whorehouse) and mahus (Hawaiian — homosexual males). Also

tools (a "church key" is a one-piece can opener

one-piece can opener sometimes used by burglars as a jimmy), weapons (a "coon killer" is gruesome Ku Klux Klan slang for a blackjack or bludgeon), legal terminology, significant criminal historical references, and acronyms like

references, and acronyms like "Mafia" (Morte Alla Francia

Italia Anela — Death to France Is Italy's Cry). The courtly

Is Italy's Cry). The courty gentleman also includes prison nicknames: "Quent" for San Quentin, and "The Tijuana Hilton" for San Diego's plush Metropolitan Correctional

Center.
Some idiosyncracies have

found their way into the collection of crime talk ("camp" defined as "obnoxiously homosexual" and "groovers: older teen-agers who take frugs in a desire to helphen their sexual awareness of physical phenomens such as colors and sounds; in the process many become addicted and are forced into criminal activities to support their habit"), which Dolod defends by restings. The process have been continued to the sexual process of their habit"), which Dolod defends by restings. The process their habit") which process their habit"), which process their habit", which process their habit", which process their habit", which process their habit", which proce

anyone who is."

He says the only sign of bias challenged by his publisher,

found their way into the

among the listings are names of

torch off ("set fire to a

Facts On File of New York, was De Sola's inclusion in the dictionary of such modern political figures as Lenin, Stalin, and Hitler. "I told them these are the arch-criminals of our time. . . They wanted to cut them out."

Crime And Dancing Don't Mix

Frank Piazza had high hopes when he signed the lease for the restaurant on the ground floor of the Grand Pacific Hotel floor of the Grand Pacific Ho in downtown's Gaslamp Quarter. Piazza planned to name the recently remodeled space the Meatball Express, and he looked forward to crowds of people filling the tables and the ample dance floor. But that vision crumbles floor. But that vision crumbled when Piazza recently sought the appropriate liquor licenses from the local office of the Alcoholic Beverage Commission. There he was told that although the previous restaurant owner's unrestricted beer and wine license permitted live entertainment and dancine. live entertainment and dancing the ABC wouldn't countenance similar activity under Piazza's management. "I got no choice, really, but to accept their terms," Piazza says. He's not alone in his plight.

He's not alone in his plight. Two young women who plan to open the Pacific Wine Bar in the Backesto Bullding at 614 Fifth Avenue originally had expected to include the sale of quality wines in their trade, but the ARC-balked wit that. Gaslamp activits Jim Schneider, an owner of the Mercantile Building at 818 Fifth, reports that one of his Mercantile Building at 818
Fifth, reports that one of his
tenants who runs a hot dog
business recently was turned
down for a beer and wine down for a beer and wise license because of the live jazz music performed on the Mercantile's back patio.

Restaurateur Joy Ploto, who owns the La Avenida restaurant in Coronado, was able to obtain a liquor license for the Continental restaurant abe will be opening in the beament of the Louis Bank of Commerce the Louis Bank of Commerce Building at 835 Fifth Avenue only after she agreed to a number of restrictions, including no live entertainment and a midnight closing time. "I can tell you of a dozen terants who are ready to come into this area — but they won't do it, until these eneffer lisence and area — but they won't do it until they can offer liquor and live entertainment," states Dan Pearson, one of the Grand Pacific's owners. "I'm enraged about the issue." Peter Case, the ABC's local

district administrator, blames the restrictions on a state law which dictates that whenever an area — such as Gaslamp crime than an area-wide

average and also has a higher than normal concentration of liquor licenses, no new license can be granted unless it can be shown that they serve the "public convenience or cessity." While Case buys he argument that new Gaslamp the argum restaurants do that, he says bars don't. He says his office's

solution has been to issue the

beer and wine licenses but to

encumber them with estrictions which should iscourage bar-type activity. "Gaslamp is a transitional

"Gaslamp is a transitional area with a large crime population," Case says. "We're pretty darn particular." He does suggest that the ABC will lift some of the restrictions as the crime rate in the area decreases. The Gaslamp owners counter that that puts

them in a Catch-22 situation first people come in with nightlife, restaurants, and entertainment. Then the street traffic develops, and finally your offices and other buildings come in," says hotel owner Pearson. "We can't grow without that occurring

The Friends Of Leon Williams Among the list of backers and advisers pushing City Councilman Leon Williams's bid for a seat on the county

board of supervisors are two men who now work closely with the Southeast Economi Development Corporation city redevelopment agency over which Williams exercises considerable influence. Alan Ziegaus of the Stoorza Company public relations firm is running Williams's supervisorial campaign; Ziegaus also oversees a team of Stoorza Company account executives who do public relations work for SEDC on a \$17,000, nine-morth contract 'Leon and I considered the possible conflict." Ziegaus says, "but we agreed there's no problem as long as we don' use [our work] with SEDC to promote Leon." Ziegaus cites the publication last year of an SEDC newsletter with Williams's picture on the cover. ''If we had that cover to

cover. "If we had that cover to design over again today, I probably wouldn't use that picture." he assures. Williams't campaign finance cochairman is Tawfiq Khoury, a millionaire developer whose Paelife Scene company remains a prime contender for development rights on Helix Heights.—SEIDC's first major rebuilding effort. Though Khoury's company has temporarily deferred to Kaiser componently deferred to Kaiser determined how much land would be needed for a Helix. would be needed for a Helix Heights hospital. Pacific Scene president John Shoemaker said last week that Pacific Scene is "ready to jump right in" on the Helix Heights project. Shoemaker also said he was unaware that his boss, Khoury, is serving on the Williams

- Jeannette DeWyze and Paul Krueger



Ten Cents A Lob

Why should people who care nothing for tennis subsidize free court time for those who love the sport? They shouldn't — so reasoned the San Diego City Council a year and a half tennis-court feet system. The council members hoped that the money thus earned would support all the costs of court operation. But the city park and recreation department has completed figures which reveal cather miserably from the council tennis court feet of the council of the

director in the park and rec department, explains that the fee system adopted by the city required players to purchase daily, monthly, or yearly permits. (Fees for city resident were two dollars a day, five dollars a month, or fifty-five dollars a year; other rates applied to seniors, young people, families, and county residents.) Oberle says from July 1, 1980 through June 30, 1981, the city spent about \$200,000 on tennis, roughly \$50,000 of which was attributable to the new cost of attributable to the new cost or collecting money for the permits. However, she says the permits brought in only about \$75,000, with the vast majority collected at the large tennis installations at Morley Field in Balboa Park, Robb Field in

Ocean Beach, and Standley Park in University City.

Oberle points to a number of factors for the failure, among them problems with enforcement. Park and recreation employees were able to check only periodically the small courts (to see if people using them had obtained the required permits), and Oberle says at facilities in lower-income areas like those in Encanto and Southeast San in Encanto and Southeast San Diego (Martin Luther King Park in particular), "People generally would not pay. Period They'd jun to the off' the court."

The failure of this particular fee system doesn't necessarily signal the end of tennis pay-for-play, however. Other leaves the city has already heard from private entrepreneurs interested in taking over the city courts (all except those in La Jolla, Pacific Beach, and University City, where tennis clubs run the courts) and operatine them for profit, an operating them for profit, an

She will present those proposals for bee sity council probably in late spring or early summer, along with other alternatives. One of the same along with other alternatives. One of the same and recreation staff is confident would cover the tunis program coats (in contrast to the permit system). Other lays the same system, but can jud hypers whemenally (and permasarively) objected to it. — J.D. -ID

operators.

She will present those



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Tabernacle Crier

It is said that group praying, even when led by the most It is have ton group prayme.

He have to group prayme, the presentable of tale-mack entrepreneurs, doesn't amount to a hill of beans, but since it is an important part of American commended for reporting its doings. The Stephen Heffner piece, on the poor to downright and full son Deep state in church architecture (Bicarret) Thing to Behold. "February 183 is good to excellent! The head all of people remark on the uninteresting to slightly the properties of th

GOLD IEWELRY David of California
GOLDSMITHS
640 University S.D. 291 4977 nation's most compelling ethic— profit and tax avoidance it makes it simple and therefore more acceptable to the average worshipper. Chucha architecture, any architecture for thair matter, any architecture for thair matter, and the section process. Since the well-heeled naturally dominate the selection committees and are more lakely to know personally 'the best architects,' their concept of what a generally prevail. With schools, it is somewhat different the "leading contractors" mostly decide school banking design on the heals of questions of the selection of

are most often the worst.

Ace In Gear

Your "City Lights" story featuring Paul Wolsfield's bicycle featuring Paul Woksfeld's bleycle package delivey and other services (February 18) was interesting, but you wrongly insinuated that his rates are half that of all other messenger firms. He is cheaper than most, but there is at least one counter that provides similar service at nearly half woksfeld's rates, namely. Ace Motorcycle Courier. Just thought 12 set the record straight. Floyd Creamer Ir., owner/operation Lifetime Of Lithium

Letterwiter Ray Schwartz
should be glad Mark Orwoll
reported his feelings, not facts, in
"Just Over the Edge" ("February
11). If Mark had objectively
investigated County Mental
Health, he would have found much
more hell than the "hell" in Kurt's
mind.

etters

It's all a matter of semantics. If Schwarz wants to call a padded, locked cell a "seclusion room," of powerful, life-suppressive drugs given involuntarily to patients "medications," that's his prerogative.

"medications," that's his perceptive.

The county's "mental health" system (as it was four years ago when Kurt was held a doped-up prisoner against his will for two years (as it was held a doped-up prisoner against he will for two "sick" the patients were, not their potential for wellness or "mental izealth." Kurt eventually left against medical advice, with a label of manie-depressive, a label of manie-depressive, a and a prediction from his psychiatrius he'd he back in the hospital in two weeks. A his psychiatrius he'd he back in the hospital in two weeks. A few days later Kurt them, and prediction from his psychiatrius he'd he back in the hospital in two weeks. A his his away tafter consulting another graduated from college with high honors, then we not at and accomplished almost exactly what

he had been labeled crazy for contemplating — a successful-citywide publication. Sure, Kurt still has his beliefs, parapsychological radical vision of the world a reality. But he also has a right to live in his own world, not bounde by society's consensus of what is

'sane."

Despite its underfunding and Despite its underfunding and object limitations, the mental health system has a fabulous potential to go beyond drugs that suppress symptoms and to help people get centered in their wellness. It has a government of the suppress of the sup responsibility to change its philosophy, come out of the "hell" of the dark ages, and start treating people as people; not just label them, drug them, convince them they're sick, and create

psychiatrists quit playing mental masturbation with their "medications," enlarged their view of human potentialities, a began treating people in a positive, balanced way. How do I know so much about

mental health treatment in general and about Kurt's experiences in particular? I am the man portrayed as Kurt in Mark Orwoll's true

story. Name Withheld by Request San Diego

The Next Breath You Feel

YOU Feel:

Re: the letter from John
Williamson published February 11,
1982, I am out a demagague who is
trying to str up hasted and
commovery. I am just an everage
commovery. I am just a many
just about all care to hear from
those as exam almist whe want to
force all the rest of us to condone
I always ammoust no how they
clerch their first and yell out
clickhaid like. "Fineligh is there to
"any," or "Smalght is the only
Then in the next breast they cry

chicked me. Greeger a new or only on "Design to the only on," or "Single the only on "Design" of the only of the o

lationships."
Witch hunts are passé!

We Go Way Back

This is an open letter to John Williamson, whose letter appear in the Reader of February 11.

in the Reader of February 11, 1982:
Dear John,
Unfortunately, we've come to this, this parting of ways, you and
I. I know you don't want to hear me out. I know we'll never ever see eye to eye, because you've written that you've "with an arm."



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Straight from the Hip

Dear Matthew Alice

If I recall correctly, in school they said Abe Il Trecall correctly, in school they said Ale Lincoln filled bankuptey three or four times before becoming President. Some-one mentioned to me this week that Harry Truman did Ilkewise. Is it true? What amounts did they file for? W. and V.K.

their creditors for patience, but neither sought legal protection by declaring bank-

When Truman was thirty-five years old when Iruman was thirty-five years old, he was newly married and living with his wife, her mother, and her mother in Kan-sas City. He had no employment, having recently been discharged from the Army as recently been discharged from the Army as a major. One day he ran into an old friend. Eddie Jackson, with whom he'd operated a popular canteen in the service. They decided to try the same business as civilians—opening a men's furnishings store. According to John H. Hedley *biography. Truman sold the stock and equipment on his family farm to raise his share of the investment. Not long thereafter a recession took hold of the national economy. Farm prices dropped, then retail prices, and the inventory that the partners had invested in before the recession, when prices were high, took away their profit. After three years they closed their doors, with Tru-man's personal indebtedness at \$28,000. He wrote to each of his creditors and promised to repay every debt, which he com-

pleted ten years later as a U.S. Senator.
Lincoln's indebtedness began when he
was a bachelor and recurred in his married
years. In 1832, when Lincoln was twentythree years old and had just lost his first three years old and had just lost his first race for the Illinois state legislature, he was also out of a job, and decided, for want of anything better, to go into business with a partner in a country store. He bought the half-interest of J. Rowan Herndon and op-

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erated the store in New Salem with Wil-liam F. Berry, who was a preacher's son and a known alcoholic. The store had a liquor license, and the partners allowed cash-paying customers to take a dipperful of whiskey from the barrel in back. Biogof whiskey from the barrel in back. Biog-raphers have noted that Berry minded the barrel while Lincoln minded politics. Fi-nally, wrote Lincoln, the store "winked out." Berry died the following year, leav-ing Lincoln \$1100 in the hole. A friend ing Lincoln Stillou in the noise. A triend appointed Lincoln deputy surveyor of the county, though he knew nothing of surveying. He taught himself with a textbook and began to earn three dollars a day. After creditors had taken the store goods, they were entitled to Lincoln's possessions; his horse, saddle, bridle, and surveying instruments. Another local man who liked Lincoln bought the stuff back at auction and returned it to Lincoln. By then the state

CANVAS BOOT

CLEARANCE

\$1450

receive compliments about her appear-ance.... Yet her spending sprees left her guilt-stricken and afraid. . . . Would they wind up back in that cramped little Globe

need to wear fashionable clothes and to

sind up back in that cramped little Globe Taxern room, ... while the richer people whispered about her behind her back?" Years later, in the White House, Mrs. Lincoln spent 526,700 for new furnishings and decorations, after Congress had ap-propriated only \$20,000. Lincoln refused let the government pay the difference. "I'll pay it out of my pocket first — II would strike in the nostrils of the American would stark in the hostins of the State and people to have it said the President of the United States had approved a bill over-running an appropriation of \$20,000 for flub dubs for this damned old house, when the soldiers cannot have blankets.

Congress nonetheless paid the differ-ence the following year by increasing the White House budget.

Dear Matthew Alice:

Phyllis Eakin

La Jolla
Spread the seeds in a shallow pan and
place it in the center of an oven heated to
d00 to 450 degrees Fahrenheir. Roast until
crisp and lightly browned. Watch the seeds
acefully as they soroch at these high temperatures. Oiled seeds take one teaspoon
of oil or meled butter to the copy. For more
economist, UC Cooperative Extension,
5555 Overland Avenue, Building 4, San
Diego 92123.

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

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elections had come around again, and he

polled second of fifteen candidates, good enough to be one of four who went to the capital. He borrowed \$200 to pay his most pressing debts, and bought himself a new suit. Three years later he became a lawyer

and in the following ten years he retired the obligations which he had often referred to as the National Debt. He also married. During the first year, he and his aristocratic wife and their infant

son shared a single room in a tavern, all Lincoln could afford at four dollars a

Lincoln could afford at four dollars a week. As his aw practice grew, he bought a comfortable house, but his wife could not forget their days of poverty. A Lincoln biographer. Stephen B. Oates, wrote of Mary Todd Lincoln, "To her, poverty was a form of death, a strangling void which deprived her of all her material values— her love of beautiful things, her desperate

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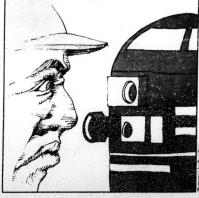
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SPORTS

You and I are going to see some weird changes in the world of sports one day soon. Don't be surprised to see a robot thumb Billy Martin from a baseball diamond, or to watch an irate line judge fry John McEnroe's brain with a quick laser blast.

BY STEPHEN HEFFNER

It was a pleasant coincidence last week that, as I pondered rule changes in professional sports, the local papers reported several elever equipment professional sports, the local papers reported several elever equipment innovations by a Japanese company for baseball. They included plove-mounted electronic communication units for use between pitcher and catcher in calling the control of the manager's transmitter in the dupout; and a simulaned batter, catcher, and umpite on a screen capable not only of providing a target for a pitcher warming up in the bullpen but of delivering up in the bullpen but of delivering chealed information on the pitches thrown at it. Understandably, these things forewarmed: someday, probably sooner than later, you'll find yourself in a Sears total particular, and the strength of the providing a target for a pitcher warming up in the providing at term of the providence of the pr



and the outdoor Sockers have boldly tried

and the outdoor Sockers have boldly tried plasting without fasts. Add to the innovations certain significant rule changes, most conceived, predictably, to generate fan interest, which usually means assisting the offensive sapects of the game in becoming more productive. The NPI. The produced extravaganzas like Air Coryell. Just last week, the Padres announced plants to adjust the location and height of the outfield wall, a change they expect will attract fants by creating more home will attract fants by creating more home will attract fants by creating more home statements of the statement of the outfield wall, a change they expect will attract fants by creating more home continuing mystery of just how that unique baseball mind monages to get its body inessed and to the stadium without continuing mystery of just how that unique baseball mind monages to get its body dressed and to the stadium without the continuing mystery of just how that unique baseball mind monages to get its body dressed and to the stadium without the playing field and the number of players in half, and then to bring the game indoors and surround it with walls. Only pro baskeball and the Clippers in particular and forlently alone in not knowing quite deserving of some notice is Don serving of some notice is not serving of some notice i

and the Charger training camp is closed because the players are on strike and Dan Fouts, behind Howard Slusher, is holding

out anyway.

Football: The Two-Point Conversion.

out anyway.

Football: The Two-Point Convertion.

Is there any good reason why
the NFL should not play the
to NFL should not play the
conversion-after-touchdown as it's played
in college? When I called the NFL office
in view York with that question, an
week the state of the state of the college of the
Charger franchise to Mars. He pretended
being helpleast yunfamiliar with the idea.

Is there a football fan in this country who
wouldn't welcome the two-point
possibility after a touchdown instead of
the nearly automatic one-point kiel? If
You don't have to be psychic to predict
the increased excitement that being able
to go for two wollds spawn, how it would
reharce the value of during early-game
strategy, how it would gronnois comebach
possibilities of learns that were behind,
game's finish could be when a team,
behind by a single point with no time left,
could choose to win or lose on a two-point
y wather than having to settle for the
routine one-point kick and a ite. (Ah, yes,
slight filest on. 1. Imay have
discovered what Frank Common wouldn't
descovered what Frank Common wouldn't
possibility of overtime, which reduces the
number of commercials possible during a
TV broadcast.

Football: Officiating by Video Instant

distant future, there will be some form of video replay assistance to pro football referees — the only question is when.

Why postpone the inevitable? Television why postpone the inevitable? Television and football are inseparable, fused together so completely that it is no longer possible to detect the original seam, to tell where one's interest ends and the other's begins. The mechanism of begins. The mechanism of interdependence is securely in place, functional, and readily available for increased exploitation. Further, as increased exploitation. Further, as television coverage of football games has become more expert and more detailed, the mistakes of referees on the field have become obvious to viewers, especially as broadcasters have liberally joined the pastime of using the replays to

of course, some limit to using replays must be imposed, so my suggestion is this: Allow each head coach the option of this: Allow each head coach the option calling for only one replay per half, a choice he would likely exercise on a plot of critical importance when he felt his team had been robbed. Geveral moments in recent Charger history come saddy to mind.) A time out would be called and the decision would be referred to an Official NFL Video Judge, who would sit either in the broadcast booth, the TV urcels. wherever else he could have convenient access to video monitors. That official access to video monitors. That official
would quickly review all pertinent replays
and decide if there were any clear
evidence for changing the call. Without
plainly visible evidence from a good

evicence for changing use can. I more plainly visible evidence from a good angle, he would instruct that the call safe was first made and the call safe was first hader Strike Zone. Basebuil: The Louer Strike Zone. Basebuil: The Louer Strike Louer Strik



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goals, lies, confessions to the lies, which were in turn lies themselves. She had told were in turn lies termiseives, in that don't me over the phone, "Tknow you probably won't believe me, and I don't blame you for not trusting me, but I didn't jump bail. I really thought the court date was the twenty-seventh. It was the same guy that told me it was the twenty-seventh that ed me in because he just wanted the

turned me in, because he just wanted the reward money from the bail bondsman." I hadn't told any of the other family members that I was going to visit my sister because I knew they would object. They because I knew they would object. They felt we'd all gone through enough hell al-ready in coping with Linda's problems. And in the end I, too, felt I had been conned somehow, but still I agreed to see her. She sat across from me in the visiting area, a

sat across from me in the visiting area, a long room divided by a wall that was separated into about twenty cubicles. A window of plexiglass separated us and we spoke to each other over a telephone. Soon after we began, while she was in the middle of a sentence, Linda stopped calking, tossed her ash-brown hair, and began batting her eyelashes and smilling socketively at a red-haired sallor standing just behind me on the visitors' side. "What is the held are von trying to 90"! taked just behind me on the visitors' side. "What in the hell are you trying to do?" I aked when I followed her gaze and turned to set be pinple-faced young man. He was mouthing something to her. "Do you exhaust here was the property of the property of the boy, she said, "Hey, man, he could be made to the boy, she said, "Hey, man, he could be made to the property of the

you out?"
"Aw, man, you don't have to know 'em
to know what they got." She smiled again

and met my eyes for an instant. Her gaze and met my eyes for an instant. He gaze was vacant; her bright blue eyes darted away. The strange hardness in her de-meanor was new to me, and I suspected it had something to do with her mysterious had sometime to do with instantial of the disappearance a few weeks ago. I asked her over the phone where she had been prior to the court date she had missed. She rolled the metal-covered phone cable between her fingers nervously and lowered tween her fingers nervously and lowered her eyes to the windowsil between us. Her voice was a monotone, devoid of expression. "You're not going to like it. Neither is the rest of the family." She took a deep breath. "Okay. I've been a whore downtown, if did where. The gry has the work of the w

family anymore."

Up until about eight years ago, Linda had been an ordinary girl. She was chubby but was growing full. She had a sprinkling of ireckies across her nose, and big, long-round face. Why three sisters and I had always been very close. I was the oldest, followed by Wendy, who was a year younger. Linda and Sonja were our half-sisters by my first stepfaber, though that had never made any difference in our love for each other. We were widely separated younger than I, but we still shared the intimacies of our adolescent world — a closeful of stuffed animals, secret code under the stuffed animals, secret code words and special hideouts, kaydreams and fantasies. The four of us at one time the stuffed animals, secret code cours for the stuffed animals, secret code cours and special hideouts, kaydreams and fantasies. The four of us at one time current formed or work the leafled the Sewer Rat Gang. We would mysteriously leave courfitted with a flashlight, husehbox, and walking atick, to begin an underground odysexy through the storm-drain tunnels of our neighborhood. We had supply caches at important; junctions and a homemade map outlining the maze of tunnels. For family anymore."
Up until about eight years ago, Linda

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Ravel: Bolero, Boston Symphony Orchestra/Ozawa

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attend UCSD, and in the first year I was gone, Linda grew up fast. Soon after I left she was involved in what the police (inac-curately) called a stututory rape. She had crept out of our parents' home through her bedroom window and had gone to a nearby party. She was necking with an eighteen-year-old boy when the local sheriff discovered them both partially un-ferseed in the back seat of the boy's parked

More trouble followed, but I only heard bits and pieces of it down in San Diego -shoplifting, running away from home for days at a time, smoking cigarettes and

dopting, running away from home for days at a time, snoking cigneties and days at a time, snoking cigneties and were overprotective and somewhat naive, so I remained slightly skeptical of these worried familial news bulletins. Following her third runaway attempt, though, my parouts decided to send her to Sarasota, Florida to live with her real found to the state of t

years it was our special secret

years it was our special secret.

With time, though, the family structure changed. I moved from our home in the Los Angeles suburb of La Crescenta to attend UCSD, and in the first year I was

car. Linda was twelve years old at the

A few months after moving to Oregon, Linds and my nicher went on an outing to the state fair in Salem. That morning they each went their own way and made plans to rendezvous in the afternoon. Linds never ande it back for that meeting. My mother was frantic. There had been several un-solved muterles that summer, noatly young female hitchihitens, and the thought oc-curred to all of us that Linds could have been the laster victim. Nearly a year passed. She called one night to sell the family that she was alive and well, and living in

Oregon, though for months she refused to say where. She had moved in with a logger say where she and moved in with a logger named Ed. Sporadic phone calls were all that kept us informed of her life. She even-tually left Ed and by August of 1979 had worked her way up to assistant manager of a small restaurant in Coos Bay. She was seventeen years old. I was traveling through Oregon on my way back from Canada that summer and decided to drive down with my mother to visit Linda. It was the first time we'd seen each other in three

the first time we'd seen each other in three years.

That meeting was strange and wonderful. Time faced away and his itself until the three of us seemed to regain the intireal time faced away and his itself until the three of us seemed to regain the intida 'd ecrepti 1909 Ford Fairtien down the coast through the cool August night to a small fair in Couguille County and went on every carnival ride, laughing until tears came. Then we touer the craft schibbts and gorged ourselves with junk food from Linda's little remad cottage, we jokingly called each other a "Boosya," our child-hood code word for a creepy, elecstable person. I was especially pleased to heart Linda's laugh again, here is an arrevious, trastistible, sincere laugh. We stayed up the closeness of that evening, because she decided soon afterward to move back to my patents' bome in Salem But things of the company of the control of the tevening, but things of the company of the control of the county of the control of the county of th

cesign eigens, and my parents came to suspect that she had stolen them. Linda, in turn, began to resent the close scrutiny of her private life. She was relieved when my parents left Salem for an extended visit to California to see Sonja, Wendy, and me.

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(continued from page 11)
Unexpectedly, Linda herself fled Salem a few weeks later and turned up in Los Angeles to join our parents. She refused to discuss why she had left Oregon so suddenly. Soon she moved in with Sonja, who denly. Soon she moved in with Sonja. who managed to fin her a job as a receptionist. Wendy and I, who were both living in San Diego, were estaite that the whole family was within close call again. But the problems that seemed to plague Linda's life soon reappeared. First she was fired from her new job, then she began having troubles with her new roommate (she'd moved out of Sonja's apartment in suburban Tujunga a few weeks before). In June of 1980 she moved down to San Diego and 1980 he moved down to San Diego and opined Wendy and me in our three-bedroom house in Clairemont. Sonia. when I asked her what had happened in Los Angeies, would only say ominously hat Linda "retily blew it" and that she didn't ever want to see her again. Amid his stress and confusion, we received a surprise visit from Sonja and Linda's real father, Bill. He had moved from Florida to work at a job in Saudi Arabia, where he does not rehe not see heart few wears. He had 1980 she moved down to San Diego and work at 3 pob in Saudi Arabia, where he doen for the past few years. He had brought back with him a sizable amount of money to spend on 'his girk,' as he called us. My mother and second userpather returned to Oregon soon after Bill arrived. Bill gave Linda enough money to set up house in San Diego, so she moved out of our home in Clairemont and into 3 220-8-month studio in the Astro Vista spartments in Linda Vista. As Linda would say later, that's where she lost con-claim to the studies of the studies of the studies of the control of the studies of the st

on a coherent conversation and spoke only in monosyllables. Though she no longer had a job, she still managed to have money and things — one day a used (broken-down) Harley-Davidson motorcycle,

and things — one day a used (brokendown) Harley-Davidson motorcycle,
another time a crisp set of three onehardey-davidson bills. She refused to explain where all this came from.

Her father Bills was still in San Diego.

Her father Bills was still in San Diego.

Her father Bills was still in San Diego.

We had planned a small grisp-ewey ray.

Bill, and last grisz out in the bedyrad one

Hill, and last grisz out in the bedyrad one

whiskey. After his sixth or several derah,

he took me saide and we stood orgether in

silence for a while. leaning against the

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her of you had to raise Linda. I just

lave had been the stood of the stood of the stood

His yees began to fill with tears. I stood

His yees began to fill with tears. I stood

raise many start and the stood of the land or a long moment and start at the stood.

His eyes began to fill with tears. I stood

old. His daughter was an utter stranger to

him.
After she had used Bill's money to move After she had used Bill's money to move to havtor Vista apartments. Linda had found herself more or less alone. Wendy and I lived to far away to spend much time with her, so she began to look for some friends in the area, and made a few casual acquaintances among a group of young black men she would see every day in front of the local Mini-Mart, where she bought her cigarettes. One of them, Manny, approached her one day and of-fered her a drug called Preludin. She invited him over to her apartment and he took out a large pink pill, scraped off the outer coating, put it in a spoon with some water, heated it up until it dissolved, and then sucked it up into a syringe. A few minutes later Linda was shooting up her minutes fater Linua was snooting up ner first speed. She began to spend more time with Manny and his friends, shooting speed during the day and working at Nap-py's during the night. Within a couple of weeks, she discovered some very interest-ing things about the new crowd she had icitized.

Of the twelve people she knew, all of whom were less than thirty years old, no

whom were the both of the control with the control with the control was a control with the control was a control with the control was not been a control was not been a control was not been a control was not been as the control was not been with prescriptions for the did was not been with prescriptions for the did was not been with prescriptions and was not been a clearly belied his legitimate need for farme clearly belied his legitimate need for the control was not the control was not control w

trunk, pulled out the package of checks, needles, and speed, and got into the front

seat with her friend. Shortly after they had scat with her friend. Shortly after they had shot up, a police car suddenly stopped alongside them, lights flashing. The offi-cers had received a call from some local residents who had noticed Linda's friend's residents who had noticed Linda's Friend's car and had thought it looked like the same vehicle used in recent neighborhood bur-glaries. The callers were wrong, but even so, the police found more than they bar-gained for. There on the front seat was enough evidence to put away Linda and her friend for quite a while.

While she waited in the back seat of the police car, Linda slipped her hand through one of her handcuffs, opened the car door by taking off the inside panel and turning the exposed handle, and then ran into a nearby canyon. A little less than an hour later the police caught up with her. Though she offered no resistance at this point, Linda claims she was slapped in the face several times, thrown to the ground, called bitch by one of the officers, and pulled by her hair for several yards. The experience was degrading and violent, but it was not as bad as the next two months she spent in Las Colinas awaiting trial.

Las Colinas avaiting trial.

Her charges originally included forgery, burglary, possession of controlled sub-stances, and escape from confirment. Linda's court-appointed attorney, after a number of court appearance and pleaburgaining sessions, managed to get the charges reduced to one — possession of checks with intent to forge. She spent the time between court appearances trying to survive in Las Colinas. In the detention center, 'sebihar rapes are fairly com-center, 'sebihar rapes are fairly com-center,' sebihar rapes are fairly com-

checks with intent to forge. She spent the time between court appearance trying to survive in Las Collina. In the detection context, Sesbian rapes are fairly commenced to the context of the context of

wann' all that sure the really intended to infinal job. But i relement, and when we told her of the decision, the wan overlyood, the larged each of a sun and romained to live up.

She stayed with me for about a month. Though I wanted to help her, at the same time I resembed her constant presence. She didn't fit in with any of my activities, and she turned suttlen and allent around my irriends. She rowe about an hour earlier than I (ostensibly to begin her day's job huntered and the sun and the term of the sun and the

day, but then, after telling me she'd gotten a job in a downtown tailor shop, there followed a long period of silence. She was never in her room at the Y when I called or came by, and the tailor shop she'd mentioned wasn't listed in the telephone book in fact, it didn't exist. One day she called me to say she'd been ripped off — every-thing but a few of her clothes had been stolen. Her voice was dull, tired, and she broke into a hacking cough every few words. "I don't know what to do, man." she said over the phone. 'Think I'm going to move into the YWCA instead; it's supposed to be safer. But I don't have any money and I'm real sick. I've been throw-

ing up for days."

I asked if she'd like to stay with me until things got better, but she stopped me be-fore I could finish the sentence. "Shit, you

I asked if she d'Ike to stay with me until things got better, but she stopped me before I could finish the sentence. "Shit, you your place. Forget it, just forget it." We paused for a few seconds as she tried to stop coughing. Finally she managed to say good-bye and that she d' call again when he was feeling better.

Several weeks passed until, in late Pebruary, with just a few days left before Lindaury, with just a few days forced to tell them she 'd effectively dropped until a few days down and saked about her. I was forced to tell them she 'd effectively grouped to do so. We searched every likely place we could think of — fees photels, the Salvation Army, every sallor shop just her before the search of the downtown area, but no Linda. As the twenty-third approached it seemed more and more certain that Linda would by to contact us, but she never did.

As the twenty-third approached, it seemed more amone to that Linda would by to contact us, but she never did. I seemed more and more certain that Linda would by to contact us, but she never did. The days are the seemed more and more certain that Linda would by to contact us, but she never did. I had so that the seemed more and more certain that Linda would by to contact us, but she never did. I had so that the seemed more and more certain that Linda would by to contact us, but she never did. I had so that the seemed more area and that Linda would be had jumped better the for family in the seemed more and the contents of the seemed more and the contents of the seemed more area and the contents of the seemed more area and the contents of the seemed more area and the seemed more area and the seemed more area and the seemed more

via telephone, with a glass-and-concrete wall between su'M ye yes kept wandering to the women deputies pacing the corridor just behind Linds. She noticed this and told me, "Just ignore them. I do." the properties of the properti

ing me on and turning me on. I got really addicted and then he said, 'Well, why don't you move in with me?' He was paying my rent at the Y, too. . So I moved in with him. And then . . his rent was



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LITTLE SISTER, **BIG TROUBLE**

continued from page 13) econd Street and sell it. We'd use a taxi to get through the gate because the guards will let you in without a pass if you tell 'em you're going to pick up a friend. After a while some of the guards recognized us, but they were cool. We'd drive to the bowling alley and I'd go sit inside and watch Sherman's back to check for security people while he sold the stuff outside. The sailor boys would buy a hundred dollars' worth of this fake coke at a time. We used this stuff called Cocoa Snuff that sells for seven dollars a gram. It looks and tastes just like coke, even numbs your mouth and gives you a little rush. But you can only sell it on payday; otherwise, there's no

sell it on payday; otherwise, there's no money around.

"Anyway, this is after payday, and he had to pay the rent and he was talking about me whoring, or 'telling my body', as he put it, and ... um, we didn' it have any money and we were hungry and we needed some dope and he was talking about all the strift he'd done for me. ... So I said. Len up to go sell abone of this bout all the strift he'd done for me. ... So I said. Len up to go sell abone of this bout cocasine up to the sell and the sel

over the park — trying to sell some of this shit and I only sold ten dollars' worth. It's like . . . well, it just wasn't payday. People downtown, who haven't worked all

their lives, they say, 'Payday's comin' up!' That's when the Navy gets paid and that means it's payday for everyone.'' She paused as she lit another cigarette. ''So I ended up selling my body to pay our rent at the Workman. He was really nice about it at first and only made me do it when we

together for more than a month. During that time, Linda would spend most of the day looking for tricks while Sherman tried to sell his bunk drugs — fake coke, fake Thai sticks, and fake hash and speed. Linda would go to various cheap hotels downtown with her tricks (the tricks paid for the room), or sometimes to one of Sherman's friend's apartments. Later the two of them would get together and Linda would hand over to Sherman all the money she had made that day. He, in return, would buy her "anything she wanted." They never cooked at home but ate at res-taurants in the downtown area; in fact, during the time she was with Sherman they only left downtown twice, on trips to Oceanside, where the Marines made for

Oceanside, where the Marines made for good whoring and drug sales. Linda caught on to the hooker's life easily. Her introduction to it was relatively painless, she claims. "The very first time! whored was funny, believe it or not. I had met this sailor boy downtown. Just said, this howys down it was a subject to the life how the house of the life her had a subject to the life had a subject to the life her had a subject to

'Well, let's go have some coffee, 'and iso we west.

Linda paused to explain, 'You sever do that; you're supposed to say right off, or you don't do it. But anyhow, we went be 1-Hop over by the Trailways bus place and we had some coffee, and I was all nervous, to I said this was my first time, and he said, 'Yeah, this is my first time too'! I mean, it's just like it's out of a

She was trying to control her laughter at the thought and was getting out of breath. "It was so stupid!" she continued. "I'll



never get over that. And so we left there and he took me to this peep show right across from the Y on Broadway where you go in and you watch these movies. They show 'em in a closed booth where you put a quarter in the slot to open the door. And he said, 'Okay, I'll give you twenty dollars.' It just took a second and we were zipping up our pants when the manager knocked on the door and told us, 'You guys can't be in here!' So we left in a hurry. And

that was my first time." Linda said she never took less than the twenty dollars that marked her debut as a prostitute, and usually asked for more. The prices among whores, she said, varied videly; some women, those who worked the bars and hotels in the Hotel Circle area of Mission Valley, routinely charged one hundred dollars or more. The heroin ad-dicts downtown, in contrast, would go as low as ten dollars: sometimes they'd be satisfied with nothing more than another fix. The highest price Linda ever commanded was \$120. "I decided I'd play it classy," she told me, "and I went to that Littlefield's Restaurant on Broadway, you know, next to the Jack-in-the-Box, and I know, next to the Jack-in-the-Box, and I just sat there and I flirted withthis old man. So he followed me out and we got in a taxi and went to the Travelodge on Pacific Highway. He paid thirty dollars for the room and he gave me \$120. It just took a second, too; it never takes long. And I kept the room and even brought another trick up there. but the women about the second took of the page of the room and even brought another trick up there. but the women about the results of the page of the room and the page of there, but the woman who managed the place knew what I was up to and told me to

leave or she'd call the vice.

"Most of the guys are sailors, though.
One of my pimp's friends was a taxi driver
who would drive me around in his car and
then we'd pick up tricks. A lot of taxi drivers downtown do that to make extra bucks. A lot of the tricks downtown ar real young; a lot of them aren't even twenty. I've had some virgins, too. And a lot of them are cute, but since they're sailors, you know, the girls just don't look at them

I asked I indo if this man Sherman had been a pimp before he met her. "Yes. Oh, God yes!" she replied sarcastically. "Af-ter I'd been with him for a while, he'd pray ter I'd been with him for a while, he'd pray on the almighty pimp god: 'Oh, mighty pimp god, help me today!' and stuff like that —you know, just shir. All his friends would do just the same. His friends are shown there and know which whore belongs to who. They readly are declared to whoring, those pimps. As a matter of fact, which was the same that t watchin' their whores, trying to catch more whores so they can build up a stable. They'll say things to you that you won't believe, just to get you attracted to 'em; like how beautiful and sexy you are things like that. Some pimps have stables of six or seven girls. They all live together, he lays all of 'em and if any one of the girls get yellow, be beats her. How they work is — he'll take them all to Horton Plaza and then they'll splij up and work about a block apart. The pimp either waiches them more whores so they can build up a stable

or sells fake drugs or goes after more girls. If he's not there to keep an eye on things, his 'bottom lady' is in charge. She's usually older than the other girls and is number-one with him, but not necessarily the girl he prefers most. Stable sisters are usually friends and everything, but I wouldn't ever have another stable sister, and Sherman knew that.

and Sherman knew that.

'This stable thing, it's just like you're some kind of animal or something. But if you're a girl downtown alone and you don't have a good man that's strong, you're sunk. There are a lot of guys downtown that do nothing else for a living but beat up whores and take their money.
I've seen a lot of girls get beaten up."
When I asked Linda if she had ever tried

to do anything about such violence, she acted surprised. "Oh, no, are you kidding? If I did try to help any of the girls," ang! If I did try to help any of the girls, she said, "the next day — pimp or no pimp — I'd get the very same shift You don't do nothing about it; you just close your eyes and walk on by. See, people downtown

... I know this one guy, his name is — his name don't matter. Anyway, his profession is to beat people up. That's the only way he has to make money. He's forty-five years old and he's not good looking

years old and ne's not good looking enough to be a pimp.

"If I was to go on whoring, you know, and I don't plan to, I'd get myself off the streets and I wouldn't do no drugs. And I'd just go to places like Hotel Circle; you don't need a pimp there because there's not the violence like in downtown. You don't need

the protection of a pimp. If you're a whore downtown, well, like me — I'd turn a trick then get a fix of speed. I never used heroin but I needed that speed. And if you're that kind of person that's into drugs, you're going to be downtown where you can get a fix, and you need a good man to watch your back. I was talking to some deputies here a while ago, you know, and they were saying the police don't bust the high-class whores, like the ones that cost, you know, a hundred, a hundred and fifty dollars over at Hotel Circle. So I'd work there over

downtown any day.
"I used to work right on Fourth and Broadway. Right there. And that's the hot-test place in town." She laughed. "You can stand there at night and almost every

can stand there at night and atmost every car is a trick. It's so easy. All you have to do is stand out there a few minutes.

"It was hard to, stay out of jail downtown, though. They'll bust you for dropping a cigarette buit. That's down around Fourth, Eith Street. You don't drop cigarettes, you be sure to stand on the cuth when you're weiting for the on the curb when you're waiting for the light to change of it's jay walking. A lot of times they'll just make up a charge; they do that a lot. Or if you have any kind of a track on your body from the needle, it's 'under the influence,' and you're in jail. So, like the influence, and you're in jail. So, like you've got to get so alert that when you walk on the streets you can see every car—you know, every vice car especially. And when you see them, man, you've gotta take off, hide around corners, go into





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LITTLE SISTER, BIG TROUBLE

you do go to jail for whoring, though, your man will either bail you out or you'll get out on OR after twenty-four hours. You go to trial, and even though they can give you six months, they almost never do. Some of the whores I met in jail here have been busted ten times or more before they were sent to jail. Even then, they usually only

what I was hearing from my little sister. It was absolutely incredible; she was so young - too young, and I told her so. She of whores my age downtown. But I've never met one under eighteen or nineteen. Either that or they just been on the streets so long they already look (went), tive Like, I've met girls that are eighten, nime-teen, and they look like they're about went) and they look like they're about went) and they look like they're about went) and they look like they're about leading the look of loo so long they already look twenty-five.

Oh, God, that was fucked, though. He never let me forget that.

A deputy walked into the visitors' room. signaling the end to the hour-long session In a minute or so all the prisoners and all their visitors would stand up and go their separate ways; then another group of vis-itors would be ushered in to face their friends and relatives on the other side of the partition. I realized I'd been mes-

charge and tried to leave my pimp Sher-man. I took this big cassette thing — it cost \$178 and he'd been saving it for me — and

\$178 and he'd been saving it for me—and told him I was going out to score some dope. I decided not to go back to him but dish'n have anywhere to go, and I dain'n have hardly any money, so I took a bus to Oceanside. I got this one trick and he brought me to a room at this motel, the went out for a few minutes and said he' use more than the showed up to the same that the showed to the got the same that the showed to the got the same that the showed up to the same that the show the same that the show the same that the same that the show the same that the same that the show the same that the same that

merized listening to Linda's tale; the time had rushed by too quickly. There were more questions to ask and, I imagined, more sordid stories to be told. I was sure I would return. (After being turned in to the bail bondsman by her "friend" Sherman, Linda had been sentenced to a total of six months' detention at Lax Colinas. Two months detention at Las Colinas. We months of that had been suspended for the time she spent there before my parents had bailed her out. If she behaved well, she could expect that another two months would be dropped, which meant she had about sixty days left.)

about sixty days left.)

As the visitors around me were beginning to leave, I looked at my sister.

"Linda." I said, but couldn't finish my thought. What was my thought? What was my thought? What

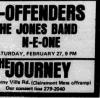
player. All they left the win was ob-clothes on my back and the bus ticket I had for San Diego. When I got off the bus, my primp was standing there, just leaning against the wall like he knew I'd be com-ing. And I was just there, looking stupid. But he was really nice: he took me back. thought. What was my thought? What could I possibly say?

She took a final drag from her Kool cigarette and butted it out with an aggressive jab. "I feel so old, you know?" she said as she exhaled. "All the girls I see look so young to me now. Maybe it's all this shit I've done and I'm old before my time. Look at my eyes. See those lines?"

She was twenty years old. I stared at her face and thought of her father. It was the same face, and it had never looked so old. My sister was a stranger to me.

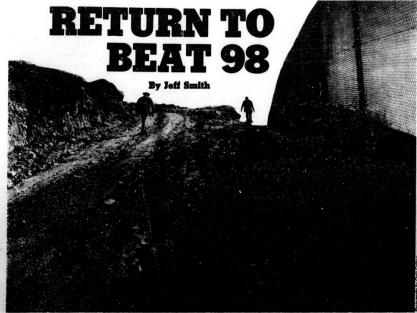
motherfucker - you're going to have to watch your back for him because he'll be there and he's gonna be mad. They're just, you know, really proud, and you make money for them and they don't forget it.
"One of the stupidest things I ever did was when I got out of jail on a petty theft











Police Lieutenant Burl "Dick" Snider and ex-sergeaut Manny Lopez both agree that their two years spert as leaders of the attheir two years spert as leaders of the agreedients for a motion picture. Between 1976 and 1978, Snider upgervised and Lopez led a ten-man volunteer unit that attrolled the U.S.-Mexican brother. Their task was to arrest gangs from both countries that would rape, rob, and murder the illegal aliens as they crossed the border than the state of the sta



watched them at night.

He saw their campfires, down in the

"soccer field"—an open vale about their

miles cast of the port of entry and a
hundred yards inside the fence on the
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hundred yards inside the fence on the
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border and deep into California. On one of
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houses of the three robbers
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howers and because he was alone, he was
powerless to stop the thirteen rapes, four
murders, and 130 robberies reported in
1975. He also knew that these figures represented only a small fraction (estimated to
he about fifteen percent) of the setual torial.
high the border rarely report crimes to the
American suthorities. To do so would
mean being deported back to Mexico.
'You can't waste that stuff and not become
damn angry,' says Snider, a fifty-year-old
miles of the same state of the flex of gray.
"Somebody had to do something down
there. Hit those crooks with the business
end of a knuckle. So I banged on a gong."
Somebody had to do something down
there. Hit those crooks with the business
end of a knuckle. So I banged on a gong.
"Somebody had to do something down
there. Hit those crooks with the feith that if
he had a small group of police officers,
raised and hoved on the same seasuled by seven men— but the feith that if
he had a small group of police officers.

Something could be done to halt the swagetrained and hone done of sincipited unit,
something could be done to halt the swage-

something could be done to halt the savage-(continued on page 78)



RETURN TO BEAT 98

(continued from page 17), ry. So he presented the idea to the heads of the department and the media. When he received the department's endorsement. Snider also contacted Sergeant Manny Lopez, who was working in the northern division in La Jolla. The two had worked member he force, but when Snider together before, but when Snider suggested his plan, Lopez declined to become involved. Snider persisted. Feeling that Lopez was the right man to run the group, Snider showed him the photo of a fifty-four-year-old Mexican man who had been hit by a two-by-four-with a nation the tity-four-year-old Mexican man who had been hit by a two-by-four with a nail on the end of it. The right side of the man's face was ripped away. Snider added that the man's assailants took the three dollars he

man's assulants took the three dollars he was carrying and fled back into Mexico. Lopez changed his mind and began in-terviews. From about thirty candidates he terviews. From about thirty candidates he selected ten volunteers — eight Spanish-speaking officers, one black, and one anglo. The "immority unit," the first of its kind in San Diego, trained for one week at Camp Elliot near Terrasanta. Dressed in Marine fatigues, the group learned to account itself to hilly terrain at night—walking silently past cacti and rattlers—as well as the tactics of nabbing bandlis after a robbery had occurred. During the training, the group, officially called the training, the group, officially called the the Border Alien Robbery Force by Leitsteanta Bob James. The initials B.A.R.F. were meant as joke, but before they went out on their first high—Mon-B.A.R. were meant as a joke, but before they went out on their first night — Mon-day, October 4, 1976 — the task force needed a code word to signal trouble. "When I shout, 'Barf!' "Lopez told his men, "arrest the closest guy to you." From that moment on, they became the

something Snider had sensed from the out-set of the training. Their approach to the problem was wrong. They were catching no one, and by the time they got to the

problem was wrong. They were catching no one, and by the time they got to the scene of a crime, everyone was gone. "Our first ideas was completely naive." Sinder recalls. "We were going to be like commando and woop down ou arbbery with bugies took ing and all a single the state of the state

One of the bad guys: a man known all along the border as El Loco. A stocky five feet, nine inches tall, the twenty-six-year-old El Loco and a gang of five bandits controlled a mile-long area from the port of entry east to the second canyon, which is called E2. He wore a brown knit cap over his face, with two slits cut for his eyes, and carried an eight-inch blade in his left hand. He received payments from the guides not

to rob a group. He also made deals with guides who would set up robberies. It was said that he and his gang took pleasure in raping women in front of their husbands and children.

and children.

The Barf Squad tracked Loco for six months. "I once shared a cigarette with him at the fence," Lopez remembers, "but i couldn't get him to cross over." On

Tijuana side, Lopez could hear a wedding reception that sent festive music into the

reception that sent restrict music more ingit air.

"As soon as I saw the guns in my face," Loper recalls, "I went, "An shift." Then he reacted. He knocked Loco's hand away, yelled, "Policel" ripped out his 38 calber revolver, and shot at the man with the rifle. He missed. The three back-up officers rushed the missed. The three back-up officers rushed the missed of the missed o Camacho's shotgun caught the rifleman in the leg, Lopez fired at the man with the handgun and hit him in the chest. Then the leg. Lopes fired at the man with the head and mit him in the chest. Then Lopes spun, fired, and wounded Loco in the thigh. He dow at Loco. They westled in the dust and Eddie Cervanies leaped from the pipe to join the struggle. But the unarmed friend of Loco, who had run away, returned with reinforcement. The way, returned with reinforcement. The more police and the Border Patrol arrived, the butlet ceased, and Loco was taken into more police and the Border Patrol arrived, the butlet ceased, and Loco was taken into Common Sanchez, an escaped U.S. convict from Lompoc Prison — screamed in Someton Sanchez, and the Common Sanchez, an escaped U.S. convict from Lompoc Prison — screamed in Someton Sanchez, and the screen state of the screen state of the screen state of the screen state of the screen screen state of the screen state from edit in stop crime completely, but they did reduce roberies by an estimated twenty-right percent (based on the number of reports recived previously), and rappes and homicides were down to zero. In those ceived previously, and rappes and homicides were down to zero. In those control of the screen screen short of the screen screen screen short of the screen scr

Snider watched the men change in that

span of time. After the first year, he says, they became "hardened, with more lines around their eyes. The job had aged them five years. And there wasn't a damn one of them that didn't go through family stress whatever " Televised news briefs that a whatever. Televised news briefs that announced, "Sheeting incident at the border details at eleven" would send shocks through the homes of the eight married

members of the force.
On May 17, 1978, Police Chief Bill On May 17, 1978, Pottee Chief Bill Kolender permanently disbanded the unit on the grounds that the job was simply too dangerous. "He kept the operation going under a lot of pressure," says Dick Snider, under a for of pressure, "says Dick Shider, who adds that other pressures, aside from the danger of the job, led to the breakup of the unit. "A bunch of taxpayers complained that their money shouldn't be used to defend the illegals. Kolender rode that heat for almost two years. I've got to hand After it was disbanded, the task force

received several decorations. Rene Camacho, Carlos Castillo, Edward Cervantes, Carlos Chacon, Frederico Gil, Robert Hurt, Kenneth Kelly, Lopez, Gilbert Padillo, Anthony Puente, Ernest Sajado, and Joseph Vasquez received the department's Public Service Award, as well as letters of commendation from Atomey General Griffin Bell for their "combustions to the preservation of human rights." Lopez was also honored by Parade magazine and the International Association of Chiefs of Police. On July 3, 1979, stating that his salary of \$21,000 was vantes, Carlos Chacon, Frederico Gil. 1979, stating that his salary of \$21,000 was not enough to provide for his wife Cathie

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and their four children, Lopez quit the police force.

Today the awards line two walls of the

den in Lopez's Tierrasanta home. At thirty-four, he looks much older than the man accepting plaques in the photos above his desk — and he admits to being slower than he was when, as a defensive back for the department's football team in the 1978 Cop'er Bowl, he ran back a forty-five yard pass interception. After leaving the police force, which he says he did reluctantly, he worked for a while in a corporation "that worked for a while in a corporation "that wasn't going anywhere," and then opened a factory across the border in Tecate that specialized in feed for livestock. A shortage of raw materials forced him to close the factory five weeks ago, and he is about to make a career change — either to be-come a stockbroker or to work as a private

come a stockbroker or to work as a private security agent for businessmen and politi-cal figures. He still feels the story of the Barf Squad should be made into a movie. It almost happened in 1977. Along with attorney Raymond Wood, Jr., the ten members of the task force signed a contract with film producer Robert Kaplan, among whose credits was Papillon. The men met with a screenwriter named Tom Cook, who with a screenwriter named form Cook, who was unknown at the time, and together they discussed the possibility of a script. Four weeks later, however, Three Mile Island made the headlines, and Cook's debut film, The China Syndrome, became a hit. Cook, who went to the border one night and saw the terrain first hand, has not returned. "Cook saw the area, and maybe that's why he never came back," says

Lopez. "Once you see what's going on down there, you'll never be able to look at a canyon at night in the same way again

Lopez and I got into his light-blue '78 Lopez and I got into his light-blue '78'. Mercury station wagon and went to San Ysidro. With the aid of San Diego Police Officer Bob Gregorio, we drove the length of beat ninety-eight — now renamed beat's 13 and '13'. — in a four-wheel-drive Chevy Suburban. In preparation for the die, Gregorio amed himself with a shotton. "Been baid out there lately' he said to the least of the area since 1979. For Gregorio, too, it was out of the ordinary. Since the demise of the task force, the city's positive officers of the task force, the city's positive officers. of the task force, the city's police officers have ceased regular patrols along the bor-der fence. The U.S. Border Patrol techni-cally has responsibility for the area imme-diately alongside the border, but police do respond to calls for assistance from the Border Patrol, and vice versa.

We left from the port of entry at about 8:00 p.m. and jostled up a hard dirt road toward the northeast, along the border fence. We saw little at first, save for holes cut in the fence, the lights of Tijuana below us on our right, and the few yards of il-lumined road before us, strewn with rocks, cans, and broken bottles, which bobbed up and down with the headlights. It was a

winding journey through semidarkness.
We stopped at the steep incline leading down to E2 canyon, where El Loco was captured five years ago. It is also the site where Lopez and two other officers

year-old-girl. "When it was over," Lopez recalled, staring into the dark gulf below "her mother came up to me and hugged me around the knees. Man, it's a good thing we didn't know — had no idea how tough it would be out here. Just seeing it again makes me doubly scared."

"Three bodies found in E2 in the last six months," officer Gregorio commented as he put the Chevy in reverse, backed away from the canyon, and headed east toward higher ground

As we passed along a fenceless section of the border, on a mesa near the Tijuana Airport, Lopez spotted six men on the porch of a ramshackle house. They watched us closely. "Socios," said Lopez, using the colloquial term for "gang partner" and returning their gaze with equal intensity, "just waiting for us to We swung back, down the road toward

we swung back, down the froat toward the west, and Gregorio stopped at the edge of a canyon, at the bottom of which, in the area on the American side called the "soc-cer field," about thirty people huddled around a campfire. Two other fires burned at the border fence: As we watched, a lone at the border fence. As we watched, a lone male figure in his early twenties crossed directly in front of us. He walked past us nonchalantly, with his hands in his pock-ets, as if he were on his way to a movie out there in the middle of nowhere. "Bad dude," said Lopez as we drove past the man. "An illegal will avoid you, they're family people, decent, and are scared of



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FEBRUARY 25, 1982 18

BEAT 98

(continued from page 19) you. But a robber or a guide'll come right up and talk to you. Most do, anyway. Like up and talk to you. Most do, anyway. Like sharks, they nudge their prey to test resis-tance. Others, the heroin addicts, like to get the attention of a group of illegals by stabbing first — one or two people to create fear — or they'll shout, Judiciales 1 like they're the Mexico state

We moved on. About a half mile up the road Lopez asked Gregorio to stop the car then turned to me and said. "I want to show you what it's really like out here."

Gregorio to turn off the headlights. Gre stood by the front door. "Be careful," he said as Lopez and I began walking down a dry creekbed toward a cluster of bushes.

At first everything seemed two dimenturing the silence. "Can you feel the tensional, like a silhouette. Once your eyes sion? Man, I can't believe we'd stay out here all night. The silence is creepy. And then — bam! — things happen. Like that! Like an explosion. Bip! Bip! A knife comes out of a bush at you — or a screwsecustom themselves to the dark, how ever, the scene changes. Shadows become shrubs and bushes. Tumbleweeds and rocks, large ones, take shape. You are walking down a rocky creekbed, and driver filed down like an ice pick, or a walking down a rocky creekbed, and though you must look down to maintain a sure footing, you find your eyes searching in all directions at once. They adjust too far. Suddenly you detect movement everywhere; all is motion. And the night

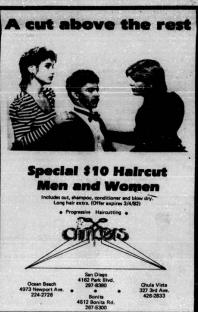
archete, or a gun. This place is a war zone. Can you feel it?"
"Manny?" Gregorio called from the car. "You're getting out of shotgun range. Better come on back."

When we returned to the vehicle, Lopez arrive. A twig snaps — just a cottontail heading up an arroyo — but the snap echoes on in the mind. Soon you begin to hear footsteps inside you.

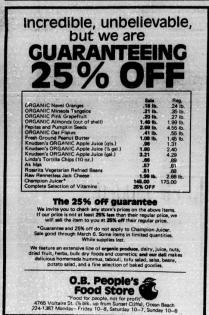
"Spooky, huh?" Lopez asked me, rupstopped, looked around, and said, "You could never explain to anyone what the could never explain to anyone what the illegals go through out here every night. And no one can tell me things down here aren't worse than before. That's why we wanted the movie made. Let the world see what they go through—see what's happening on American soil. Then maybe something would get done, like a binational task force working both sides of the border. We did if or a while and it worked. But the whole thing is like a default of the work of feat, because now it's back to step one like what we did never happened at all."
We climbed into the Chevy and drove back, down to the brightly lit streets of







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Restaurants

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Eric Liddell....

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Chariots of Fire

Rell Sundas

particularly when he sprinkled the whole with sesame seeds and grated fresh

which any when the spiritated the whole the shall be a sufficient to the state of the shall be a sufficient to the shall be sh

ight. His choice of resistants was also for Rome and free of us set out in high That of Rome changed ownership more than a year ago and it always appears boarded up from the outside, the cursains tightly drawn, so that I had assumed that the place was closed. To the contary, when we arrived during a weeknight we were told that one of the largest tables was read to the contrary, when we arrived during a weeknight we were told that one of the largest tables was readily as the largest tables was readily to the contract the contract of the largest tables was readily to the contract of the largest tables was readily to the contract of the largest tables was the largest tables was the largest tables was the largest tables when the largest tables was the largest tables was the largest tables was the largest tables when the largest tables was tablest tables was the largest tables was the largest tables was the largest tables was tablest tables was tablest tables was tablest tablest tablest tablest tablest tablest tabl

(next to the YMCA)

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pared pasta dishes, which the waiter will recite to you.

Under those circumstances, and be-

recite to you. Under those circumstances, and because The Dip was breathing heavily in nnticipation, we ordered three pasts dishes and three entriess. Although the menu and the control of the control o

made from potato pasts and tossed with broccoil (6-9 50 to \$7.50). Of these, the two outstanding ones were the little caps the fore, sensous to the pales, swift to be swallowed and consumed. The rayioll was of good quality, but the other troe were unique. What can I tell you about The Dip except that he was humming, running his caps to the caps of the

to obtain in San Diego, and some partisans have had to go to a butcher in Oceanside to obtain meaty ones. At Taste of Rome, they are available only intermittently. The hind hanks tend to have more meat than the shanks tend to have more meat than the foreshanks, and chefs frequently advise you to have the butcher cut off both ends of the shanks because they are mostly bone without meat. Unfortunately we seemed to have the end pieces or the front shanks because meat was scarce. The Dip was in his glory gnawing at the bone, sucking out the marrow, whistling his delight and informing me between crunches about the marvels of this dish. But a platter full of bones is hardly successful. Recently I had bones is hardly successful. Recently I had the same dish at La Valencia for lunch and while the preparation was somewhat slip-shod and my serving tasted like steamed shanks, at least there was meat on the snanks, at least there was meat on the bone. The sauce for this dish at Taste of Rome was well done; the cut of shank, however, was incorrect for public serving. Taste of Rome has always used first-rate

Thate of Rome has always used first-rise scampi and any of their scampi dishes are highly recommended for their size and texture and the scellence of the sauces. The veal Warsala was also of good quality and we were served side dishes of vogetables, predominantly the ubleulious zucchini. The highest-priced entrie is \$12.05, the least expensive \$9.95, which is not untoward these days.

Though I was on the verge of swooning was the state of the very distribution of the content of the pass going strong and the order for Dip was going strong and the order for Dip was going strong and the order for Dip was going from three dollers). The portion of the cheescake was Herculean because the first piece had broken in two as it was being cut. Therefore, we were served two pieces plus a good zabusglune. The Dip pieces plus a good zabusglune. The Dip

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Movement Through Pain



Local concerts by the San Diego Sym-Local concerts by the San Diego Symphony and the Los Angeles Philamemoic last week gave us an opportune chance to compare the two orchestras and ne learn assentiating about different styles of personal control of the control of the

Richard Strauss' 5 Der Rozenskovalter. Mr. Atherton began with Bettief to overture to Beatrice and Benedict. The Rozenskovalter saite was a "hot" performance, indense, impassioned, colorful, even gaudy, with extreme pathon, immense climase, and a bringing into bold relief of all the comport's fabulous orchesters defects, it was poored's fabulous orchesters defects, it was stoppy. Never, in my memory, has the Los Angeles Phillamonic played a moorty Angeles Philharmonic played so poorly.

Dreadful microtonal intenation problems

FOR or AGAINST YOU

act La Jolla Church of

in the violins and cellos, sometimes crough to set one's teeth on edge; entrances so ragged that one could acarely tell a cheed from an apaggio thooper in the contract of the

Mr. Atherton in no way played down the music's capticous spirit, but he did not forget the accelle. There was nothing cool about this interpretation — Mr. Atherton is quite as impassioned as Mr. Rattle — yet as impassioned as Mr. Rattle — yet shancker, the effereascence was defily contained, regulated and directed into its appropriate format channels; and when, at the climax of the overture, the orchestral forces were finally liberated, the effect of the forces were finally liberated, the effect open in the bottle, bursting into saulight.

As for the orchesters, it is clear that Mr. Atherton has been choosing his programs explicitly in order to set the San Diego Symphony to the utmost. The previous week's programs had consisted of nothing week's programs had consisted of a orbital work of the same sort of the same sort of the delivery of the same sort of the same sort of the same sort of the same sort, and the orchestra had performed them all with such panache and reminding oneself that this was in fact the same sort, and the orchestra's playing the all the securery of intonation, precision of stack, charity of texture, and drythmic unanisity in fact passages and the programs of the same sort, and the orchestra week, was so lacking in.

The modernist works on the two pro-

same week, was so lacking in.

The modernist works on the two programs were Olivier Messiaen's Oiseaux

Exotiques (Mr. Atherton and the sym phony) and Stravinsky's Rite of Spring (Mr. Rattle and Philharmonic). Of these, the Messiaen is of course the lesser known, and — for conservative San Diego audiences in particular - the more challenging. Itself a rare bird of the concert hall, the ing. Itself a rare bird of the concert hair, the Messiaen work is scored for a small or-chestra of winds and percussion (with the glockenspiel playing a prominent part). plus piano. Its material is based on the typical song-patterns of forty-seven species of birds, in juxtaposition and coun-terpoint within complex rhythmic patterns derived from Greek and Indian (Hindu) music. This bizarre material and structure are suitably reflected by the sound of the are suitably reflected by the sound of the ensemble, which has nothing to do with the sonorities of a traditional piano con-certo (the expert piano soloist, Michel Béroff, functioned merely as part of the orchestra) but rather resembles the pun-gent rippling clangor of a Balinese

Can there be any musical sense in a piece in which, at one point, the piccolo is squeaking the song of the Lesser Green Leafbird, the woodwinds are gurgling away at the song of the Baltimore oriole. and the pitched percussion instruments are hammering out the calls of the Red-billed Mesia and the California thrasher? Indeed there can. Oiseaux Exotiques is a fascinat-ing work, superbly scored, madly inven-tive, at times evocative of a riot in the Amazon jungle, at times giving a foretaste of the gardens of Paradise, and always magical. It is also incredibly difficult to play. It is hard to tell which to wonder at the control of the paradises and punctiling assess of play. It is hard to tell which to wonder at most: the advoircess and punctiliousness of the San Diego Symphony players in mas-tering this intractase score, or the chatterhol of Mr. Atherton in programming such a work for an audience that has not occasion complained that the music of Auron Cop-plained that the music of Auron Cop-sis a though the San Diego Symphony and its public, so long isolated in desperate pro-vinciality, had suddenly opened them-selves to the refreshing winds of contem-porary Europe.

vinciality, had suddenly opened themselves to the refreshing winds of contemporary Europe.

Messiaen's Exotic Birds' dates from
1956. The Rite of Spring is now almost
ascenty years old, yet it has lost one of its
power to overwhelm the senses with an
effect of the easy, the uppredendend, the
effect of the easy, the uppredendend, the
effect of the easy, the uppredendend, the
very familiar work, discerning listener
to be the control of the work of the familiar
from the orchestra. But I experienced this
performance very much as a series of spectacular moments, rather than as a coherent
order of the control of the performance very much as a series of spectacular moments. The performance very much as a series of spectacular moments. The performance very much as a series of spectacular moments. The performance very much as a series of spectacular moments. The performance very much as a series of spectacular moments. The performance very much as a series of specmark the performance very much as a series of specperformance very much as a series of specmark the performance very much as a series of specmark the performance very much as a series of specmark the performance very much as a series of speccorded performance by the componer limicorded performance by the componer limi-

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Rite of Spring belongs more to the world of Bach and Beethoven than to that of Rimsky-Korsakov — it becomes hard to be satisfied with nothing more than self-abandoned evocations of barbarism and blazing orchestral effects, however glorious these may be in themselves. Still, this is a matter of taste; two different ways of performing the same piece, both in one way or another justifiable. But there is way or another justifiable. But there is nothing justifiable about sloppiness of execution, a characteristic which cannot belong to any justifiable performance of Stravinsky (or of any composer's work) What a mess the L.A. Philharmonic's Rite was! All the imprecisions of the Rosen-kavalier suite were elaborated and compounded, as though the orchestra were de ermined to show just how far they could go in carelessness and irresponsibility. Or could it be that they all had the flu at once? In any case, I hesitate to imagine what Stravinsky — who could not stand technical lapses or interpretive fuzziness — would have said about this seething, thrill-ing, and quite reprehensible performance

ing, and quite reprehensible performance of his great score.

As an attote friend pointed out to me, the L. A. Phillamonaic program was a model of coherence, even if the performances were not. The Resendancier suite dates from 1910. The Rite of Spring from 1910. The Rite of Spring from 1910. The Rite of Spring from Symbol Spring from 1910. The Rite of Spring from 1911. In spite of their proximity in time, three mort disparate pieces could not be imagined, and it was intriguing to hear these mort disparate spieces could not be imagined, and it was intriguing to hear these unterly different spieces could not be imagined. And it was intriguing to hear these control of the three words, it is — oddly—the Strauss poses no problems, with its hummable watte tunes; the Stravingky has become everyone's favorite piece of

remains locked in its remote, introverted experimental world. Dark, brooding filled with unease, seemingly a collection of fragments, it poses as great a challenge to the listener's sensibilities as any work written in this century. Its motifs are invariably truncated; something starts and then iably truncated; something starts and then is unaccountably cut off; the mood switches abruptly in the midst of what had seemed an unusual moment of stability; everything — melodic motifs, rhythms, keys, textures — is restless, shifting, seemingly incheate, like the world void and without form, before God created order and light

order and light.

For many listeners — including many who know, understand, and love music — these qualities make the Sibelius Fourth an oppressive and boring work. It certainly has nothing of the emotional clarity and majestic affirmation of the Second, Third, and Fifth symphonies. I had long disliked this work myself, so that I can understand — from inside, as it were — the distants from inside, as it were — the distaste for it that so many concertgoers felt and expressed last week, when it was performed by both orchestras, and the walls of the Civic Theatre listened dumbly to its bleak harmonies, night after night. But the two performances I heard succeeded in

two performances I heard succeeded in changing my mind. I now think it a very great work indeed, and this is not just a matter of intellectual appreciation, for I have been deeply touched by the music, even to the point of tears.

The key to understanding the Sibelius Fourth is the recognition that its "flaws"—16 fragmented, shifting, inchoate quasi-bout; the fact what the music is all about; the fact what the music is all whost the matter of the fact what the music is all about; the fact what the music is all about; the appetite, ever perfect, ever yet, and quite universal kind of human experience. It is,

specifically, the experience of disorder, discomfort, uncertainty, and indefinable anguish, which is evoked so effectively in even those listeners that detest the work. This symphony calls up the restless, anxious, melancholic state of a fever dream or a neurotic depression, the fruitless veering of the mind from side to side in hope of finding repose, the fragmentary emotional upwellings of cheerfulness, insouciance, roism, or serenity, abruptly dissipated in

heroism, or seenity, abruptly dissipated in the endless, rocking sea of sorrow. Listened to from such a perspective, the Sthelius Fourth is a profound, entotionally compaling work, neither confused nor formal means or expressing this painful state of being; modifications, extensions, distortions of the traditional symphonic forms which, in their quirky deviations from the norm, convey with great preci-sion the experience that lies at the heart of the work. The soleron, for cample, be-the work. The soleron, for cample, bethe work. The scherzo, for example, begins with attempts at lighthearted playfulness, which are repeatedly skewed and turned awry by unexpected harmonic changes; the second section abandons cherriduses altogether, growing more and secretion to the second section abandons sherrof form, but after a few brief bars it oisappears; and the movement is all at once over, its effect of renotional dislocation achieved in large part by the way it confounds our expectations of what as cherzo-form, and the second section of the second section section section of the second section sectio

nament, which is heard for a long time merely as truncated fragments, incom-plete, choked off, harely articulate efforts to express the world's grief; and when, after all this incoherence, the theme is fi-nally stated in its anguished entirety, the

effect is ineffably moving. The usual slow movement first states the theme and then analyzes and elaborates on it. By altering this traditional structure, Sibelius succeds in communicating a certain kind of emo in communicating a certain kind of end-tional pain that is without precedent in the symphonic literature, and that is quintes-sentially modern. In its way, the Sibelius Fourth is as revolutionary — and as emo-tionally powerful — as The Rite of Spring, which followed it by two years.

Of the two interpretations of this work last week, it is probably true to say that Simon Rattle's was the more intense and extreme, the more heated, the more di rectly communicative of the symphony's relentless anxiety. David Atherton kent a retentiess anxiety. David Atherton kep is tighter control over the music's emotions, which, although extremely powerful in the San Diego Symphony's performance, rarely attained the heart-wracking ex-travagances of Mr. Rattle and the Los Angeles Philharmonic. Yet under Mr Atherton's baton there was a surer sense of proportion and structure; the emotionalism and the formal devices by which it is expressed were more in balance, so that the listener was better enabled to perceive the composer's magisterial art, the solidity of form underlying the impression of chaos. If these had been two recordings, I would have said that Mr. Rattle's offered the best way of hearing the Sibelius Fourth for the first time, but that Mr. Atherton's made the symphony more understandable as a work of art, and that his was the performwork of art, and that his was the performance to live with. As it is, I was grateful to be able to hear both performances, only a day apart. Together they created a new and wonderful work for my mental record library; not the oppressive and boring Sibelius Fourth I knew, but one of the



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DUNCAN SHEPHERD

Good conversation over a good meal, or Good conversation over a good meat, or even over a not as good meal, or even over no meal at all, is widely agreed to be one of life's great pleasures. But unlike such venerated recreational activities as, for example, boxing and stitp-lease, it presumably would never have attained its same high repute as a spectator sport rether than as a marticipatory one.

versation as a spectator sport), in Louis Maile's My Dinner with Andre. And my versation as a special sport, in close Malle's Mf Dinner with Andre. And my Malle's Mf Dinner with Andre. And my factor of the most special sp

After the sock-hop come to. . .

phaedra gallery

readiness to call for the check than was

conversationalists.

Hall been in a position to hop aboard
the first wave of critical response (less a
wave, perhaps, than an all-engliffing ocean
such as blanketed the earth on Day One). In rnight have wanted, like everyone eles, to
give you assurance that a movie of two
poople talking on screen for almost two
solid hours is not as boring as you might
think. These several montrial leaft, it seems
incumbent on someone to say that, if
you've been lapping up the critical reports,
might now think, although, agreed, not as
boring as you might originally have
thought.
Long and fruitless hours could be spent Long and fruitless hours could be spent

Long and fruitless hours could be spent producing the commercial popularity of this movie, if, like me, you are inclined to discount the power and influence of movie critics. We must assume, as a start, that some people are actually englishing the movie and passing the good word to friends. One theory which will them movie, like that of Nison's White House tages, is that it affords people is chance to eavestdrop on a type of conversation they are not normally party to, a conversation between two blue-ribbon intellectuals who do not drag their feet in smallath, but dody, the impossibility of life newly, the original conduction of the cody, the impossibility of life newly, the suppossibility of life newly, the prison of life today, etc. (The "Voday" aspect of these topics is crucial, since one

of the basic assumptions of this colloquy is that life is somehow not the same anymore, that it has lately become quite different — i.e., worse — and that it has become so without anyone having awakened to the fact except Andre and Wally, and perhaps you and me, but cer-tainly not those passive prisoners, dupes, and automatons who make up the huge majority.) Another theory to conside might be that people are looking at the movie less as a thing unto itself than as a catalyst of some sort, a thought-provoker. conversation-starter, and behavior-model similar in function to a public symposium or Phil Donahue TV hour — and it might be interesting, if it were only possible, to measure any increased social pressures felt by pairons when they retire to Swensen's Ice Cream Factory after the show.

lee Cream Factory after the show.

An important point to be made about
this highbrow vaudeville routine is that,
while it has nothing to offer the devout
anti-intellectual and nihilist, the man who
brands any polysyliable as "bullsluit" and who counts his own brain as a somewha less valuable possession than his Subaru, it is careful to accommodate every diverse sort of intellectual tendency. Especially two diverse sorts, the visionary and the materialistic, with Andre giving voice to maternalistic, with Andre giving voice to dissatisfaction with the everyday world, to vague mystical yearnings, to the quest for Something More, and Wally giving voice to appreciation of the little things, to spunky practicality, to Making Do. These separate tendencies have little trouble conever becomes compulsory to choose sides in this tête-à-tête, and which is also why some of the horn-clashing opposition of these two tendencies, as embodied by Andre and Wally, seems too strict, too near, too schematic. I must say, though, that this opposition comes across as stricter and neater in some of the critical accounts I and neater is some of the critical accounts! have read than it actually comes across on screen; and for me the nicest and most believable moments occur when Andre and Wally put off dialectics for a time, and enter into a spirit of harmony and cooperation such as typically characterizes polite conversation, and such as makes it virtually impossible to discern any differences between the two. Elsewhere, as welcome. It isn't empecially heapted, but in a continuous control of the composition of the composi

should be handsomely lean and angular, casually but expensively attried in a gray cardigan, and as smilingly confident in relation to the other as is a hawk to a plump field mouse.

However, the last thing one would want to do away with it a movie of non-stop gath all sense of structure, and what gives the all sense of structure, and what gives the least of getting somewhere, or at least of not getting as insulferably boring as it might have, is its shapeliness. The conversation, not counting a prologue and sation, not counting a prologue and epilogue in which we follow Wally to and from the restaurant, can roughly be divided up into four parts, or so it seemed to

me on one viewing: first Andre holding me on one viewing: first Andre holding forth and Wally paying strict attention, then Wally going along with Andre for a while in an almost humoring manner, then Wally rebelling and rebutting, then a period of mutual patching up and smoothing over. The first of these segments — in which Andre recounts a mindwhere he was confronted by a hallucinaspellbinder Andre is, I found his somewhat hushed delivery, slightly sibilant, slightly conspiratorial, slightly overconfident that the listener will want to lean in closer to hear it, to be rather irritating — but not more so than his willingness to monologize, his unneedfulness to pause for a breath or a bite to eat, his indifference to drawing his companion into the conversation. The ac-tual content of this stretch, as well as the

tual content of this stretch, as well as the heer long-windeness of it, seriously re-tards the script's credibility as table talk. This last observation is perhaps debas-ble, but it accurately reflects any feeling authoried by the two performers, if far less in its probing philosophical perceptions has in its upperficial social ones. Thus, what partly rescues the opening discourse by Andre is the perfectly believable, self-protective, moncommittal approach adopted by 4Mg, which he describes in protective, noncommittal approach adopted by Wally, which he describes in voice-over — a device that, if it were going to be used at all, could have been used to much greater effect — as his "private detective" persona. Its easily understandshie that Wally would be apprehensive about a reunion with a friend he hasn't seen in years, and about whom he has been beening some strange stories, not be least of which is his friend being seen sobbing uncontrollably after attending Bergman's of which is his friend being seen sobbing uncontrollably after attending Bergman's Autumn Sonate; and it is again understand-able that, acting out of this, he would egg Andre on and coyly keep himself out of "What do you mean?" and "So what bear "What do you mean?" and "So what bear is facili features into seemingly studies, facinated, but perhaps heavy-eyelided scowls and squints. Though the conversa-tion, to be sure, tends a little too much lowed the sure of the sure of the sure of the lowed the sure of sure of

expanding but spiritually unfulfilling odyssey that took him to the Polish forests odyssey mat took nim to the roush forests where he taught a group of Jerzy Grotow-ski's students whose language he couldn't speak, to the Sahara desert where he ate sand with a Buddhist monk, to the Findhorn colony in Scotland where he talked encouragement to cabbages and ar-tichokes, to a High Mass in Long Island where he was confronted by a hallucina-tory bull-headed creature that might have crawled off a page of Dylan Thomas's, to Richard Avedon's estate where he was buried alive as part of a sinister Halloween party game, and to I don't remember where else — is by far the longest, and seemed to me the toughest sledding. Con-trary to everything I have read about what a

marked by an accuracy about the pitfalls facing any and all conversationalists: that they will agree or disagree without adequate reflection; that they will chime in with what they think is a relevant comment but is actually a non sequitur; that their personalities will not always be precisely and consistently reproduced in what they say; that what they say will depend less on

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their philosophy of life than on what hap-pened to get said just before; that they will control the conversation no more than the conversation controls them.

A tendency to overrate the philosophical content of *Dinner with Andre* is probably to be expected in critics who are sick of hearing themselves complain about mindless kiddle movies, and who are starved for ess kiddle filovies, and who are starved for mything resembling brain food in their moviegoing diet. But a distinction needs to be made between philosophical ideas and cinematic ones, and it is worth asserting gainst all prejudice to the contrary, that ningly feather-headed movie like danovich's They All Laughed can Bogdanovich's They All Laughed can have ideas spinning around in it that are purely cinematic and that are not remotely purely chematic and that are not remotely expressible in dialogue. The only idea, in this regard, that counts for anything in Dinner with Andre is the spatial restriction to the envirous of a restaurant table. This idea might count for more, and the enthusing over its audacity might be more jus-tified, if there weren't such truly experimental precedents as Warhol's Vinyl and My Hustler, not to mention such thoroughly dehumanized, nonverbal ones as Michael Snow's Wavelength and Back and Forth. Or, again, the idea might count for more had it not been carried out in a

manner so overwhelmingly literary.

Many moviemakers, certainly, and
Warhol and Snow among them, would be content, once they had decided to follow so narrow a visual path, to give you some so narrow a visual path, to give you some-thing much less interesting to listen to than Malle does. But many would have worked harder to give you something more in-teresting to look at too. Malle, it is true, has had the serviceable inspiration of expanding the space somewhat by hanging a mirror above the table (there is a funny moment when the snowy-haired, ruddy-complexioned waiter looms up in this glass just as the talk turns to the "robotization" of humanity), and although the photographic image tends to be a bit raw, as in a Cassavetes movie, Malle's "invisible" editing style is unfalieringly suave and

facile. But then again, there are endless unexplored possibilities with the restau-rant décor, the other customers, the table settings, the food (not much of which seems to get eaten), and the two principals subjective views of all this. And Malle's subjective views of all this. And Malle's often quoted rationale about "the con-stantly shifting landscape of the human face" applies no better to this movie than to any number of others, particularly to any number of filmed stage plays. Indeed, except for some of the reaction shots of Wally, who is truly a funny-looking fellow, and was well exploited for that quality as the "homenculus" in Woody Allen's Manhattan, there is nothing here that in fact enacted on the London stage

There is much, of course, once over the arid expanse of Andre's monologue, that makes the script play well as dialogue. In addition to the already noted accuracies about conversational manner, what

sweetens much of the pretentious twaddle sweetens much of the pretentious twaddle, the name-dropping, the hij jargon about thiags like Getting in Touch with One's Real Feelings (in Andre's case, the quest for Real Feelings is likely to come down to a Theater-of-Cruelty brain storm, when directing a production of The Bacchae, of retrieving an actual severed head from the moreus and prassing it around the audit. morgue and passing it around the audience), is the underlying sense of detach-ment and self-mockery. What this really amounts to is that both Andre and Wally, although they retain their real names on screen and recount their real feelings and real experiences, are nonetheless portray ing fictional characters: distillations and distortions of their real selves. The dispassionate sense of character, and the sense of humor that accompanies it, has nothing to do with cinematic adventurousness or rigorousness. It is rather one of the tradirigorousness. It is rather one of the tradi-tional cornerstones of all good fiction, and it tends to camouflage, make more palata-ble, divert attention from, the only part of the movie that is cinematically daring.

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etters

continued from page 4).

average eithern who has he aligist
average and average he effect
Yes, you are average to the your
problem. It is lacky for you that
you probably have only heard
about those pinks parties. Or was
to a bad experience? Or was it only
think about days and rights, and in
your dreams?

My dear, dear man, don't your
realize that homosexuals are refold aystimation? Otherwise, they 're
olay. They can even hold their
own against the unsoficied swice for
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Like you, some may argue that a tradition of 4000 years' standing does not warrant the usage of "loccially fit." let alone "sexually sexual attraction of the will continue to be a natural ori inherent aspect of human behavior discrimination. A: gazently there will continue to be a natural ori inherent aspect of human behavior of the continue to be a natural ori inherent aspect of human behavior of the continue to the sexual attraction of the first of human behavior of the continue to the c

or two.

So what's your point, man? Are you afraid of it? afraid of some male pussy-whimp? of some bull-dyke or fairy? Or are you afraid you'll be touched with

adding to the fervor of your deliriums and fatuousness? My poor, poor boy, I can't help you. Your hate, anger, and frustrations are all effects of your own misrepresentation of an

one has taken you in bed agains

Leave the ways alone. John. No. right to their own bodies. You

The Polish Straw

The Polish Straw
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It's Not Easy Being Peregrine

I was disappointed to see the Reader article on falconry ("A Deadly Spot in the Calm, Blue Sky," February 11) which dwelt on Sky," February II) which dwelt or the glamorous and dramatic aspects of the "sport." I am afraid that it will ultimately attract new enthusiasts, some of whom will not want to deal with permit requirements and hasales. The net result will be illegal rip-offs of young wild birds from their nests,

from lack of proper care. Falconers inevitably seek bigger such as golden eagles, prairi been implicated in the decline of the endangered peregrine falcon. The problem is serious enough that state and federal wildlife agencies have in recent years funded a program to post twenty-four - hour quards at the better-known peregrine nesting sites in

California.
The public interest would have been much better served by a closer examination of the controversy surrounding falconry Thousands of people have learned to enjoy the beauty and grace of wild birds through birdwatching. San Diego's continuing high growth rate continuing high growth rate already poses a serious threat to local wildlife populations — they do not need any additional pressure. Bill Everett

Handbasket Case

Even more than the Golden Gute Bridge or the Statue of Liberty, Dr. Paul W. Smith, D.V.M., always symbolized for me what atways symbolized for me what was just right about America. Every time I would return from living overseas during a twenty-year period. Dr. Smith was my reassurance that America really hadn't gone to hell in a handbasket after all. Just knowing he was still there in his Coronado clinic, doing all the right things in

the right way, was enough. How we miss him! Congratulate Ron Jennings for a grand job of bringing him back in "Among the Creatures," February 4, and please tell him he writes like

Age Before Duncan

It's only to say "there, there" t Duncan Shepherd that I respond to his review of On Golden Pond ("Shallow Water," February 4) and to disagree on a point or two. Shepherd may be disappointed that he was not deluged with

objections to his negative review
—that is why I must say "there,
there," Many will not respond
because Shepherd's discomfiture with the whole question of growing old is painfully apparent. And his knowledge of marvelous people in their old age is obviously limited. I can only hope that he has a chance to see the film again twenty years from now

If anything was to be commended above all else, it was the casting of Hepburn as the wife, Ethel (and I am not an admirer). Shepherd's choice of Barbara Stanwyck was interesting because in real life Hepburn and Stanwyck have similarities. But I seriously doubt that Stanwyck could have been "blissfully irrepressible or poetic souled", ... and Ethel has to be. I have not heard an interview with the playwright, but I know he sketched both Norman and Ethel from life. The only thing that

sketched both Norman and zinet from life. The only thing that keep reliable to the life of the life of

similarities. The actor, as we have known him, is very dissimilar. I only hope he gets a chance to make picture, so that everyone will know what a marvelous

will know what a marvelous portrayal he has given in this one. I hope Shepherd is able to overcome his apprehensions and uneasiness. I wish for him some positive encounters with real life uneasiness. I wish for him some positive encounters with real life Norman-and-Ethel types. Unless Shepherd knows something we don't, it comes to us all. Joyce Jones Gill San Diego

Fiction Facts

Re: "Action Speaks Louder in Words" by Jeannette DeWyze (January 28), my former client, Dan Streib, the subject of the damany 25s, my former client, Dan Streib, the subject of the above article, was either misqueed or masspeech inneed when the chained sole authorithy of College and the college and the college and the college and the college and another of my clients. R. Page Jones, An numerous San Degen an inspiring force behind their decision to express their creativity in book form. Whito trusch enougement, Dan, and others, may see the best field on white a many parent have titled on white a mean time to be the control of the college and the college



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Letters

surgeons, it is no surprise they frequently fail and are stuck requently fail and are stuck forever in the quagmire of the genre field. A notable exception is John D. MacDonald, but whether Dan can write on that level remains to be seen. I know his mentor, Page Jones, can write best-selling general trade fiction because he is one of the best fiction writers.

anywhere.
Fifty thousand copies is the minimum press run for nearly every type of paperback. A sale of

200,1000 is fair, but does not move the publisher immediately to offer another contract. The gener field is not noted for longesity. Timover is high. An author who is hot today will be cold tomorrow, publisher to writes these days. That is one of the reasons they began launching series under pen names; if a writer's pepularity wand, be from the publisher of the publisher of the reasons they began launching series under pen names; if a writer's pepularity wand, be from the publisher of the publisher of the publisher of literary agents, it's a favorite stratagem of many publishers. Paul Suherland

Hit Me With Your Best Shots

I've always been fascinated by your publication's photography indeed. I've been a subscriber

indeed, I've been a subscriber since I left San Diego for Bakersfield some seven years ago. However, the genius of Robert Burroughs has now reached its zenith with the publication of the excellent photographs of the Coronado bridge ("The Sky Above, the Bay Below," January

28), specifically the cover shot and the one from underneath the span! Hey ... our congrats. We're impressed! Junes E. Simmons Bakersfield

The Widmer Flight

Regarding Eleanor Widmer's review ("Pasta Rush") of Giulio's Restaurant on January 28, first be advised that she incorrectly stated that Giulio's is closed on Mondays. It is not, nor has it been in the past four years. It is a pity

that Ms. Widmer cannot get her facts straight. Secondly, why does she insist

on comparing a San Diego restaurant to one in San Francisco? It serves no critical purpose. Perhaps Ms. Widmer prefers the dining in San Francisco to that which is offered in our city. If that which is offered in our city. If that be the case, I'll gladly provide the one-way airfare ticket to get her the hell out of here. In this way, we San Diegans may be rid of her boring, irrelevant critiquing, once and for all. Jack Peveri La Jolla

(continued on page 30)



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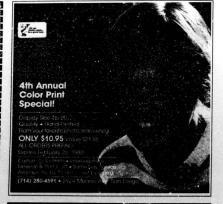
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panicked. Lunderstooch his question and told him that we are really an "un-dating" service, we do not matchmake, not do we cattle to lonely hearts. GREAT EXPECTATIONS is a lifestyle organization that gives its members a wider oppo-minity to meet single people. Our Vedeo Screening System" can introduce you to more people in a few short hours thain most people could meet in a year or more through conventional methods. More than just the opportunity to fault in markle realizations GREAT EXPECTATIONS gives its members the option to meet friends — even of the same sex — for sports travel, special interests or business evultrus. It is a diopaid system for meriding quality people who are hard to find. It's a process that appeals to people with high self-eateem who don't like wasting their time or more.

e or money. GREAT EXPECTATIONS is designed for the single purson who is tired of looking in all the wrong

time or money.

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obtermine the validity of our claims. His conclusion: It works, moreover, he could not find any
obter singles strong than transchool our quality of service.

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DAN

Dear Dan,

DAN

Dar Dan,

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Springfield, Forget him!!! When we saw Michael Celestion's face, in

THAT spottight, we knew our lives had been changed! Who is he?

Where did he come from? Is he for real? Please tell un!

Linda & Kris (waiting)

Pear Folis.

Deer Folks,
This is no jokel We contracted Lyn Epstein of Reveloest
magazine and got the exclusive on the toen reveletion. I'm not
name: Michael Maylon Celestion I.A.K.A. MICHAEL, PARIANOSI
HEIGHT: 510°, WEIGHT: 106, EVES GOLDEN HAZEL,
HOME: La Mess, CA. More to come,
DAN

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etters

ued from page 28 Always A Trace Of Red

As a former member of the Socialist Workers Party-affiliated Young Socialist Alliance (YSA), I read — with a great deal of interest — your account of a recent SWP your account of a recent S
"forum" on Poland ("City Lights," January 21). Like legions of other alienated

young people of the late 1960s and early 1970s, I was opposed to the Vietnam War and concerned about nacion a home in the United States, Seeking a which cit hat 1 thought could bring about in meaningful social change. I foolishly joined the Young interest of the State of the racism at home in the United

dream world of their own making for more than half a century. While for more than half a century. While they almost grudingly acknowledge some of the heinous crimes of the Kremlin, they actually support the Soviet Union's support the Soviet Castro—is a sort of "hero"! And of course, all the Trotatyist Organizations conveniently ignore of course, all the Trotalysis
of course, all the Trotalysis
of againzation conveniently ignore
their resistor's massacer of Russian
early in the Russian Revolution (is
alone Lemin's ruthless
bloodletting, which rivaled
Stalin's), sperily and simply,
socialize and communist do not
respect humanitarian values, and
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and the Stalin-Trotaly 'toplin' is a
wordthess academic asserties.

Lailcord for a free individual. A
collectivist economy is tailored for
a slave. Witness Poland.
Angels Victor Mercare
Son Diego.

Hand Biting In The Dust

If ITTE DIGAS!

I feel moved to comment on Gordon Smith's strick of January 22 ensited "Today's Subject Is Tomorrow's Art."

In essence, mout of the set faculty's "bag" "at UCSD is in conceptualizing and theoriting, and their attitude is solely the "word." The "visual" crawbit along falling far behind in clouds of data and debrid.

It is clear to me that the "visual" in a craw and mole: "visual" in the control of the contr

"visual" plays a very small role in their expression, which they admit from time to time; however, in the same instance they wish to have their particular "visual" form

surpass architecture, sculpture, and painting. I strongly feel they are biting the hand that feeds them. Pechaps the title should have read, "Today's Word Is Tomorow's Art at UCSD." Or should it be, "Today's Ostruction is Tomorow's Wall'? William Gambini San Diego."

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Off the Cuff



Lisa Kirkendali

Secretary Pacific Beach I used to enjoy going out dancing, mainly to Flanigan's; but if you danced with one but if you danced with one person, they'd hold on and wouldn't let you get away. You'd have to make up some excuse. I was getting sick and tired of all the b.s. so I stopped going out. Then I became a PSI organization member. Their seminars are a great place to semmars are a great piace to meet people — from attorneys to students, and everyone is there in the same frame of mind. The whole thing is a very professionally run self-improvement program. Even though I've been through it once. I still sit in on their tonce, I still sit in on their seminars and classes. I do have a boyfriend now though — I met him at a party. He's signing up for the PSI program too.



Tish Misell Dental Assistant Pacific Beach

Michele Thomas
Coach
El Cajon
I don't go to bars because I
really don't want to get
irvolved with the kind of
things that go on there. My
parents don't drink or smoke so
I guess I was just brought up
that way. I enjoy going up to
UCSD and watching the water
polo games. Water polo players
are really the home-partying
are really the home-partying
friendly. Basheaut really
friendly. Basheaut really
friendly. Bashissin Gorge
Road. The guys are friendly. If
you're having trouble with one
Rod. The guys are friendly. If
you're having trouble with one Pacific Beach
I'm athletically inclined, so
that's the type of man I go for.
I usually meet individuals
involved in the same sports I
enjoy. I've gone out to bars
enjoy. I've gone out to bars
dime, dance, get silly, shu you
just cannot take the men there
too seriously. One of the nicest
men I've met. I met running on
my lunch hour. He saw me for
a couple of months and we
for a couple of months and
we finally started going out, you're having trouble with one of the weight machines, there's always someone there to say, "Hello, I'll help you." It's a



Adrienne Trumbo Manager, Consume Organization

San Diego
I'm a real basketball nut, and
I'm thinking about starting to
go to games. You get out of
college where there were college where there were always people to talk to and suddenly it's a big adjustment. I can't get into going into bars; there are inevitably old crusty sailors there trying to pick you up. I go to church with my sister but I'm not a Christian. sister but I'm not a Christian, so that creates problems. I meet a lot of people at work but I don't like to date them now that I'm manager. It's difficult to meet other people, though, because the job is demanding and I spend a lot of time with it. Speaking of jobs, I'd like to have Duncan Shepherd's job for a week!



Ellen H. Clinical Nurse Specialist

I can't go to a happy hour or parties where it's a big singles' thing. I'm not the kind of person you pick up in a bar. Basically, I get real quiet in that situation. If I see a very that situation. If I see a very dramatic, handsome-looking man, I'd appreciate him aesthetically, but I'd never approach him. I'm at my best in situations where I can introduce other people. I go to Bully's in La Jolla, but my friend Mary Ellen and I go there to talk. Seriously. I know that a requirement of the price a war that a requirement of the price a requirement of the price and the price and the price a requirement of the price and the price a it has a reputation for being a meat market. It's dark and smelly — it reeks of hamburgers. It's so unattractive, it's not distracting. . . a good place to talk. It's familiar, almost like being in your own home.

— Lin Jakary



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Mr. Schub

"I felt the competition was a war. It was the Battle of Gettysburg, and by the end the Gettysburg, and by the end the wounds and sickness were everywhere. It's the most awful period of your life, but you learn how tough you are."

That was what pianist André-Michel Schub said, after winning the 1981 Van Cliburn

International Piano Competition at Forth Worth an competition at Potth Worth, a event many of you may have seen on television. He was twenty-eight years old; he had triumphed over thirty-nine carefully selected pianists from seventeen countries; and his award consisted of \$12,000 in cash, a recording contract, a guarantee of two years of important solo and orchestra important solo and orchestral appearances all over the world, and a big silver cup. About the cup, Schub commented: "I play

tennis, but I don't win tournaments, so I didn't know what to do with it." He trusted

what to do with it." He trusted his institucts, and raised it above his head, like Bjorn Borg. What sort of pianist is Schub? Albert Goldberg declares: "He is all a major pianist must be: a virtuoso, a musician, a versatile stylist, a poet, a charmer, an audience please and audience pleaser and conqueror." Harold Schonberg

conqueror. Haroid Schonberg takes the opposite tack:
"Those . . . who are responsive to the Romantic style could never warm up to Mr. Schuh's intellectual approach to music . . . To many, Mr. Schuk's late in the late of the state of the st

music.... To many, Mr. Schub's playing lacks warmth and charm. Nor is Mr. Schub... [a] crowd-pleaser. His stage manner is stiff." Will the real André-Michel Schub the real André-Michel Schub please stand up? But if Schub's playing is intellectual, that may suit some tastes perfectly. Maurice Abravanel, one of the judges at Fort Worth, summed it



Mormon No More

Equality of rights under the law shall not be denied or abridged by the United States or by any state of

the United States or by any state on account of set.

These apparently innouous, even self-evident words, which comprise the first thard of the proposed Equal Rights states of the Comprise of the Compression of the Compres

battle will be over — but the war will undoubtedly go on. Passed or not, the ERA will have changed the ideas and the lives of many, among them a former housewife and former Mormon: Souila Johnson. She came to feminism in 1977. Wife, mother of four, and fifth-generation Mormon, she became an active, outspoken fifth-generation Mormon, she became an active, outspoken ERA proponent: She also disclosed to the press lobbying efforts of the Mormon Church against the ERA. On December 5, 1979, she was excommunicated for having "preached false doctrine." This action was announced in headlines in almost every major newspaper in the country. Since then, Sonia Johnson has become well known for heacts of civil disobedience on behalf of the ERA: she's been arrested for chaining herself to the gates of a Mormon temple. Washington and to the White thouse fence; and — less than two weeks ago — for attempting scale that same fence to

two weeks ago — for attemptit to scale that same fence to deliver pro-ERA letters to the presidential mail room.

Next-veek, Sonia Johnson will tell her story, "From Housewife to Hereic," to the National Organization for Women in North County and San Diego, her talks will parallel her recently published book, of the same title. Next Thursday, March 4, she will address the North Court NO. address the North County NOW (continued on page 5, col.

Scenes From Steinbeck

"Literature was not "Literature was not promulgated by a pale and emaciated critical priesthood singing their litanies in empty churches—not is it a game for the cloistered elect, the tinot mendicants of low-calorie despair"—or so claimed John Steinbeck in his speech accepting the 1962 Nobel Prite for Literature. And if, indeed, the country of the countr the popular American writer wa ever true to his pronouncem we can expect to hear the evidence Saturday night. February 27, at D.G. Wills Books in La Jolla, when the

CowBoys

Few people, even my closest friends, are aware that before becoming the divorced mother of three I was the only woman ever to compete successfully in the professional rodeo circuit. You should have seen me, a

petite 115-pound redhead, pitted petite 115-pound redhead, pitted against an angry 2000-pound bull, hanging on by a single rope drawn tightly around my hand. Often the bull would artrack, once I had been thrown from his back. Then the rode oc lown would come into action, running alongside me to loosen the rope fastening me to the enraged bull, then using himself



There we would be, behind the rope barrier, watting for the call to be released. The calf would come through, a length of variety of the calf to be released. The calf would come through, a length of variety has been found to be call to be the calf behind a steady interval no matter how the calf behind or come to a sudden halt, and I would use that quick stop to propel me down to rope the calf, three whe calf by hand, downing him either by legging (using a

threw the calf by hand, downin him either by legging (using a foreleg as a pry to tip him over) or by flanking (picking him up and laying him on his side). With the calf down, I would gather three legs and tie them with a piggin' string. There wasn't a man who could do it all as quickly and elegantly as I could. I was just as sensational in the

as a decoy. I call that chivalrous behavior!

behavior!

Aside from being a terrific bull rider, I was one of the best calf ropers in the business. What a joy people had to see me and my horse working together with the polished perfection that

requires constant practice. There we would be, behind the

rodeo's fastest event, steer wrestling. In as few as four seconds, I would come upon the

public will be invited to read their favorite passages from Steinbeck's would be a "John Steinbeck collectation." The occasion will be a "John Steinbeck Celebration." Incoroning the eightiseth should be a steinbeck collectation because, fine time celebration because, fine time celebration because, he says. "I've been interested in Steinbeck since reading Cunney Steinbeck since reading Cunney almost named the bookstore after the Palace Elphonuse from Camnery Row. Last March. I drive to Caleb Sin Lucas and along the way read Steinbeck's left it was time to do something to celebrate him." Several Southern California Steinbeck collectors and experts will be on hard to deplay first.

will be on hand to display first editions and to discuss the man work. One of the collectors is expected to bake a species of birthday cake favored by Steinbeck, and Stanford

Steinbeck, a cousin to the late author (who died in 1968), will travel from his home in Coronado to relate his boyhood experiences with John. To true Steinbeck fans, the highlight of the evening might (continued on page 5, col. 4)

a sin an' somebody' gonna take it. What the hell! You neve been called 'Okie' yet." Tom said, 'Okie' What's that?"

Tom saio, Okie ve nata vitate "Well, Okie use ta mean you was from Oklahoma. Now it means you're a dirry son-of-a-bitch. Okie means you're so dirry son-of-a-bitch. Okie means you're scum. Don't mean nothing itself, it's the way they say it. But I can't tell you nothin. You got to go there. I hear there's three hunderd thousan' of our people there—an' livin' like hogs, 'cause everthing in California is owned. They ain't nothin' left. An' them people that owns it is gonna hang on to it if they got ta kill ever body in the wor! to do it. An' to it they got is kill ever body in the wolf to do it. Out they're scairt, an' that makes 'em mad. You got to see it. You got to hear it. Purtiest goddamn country you ever seen, but they ain't nice to you, them folks. They re so scaire an' v Tom looked down into the water, and he dug his heels

to the sand, "S'pose a fella go: work an' saved, could-



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READER'S GUIDE

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information and

Dance

"Dance Jam," an alternative chance to dance, will be held Fri-day, February 26, 8 p.m. to mid-night, Interval Foundation, 860 Third Avenue, downtown. 239-1713.

National Songs and Dances from China, Columbia, Czechosłowska, Jerdani, Jared, Iraly, and Foland will be performed in native dress by San Diegens of those either bettingers, during World Jordania (1997), and the performed in the property of the performed in the performant Court, University Towne Centre, and atts and cards will be on display, Friday, February 27, and Sunday, February 28, none of performant perform

Women's Dances of North Africa and the Middle East, both tradi-tional and contemporary, will be presented by Rubaiyar Middle Eastern Dance Company, Sunday, February 28, 730 p.m., Stratford Studio-Theater, 1355 Stratford Court, Del'Mar. 753-0523 or 270-9921.

Film

Political Film Series of the UCSD Committee for World Democracy will screen The War at Home and Vietnam: An American Journey, Priday, February 26, 7 p.m., room 2622, undergraduate science building, UCSD. Free. 452-3362.

"The Endless Sea," a series of four short films on the oceans, produced by a member of the Jacques-Yes Coutteau diving team and narrated by James Mason, will be screened starudsy, February 27 and Sunday, February 28, 1 and 2:30 p.m., Natural Historry Museum, Balboa Park, 232-3921.

"Our Relations," a 1936 Laurel and Hardy film about two seafaring twins, will be screened Tuesday, March 2, 7 p.m., Coronado Library, 640 Orange Avenue, Coronado. Free. 435-4187.

Three Films, Willmar 8, Rosie the Riveter, and Men's Lives, will be shown continuously during National Women's History Week, Wednesday, March 3 through Sunday, March 7, Learning Resource Center, Southwestern Colege, 900 Cray Lakes Road, Chula Visa. Free. 421-1180.

Music

"Thursday Night in New Or-leans" will begin every Thursday with I'ro Brigham's Preservation Band, 6 to 8:30 pm., and end with Phil Andreen and his San Dego Dixteland Jaz Band, 8:30 to 11 pm., Bourbon Street West, Keat-ing Building basement, 88 Esti-tion of the Company of the Company of the Avenue, downtown. 239-3357.

Chamber Orchestra, the Los Angeles Chamber Orchestra, under the batton of Getard Schwarz, will perform Men-delsohn's Violin Concerno in D Minor op. 64 with guest artist ElmarOliverar, Criffes' Tone Poem for Flute and Orchestra with or-chestra flutrit David Shostac, Riegger's "Study of Sonorty," and Schubert's Symphony no. 6.

Thursday, February 25, 8 p.m., East County Performing Arts Cen-ter, 210 East Main Street, El Ca-jon. 440-2277.

"The Intimate P.D.Q. Bach," a musical parady by Professor (sic) Peter Schickle, whose premise is that J.S. Bach had an undiscovered son, will also feature tenor John Ferrante, Thurday, February 25, 8 p.m., Mandeville Auditorium, UCSD, 452-4559.

Symphony, the San Diego Symphony Orchestra will be conducted by David Atheron in a performance of Tchuikovsky's Panto Concretion 0.2 in G., with guest artists, and the control of the Concretion of the Edut. Thursday, February 2.5 and Friday, February 2.6 B, pm., Civic Theatter, downtown (246-6510); and Saturday, February 2.7, B, pm., East County Performing Arts Center, 210 East, Control of Con

"Electronic Sound, Movement, and the Exploration of Space," a program of live and prerecorded sounds, will feature plees by UCSD composers Durand Begault. Nicolas Verin, and Richard Zvorar, dance by Mays Gingery, and performances by members of Some Johnson, and Space, and performance by members of Some Johnson, 235-846, and 255-846, and 255-846.

Friday Evening Concert Series will present violat Toby Appel, accompanied by plants Pert Pertinger, in a program of works by Milinaud, Bruce Adolphe, Brahma, Alan Stulman, and Hindennith, Friday, February 26, 8 p.m., Smith Rectial Hall, SCSU. 265-6947. (Broadcast Sunday, February 28, 11 a.m., KTBS-TM 92).

Piano Recital of André-Michel Schub, 1981 winner of the presta-ious Van Cilbarn Piano Competi-tion, will include Mendelsubbré-Entatay in Falara Minor op. 28. Debusy' "Images, Book I." the Bach-Buson Toccata in C. and Mossonghy's Pianes at an Enthal-tion, to benefit the La Jolia Chamber Music Society, Frailay, Auditonium, 200 Prospect Street, La Jolia, 459-3724.

Soprano Bethany, Beardsley, known as the high priestess of contemporary song, will appear with the Robert Bloch String Quartet performing works of Beethoven, Mel Powell, and Schoenberg, Friday, February 26, 8 p.m., Mande

Matines Series of chamber music concerts sponsored by La Jolla Chamber Must Society will begin with the Sequois String Quarret in B Minor op, 33 no. 1, Pro-kofiev's Quarret in D-flat op, 130, with a preconcert Chat with the musician's Saturday, February 200 Prospect Street, La Jolla.

"The Best of Days — Part II," a musical of American heritage, will be presented Saturday, February 27, 4p.m., Mormon Battalion Vis-itors Center, 2510 Juan Street, Old Town. Free. 298-3317.

Young Artists Competition for piano, strings, woodwind/brass, and voice will be sponsored by La Jolla Covic/University Symphony Association, with the winners to be awarded a concert with the symphony in June, Sarunday, February 27, 10 a.m.; and Sunday, February 28, 1 p.m., Mandeville Recital Hall, UCSD. 755-0921 or 459-0140.

Organ Recitals during Lent will

lin, with L. Robert Slusser and JoAnne Payseur, Sunday, February 28; and youth organist John Bodinger, Wednesday, March 3, 12:10 p.m., La Jolla Presbyterian Church, 7715 Draper Avenue, La Jolla, 454-1605.

Rock 'n' Roll, a different kind of beat for the San Diego police offi-cers who are PD-5, will be played Sunday, February 28, 1 and 3 p.m., Bazaar del Mundo courtyard, Old Town. Free. 296-3161.

"Music of the Age of Enligh "Music of the Age of Enighten-ment," a program of classical and contemporary selections, will be performed by painsit Ken Herman and friends, Sunday, February 28, 2 p.m., Villa Montezuma/Jesse Shepard House, 1925 K Street, San Diego. 239-2211.

ing and the Young Pennsylvanians, that is "Hello Again!", will be pre-sented Sunday, February 28, 2:30 p.m., Civic Theatre, downtown. 236-6510 or 565-2865.

Young Poople's Concert will feature pianist Kevin Kenner and the Jewish Community Center Symphony Orchestra playing Beethoveris Piano Concertu no. 5 ("The Enesso, and Richard Dicides Sunday, February 28, 3 p.m., Coronado High School autorium, 650 D Avenue, Coronado, 883-3300 x19 or 435-6009.

Cottage Concerts will present the Allegro Quarter playing works of Handel, Scaffatti, Telemann, Mar-tin, and Honegger's Chamber Cuncerto for Flute and English Horn, Monday, March 1, noon, Scripps Cottage, SDSU. Free. 265-6526.

Spring Chamber Music Series will continue with a piano recital of Brian Beder. Tuesday, March 2, 7:30 p.m. San Diego Public Li-brary, 820 E Street, downtown. Free. 236-5849.

"Jazz Live" series of live broadcast concerts will present vocalists Keym Lettuu and Ron Satterfield, secompanied by saxophonist John Rehovice, Essaise Pat Fitzpatrick, and drummer Kevin Koch, Tues-day, March 2, 8 p.m., San Diego City College theater, 14th and C streets, downtown. Free. 232-1062. (Broadcast on KSDS 88.3 PM.)

"Hello Charlie," a Charles Ives jamboree, will feature the UCSD Performance Ensembles and the songs and compositions of the composer, Wednesday, March 3, 8 p.m., Mandeville Auditorium, UCSD. Free. 452-3229.

Musicians Workshop Series will present nightclub performer Don Macleod and his one-man salute to Broadway and the big band era, Wednesday, March 3 through Fri-day, March 5, 8 p.m., Community Arts, 870 Third Avenue, downtown. 233-0141.

- Special

"Wellness Week," proclaimed statewide by Governor Jerry Brown, will be celebrated here with lectures, exhibits, health testing, films, and demonstrations, through Saturday, February 27, throughout the county. 299-0518 or 294-6163.

Improvisational Comedy will be staged by Spontaneous Combus-tion, Fridays through March 26, 12:15 p.m., San Diego Mercantile, 818 Fifth Avenue, downtown. 283-9972.

Comedy, Music, and Monologues and other types of performance are welcome at "Women's Open Theatre Showcase," Friday, Feb-

TO LOCAL EVENTS

ruary 26, 7:30 p.m., Wing Cafe, 2753 B Street, San Diego. Registration: 239-9906.

"The Del Mar Linger," the first haif of an all-day walk led by Walk-about international, will go downful from Caliemont to Del Mar, to be followed by "The Clairemont To Carwl" back, Saturday, February 27, 7 a.m., from the southwest corner of Convoy Court and Shawline Street. Free. 278-9716.

"The Emerging Jewish Woman" will be the theme of a program of discussion and performance, Saturday, February 27, 9 a.m. to 4 p.m., Congregation Beth Israel, 2512 Third Avenue, Hillcrest. 239-0149.

Street Festival will feature songs, mime, juggling, puppers, and clowns, Saturday, February 27 and Sunday, February 28, noon to 7 p.m., Seaport Village. 294-9160.

"So Rough, So Tough," a play about high school graduates trying to find their way in the working world, will be presented by Teatro Raices, Friday, February 26 and Saturday, February 27, 730 p. m., Grass Roos Cultural Center, 1947 30th Street, Golden Hill. 232-5009.

"Dolls & Wheels," the sixth annual show and sale of dolls and related items, will be sponsored by San Diego Doll Club, Saturdey, February 27, 10 a.m. to 5 p.m., Scottish Rite Center, 1895 Camino del Rio South, Mission Valley, 284-7742.

Spring Garden Tours will visit three home gardens in Del Mar, sponsored by MiraCosta College and beginning Saturday, February 27, 10 to 11:30 a.m., Del Mar. Res-ervations: 942-1352 or 481-5531.

Student Works from UC Irvine will be presented Saturday, Feb-ruary 27, 6 p.m., Sushi, 852 Eighth Avenue, downtown. 235-8466.

All Beed Dog Show & Obedience Trial, the eighty-second annual sponsored by Silver Bay Kennel Club, will have approximately 2600 dos participating, Sunday, February 28, 830 s.m. to 5 p.m., Del Mar Fairgrounds. Free. 443-8004 or 561-8555.

"Embarcadero Amble," a traipse through the history and redevelopment of San Diego's downtown waterfront, will begin a series of "Sunday Saunters," Sunday, February 28, 2 p.m. from southeast corner of Pacific Highway and Market Street, downtown. 222-2224.

"A Salute to Black Theater" will feature performance: by cast mem-bers of Southern California Black Repertory Theatre and other local artists, Sunday, February 28, 3 to 5 p.m., 7778 Starlight Drive, La Jolla. 298-3138.

"The Man from Aldersgate," a one-man play based on the life and hymns of John Wesley, founder of the Methodsic Church, will be performed by Roger Nelson, with the Westminster Choir, Sunday, February 28, 7 p.m., First Presbyterian Church, 320 Date Street, Hillcrest, 291-7373.

"March Forth on March Fourth," the only day of the year that is a command will be marked by Walk-about International with a series of waiks, next Thursday, March 4, noon and 630 and 7 p.m., here and there. Free. 223-WALK.

Sports

Team Tennis Tournament, the third annual nonprofessional San Diego Friars event, will take place on home courts around the through Saturday, February 27: with finals at the Atlas Health Club, 901 Hotel Circle South, Mis sion Valley, 299-7666.

Socker Playoffs, the San Diego Socker Playoffs, the San Diego Sockers will enter round two, a best-of-three series against the Edmonton Drillers, Thursday, Feb-nary 25; and Monday, March 1, 7 p.m., Sports Arena, 280-GOAL.

Tennis, the ninety-third annual Pacific Coast Sectional Men's Doubles Champtonship will be held Friday, February 26 through Sunday, February 28, 8 a.m. till dark, La Jolla Beach & Tennis Club, 2000 Spindrift Drive, La Jolla, 454-7126.

Rodeo, cowboys and cowgirls, in-cluding world champions past and present, will compete in even rop-ing and riding events at the seven-teenth annual Pacific Indoor Rodeo, Friday, February 26 and Saturday, February 28, 8 p.m.; and Sunday, February 28, 3 p.m., Sports Arena. 224-4176.

Fun Run and Jog will cover two, three, and five cross-country miles, Saturday, February 27, 8-30 a.m., cross-country course, UCSD. 452-4032.

"Youth for Youth Walk" will take off Saturday, February 27, 8:30 a.m., from De Sales Hall, USD. 574-6345.

"A Walk of Love" walk-athon will benefit the American Cancer Soci-ety, Saturday, February 27, 8:30 a.m. to noon, from Penn Elemen-tary School, 2797 Utica Drive, Paradise Hills. 299-4200.

Benefit Events for the March of Dimes will include "Burny Olym-pics," female teams in relays, races, and Olympic-like events, Satur-day, February 27, 11 am. to 2 p.m., Fatrick Henry High School Track, 6702 Wandermere Drive, Wandermere Drive, Sunday, February 28, 515 to 7, p.m., Jec Capades Chalet, Univer-sity Towne Centre. 284-1166.

Aztec Volleyball, the SDSU Aztecs will defend the net against USC, Saturday, February 27, 7:30 p.m., Peterson Gym, SDSU. 265-5547.

Grand Bicycle Tour of Five Cities, the third annual, will have 4000 riders along thirty niles. Sunday, February 28, 7 a.m., from San Diego County Administration building, downtown. 239-2644.

10K and 2-Mile runs will be spon-10K and 2-Mile runs will be spon-sored by the Western Gerontologi-cal Society, Sunday, February 28, 7:30 a.m., south of the Hilton Inn. Mission Boy. 236-4330.

Radio/TV

"The Real Inspector Hound," a parody about the theater written by Tom Stoppard, can be heard on "Earplay," Thursday, February 25, 7 p.m., KPBS-FM 89.

"Sprocketts" will televise Song of Freedom, a 1936 film with Paul Robeson as a stevedore, descended from slaves, who becomes a famous concert singer, Thursday, February 25, 8:30 p.m.; repeating Monday, March 1, noon, Channel 15.

Sex Symbols according to Barbara Walters, Victoria Principal, Tom Selleck, and Dadley Moore will be interviewed on "A Barbara Walters Special," Thursday, February 25, 10 p.m., Channel 10.

Track and Field, many of the world's top athletes will compete in the thirty-one events of the USA/Mobil Indoor Track and Field Championships, tape-delayed fror Madison Square Garden, Friday February 26, 9:30 p.m., Channe

Metropolitan Opera Broadcasts will present Motart's Cosi fan Tatte, Saturday, February 27, 11 a.m., KFSD-FM 94.1.

Aztec Baskerball at Brigham Young University, a match that could be pivotal, will be televised Saturday, February 27, noon, Channel 39.

"Tarzan and His Mate," the 1934 film starring Johnny Weissmuller and Maureen O'Sullivan, will air Saturday, February 27, 4 p.m., Channel 6.

"Washington Week in Review" will celebrate its fifteenth anniver-sury with highlights of past pro-grams and a look behind the scenes, Friday, February 26, 8 p.m.; repeating Saturday, February 27, 6 p.m., Channel 15.

"Swingin' the Blues," a four-part series on the Kansas City sound of jazz, will feature Billy Taylor, Count Basie, Mary Lou Williams, and Jay "Hootte" McShann, Saturday, February 27, 8 p.m., Channel 15.

Blues Singer Billie Holiday can be seen in concert, Saturday, February 27, 11 p.m., Cox Cable Channel 2.

"La Liberta Contenta," a baroque opera by Agostino Steffani, will be performed by the Clarion Music Society, Sunday, February 28, 7 p.m., KPBS-FM 89.

"Women I Love . . . Beautiful But Funny," two hours of Bob Hope with more than a hundred women, most of them in film clips from past shows, will be on the air, Sunday, February 28, 8 p.m., Channel 39.

"Divorce Wars: A Love Story" will star Tom Selleck and Jane Cur-tin, Monday, March 1, 9 p.m., Channel 10.

"Fifty Years of Country Music." a rity Years of Country Music," a tribute to singer and songwriter Roy Acuff, will be televised from the Grand Ole Opry in Nashville, Monday, March 1, 9 p.m., Chan-nel 39.

"Sherlock Holmes in New York." Boris Sagal's 1976 TV film starring Roger Moore and John Huston, will air Monday, March 1, 9 p.m., Channel 6.

"American Playhouse" will use documentary and dramatic rech-niques to present "Carl Sandburg — Echoes and Silences," Tuesday, March 2, 9 p.m., Channel 15.

Lectures

"The CIA: Views from the Inside" will be divulged from former agents John Stockwell, author of in Search of Enemies, and Ralph McGehee, winner of a Career Intelligence Medal, Thursday, February 25, 7 p.m., TLH 107, UCSD. 452-2311.



The Intimate P.D.Q. Bach



oruary 25, Thursday, 8 p.m. Mandeville Auditorium Orchestra: Stu. \$8.00, G.A. \$10.00

Chamber Music Series

Bartok Quartet March 4, Thursday

Beaux Arts Trio March 13, Saturday

Performances begin at 8 p.m. Mandeville Auditorium UCSD Stu. \$4.50, G.A. \$9.00

THE PAUL TAYLOR



March 11 & 12, Thurs. & Fri., 8 p.m. Mandeville Auditorium Orchestra: Stu. \$8.00. G.A. \$10.00

UCSD University Events Box Office 452-4559 presented by UCSD's University Events Office

FEBRUARY 25, 1982 \$

READER'S GUIDE

functions will be discussed by 7 p.m., room C226, Scripps linic and Research Foundation, 0666 North Torrey Pines Road, La olla, Reservations, 455-8835.

"Housing Concerns for the San Diego Future" will be discussed by Austin Gallaher and Jim Doren-kott for the World Future Society. Thursday, February 25, 7:30 p.m. Glendale Federal Savings, 2995 Clairemort Drive, San Diego. 755-7352 or 460-7472.

Planetarium Lecture Series will begin with "The Spring and Sum-mer Night Sky," a Book at unique configurations of planets, unusual stans, and the nucleus of our galaxy, rebrusary 25, 7:30 p.m., South-yestem College planetarium, 900 Otay Lakes Road, Chula Vista. 421-1180.

"Poland, A Left-Wing Debate" will consider the Polish workers movement and martial law, Thurs-day, February 25, 7:30 p.m., Grass Roots Cultural Center, 1947 30th Street, Golden Hill. 232-5009.

Mexico's Loss' will be the topic of a dinner lecture presented by Mex-ican sociologist forge A Bus-tanasure, director of the newly es-ablished Center for Border Studies in Tijuana, for the World Affairs Council, Thursday, February Council, Thursday, February Club, 1333 Seventh Avenue, downtown. Res-ervations: 231-0111.

Raptors of San Diego County, our birds of prey, will be the subject of a slide lecture presented by Peter Blum for the Audubron Society, Friday, February 26, 7330 p.m., Natural History Museum, Bulbox Park, Free. 291-8271 or 443-2998.

Poetry Reading of Arleen Lorrance will feature selections from her latest book, Born of Love, Friday, February 26, 8 p.m., United Methodist Church, 1984 Sunset Cliffs Boulevard, Ocean Beach, 225-0133.

Marine Mammals, their natural history, ecology, and behavior in-cluding communications, diving adaptations, and how they sense their environment, will be covered salaptations, and how they arms their environment, will be covered by marine biologass from Scripps Institution of Oceanography, Hubbs-Sea World Research Institutes, National Marine Fisheries Service, and University of California, Santa Cru. Saturday, February 77, 9 s. m. to 5 p. m., Summer Auditorium, Serpine Institution of Oceanography, 802 La Jolla Shotee Dive, La Jolla, 492-4578.

San Diego River Park, a proposed wildlife habitat and public park and

THEPATRIOTGAME

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local favorites No cover charge

March 3 thru March 28

The entertainer we've been saving for St. Patrick's season. Recommended to us by every entertainer we know.

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Dinner served from 5-9 pm; Friday & Saturday until 10 pm

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SPECIAL NIGHTS

Irish Coffee night

All night \$1.00

Irish import store under construction. Watch for summer opening Always the finest in Irish entertainment Wednesday-Saturday 9:00-1:30

Sunday (Family Day) 6:00-10:30 pm

Irish stew

Fish & chips

Wednesday

Ladles' night

Well drinks \$1.00

Comed beef & cabbage Meat ples & sausage rolls

Fresh cut fritters

irish soda bread

Sunday

Guinness night

Draft pints \$1.25

SEAMUS KENNEDY

alternative to a concrete-lined flood channel, will be analyzed by a city planner, a county planner, a representative of the U.S. Fish and Wildlife Service, and a corporate property holder, sponsored by Citriero Coordinate for Century, Saturday, February 27, 130 p.m. (preceded by lunch and followed by a wall a along an existing river publ.) Receivedness: 232-7396.

80th Birthday of John Steinbeck 80th Birthday of John Steinbeck will be commemorated with the public reading favorite passages from his work, and collectors and scholars discussing his place in American literature. Saturday. February 27, 7:30 p.m., D.G. Wills Books, 7527 La Jolla Boulevard, La Jolla. Free. 456-1800.

Local Poet Steve Kowit will inau gurate a new literary season of poetry readings with discussion and bagel brunch, Sunday, February 28, noon, Jewish Community Cen-ter, 4(79 54th Street, San Diego. 583-3300.

"Fear of Dentists: How to Deal with It and Overcome It" will be the topic of a lecture presented by

Carl Jepsen, who is one of them, Monday, March 1, 7 p.m., Health Center, 3446 Park Boulevard, San Diego. Free. 296-8290.

Israeli Poet Yehuda Amichai will read from his latest book of poetry, Tuesday, March 2, 12:30 p.m., Scripps Cottage, SDSU. 583-6080.

Public Access to Government In formation will be discussed by at-torney Bruce Sanford in a talk titorney Bruce Sanford in a task ti-tled "Dismantling the Freedom of Information Act: Shrouding the Government from Public View," Tuesday, March 2, 6 p.m., Lehr's Greenhouse Restaurant, 2828 Camino del Rio South, Mission Valley. Reservations: 234-6336.

"New Views of Women" lecture "New Views of Women" lecture series will feature free-lance agitator Tish Sommers speaking on the recent White House Confer-ence on Aging, Wednesday, March 3, 3 p.m., room 221, Hepner Hall, SDSU. Free. 265-6524.

New Writing Series will present a reading by Canadian poet Chris-topher Dewdney, his first in South-ern California, Wednesday, March 3, 4 p.m., Revelle Formal Lounge, UCSD. Free. 452-6766.

"Optimal Health Lecture Series" "Optimal Health Lecture Series" will continue with cancer re-searcher Virginia Emster asking what we all suspect, "Does Every-thing You Eat Cause Cancer!", Wedseeday, March 3, 7:30 p.m., Montezuma Hall, Aztec Center, SDSU. Free. 265-5281.

Town Hall Lecture Series of the San Diego Opera will focus on Riccardo Zandonai's Guidetare Romeo, with discussion by Tito Capobianco, who will direct the production, next Thursday, March 4, 11 a.m.. May Company auditorium, Mission Valley, Reservations: 291-8215 or 485-1751.

Galleries

"Cut Outs," an exhibition of polychromatic wall construction by Jay Johnson, will open with a reception for the artist, Friday, February 26, 8 p.m. to midnight, and continue through Murch 13, Installation Galley, 447 Fifth Avenue, downtown. 232-2915.

with a benefit showing, Sunday, February 28; 2 to 5 p.m., Gallery of the Multicultural Arts Institute, 425 Market Street, downtown.

"Art through the Eves of Children," a show of art work of the UCSD Day Care Educational Center children, will open Saturday, February 27 and continue through March 10, with a reception, Sunday, February 28, noon to 4:30 p.m., La Jolla Art Association, 7917 Girard Avenue, La Jolla. 459-3001.

Photographs by Douglas G. Boyden will be exhibited through March 3, Keller Art Gallery, Point Loma College, 3900 Lomaland Drive, Point Loma. 222-6474.

"Areascapes," a one-man show of paintings and drawings by Allan Morrow, will be on display through March 7, San Diego Art Institute, Balbos Park. 234-5946.

"New Color/New Visions," an exhibition of contemporary photographs by Melinda Blauvett, Jo Ann Callis, Chris Enos, Olivia Parker, John Pfahl, and Joel Stemfeld, will be on view through March 9, Photography Gallery, 7468 Girard Avenue, La Jolla. 459-1800.

New Paintings by Judith Foosaner will be exhibited through March 9, Wenger Gallery, Fine Arts build-ing, 4683 Cass Street, Pacific Beach. 454-4414.

Cermaic Containers by Jerry Rothman, Mineo Mizuno, and Philip Cornelius will be exhibited through March II, James Cumley Gallery, MuraCosta College, One Barnard Drive, Oceanside. 757-2121 or 755-5155.

"Ten Against the Wall," a per-formance and exhibit of the work of ten artists applied directly to the gallery wall, will remain up through March 12, Pawn Shop Gallery, 748 Fifth Avenue, 233-9242.

"Glas 1982 — 118A/ Scandinavia," an overview of are glase that includes the work of Dan Duley, Dale Chinhly, Flo Perkins, Richard Mettner, and other American and Scandinavian artists, will be displayed through March 13, Callery Eight, 7464 Girard Avenue, La Jolla. 454-9781.

"Black Artist Exhibition," the work of Jean Cornwell, Marshall Kary, Omar Noble, Charles Rucker, and Cassandra Young will be on view through February 27;

(PA) OFURO HOT TUBS

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TO LOCAL EVENTS

Ffeiffer Lounge and outdoors, Aztec Center, SDSU. 265-5204.

Prints and Sculpture from Gemini Prints and Sculpture from Gemini C.E.L., publishers of contemporary lithographs, etchings, and multiple sculpture, will include works of Jasper Johns, Robert Rauschenberg, Frank Krella, David Hockney, Ellsworth Kelly, Sam Francis, and Bruce Nauman, through March 13, Thomas Babeor Callery, 7470 Otrard Avenue, La Jolla, 454-045

Artists Guild Award Exhibition Artists Guild Award Exhibition, the sculpture and miscel-media work of Joe Nyiri, Viki Cole, and Dixon Fish, winners of the 1981 San Diego Artists Guild All-Media Exhibition, will be on view through March 14, San Diego Museum of Art, 3a:boa Park. 232-7931.

"5 From L.A.," an exhibition of paintings and installation works by Los Angeles artists Mary Jones, Kiki MacInnis, Michael Kelley, Michael McMillen, and Jeffrey Vallance, will continue through March 14, Mandeville Art Gallery, UCSD. 452-2864.

"Dorland Mountain Suite" and
"Yewchan Series" of graphite
drawings by Ron Wigginton will
continue through March 17, Callery Graphics, 3847 Fifth Avenue,
Hillcrest. 295-3538.

"Of Time and Place: American Figurative Art from the Corcoran Callery," aeventy-five genre paintings, sculpures, drawings, prints, and photographs, including works of Eastman Johnson, Winslow Homer, John Sloan, Lewis Hine, Edward Hopper, and Richard Diebenkorn, will be exhibited

through April 4, San Diego Museum of Art, Balboa Park. 232-7931.

Mr. Schub

continued from page 1) up: "For some, he is intellectual, but the man has everything. Because what is intelligent is beautiful — mathematics is beautiful - and what is

beautiful is intelligent."

Let Schub himself have the last word: "You have to discover your own way to project music you love, in the way the

composer intended."

San Diegans will be able to make up their own minds abou Schub this weekend when the Schub this weekend when the plaintit perform Mendelsonhi's Fantary Minor; Image, Book I, by Debusy; the Bach-Busoni Toccata, Adagio and Fugue in C, and Moussorgely's Flemera at an Establation. The concert will take place Fidday, February 26, 8:00 p.m., at Sherwood Auditorum in La Jolla. For ticket information, phone the La Jolla Chamber Music Society at 439-3724.

- Thomas Arne

Mormon No More

(continued from page 1) chapter at 7:30 p.m., at the Solana Vista School, 780 Santa Victoria, Solana Beach. The following evening, Friday, March 5, also at 7:30 p.m., she

will address the San Diego will address the San Diego NOW chapter at the First Unitarian Church, 4190 Front Street, Hillcrest. For reservations and further information about the first talk, call 439-4643 or 942-6117; and for the second, call 296-6872 or

270-3889

CowBoys

CowBoys

Icontinuat from page 13

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brone, the saddle brone, the bull brone, the saddle brone, the bul riding, the calf roping, the team roping, and the steer wrestling will all be men, down to the last one of them. The only event women will participate in is the women's barrel race, which I consider an effeminate sport. And so we go on, victums of a seast stociety, doomed by our role models to be excluded from activities we would excel in if orly those lumbering macho cowboys would let us. Remember Annie Oakley! The seventeenth annual Pacific Indoor Rodeo will take also at the San Dieson Stock. women's barrel race, which I

Pacific Indoor Rodeo will rake place at the San Diego Sports Arena this weekend. The times Friday, February 26 at 8:00 pm. Saruday, February 27 at 8:00 pm.; and Sunday, February 27 at 8:00 pm.; and Sunday, February 28 at 3:00 pm.; Opening night, indight—Buy one ticket, get one free. Each performance will include all seven events, and a featured highlight will be the professional Mexican Charro Trick Ropens, the Locar Family from Monterey, Mexico. For 1224-4176. Utolet Rosenbloom

- Violet Rosenbloo

Steinbeck

StemDeck

(continued from page 1)

prove to be the readings of
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critics, Steinbeck has claimed a
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readings, I refer you to a s: It was very early in Cannery Row, a pretty time "after the light has come and before the sun has risen." It was "the hour of the pearl" and few "the hour of the pearl" and few people were stirring, but among them were four lovers — a soldier in a disheveled tunic and a woman in a wrinkled party dress, and another similar pair. They'd been up all night, and they were very tired and very happy, sharing a "peaceful and wonderful secret." They walked to a small beach and sat down to drink four cans of cold bee they'd carried in a paper sack, when a surly caretaker came up and shouted at them that they were on private property and had to leave. "The soldiers did not even

seem to hear him. They smiled on and the girls were stroking on and the girls were stroking their hair over their temples. At last in slow motion one of the soldiers turned his head so that is cheek was cradled between the girl's legs. He smiled benevolendly at the caretaker. "Why don't you take a flying fuggut the moon?" he said kindly and he turned back to look at the eight.

the girl.
"The sun lighted her blond

"The sun lighted her blond hair and she scratched him over one ear. They didn't even see the caretaker go back to his house."

D.G. Wills Books is at 7527
La Jolla Boulevard, La Jolla. The festivities begin at 7.30 pm., there is no admission charge, and further information is available at 456-1800.





THE THEATER READER'S GUIDE TO

Information is accurate according in material given us, but it is always use to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students. senior citizens, and the military, ask at the box office

ALASKA: OR THE SECRET OF

DEATHTRAP
The Coronado Playhouse is offering the Ira Levin suspense-thrifter filled with the multiple twistings of plot that have characterized his other works. with the milage evolution to set that which is formation. All control will killed the set of the se ALASKA: OR THE SECRET OF YONDER MOUNTAIN
The Sartise Community. Theatre offers is first youth production, an "Gid stimey" 1890s meladaman, written by Robert F. Kenney, about the attempts of archivilian Find to get his mists on the gold arother investe has found Performens in the production, directed by Jil Sabberg; range in age from seven to soldeen. The hero and heroine, Cyfl Thighphocet mil. Persephone Proudheart, are played by Chris Allen and Dawn Williams. (Sm.) Cajon Park School (corner of North Magnotia and Woodglen Vista), Santee, Saturday, February 27 at 7:30 26 through Aged 3. Thursdey through Stundey at 500 Thursdey through Stundey at 500 Thursdey Thursdey The Larthe's Players production of The Larthe's Players production of the Larthe's Players production of should not overmeding Remaissance May have the control of the control of should be control of the control of should be control of the control of should be should be should be control of should be should should be should be should be should be should be should should be should should be should should should should sho p.m. Matinee Sunday, February 28 at 2:00 p.m. For information call 562-1386 or 448-2010.

CHARLEY'S AUNT
The Christian Community Theater is staging Brandon Thomas's durable late-Victorian comedy about Oxford students Jack and Charley, who studens. Juck and Charler, who come to seek the griffereds up to their own unchapteroad. To perform the feet, they con Bubbert, a fellow student are imperiorating Dately is aut. Date the supplemental public Dately is aut. Date the supplemental public Dately is aut. Date in Supplemental Dately is aut. Date in Supplemental Dately is aut. Other members of the case the Charler's surt. Datel Park I. Thesite is aut. Datel Park I. Thesite is a Charler's aut. Datel Park I. Thesite is a Charler's and Charler's Aller Park I. Thesite is 269 in Dately in Charler in Dately in Charler in Dately in Charler in Cha

THE CURIOUS SAVAGE Measachusetts town at the Cloisters Santarium, and maniston converted into a mental rehabilitation center. When Ditel Savage is piaced in the Cloisters against her will by greedy stepchildren anger to obtain her inheritance, she develop an unexpected commanderly with the other "guards" at the horner. And she Wangenheim Junior High School Auditorium, through March 6; Friday and Saturday at 8:00 p.m.

consistenth creates the impression that the forces of evil are hardly the flaming maniacs one has been led to believe they are. Instead — and much worse — Goffard's performance suggests that they can be calm and patient and precise. The Faust story is

designer is Don Powell, the lighting designer is Merrill Lessley. The designer is Merrill Lessley. The costumes, masks, and pupper designs are by Kaynette Smith. An original musical score for the production was conceived and is conducted by Richard Lorenzen. (Sm.) Main Stage, Dramsdic Arts Bullding. SDSU, through February 27. Thursday through Saturday at 8:00 pm. Boulevard), North Park, Monday at 8:30 p.m. For information call

LOUGHT TO BE IN PICTURES The Fiesta Dinner Theatre presents the San Diego premiere of Neil Simon's newest comedy. It is about Herb, who, after leaving his family sisteen years ago, suddenly finds his nineteen-year-old daughter at his



Rancho Hollywood.

one of Western chillaston's most resilier tegerals, And the production treas resiliers tegerals. And the production treas resident, and the skill it richly desertes. (Sn.)

Lumb's Players Theatre, through March 13, Westerday at 800 p.m. Matines Saturday, February 27 and Saturday, February 27 and Saturday, February 27 and Saturday, March 6 at 2500 p.m.

A DREAM PLAY
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Information call 232-3452.

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Duck Classmer. repertory with A Month in the Country. (Sm.) UKSD Theoten, Warren College campus, Fridey, February 26 through Merch 6: Fridey, February 26 Sundey, February 26, Thursdey, Merch 4, and Seturdey, Merch 6 at 8:00 p.m.

IMPROVIBATIONAL COMEDY
The International Blend Gland Ble and Coffee House and Dow Motor, bool in the common state of the Commo

docratep, Directed by Fineli Wayne, the cast includes Stewart Mos., Sandy, Rosenberg, and Chairer Case to be Rosenberg, and Chairer Case to be the Please in 1961 production of Thibush. There designed in Short Planes, There designed in Short Planes, There designed in Short Planes, There does not be the Short Planes of the Chairer Case of the Short Planes and the Sh

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MAN OF LA MANCHA
Save for some disturbing technical
elements and lepses in the pecing, the
production of Dale Wissermen's
musical tribuse to Dorn Guizote by the
Lytic Dinner Theories is capably done.
Scott Chambertian and Gordon
Howard, as Guisote and Sancho, are
visually almost identical to enter

READER'S GUIDE TO THE THEATER

nineteenth-century illustrations of the characters. Obviously playing a role he has longed to perform, Characterian is incledingable as the angular bright incledingable as the angular bright characteristic control of the high personance is a mini-tour de force. In personance is a mini-tour de force And Howards is likelie as the trusty squite, even though the play's Sancho is more a buffoot than the practical, segir sol-lick found in Cervarite's special solicks found in Cervarite's generate interest in the social solicis generate interest in the social solicis. novel. Howard even manages to generate interest in the songs lyricist Joe Darion has written for his character — which is no small achievement since these are. for the most part, monosylabic nonsesse couched in cutesy rityms schemes, and appearing at inopportune and appearing at inopportune and appearing at inopportune participation of the participation conservation of the participation conservation of the participation for the participation of the conservation of the participation for the participation of the conservation of the participation of the participation of the conservation of the participation of the participation of the participation of the participation of participatio Doctor Carrisco, Nevon Typet and force Service Vision a few and increasing lying of realism throughout of the control of the c

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MACHOLINE THE COUNTERS.

A MONTH IN THE COUNTRY
The UCSD Theater offers han
Turgerev's comedy about the
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Bruyn, Arthur Mendoza, Kotherine Glasi, and Tyone G. Jones. The play will run in repertory with Herman Hejermans The Good Hope. (Sm.) UCSD Theatre. Warren College campus, Thursday, February 25 through March 5. Thursday, February 25, Saturday, February 27.

Wednesday, March 3, and Friday, March 5 at 8:00 p.m. Metch 5 at 600 pm.

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SEE HOW THEY RCIN
The Town Hall Players of Ramona are staging Phillip Rins is twee-ect farce about the misunderstandings that e arise when a former actress, now married to a designman, is visited by an actor friend. (Sm.)
Ramona Town Hall, 729 Main Street, Ramona, through February 27; Finday

Campbell's mystery/comedy about the interactions of eight Hollywood personalities and their connection with the death of producer Norman De Lage, the nature of whose demise is suspect. Set in the bayous of Louisiana, the play combines the and Saturday at 8:00 p.m. For information call 789-2394 or 789-6406. SPELL #7

**Neade Sharps' soften moving, at three Section of the Section Among the S

mystery piot with a movie being fittined on location by the Hollywood personalities. (Sm.) The Open Door for Dialogue, 9906 Maine Street, Lakeside, through February 27; Friday and Saturday at 8:00 p.m. For information call 465-1621 or 469-6984.

1465 1610 or 4894094.

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THEY FOR Therete houses the restorably toward production of the Hed Smoot statement of the Hed Smooth statement

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SHOWCAGE
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LAME'S PLAYERS' THEATRE 500 E. Pieza Boulevard. National City 474-4542

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278-0021. 464-0461 OLD TOWN OPERA HOUSE 4040 Twiggs Street, Old Town 296-0082 PALOMAR COLLEGE Palomer College Theatre, Sen Marcos 744-8800 PATIO PLATHOUSE Vineyard Shopping Center 1151 E. Valley Parlowy, Escondido 746-6669

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READER'S GUIDE TO THE MUSIC SCENE

information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92138, or call 231-7821 Friday before 5:00

If we can set aside the typical If we can set aside the typical critic's predisposition toward fusion — that it is an abomination designed both to allow the jazz musician to tap the lucrative rock market and the rock musician to assume a false sense of sophistication -we are left with the oft-cited reasons for the form's existence reasons for the form's existence. Simply stated, fusion is supposed to provide the best of two worlds, the improvisatory and harmonically limitless freedoms of jazz and the amplification, rhythmic security, and fundamental structural tecometry of pock structural geometry of rock. That sounds fine on paper, but one is at a decided disadvantage one is at a decided disadvantage in arguing against the critics' harumphing assessment of fusion because so much of this music produced in the name of musical catholicity accomplishes little more than the cancellation of the appealing strengths of its disparate elements. Too other, fusion is rook that doesn't rock married of the disparate produced in the cancellation of the produced in the cancellation of the produced in the cancel and t

to jazz that can't stretch out.
Some enterprising artists, in
the spirit of a cook who realizes
that his concoction "needs a
little something," have tried to
exoticize fusion by adding
African, Latin, Indian, or
European classical flavorings.



But predictably, the resulting music frequently has all the ethnic authenticity of Burger King's well parmean sandwide Into this sea of con-fission jumps Japanese musiciam Osamus Kitajima. Osamus's resume reads like that of many contemporary American instrumentalitis in that he has made a living by

writing and performing on commercial jingles and film soundtracks as well as fronting his own recording groups. Where Osamud diverges from the heap is in his alleglance to his native traditional Japanese tidd of the last two decades, Osamu's first musical efforts involved aping Western styles,

then on electric guitar as leader of an instrumental group that modeled itself after the West Coast bands of the Sixties. At ome point in his development. Osamu switched tracks to over his musical heritage rediscover his musical heritage by studying ancient Japanese instruments such as the koto (a horizontal stringed instrument that is plucked) and the biwa (a sort of Japanese lute on which

movie Shogun).
Eventually acknowledged in the contain acknowledged in his country as a master of these instruments. Osamu sought to synthesize Japanese traditional music with Western rock and jazz, and the result is fusion music in the purest sense of the term. Osamu's application of useful and the synthesize of the term. Osamu's application of sidicomeracies to what we call jazz-rock prevents the listener from falling into familiar listening habits and replace expectancy with anticipation. The important distinction is that this could probably not western musician dabbling in Oriental music as capricious separiment.

Osamu performed for the soundtrack of the television

Oriental music as a capricicas experiment.
Osamu is not without his critics, some of whom have claimed (wrongly) that his music is as derivative and banal as that of other "Asian Invasion" groups such as Hursehima and the 'tellow Magic Orchestra. I and him superior Orchestra. I and him superior or his proficiency and his abilities as a

has accomplished the expressed aim of fusion — the coalescence aim of fusion — the coalescence of the best of two worlds — in a way that should be the envy of artists of similar intent. Osamu will be in San Diego Friday night for two shows at the International Blend.

In other concerts this week, Billy Sheets Undercover, an L.A. band that blends blues, L.A. band that blends blues, rockabilly, rhythm and blues, Anglo ska, reggae, and zydeco (Cajun derivative), will perform at the Spirit on Friday with the Switch and the Crawdaddys, and again on Saturday at SDSU's Backdoor with the Paladins and Penguins. Also on Friday and Saturday, harmonica virtuoso Norton Buffalo (who handles guitar, piano, and vocals, as well) will bring his new band to the Belly Up

Decri.

Activity, the Fleshtones, as made originating from Quester in New York City, will bring the fuzz bast, tremolo, harmonica, and drum thrashings that mark their debut album, Roman Gods, to the Spirit for a concert south of the Control of th

Tavern. On Saturday, the Flesi



Billy Sheets Undercover, Paladins, and Penguins: SDSU's Backdoor, Saturday, February 27, 9 p.m. 230-8462 Billy Sheets Undercover, the Switch, and the Crawdaddys: Spirit, Friday, February 26, 9 p.m. 1130 Buenos. 276-3993.

"Jazz Live" featuring Kevyn Lettau and Ron Satterfield: San Diego City College Theater, Tuesday, March 2, 8 p.m., C Street at 14th Avenue, downtown, 232-1062. Norton Ruffalo: Belly Un Tusse Friday and Saturday, February 26 and 27, 9 p.m., 143 South Cedros, Solana Beach, 481,9022

Pointer Sisters and Jr. Walker and the All-Stars: Civic Theatre, Thursday, March 4, 8 p.m., Community Concourse, downtown. 236-6510. Osamu Kitajime: International Blend, Saturday, February 27, 8:30 and 10:30 p.m., 4034 30th Street. 284-9603.

Fleshtones, Penetrators, and Whirtybirds: Spirit, Saturday, February 27, 9 p.m., 1130 Buenos 276-3993. U2: UCSD's Mandeville Auditorium, Friday, March 5, time to be announced.

Peter Alsop: Grassroots Cultural Center, Saturday, February 27, 3

p.m., 1947 30th Street, 232-5009

and Red Wedding: Adams Avenue Theater, Sunday, March 7, 7:30 p.m., 3325 Adams Avenue. 224-6457.

Cars and Nick Lowe and His Noise to Go: Sports Arena, Wednesday, March 10, 8 p.m., Sports Arena Boulevard, 224-4176.

Etta James: Belly Up Tavern, Friday and Saturday, March 12 and 13. time to be announced, 143 South Cedros, Solana Beach, 481-9022.

Mongo Santamaria: Macho's, Monday and Tuesday, March 15 and 16, times to be announced, Midway and Rosecrans, 224-2401.

B-52s: Golden Hall, Tuesday, March 16, 7:30 p.m., Community Concourse, downtown. 236-6510.

CLUBS

Club listings are compiled by Linda please call 234-2598 Thursday afternoon or Friday before 5:00 p.m. The listings are free

North County

The Anchorage, 3145 Carisbad Boulevard, Carisbad. 729-3170: The Doran Eire Bourne Band, rock and roll, Thursday through Saturday. Eire Bourne, rock and roll, Sunday and Monday: Barry Nelson, contemporary music for dancing. Tuesday and Wednesday.

Barr X Ranch House, 119 East way, Vista, 724-0510: Moxy country western and contemp Wednesday through Saturday.

Bobby G's, 485 First Street Bobby G's, 485 First Street, Encinitas. 436-7397: Jerry McCann and the GigoloS, rock and roll, Thursday through Saturday; the Merv Douglas Band, rock and roll, Sunday through Tuesday; the Johnny Almond Rhythm Revue,

The Chopping Block, 1740 East Vista Way, Vista. 726-8770: Night Watch, rock and roll, Tuesday through Saturday; live country



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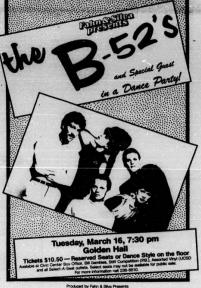
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n music, Monday, call club

The Country Side Restaurant and Lounge, 450 Douglas Drive, Oceanside, 757-0860; New Country, country rock, Thursday through Monday.

Distillery East, 755 Metcalf Street. Escondido. 741-9393: The Heroes, rock and roll, the Budgets, rock and roll. Thursday: dance with Rockin Stevie W., Friday and Saturday, the Roosters, rock and roll, Sunday Greater San Diego Talent Search.

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach 755-6733: Bratz, rock and roll. 735-6733: Bratz, rock and roll. Thursday through Saturday, dance with DJ Felix, Sunday and Thesday, Dirk Debonaire and the Boat People, rock and roll variety, Monday and Wednesday, with Radio Romance, rock and roll, Wednesday.

Fireside Lounge, 439 West Washington, Escondido. 745-1931: Tremor, rock and roll, Thursday through Seturday; rock and roll, Tuesday and Wednesday, call club

Fogcutter, 2858 Carlsbad Boulevard, Carlsbad, 729-3189: The Mery Douglas Band, rock and roll, Wednesday through Saturday Incognito, new wave, Sunday through Tuesday

Hill House, 27:30 Via de la Valle, Del Mar. 755-6614: The John Kelly Trio, contemporary and variety. Tuesday through Saturday.

Hungry Hunter, 1221 Vista Wa Oceanside, 433-2633; Shuffle, rock and roll, Wednesday through Saturday; the Good Life, contemporary, Sunday through Tuesday.

Jolly Roger, 1900 North Harbo Drive, Oceanside, 722-1831: The Amber Band, rock and roll, Wednesday through Saturday

Kooter Brown's, 656 First Street, Encinitas, 942-2980: Rock and roll, Friday and Saturday, call club for information

Longbranch Saloon, 117 North Hill Street, Oceanside. 722-8954: Dakota, country rock, Thursday through Monday.

Monterey Jack's, 11940 Bernardo Plaza Drive, Rancho Bernardo. 566-2400: The Russ Kirkpatrick

Band, Southern soul and artistry. Wednesday through Saturday. Mulvaney's, 340 East Grand

Avenue, Escondido, 741-9805; Richie Hunt, contemporary, Thursday through Saturday, Nick of Time, country rock, Tuesday; audition night, Wednesday. Normandy, 215 North Hill Street, Oceanside. 722-4724: Ultra Violet, rock and roll, seven nights.

Oakvale Lodge, Lake Wohlford.

Highway 101, Leucadia. 436-4030: Jes Stollberg, folk music. Thursday; Dan Crary, flatpick guitar, Friday; Peter Alson, Ionical Consensation.

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Old Time Cafe, 1464 North

749-3193: White Lightnin' Express, country western, Friday and Saturday evenings, Sunday

and roll, Friday and Saturday.

Poway Mine Company, 12375 Poway Road, Poway. 748-7296, 566-2070: The Randall Underwood Band, rock and roll, Thursday through Saturday.

Sandy's, 510 West Mission David Fivnn Band, rock and roll, Thursday through Saturday.

The Shepherd Cafe, 1126 South The Shepherd Cafe, 1126 South highway 101, Encinitas, 753-1124; Lisa Kentry, classical piano, Thursday, Molly, contemporary piano, Priday and Saturday, Peet on the Wheel, 616, and contemporary, Sunday, Jeff Gregory, folis guitar, Monday, Jeff Portorr, 408 music, Tuesday, Scott Turchin, contemporary, Wednesday, classical and folis guitar during lunch, seven days.

Triten, 2530 South Highway 101, Cardiff, 578-6440: Harrie Cunningham and Black Slacks, rockabilly, Thursday through Saturday, the Bruce Cameron and Hollis Gentry Ensemble, Jazz, Sunday and Monday, Prophet, rock and roll, Tuesday and Wednesday.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center. 749-1466: Country Rejects, country, Thursday through

All The Way Inn, 4240 West Point Loma Boulevard, Loma Portal. 224-8282: The Ram Band, rock and

Atlantis, 2595 Ingraham Street, Mission Bay, 224-2434: Roberta Linn and the Gamblers, country, Tuesday through Saturday.

Bahia Belle, at the dock, Bahia Hotel, 998 West Mission Bay Drive, Mission Bay. 488-0551: Main Street, contemporary dance music, Friday and Saturday.

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551: Mercedes Lourge: Jonathon Von Brana and the Yesterday, Elvis impersonator, Tuesday through Saturday, Piano Bar, Jack Pollack, Tuesday through Saturday, Bob MacLeod, Sunday and Monday.

Beachcomber West, 2903 Mission Boulevard, South Mission Beach.

Pomerada Club, 12237 Pomerado Pomerada Club, 12237 Pomerado Road, Poway. 748-1135: Telegraph Canyon, country, Wednesday through Saturday.

Poseidon, 1690 Coast Boulevard, Del Mar. 755-9345: Poison by, rock

Escondido, 743-0920: The James

Stage Coach Inn, 1865 Vista Way, Vista. 724-9090: California Express, country, Thursday through Sunday.

Sunset Lounge, 2328 South Escondido Boulevard, Escondido. 741-2541: Wes Rio and the Countrymen, country, Friday and Saturday, Sunday jam session.

Triten, 2530 South Highway 101.

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032: Quick, top 40, Thursday through Saturday; top 40, Tuesday and Wednesday, call club for

Whiston Creek, 14240 Poway Road, Poway, 748-7531: Coyote, country western, Wednesday through Sunday, White Lightnin' Express, country western, Monday and

Whisley Flats, 1260 West Valley Parkway, Escondido. 745-8640: Don Livingston and Timberline, country, Tuesday through Saturday; Sky High, rock and roll,

The Winner's Circle, 550 Via de la Valle, Del Mar. 755-6666: Rick Norris and Lynn Willard, contemporary and variety, Tuesday through Saturday.

Beaches

The Beach Club, 1921 Bacon Street, Ocean Beach. 222-6822: Sky High, rock and roll, Friday and Saturday.

273-9644: Live rock and roll, Wednesday and Saturday.

Blue Parrot, 1298 Prospect Street, La Jolla, 454-9131: The Peter Sprague Quartet, jazz, Thursday; the Charles McPherson Quintet, jazz, Friday and Saturday; Bill Kyle and Shep Meyers, jazz, Sunday; the Rob Schneiderman Quartet, jazz. Monday; the Joe Marillo Quartet jazz, Tuesday; live jazz, Wednesd call club for information.

Caravaggio's, 3205 Midway Drive, Point Loma. 222-0541: Phil Beeber, light classical and contempo guitar, Friday and Saturday.

Catamaran Hotel, 3999 Mission 488-1081: D. A. and the Neckton rock and roll, Tuesday through

Chuck's Steak House, 1250 Prospect Street, La Jolla. 454-5325: The Bill Coleman Quartet, jazz, Thursday through Sunday.

Corsero's Strictly Jazz, 4204 Voltaire Street, Point Lorna. 224-3695: The Jimmy Corsaro Jaz Ensemble featuring Susan Moshe vocalist, Ron Free and Billy Kyle, Tuesday through Saturday.

Elario's, 7955 La Jolla Shores Drive, La Jolla. 459-0541: The Ron Satterfield Quartet, jazz, Thursday through Sunday; the Butch Lacy Ensemble with Kevyn Lettau, jazz, Tuesday and Wednesday.

Gator Gardens, Navy Amphibious Base Enlisted Club, Silver Strand.

Haleyon, 4258 West Point Loma Boulevard, Loma Portal. 225-9559 Four Eyes, rock and roll, Thursday through Saturday; Rosie and the Re-Boppin' Screamers, rock and blues, Sunday and Monday; Heroes

Halligan's, 4325 Ocean Boulevard, Pacific Beach, 274-3474: Steve Vaus, contemporary, Tuesday through Thursday.

Thursday; T-Birds, rock and roll, Snails, rock and roll, Friday: the Penetrators, rock and roll, Jonny Kat, rock and roll, Saturday

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay. 276-4010: People Movers, contemporary, Tuesday through Saturday, Triple Play, contemporary, Studies and contemporary, Sunday and Monday.

Hotel del Coronado, 1500 Orango Avenue, Coronado, 435-6611: One Plus One, contemporary, Tuesday through Saturday.

Islandia Hotel, 1441 Quivira Road, Mission Bay. 224-3541: Naki Ataman, international music, Tuesday through Thursday; the Naki Ataman Trio, contemporary and international music for and international music for dancing, Friday and Saturday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220:

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The Nomads, rock and blues, Thursday through Saturday, and Monday through Wednesday; Tall Cotton, country honky tonk, Sunday.

Le Chalet, 5046 Newport Ave Le Chalet, 5046 Newport Avenue, Ocean Beach. 222-5300: Hubert, rock and roll, Thursday; Professor Oak and the Hurricanes, blues, Sunday and Monday rock and roll, Friday, Saturday, Tuesday and Wednesday, call club for information.

Macho's, 2966 Mishoay Drive, Loma Portal. 224-2401: Radio Romance, rock and roll, Stress, rock and roll, Thursday, Ray Camacho, Latino, Priday, La Samilla, Latino, Saturday, salas dance with DJ Sammy Dias, Sunday; Planet, rock and roll, Foreign Afairs, rock and roll, Tuesday and Wednesday.

Mexican Village, 120 Orange Avenue, Coronado, 435-1822: The

different drummer

Third Degree, contemporary, Friday

Mom's Saloon, 945 Garnet Avenue Pacific Beach, 488-9598: Blackberry Winter, rock and roll, Thursday through Sunday; Hit 'n Run, rock and roll, Monday; Night Flight, rock and roll. Tuesday and Wednesday

Mustang Club, 3595 Sports Arena Boulevard, Loma Portal. 223-5596: Gerry Baze and A Touch of Country country, TuesGay through Sunday, country music, Monday, call club for information.

REE ONCERT

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nesday, March 3, 7 p.m. 3rd floor lecture room San Diego Public Library 820 E St., Downtown

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Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach. 470-7522: Jim Hawley, contemporary, Wednesday through Saturday, the Critters, country and contemporary, Sunday and Monday, the Rollers, rock and roll, Tuesday.

Rodeo, 8980 Via La Jolla, La Jolla. 457-5590: Tweed Sneakers, new wave, Thursday through Saturday; Bratz, rock and roll, Sunday and Munday, Ron Bolton, rock and roll, Tuesday and Wednesday.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay 274-3314: The Fred Land Trio. Thursday through Saturday; Randy James and Ronnie Branham, variety and comedy, Sunday and Monday.

Su Casa, 6738 La Jolla Boulevard, La Jolla. 454-0369: Sue Berman, contemporary and Latin, early evening Wednesday through

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay. 274-4630: Shine-It-On, contemporary, Tuesday through Saturday; musical entertainment Sunday and Monday, call club for



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Carmen, contemporary. Tuesday and Wednesday.

Bunbury's, 9506 Mira Mesa Boulevard, Mira Mesa, 578-8666

ck and roll. Tuesday through

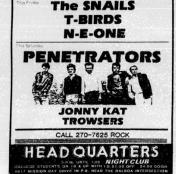
Flanigan's, 5373 Mission Center Road, Mission Valley, 291-8635: Marty Mitchell, rock and roll,

Journey, 5375 Kearny Villa Road

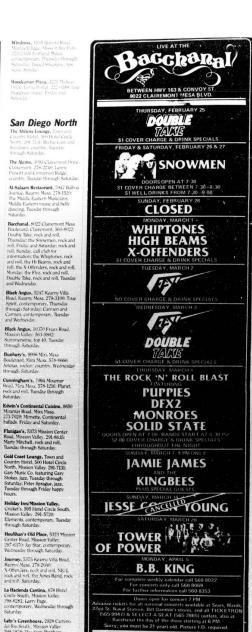
del Rio South, Mission Valley 299-2828: The Siers Brothers, Beatles music and 60s rock. Thursday through Saturday, with Heroes, rock and roll, Friday and Saturday, Oh! Ridge, contemporar

Tuesday through Saturday. Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley. 291-7131: Gary Music Co. featuring Gary Stokes, jazz, Tuesday through Saturday: Peter Sprague, jazz, Tuesday through Friday happy hours.





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Pal Joey's, 5147 Waring Road,

The Pavillion Lounge, Town and Country Hotel 500 Hotel Circle North, 291-7131: Larry Keys, contemporary, Tuesday through Saturday.

Springfield Wagon Works, 5255 Keamy Villa Road, Keamy Mesa.

Tio Leo's, 6333 Mission Gorge Ro.d, Mission Gorge, 280-9944: Peggy Spye, contemporary, Wednesday and Thursday; Melissa McCracken, contemporary, Friday

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Thursday, Feb. 25 9 PM Rockin' R&B with

JOHNNY ALMOND RHYTHM REVUE

Friday & Saturday, Feb. 26 & 27 9PM Tickets \$4 at the door, Dance concert-one admission for the entire evening. Rockin' R & B with . . . NORTON BUFFALO

Norton Buffalo is in a class of his own. One of today's premier harmonica players, he's also a fine wocalist, songwriter, procuoer and bandlander. The textures and soun he achieves by blending his harp





BOD PLEXZE and

the MIGHTY PLYERS ETTA JAMES BAND

> ROOM FULL O' BLUES CHARLIE MUSSELWHITE

and the DYNATONES

AFTERNOON CONCERTS

Sun., March 21



CHICAGO SIX

HAPPY HOURS 12-1 & 4-7

ISIT THE BELLY-DELI FOR THE BEST SANDWICH YOU'LL EVER EAT (ONE OF THE BEST ANYWAY) 143 S. Cedros, Solana Beach 481-9022

Valle, jazz, Wednesday and Thursday; Wave, jazz, Friday and Saturday; jam session, Sunday.

Boat House, 2040 Harbor Island Drive, Harbor Island. 291-8010: Montezuma's Revenge, country and comedy, Tuesday through Saturday; ummer Breeze, contemporary, unday and Monday.

Bodie's, 6149 University Avenue, East San Diego. 583-5700: Country Comfort, country, Friday and

Cafe del Rey Moro, 1549 El Prado, Balboa Park. 234-8511: West Coast, soft rock, Thursday through Saturday; Raggle Taggle, new

Old Glob

Laguna Arts Festiva

Cassius Carter

afternoon; Spirit, contemporary, Tuesday and Wednesday.

Calliope's, 2927 Meade Avenue. North Park. 281-2610: Flamenco music and dancing, Thursday. Chateau Lounge, 3623 College Avenue, College Grove. 582-5820: Justice, country rock; Friday and Saturday.

Club 30, 30th and Upas streets, North Park. 692-0080: Big City Blues Band, rhythm and blues, Thursday through Saturday.

Crossroads, 345 Market Street, downtown. 233-7856: Ella Ruth

Cavalcade of Stars Rick Springfield Pointer B-52s Sisters

"They're Playing Our Song'

Murray's

Tickets 224-3747



Richie Gary and Sundown Beginning at 9 p.m. Great Country Music Happy Hour 4-9 p.m. Giant Doubles

Dance Lessons 7-9 p.m. Tues., Wed., and Thurs.

ABILENE



Gary Stokes of The Gary Music Co. 8 p.m. to Midnight Tuesday - Saturday

Peter Sprague
Plays during
Champagne Hour,
5:30 - 8 p.m. Tues. - Fri.

Gold Coast LOUNGE

LA THACIENTA

Las Vegas Style Dance Show Wed, March 10

Emporium

Happy Hour 4-9 p.m. Censtal T's

Piggee, jazz, Wednesday through Saturday.

Doc Masters, 2051 Sheiter Island Drive, Shelter Island. 223-2572: Oh! Ridge, contemporary and comedy, Thursday through Saturday; Barker and Orr, contemporary music and cornedy, Sunday and Monday; Crack A' Noon, contemporary, Tuesday and Wednesday.

Ruesday and Wednesday.

Drown Magdic V. Jul Street and University Averuse. North Park.

298-8584. Demis Dobler and Gary Grisson. folk. country and roginals. Through, Armie Levin.

easy listening variety, early evening Fridov, Paggy Wiston and Lou Arm Originals. Through, Paggy Wiston and Lou Arm Originals. And Carlos a

Eric's Rib Place, 4263 Taylor Street, Old Town. 299-0060: Mardi Milligan, standard and contemporary guitar music, Tuesday through Saturday.

Fat City/China Camp, 2137 Pacific Highway, downtown. 232-0686: Wild Hair, contemporary, Friday and Saturday.

foliday Inn/Embarcadero, orthole Lounge, 1355 North larbor Drive, downtown. 32-3861: Bogart, top 40, Tuesda prough Saturday.

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island. 224-3577: Jobe and John, contemporary and dance music, Tuesday through Saturday.

Plandolin Wind, 308 University Avenue, Hillcrest. 297-3017: Rosie and the Re-Boppin' Scramers, rock and blues, Tuesday, Professor Oak and the Hauricanes, blues, Wednesday and Thursday, King Biscuti Blues, blues and rhythm and blues, Friday and Saturday.

Avenue, East San Diego. 583-6670: Emergency Exit, rock and roll, Thursday through Monday; Push, rock and roll, Tuesday and

REGGAE

EXPLOSION

Thursday,

March 4th

The best in regge music Authentic island delicacier

IOURNEY

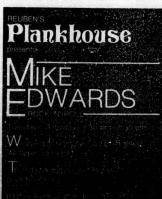
Saturday: Leslie Gold, standardand contemporary, Sunday and Monday. Butterfield Stage Saloot The Bass Went Home, variety— Beatles to Bach, Tuesday through

Sheraton Inn Airport, Sandpiper Lounge, 1590 Harbor Island Drive, Harbor Island. 291-6400: The Kim Beck Duo, country, Monday

with Jeannie and Jimmy Cheatham, Sunday.

Soledad's, 425 West B Street downtown, 232-7588: Bruce McKeithen and John Saias.

Triton, 6011 El Cajon Boulevard, East San Diego. 583-3240: The Bruce Cameron and Hollis Gentry





2964 Navajo Rd. El Cajon (Fanita & Navajo) Fast of FedMart 460-7640

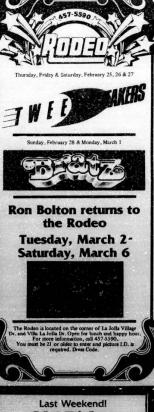
What is the proper method for attaching a guitar string to a tuning machine post?











Oh! Ridge 9pm-1am

Starting March 2

Crack A' Noon Band

Tuesday-Saturday 9pm-1am

Barker and Orr Appearing Sunday & Monday, 9 p.m. - 1a.m.



GUITAR STRINGS ALWAYS 2 FOR 1

Ensemble, jazz, Wednesday through Saturday.

Tuba Man's, 2551 Universit Yusha Man's, 2551 University wenue. North Park. 295-9426: Hardtimes Bluegrass Band, bluegrass, Thursday; Ira Cobb's Jazzbo Dixieland Band, Dixieland.

rock and roll, Thursday; Batallion of Saints, rock and roll, Men of Clay, rock and roll, Friday, Tigers Revolutionary, reggae, Trowsers, reggae, Saturday.

Black Angus, 707 E Street, Chula Vista. 426-9200: Forward Motion, top 40, Monday through Saturday

Country Bumpkin, 1862 Palm Avenue, Imperial Beach. 429-1161: Country Casanova, country, Wednesday through Sunday; Ducktall Revue, 50s rock, Monday and Tuesday.

South Bay

Agua Caliente 700, Tijuana. 1-70-668-64801: Baja Strings

Thumper, rock and roll, Tuesday through Saturday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479-353 Danny Lopez, contemporary and variety, Friday and Saturday.

Royal Vista Inn, 632 E Street, Chula Vista. 426-2500: Rex Paris, variety, Tuesday through Saturday

Westerner, 22 West Seventh. National City. 474-2919: Tony Mills

The Wild Turkey, 5080 Bonita Road, Bonita, 267-2550; Four Play,

Wing Cafe, 2753 B Street, Golden Hill. 239-9906: Gayle Marie, piano and vocal originals, Saturday; Catherine Shieve and Friends, flute

Zebra Club, 560 Fifth Avenue, downtown, 239-4222: The Heard,

Dine in an undersea grotto...

· Fresh Catch of the Day

· Fresh Pacific Red Snapper

· Harpoon of Beef

· Hawaiian Chicken

All dinners include rice pilaf, a basket of fresh San Francisco Sourdough and a trip to our soup & salad bar. Sunday through Thursday 5–7 p.m. Closed Monday

The Triton Presents Live Jazz

Bruce Cameron win Hollis Gentry

Carlos Vasques, drums Bob Morss, piano Manzo Hill, b Jazz Wednesday thru Saturday 9 pm-1 am

Triton







Rockin' Weekend Friday & Saturday, Feb. 26 & 27



Rock & Roll Tuesday—Saturday in our cabaret with

The Siers Bros.

TUESDAYS! WEDNESDAYS! THURSDAYS! Octover charge! Well doubles for the illa Shooters \$1.00 price of singles night, Karnikaze \$1.00

2828 Camino del Rio-South, Mission Valley 299-2828

Dance Machine, 1862 Palm Avenue, Imperial Beach. 429-1161:

Dock's Cocktails, 317 Third Avenue, Chuia vista, 462-1079. Jerry Davis, country western, Thursday through Saturday; Earline Reeves, piano bar, Sunday and Monday; Bill Daniels, country western, Tuesday and Wednesday.

El Conquistador Hotel Boulevard

Hutch's, 1463 Palm Avenue

\$ 595

Imperial Beach, 423-3479; Leather and Lace, country, Thursday through Saturday.

and Crosscut, rock and roil, Wednesday through Sunday: Legend, rock and roll, Monday.

Black Angus, 1000 Graves Avenue, El Cajon. 440-5055: RP: 1, top 40, Monday through Saturday.

rock and roll, Monday; dance to recorded oldies, Wednesday; the Rollers, rock and roll, Thursday.

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827:

Lonnie Hutson and Dusty Best, contemporary, Friday and Saturday

Big Oak Ranch, 1723 Harbison Canyon Road, Dehesa. 445-3047: The Big Oak Ranch Band, country, plus guest, Sunday afternoon.

East County

.UB 30

30th & Upas St. North Park 692-0080



Bump, jump, blues & swing

Tuesday—Thursday

Rhythm & blues at its best featuring

Friday - Sunday 1p.m.-2 a.m.

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ISRAELI FOLK DANCING

Tues.: BALLROOM NIGHT

INTERNATIONAL FOLK DANCING Thurs SPANISH FLAMENCO NIGHT

GREEK FOLK DANCING

INTERNATIONAL FOLK DANCING Sat. GREEK FOLK DANCING

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GREEK TAVERNA

> Serving delicious Greek foods . . moussaka, roast lamb, spanakopit . . Greek wines, imported beer . . . fresh baked pastries . . .

2927 Meade Ave., North Park block north of Ei Cajon Blvd. at 30th St.) 281-2610

Reservations a must Complimentary wine

or baklava
Tuesdays & Thursdays only with
purchase of any dinner entree
through 3/18/82 with coupon.
Limit: One coupon per couple.
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first & finest

steak nouse Offering choice beef, prime rib, fresh seafood and an exciting variety of California and imported wines. All dinners include a generous Salad Bar-and after dinner listen to San Diego's finest

LIVE JAZZ

Bill Coleman Jazz Quartet

From 9:00 p.m. to 1:00 a.m. Thursday and Sunday from 9:30 p.m. to 1:30 a.m. Friday and Saturday

Dinner served 5 p.m.-11:30 p.m. Monday-Saturday 5 p.m.-11 p.m.



Chuck's Steak House La Jolla 1250 Prospect McKellar Plaza 454-5325



March 4th: ROSIE FLORES & THE RE-BOPPIN SCREAMERS

Thurs. (Tonight)

ROSIE FLORES & THE RE-BOPPIN SCRE DIRK DEBONAIRE & THE BOAT PEOPLE

Fri. 12 BILLY SHEETS UNDERCOVER



THE SWITCH Corned for the

vie. And THE CRAWDADDIES

FLESH TONES



THE PENETRATORS

Tues., Mar. 2 THE JONES BAND and THE VAGRANTS

Wed., Mar. 3 THE NEW C.J. HUTTON BAND

with CLAUDE COMA & THE IVS and THE 5028

The Calypso, 975 Greenfield Avenue, El Cajon, 440-952n; Rom Morin, country. Thursday through

Castaways, 10757 Woodside Avenue, Santee, 449-6700; Rock, and roll, seven nights, call club for

不是积积的

THE BALZI BAND THE HEARD

MEN OF CLAY

TROWSERS

THE TIGERS

The Diamond Lounge/Aunt Emma's, 1532 East Main Street, El Cajon, 442-7288, California Country, country, Friday and Saturday.

Driftwood, 5286 Baltimore Drive. La Mesa, 462-0533; Carl Simmons and Southern Comtort, country, Tuesday through Saturday.

Ember Room, 7059 El Cajon Boulevard, La Mesa, 463-2263

4

Lorenzo's, 596 Broadway, El Calor 442 9min, Rainbow, contemporary dance music, Tuesday through Saturday, Pro Brigham's Preservation Rand, Dixidand and cintage jazz, Sunday and Monday.

Magnolia Mulvaney's, 8861

Flinn Springs Inn, 17505 Highwa St. El Coon, 443-9568, Sarrix Pepperdale Band, country western, Friday and Saturday.

Hungry Hunter, 402 Fletcher Parkway, El Cajon, 442-9517; Nightrunner, contemporary, Wednesday through Saturday.

Lakeland Resort, Highway 79

Lakeside Hotel, 9940 River Stree

GARY

PUCKETT

Thurs., Feb. 25

& Sat., Feb. 27

Hear great hits like:
"Woman, Woman," "Young
Girl," "Lady Willpower,"
"Don't Give In To Him,"
"Over You," "This Girl Is
A Woman Now"

3 shows daily

Presenting Live . . .

Big-Name Entertainment

Free entertainment

with the price of admission only at the

SAN DIEGO STADIUM

SWAPMEET

9449 Friars Rd 283-5906

Shoppers' Hours: Thurs. Noon-10pm, Sat. 8am-6pm

Mickey D's, 9563 Mission Gorg

The Outpost, 652 Grand Avenue, Spring Valley, 464-9007; Country Justice country, Friday and Saturday

Park Place, 1280 Fletcher Parkway, El Cajon, 448-4111: Prophet, rock and roll, Thursday through Saturday; rock and roll, Sunday through Wednesday, call club for information.





NO COVER-7 NIGHTS A WEEK

We did it-we finally got our dance license and new dance floor. Come on down and check out our remodeling, food specials and look for the best in dance bands.

Dear Readers: A local magazine made an unfair attack un come friends of Le Chaler. In their final edition the editor made several disparaging mandrs about the larges Gang Sits Koren Co. These year no opportunity for the James Gang to exercise rebuttal against the cheas oho comments aimed at their professionalism. They had the narve to crow about how successful they were and then cry that they had made no profit and were quitting. (Sort of a Nixon 'Checkers' speech.) All we have to say is that it wasn't fair.

— Le Stat



PROF. OAK & THE HURRICANES

These guys get better and better, really. Sunday & Monday, February 28 & March 1

Comes back on va this Friday & Saturday, February 26 & 27 Come on down and boogle

and next Tuesday & Wednesday. March 2 & 3

Le Chalet Cuisine Specials

Sunday Beach Brunch cluding well cocktail \$2.00

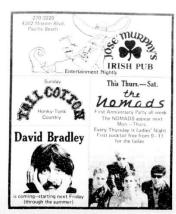
Spaghetti Feast Spaghetti with meat sauce, salad & garlic bre 4 o.m. til? \$1.50

Burger Deal 2 lb. Burger only \$1.15 4 lb. Burger only \$1.00 Includes Home Style

5046 Newport Ave.

Ocean Beach

222-5300





Starting Tuesday, March 2 THEHEROES 140 19

Enjoy dining at the Halcyon Great food—Reasonable prices



Emergency Exit

11 Drink Night Kamikazes 2 for 1 91X Night Sardines - 10 p. m

Straw Hat Pizza, 3637 Avocado

The Turquoise Lounge, 5975 Severin Drive, La Mesa, 465-1525; Artisan, rock and roll, Tuesday through Saturday.

PERFORMERS

Rock & Roll

Johnny Almond Rhythm Revue

Roger/Oceanside Artisan: Turquoise Lounge, Castaways
Batallion of Saints: Zebra Club
Blackberry Winter: Mom's Saloon
The Blitz Brothers: The Localing

The Bitte Breaster Zone
Ron Bolton: Rodeo
Bratz: Rodeo, Dietillery Nightchu
The Budgets: Distillery East
Claude Coma and the Fvs. Spirit
Barrie Cunningham and Black
Slacks: Triton/Cardid
D. A. and the Necktones:
Cattemaria

Catamaran Dallas Collins: Belly Up Tavern Dirk Debonaire and the Boat People: Distillery Nightclub.

The Doran Eire Bourne Band: The

Anchorage Double Take: Bacchanul The Merv Douglas Band:

Fogcutter, Bobby G's Mike Edwards: Reuben's Plankhouse Emergency Exit: Red Coat Inn

Bobby G's Men of Clay: Zebra Club Tony Mills and Crosscut: Wester The Marty Mitchell Band: Elemination

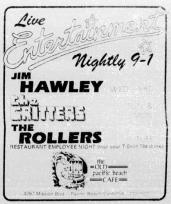
The Monday Night Live Band: Belly Murphy's Law: My Rich Uncle's NE/1: Journey

NE/1: Journey Night Flight: Gator Gardens, Morn's Saloon Ment's Salaen.
Meth Waltch: Chromony Block
The Penetrators: Headquarders
Authorities Salaen, Salaen, Salaen,
Planet: Commingham's, Macho's
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The Ram Band, Mi The Way Irm
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The Rathburn Band: London Oper

The Rollers: Old Pacific Beach Rosie and the Re-Boppin' Screamers: Mandolm









Jazz at THE COLOGGETHM

Friday & Saturday, February 26 & 27 - 6171 Mission Gorge ----283-0050----



EMPLOYEE NIGHT

LADIES NIGHT

All night happy hour prices 4 p.m. to 1:30 a.m.

KAZI NIGHT - 75°

MARGARITA NIGHT

\$1.00 5880 El Cajon Blvd., San Diego 582-1813 Must be 21-I.D. required



Sky High: Whiskey Flats, The

Ske High: Whiskey Flats, The Weath Clab.
The Smalls: Headquarters Nightclub.
The Smalls: Headquarters Nightclub.
The Smowmen: Eacchanal The Squal Brothers: Morterey Whiling Co. The Switch-Victoriers: Nightclub. The Switch-Victoriers: Nightclub. Thumper: Dance Wachner Fremor: Fireade Learney Tweed Smallers: Roboto, Windrose Ultra Violet: Vormandy The Vagrants: Spirit The Whighous: Sarchanal The Whighous: Sarchanal The Whighous: Sarchanal The Offenders: Oschanal, Journey Articles of Sochanal, Journey Comments of Sochanal (Sochanal).

Country/ Country Rock

Gerry Baze and A Touch of Country: Mustang Club The Kim Beck Duo: Sheraton Inn

The Kim Bedc Drust Sheroten Inn August 1
The Big Oak Banch Band: Big Oak Band: Ban

The Crittens: Old Pacific Beach
Cale
C.V. Degit: Lakeland Resort
Daless: Longbranch Salson
Daless Express: Charlie's Little Bit
of Country
Bill Dundels: Dock's Cocktails
Jerry Devis: Dock's Cocktails

Hardtimes Bluegmas Band: Tube Mon's Hept Fever: Circle D Corrol Sandes Hirabs Ruchers VLa Mesa Jetenas: Eurobury's Justice: Chateau Lounge Leasther and Leart Hutch's Legend: Stadium Club, Westerner Roberta Linn and the Gambiers: Atlantis:

lagend: Stadium Cich, Westerner Roberta Linn and the Canadisers and Roberta Linn and the Canadisers and Canadis

Joe Stewart La Posada del Solfel Cajon Stagecach: Burn Steer Salcon Tall Cotton: Jose Murphy's, Burn Steer Salcon, Belly Up Tavern Talegraph Carpon: Forerada Club Don Tennison and Country Plus: Bed Don Salcon

Don Tennison and Country Plus: Red Dog Saloon John Writ: The Inke Box Johnny West and the Chaparrals: Boss Bill's White Lightnin' Express: Oakvale Lodge; Whiskey Creek

Contemporary/ Top 40

Baja Strings Fusion: El Conquistador Hotel/Tijuana BBC: Monk's Phil Beeber: Caravaggio's/Point

Phil Boeber: Caravaggio's/ Loma Sue Berman: Su Casa Blue Skies: Reuben's/Carls Bogart: Holiday Imn/Emba Carmen and Caravas: Blao



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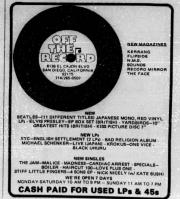
Mon.-Sat. 11 a.m.-6 p.m. Never on Sundays.



Ron Bolton returns to the Rodeo . . .



Don't miss it!



Angus/Rearny Mesa Crack A' Noon: Doc Masters The Critters: Old Pacific Beach

Dusty and Melissa: Tom Ham's Elements: Holiday Inn/Mission

Forward Motion: Black Angus/Chula Vista
The Good Life: Hungry
Hunter/Oceanside
Leslie Gold: Sheraton Harbor Island Phil Gross: Drowsy Maggie's

Pini Hawley: Monterey Whaling Co., Old Pacific Beach Cafe Sandee Hirsh: Reuben's/La Mesa Richie Hunt: Mulvaney's Lonnie Hutson and Dusty Best: Antonio's Hacienda Antonio's Hacienda Jobe and John: Humphrey's Larry and Johns: Raphael's The John Kelly Trio: Hill House Larry Keys Trio: Pavillion Loungs

Hotel Danny Lopez: Old Bonita Stor Restaurant
Main Street: Bahia Belle
Melissa McCracken: Tio Leo's,

Drowsy Maggie's Bruce McKeithen and John Salas: Soledad's Mardi Milligan: Eric's Rib Place

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Molly: The Shenherd Cafe Steve Mouzas and Finest Action Bull and Boar
Barry Nelson: The Anchorage

Rick Norris and Lynn Williard: The Wimner's Circle Nightrunner: Hungry Hunter/El Caion

One Plus One: Hotel del Compado Carry Page: La Hocienda Cantina People Movers: Hilton Hotel Portland Makai: Windrose Jeff Proctor: The Shepherd Cafe Monk's

Rainbow: Lorenzo's Rainbow: Lorenzo s Donny Roze: Hamburguesa RPM: Black Angus/El Cajon Danny Salmas: Anthony's Harborside San Antone: Springfield Wagor

Works Shine-It-On: Vacation Village Spirit: Cafe dei Reu Moro Peggy Spye: Tio Leo's Joe Stewart: La Posada del Sol/El

Joe Stewart: La Posada del Si Cajon Juy Stur: Houlihan's Summer Breeze: Boat House Summerwine: Black Angus/Mission Valley

Solid Oak

Don Tennison and Country Plus:

Red Dog Saloon
The Third Degree: Mexican Village
Triple Play: Hilton Hotel
True Spirit: Black Angus/Kearny
Meson

Mesa Scott Turchin: The Shepherd Cale Steve Vaus: Halligan's John Ward: The Juke Box Wild Hair: Fat City/China Camp

Blues/R&B/ Reggae

Proggade
Johnny Almond Rhythm Revest
Rolle to Travers, Bobby G:3
Big Giby Blues Band: Clab. 30
Norton Buffalo: Belle to Travers
The Crowdaddless: Sprint
Her Crowdaddless: Sprint
King Biseash Blues: Mendodin Wind
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MYKONOS TAVERNA

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SARIDAKIS-MYKONOS

TRIO Dining & dancing Friday & Saturday until 2:00 am Available Sundays & Mondays for private parties Call for reservations

Also open for dinner Tues.—Thurs. 5—10 pm 4240 ARAGON DRIVE, SAN DIEGO 583-0216

Jazz

Lori Bell and Shep Meyers: Prophet Vegetarian Restaurant Fro Brigham's Preservation Band:

Pro Brigham's Preservation Band: Pal Josei's, Lorenzo's
Bruce Cameron and Hollis Gentry
Ensemble: Triton'San Diego,
TritoniCardiff
Jeannie and Jimmy Cheatham:
Sheraton Inn Airport
The Chicago Six: Belly Up Taweri
Ira Cobb's Jazzbo Dixieland Band:
Taba Maria

Tabo Man's
Bill Coleman Quartet: Chuck's
Steak House
Jimmy Corsaro Ensemble:
Corsaro's Strictly Jazz
Gary Music Co.: Gold Coast Lounge
Bill Kyle and Shep Meyers Quintet:
Blue Parres

Bill Kyle and Shep Meyers Quintet Blue Purro.

Butch Lacy Ensemble: Elario's Kowyn Lettau: Elario's Kowyn Lettau: Elario's Lightphy: Ironasy Maggie's Beb Long: Fish Flouse West Joe Martillo Quintet: Blue Farro! Bruco Hickethen and John Salas: Soledad's The Charles HePherson Quintet: Elario Hepherson Guintet: Grand Mosher: Corsaro's Strictly Suaan Mosher: Corsaro's Strictly

Jazz Might Vision: Chuck's Steak House Tony Ortega: Fish House West Ella Ruth Piggee: Crossroads Freddy Rizk, Frank LaMacaa, Bruce Stone: Old Time Cale Ron Satterfield Quartet: Elario's Rob Schneiderman Quartet: Blue Parrot

Parrot
Peter Sprague: Gold Coast Lounge,
Blue Parrot
Stone's Throw: Sheraton Harbor

Island Time Piece: Black Frog Jaime Valle: Black Frog Wave: Black Frog

Folk/Ethnic

Peter Alsop: Old Time Cafe Naki Ataman Trio: Islandia Hotel Ray Canucho: Macho's Dan Crary: Old Time Cafe Lou and Virginia Curtiss: Drowsy

Maggie's
Dennis Dobter and Cary Grissom:
Droussy Maggie's
Feet on the Whael: The Shepherd
Cafe
Richard Freeman: Droussy Maggie's
Jeff Gregory: The Shepherd Cafe







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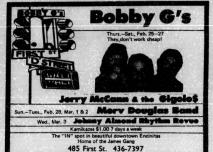
WE HAVE GREAT BLUES KING BISCUIT



ROSIE FLORES & THE RE-BOPPIN SCREAMERS on Tuesday right. Come say hello to Rosiel Amaretto coffe drinks—one buck special!

PROF. OAK & THE HURRICANES

MANDOLIN WIND RESTAURANT 308 University Ave., Hillcrest, San Diego 297-3017



Jim and Theresa Hinton: The Patriot Game Seamus Kennedy: The Patriot

Lightplay: Drowsy Maggie's The Middle Eastern Musicians: A1-Salaam Restaurant Mimette: Educin's Continental

Siamsa Gael Ceili Irish Band:

Maggie's Peggy Watson and Lou Ann

Everything Else

Barker and Orr: contemporary and comedy, Doc Masters The Bass Went Home: variety — Beatles to Back, Sheraton Harbor Island Caper: Las Vegas-stule revue.

Eddie Gold: variety — pop to light classical, The Press Room Saloon

Randy James and Ronnie Burnham: variety and comedy, Sandtrap Lounge The Johnson Twins: variety and

nedy, Jolly Roger/Seano Village Lisa Kanny: light classical, The

The Russ Kirkpatrick Band: The Fred Land Trio: music of the

40s through the '80s, Sandtrap Lounge Annie Levin: easy listening, variety, Drowsy Maggie's Llama: classical guitar, Kung Food

Bob MacLeod: piano bar. Bahia

Oh! Ridge: contimuorary and

Orion Guitar Duo: classical quitar Orion Guitar Duo: classical guitar, Frophet Vegetarian Restaurant Derek Page: piano and vocal variety, The Press Room Saloon Rex Paris: variety, Royal Vista Inn Jack Pollack: piano bar, Bahia

Raggle Taggle: new Renaissance variety, Cafe Del Rey Moro

Earline Reeves: pidno har, Dock's Cocktails

Jon Sandoval: piano bar, Playboy

Catherine Shieve and Friends: Tommy Stark: family

entertainment, Organ Power Pizza/Lemon Grove Tawny Tann: variety — pop to light classical, The Press Room Salson

Jonathon Von Brana and Yesterdays: Elvis impersonator, Bahia Hotel

West Coast: soft rock, Cafe del Reu



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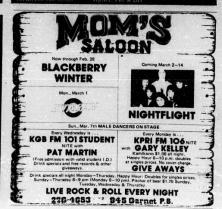
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Pitchers '1.55 Draft Beer 35' (Burdweiser)





CURRENT MOVIES

Absence of Malice - Heavy enter-

Assence of Malice - Newsy enter-tainment from Synny Politack II spends so much time leng up its journalistic-chiese issues that it spends so much time leng up its journalistic-chiese issues that it is the same time. Or at a different time its remarks chiefe origination solerate, and dule the same. The base sour-urd dule the same is the same source out standered (e.g. per-Vatergale) time in which a man wordpy inspin-void standered (e.g. per-Vatergale) solerate in the same in the same in second is even to had to imagine to the same in page of the up-to-date (past years) years of the up-to-date (past years) years of years o (College: Mira Mesa Cinemas, from 26; Poway Theater, from 2/26; UA

The Advantures of Robin Hood —
The athieticism in this Warner
Elother severabucker is shown to be
Brother severabucker is shown to be
Paintie, built like an egg, outarrecurse Izon Finn in silve-innutes
sick light on a tool-wide plank. From
memorized moments in the RobinHood legend are going to be reteracted duthully, no matter how much
siretiming of probability and of imagsiretiming of probability and of imagpainting of probability and of imag
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paintin ination is required. Another instance after setting up an archery contest expressly as a trap for Robin Hood in the henicus Prince and his henchmen in the henicus Prince and his henchmen in the henicus Prince and his henchmen in the hence the hence and his hence he hence he hence he had been as the hence he had been to the buffer and the hence he had been as the hence he had been the hence he had been and hence he had been as the hence he had

Andy Warhol's Bad — Not really an Andy Warhol nor even a Paul Morris-sey movie, but rather a Jed Johnson. (Who is he, you wonder? He's a vet-eran of the sound department on the Warhol-Morrissey movies, promoted herewith to the director's chair.) The Warnfol-Monissey moives, promoted the herewith to the disector's charge? The herewith to the disector's charge? The herewith to the disector's charge? The properties of the properties of the disector of the

Arthur — Dudley Moore and John Gielgud work a kind of magic whereby you don't quite notice, or don't quite care, what rancid old comic figures the millionaire playboy bachelor and the snobbish British valet fully are.

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Cell Theatre for Show Times 3/4, 3/5

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THE AMATEUR

1:00, 3:20, 5:50, 8:15, 10:30 (R) Starts Friday

MAKING LOVE

THE AMATEUR

1:00, 3:25, 5:45, 8:00, 10:20 (R)

THE BORDER

DEATH WISH II

VICE SQUAD

CANNERY ROW

1:00, 3:20, 5:45, 8:00, 10:15 (R) Starts Friday

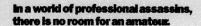
MATINEES DAILY. Bergeln metiness Mon.—Fri. all performer before 5:30. Set.—1st performence only except special engage

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Allandic City — Out of this ecgua-correlly on Did Agria and the Chair-comply on Did Agria and the Chair-comply on Did Agria and the Chair-meral single in Part John Wayne's gover-mental single in Part John Wayne's gover-mental single in Part John Wayne's gover-ier processing the State of the State







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SPORTS ARE NA 6 2350 SPORTS ARENA 6 2350 SPORTS ARENA 8: 223-5333 (Sangara Petrin Study 40 No for or State 16 Friday WINDOW ALECE 1 00: 315, 5:30, 7:45, 10:00 (PG)	ONIVERSITY TOWNS CTR. 45514 ACLEVILAGE OF 452-7768 Beau Bridges MCSTT CROSSING 12:30: 2:30, 4:30, 6:30, 6:30, 10:30 (PG)	
12 30, 2 30, 4 30, 6 30, 8 30, 10 20 (PG)	CAMBERY ROW	
CANNERY ROW 12:30, 3:00, 5:30, 8:00, 10:30 (PG)	HOUSE OF WAX in 8-D 12-40, 2-25, 4-20, 610, 620, 10 10 (PG)	
Jack Nicholson THE BORDER 1:30:3:45, 6:00, 8:15, 10:30 (R)	Starts Friday Malcolm McDowell CALIGULA 12:30, 2:30, 4:30, 6:30, 8:30, 10:30 (R)	
Starts Friday Season Hubbry VICE SQUAD 12:15, 2:15, 4:15, 6:15, 8:15, 10:15 (R)	Star's Frour, WINDWALKER 12:45 3:00. 5:30. 8:10. 10:15 (PG)	
Malcolm McDowell CALIGUR A 12.45, 3.00, 5.30, 8.00, 10.15 (R)	Starts Friday BOBY HEAT 1:30, 5:40, 10:00 (R) ATLANTIC CITY 3:40, 8:00 (R)	
CANADA PANCING RECOVERED UITO MEMAROC CINTRECT 485-8641		
Starts Friday Dudley Moore ARTHUR 12:45, 3:00, 5:15, 7:30, 9:45 (PG)	Starts Friday 800Y WEAT 1:00, 5:30, 10:10 (R) FRENCH LIEUTENANT'S WOMAN 3:15, 7:45 (R)	
Stans Friday WINDWALKER 12:30, 2:30, 4:30, 6:30, 8:30, 10:30 (PG)	Starts Friday MIGHT CROSSING 3.15, 8:00 (PG) CAMMERY ROW 1:00, 5:30, 10:15 (PG)	
MANN DICE ANSIDE 8 EL CAMMO REAL AT HEY 78 - 435-7009 [Seguin From Daily 25 50 for mount that (SET before 250 p.m.]		
7 Academy Award Nominations CHARIOTS OF FIRE 12:15, 2:45, 5:15, 7:45, 10:15 (PG)	Digne Keaton SHOOT THE MOON 12:00. 2:30. 5:00. 7:30. 10:00 (R)	
8 Academy Award Normations RAIDERS OF THE LOST ARK 12:30, 3:00, 5:30, 8:00, 10:15 (PQ)	Starts Friday John Savage THE AMA/TEUR 12:15, 2:45, 5:15, 7:45, 10:15 (9)	
Kate Jackson MAKING LOVE 1:30, 3:45, 6:00, 6:15, 10:30 (R)	CANTERY ROW 12:30, 3:30, 5:30, 8:00, 10:20 (PG)	

Starts Friday WINDWALKER 12-15, 2-45, 5-15, 7-45, 10.

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Death Wish II - Charles Bronson



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Allen 1980.

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The French Listinant's Women

John Towler's Wicholan-age comande

devices of the commande

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Fritz the Cat - Bringing R. Crumb's rmc the cat — Bringing R. Cumbis crumb-burn characters to life as no better an idea than bringing Charles Schulz's to life; not even for the privilege of bossing about making the first. Yrated cantoon. The dis-appointment stems from some ally much from the script, which is re-spectably mean and nesty. Deceded

CURRENT MOVIES jointed parade of narrative events

by Ralph Bakshi and produced by Steve Krantz 1972. * (Star, from 2/26)

Callipoli — If BREAKER MORANT is the Australian PATHS OF GLORY; this is CHARGE OF THE Light BRIGADE. The method of making us elect he lass is the trather uneconomic one of forcing us to become quite close, over a leisurely and meandering hour and a quarter, to two bright lasts whose frendship would acrease. ing hour and a quarter, to two bright incid whose frendship would appear incide whose frendship would appear incide and fleetiness of look. With the congression of fleetiness of

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Dive it. Santes Dive it; from 26th Heetitad — Donative vision with a large vision about a Denne widow who is taken on as housewager list, and then as wife. The contempts of the

pointed paradic of narrative ments calculated to make the contemporary movegoer exclusive. What a late-I with the provision of the provision o "(L.s. Jolla Wilage, 32 and 3. Village, increa. 228)

Chheet Story — Good ghostly appainton, socyaling the grade-2 shock on the story of the story o (Blar, from 2/26)
History of the World, Plet I — The
grimmet joke is none of the murder
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as opposed to grid the school
and La Paloma Theater

Tonight only, Feb. 28
THE BESTOF
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A story of love and conflict.

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** H is practically impossible to avoid comparison with Tuye's ZERO POR CONDUCT, and this is most assuredly not to the advantage of IF. The state of the tendency of the advantage of IF. The revoid of the incuble-makers in a revoid of the incubing the i

King of Hearts — One of Philippe De Broca's sticky confections. Music box melodies, fairy-talle costumes, and prance-y performances are enlisted to demonstrate that war is not nice and that the inmales of a funny farm

(A) 8:15 pm

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CURRENT MOVIES

or your throat doesn't put the squeeze on doesn't take untar ad-avantage of your predisposition to be choked. He remains factful, gente reserved. With Catherine Deneuve. Gerard Depardieu, Heinz Bennent 1980. "" (La Paloma, 3-3 through 6)

Mad Max — An assured and every date visual style: relater almost to the opport of ownersearce on smort foats, and and such opport of ownersearce on smort foats and quick observes makes this op it is seen on solar me halfure all seen of production or magnitude of the opportunity futuristic BORN LOSERS worth watching, it is set not sol arr in the future as to
pose problems of production or imagination for the filiminakers, just far
enough to explain away any bit of
modess chaos and destruction as
the breakdown of civilization as we
know it. Made in Australia and
dubbed into American. Directed by
George Miller. 1979.

"(Attec)

Making Love — The baby-faced show of control and the show of the s

(Guid, Ironi 228)

Wy Brittiser Career — The irous of women's independence formulated in terms that were already old in the green years of Katharine Hopburn, the contraint look place of terms in the country with her head in the clouds of learnur, set music, all when the country in the country with her head in the clouds of learnur, set music, all when the country in the country with her head in the clouds of learnur, set music, all when the country in the country in

STATE UNIVERSITY

College, 6303 El Capor Bind. (286-1455)
Theater 1 Vitor Sound, from 226
Theater 2: Death Wath II
Theater 2: Flower of Water
Theater 3: Flower of Water
Theater 4: Advance of Malice and The French
Liddelmark Water

EL CAJON-LA MESA Ace Drive In, 9000 Broadway, Lamon Grove (459-5328) The Bonder and Borderine, from 2/26 My Dinner with Andre — Reviewed this issue Written by and staring Wallace Shavan and Andre Gregory, directed by Louis Maile.

"Grea Ans)

"(Fine Ans)

Night Crossing — Not all the dreari-

O Lucky Man — Lindissy Anderson's ideas — about the class system and brocaucity and modern warpen and brocaucity and modern warpen and around firsten moves for years, but around firsten moves for years, but the form here is revisibleding — a callerer sum of Goctard and Burket and Ford and Fellen, and harming to do more of linear inding the highs and some of linear inding the highs and lowes of the waves Somewhere in the models. The move first a smooth-ness warpen of the second of the models. The move first a smooth-model is settled to the models of the wave first a smooth-stalled is unbreakable, unbeatable, sold the way of the sold the second of the first properties. The same the second of the stalled is unbreakable, unbeatable, and is not a sametal only Mell Mail and is not a sametal only Mell Mail same and the control of the model same and the control of the same and same and models. The same and s

Metior — Donates science for the control of the con

ture inserts, or with the latest install-ment in Fonda's ongoing obsession pursuit of an elusive ranhow trout nicknamed Watter — but who would perhapic better have been dubbed Moty Trout. These mood changes are parceled out in accordance with standard. TV-sitcom pacing, and somebody's textbook notion of a somebody's textbook notion of a somebody's textbook notion of a dramaturgical balanced diet. Di-rected by Mark Rydoli. 1981. * (Cinema Plaza 5; Plaza Twin 1; Val-ley Circle)

Pennies from Heaven - Bold, origi-

Pennies from neeven—bour, vra-nat, innovative, extraordinary, un-precedented—these are some of the adjectives we have been pro-grammed to apply to this Depression-period musical. They all praemield to apply its Third by a property of the property of the total property of the property of the do apply. In each for its of the property of property property of property property

"(Street, Iron 229)

Registre — Overstürfelt und mischapen aufgelten of meistragen aufgelten of die E.L. Destroer neuer aber der Bereit in der Stehe der Ste

House in Charma 3, U.A. Cherna 2, Village, from 250 M.

Raidens of the Loat Art — Director Science Sciences and executive grant executive some control of the control of th

CURRENT MOVIES

star-centereu, hero-centered con-struction — a point which can be made without imputing any additional egomania to Beatty's producer-director-co-writer responsibilities. The move divides its time between The move divides its time between Reed's political life and his private life, a division perceived by Beatly almost in terms of the cancert-ws-marrage in terms of the cancert-ws-marrage at three and a half ficure it seems to at three and a half ficure it seems both-with Diane Keatlon (as Bygand), aleck Nicholson (as Eugene O'Neill), Edward Hermann (as Max Eastman), and Cancer (as Bygand), aleck Nicholson (as Eugene O'Neill), Edward Hermann (as Max Eastman), and Cancer (as Eugene Diaza S. Cinerama, Plaza Tiwn 2).

Sharky's Machine — Harder-boiled version of LAURA — hard enough, in truth, to be bounced around a handball court. The fough-guy hero, played by Burt Reynolds in his closestby Burl Reynolds in his closest-cropped and most attractive buptle. Corporation and attractive buptle, the control of the c

sand Rischell Weit, directed by Republic Coase Channe, Creet; Strand, from 200.

Shoot has Meen - Merite break-up within by 80 Goldman, and directed by Alan Pather. (Lona: Operation 8): Vineyard Lona: Operation 8: Vineyard Lona: Operation 9: Vineyard Lon

Spetters — Youth more. Dutch-style, or all load Paul Verhoever-style, with a orgoing allaction to the seater youth wash-on role for its star. Rutger Hauer. Now Verhoever demonstrates immed to be on youth's averaging in strough south things as the beingth is through and the locks it can do, his image of adults as sift-necked Biblio-thurpers, his misconstraid of latel-tersends for bottoms and of cate-

Turkish Delight — A hymn — no. nothing so exalted — a bellow, rather, in praise of youthful libido and its acrobatic, button-bursting, zipperpopping expression. After ten minutes of watching these blond beauties.

motocross bikes. With Renee Souten-disk. Toon Agterberg. Maaren Span-jer, and Hare Van Tongeren. 1980. (Ken. 3/1)

Wice Stream Too

Vice Squad — The searny side of L A., directed by Gary Sherman (CRA AND SURIED), and starring Season Hustley. (Galloss, Carmo Cinema 4, Clairemont, College, Fashion Valley, Plower His Chemiz 2, Fordier Drive In, Har-His Chemiz 2, Fordier Drive In, Har-His Chemiz 2, Fordier Drive In, Sports Arena 6, from 2726)

essentia for conferences, as a fish in-constant claimons patiential constant claimons patiential constant claimons patiential constant claimons patiential constant claimons and constant claimons are claimons and constant claimons are clai THE PROPERTY OF THE PROPERTY O

The Warriors - Walter Hill's unrealis-The Warnors — Walter Hill s unrealis-tic, or anti-realistic, street gang movie has an obvious kinship with the hostile-terntory branch of action films, including both the STAGECOACHincluding both the STAGECOACH-type western and the OBJECTIVE

lens, that you can't make out what the hell's happening. Trevor Howard, Nick Rarnus, and James Remar, directed by Kieth Merrall. 1980. "(Cinema Plaza 5, Parkway 3, Plaza Bonta, Rancho Bernardo 6, Sports Arena 6; University Towne Centre: from 2/26)

Wizards — Science-liction cartoon about a cosmic struggle between the forces of Magic and those of Technology (the former a group of Peter Pan and Tinkerbell-like eves and fairles, the latter a group of Naza and repities). At bott the conception is rather supply. But see mythic possibilities are brought even lower by Raphy (PRT). THE CAT. COONSKIN) Bakshill and the property of th THE CAT. COONSKIN) Bakshi's deeply ingrained funkiness (e.g., the good wizard, Avatar, is a Disney-ish dwarf with W.C. Fields' round red nose and Peter Falk's Columbovoice) 1977.

*(Sports Arena 6, 2/26 and 27

The Women Next Door — By one of three Next Order — By one of three Next Order to Order to Order

(sa resulter, 35 milegal by Yellow Submarine — The Beaties carton. It wants to be, but it is not, the Sottee equivalent of Lewis Carroll and Edward Lear. Clevier enough and col-nique report of the collection of the hour or so, though a goes on a lot tonger than that. Directed by George Dummin, 1969. (Ken. 221)



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MATS/SAT. – SUN.:: 2:40, 4:50
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Whetery — THE GREAT SIGARE massed with THE LONGEST YARD, only the sport and toolsale. It is made and the translation of the second with The Longest Park, on the second with t

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Death With It Mad Max, and The Hermons
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Call States of 150 500-50000)
Microlongies, from 2/26

Pine Arts, 1818 Gamet. Psoific Beach (274-6000)
My Dimer with Andre

Ally Dinner with Andre
Premetter Drive in 3601 Michaey Dr. (223-5535)
Theater 1: Death Wildh II and The Qurring
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Theater 2: Vice Squied and Handhore, from 226
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Andy Andrews LAIREMONT-KEARNY MESA-UNIVERSITY CITY

53-7831) aster 1: Making Love static 2: The Bondar static 3: The Amateur, from 2/26 static 4: Smaller Morant, 2/26 and 27 My Brillion Career, 2/26 and 31 Gallipol, 3/2 and 3/3

Aero Dries Is, 3rd and Broadway, Si Capon Carlos III and III a

Disease Theater & Honor 2025
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Coast Cinema. 827 Faim Ave. (429-4037) Sharky's Mirchine and Fort Apache, the Bronz, from 2:26 Campus Orive In, 6147 Et Cajon Bivd. (582-1717)

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Century Twin. 54th and El Cajon Blvd. (582-7800)
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Clinerame, 5889 University Ave. (583-6201)
Reds.

Village, \$20 Orange Ave., Coronado (435-6161) Regime and Gallpoll, from 2/26 Vogue, 226 3rd, Chula Vista (425-1436) Cell theater for program information

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Theater 1: Cannery Row

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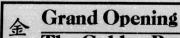
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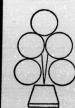
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on the REST CAN, 123-775.

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1981 HONDA CIVIC 1300 hastback coupe gold metals, begin service, begin service, 1 goed, 38 mpg, AMP/M service and 18 holds good, has earthern float work awares, 11725 482-7107 exercing Metalson, 2015 and 1825 a 1972 VOLVO 1806E 84,000 miles, air conditioning, outstanding condition: 95500. Call Oliver 563-8167 Jone, 271-2785 work. 1967 CHEVY IMPALA 4-risor, virial top, PMP air, looks like new, excellent condition, \$1495, 296-4496.

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1966 FORD PICKUP, 3/4 ton, 5 cylinder, 1 ton awe, new newd, clutch, brakes, radiator, runs perfect, needs tive, 1800, 224-July 27 WANTED: Datsun station wagon, 4 speed, 1971-72 510 or 1974 710, in very good condition. Have cash for right wagon. Rich 445-3437 1-7pm Jess 1974 FBAT 128, Deluae 4 door model Excellent condi-tion, gets 30 mpg on regular gas, only 55,000 miles. 51195 457,4918

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1964 VW BLS front year (straight across), 510. 7" sots, for condition, 510, 277-3431.

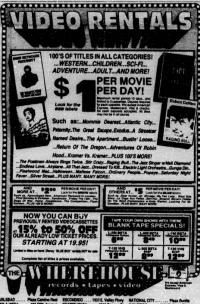
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1972 DATSLIN 240Z, original owner, AM/FM, new seats, hours, looks good, mechanically sound. 724-7573. 1960 vOLVO PV544, rurs very strong, many extra parts including comolece engine. New tires, brakes, matter, carbureton, timog over, 445-9509 anytime. 1978 MLSTANG KING COBRA, 302, 4 speed, power teening and brakes, staren, black interior, red exterior, erry aports and sharp. 21 mag. 13400, 262-4740

CAMPER 6-1/2, Travel Queen, refrigerator, slove, Porta-Porti, jacks. 31000, 296-5671. DATSLIN Cix 310, 1979, air conditioning, AAV,FM VW BLS TENT, Attaches to ngrit side of bus, ideal for radio, 5 r. eou, very good condition. Mayth 282-5325.

Limity quings, Liair new. 575 or best ofter, 280-2798. VW. PARTING OUT, 1965 & 1961 parts. Door punets, windows, 6-volt voltage regulator, backseast, head-lights, gas tank, right rear ferrider, wheels 262-3087. 1974 VW SUPERMETLE excellent engine power, new memor, gnod steps, orakes. Orange, AM/FM 8-track. 1969 PLYMOUTH ROADRUNNER, super clean. You gotta see it. This car is no hack job. \$1650 or offer. 423-4468.

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PAT PARTS. 128 cylinder head, enhald, intake man-fiold, etc., Mol 194 ar conditioning vist. All in good. 1963. etc., Mol 194 ar conditioning vist. All in good. 1963. POSCHES SUPER-90 Second owner will all special and incomb receipts. Cas "street concurs," there-FOXD 1957 Chery, new part, sees, updateny, 11995 or stock to VM, 275-533 or 278-0004. 1973 VW CAMBER, full businetop, sierge 4 adults, 23 VW CARBURETOR, 30PiCT-2-3, brand new, intal mpp, law miles ar. AM/FM, electric enhigerator, stove 5410 or object for 741 Annu. SAGE neo stroke engine or engine parts needed.

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1974 CHEVY NOVA HATCHBACK, rare with new paint tree, enhant. 13 peed an virial top, new paint tree, enhant. 1300 or best 286-5643, excellent 3273 or ofer 286-1543. 1975 PARIO 2 does, very good constant, 4 goest, organic owner, light blue, 6,0000 miles, 11450 km 571-1246.

1975 PARIO 2 does, very good constant, 4 goest, organic owner, light blue, 6,0000 miles, 11450 km 571-1246.

1971 VM VMN have proprie size custo better, more dell'assemble size (1994-96) finiser. Interest dell'assemble size (199 973 VW SUPERBEETLE reduit engine 459-1369 1970 BLICK ELECTRA 255, nor doct, bill power, as condisoring, receiver condisors, very clean, must be seen 1700, and 920-0800 after 500 calls in the seen 1700, and 920-0800 after 500 calls in the seen 1700, and the seen 1700 calls of the seen 1700 call 1968 KARMANN GHA, good condition, runs great. 1975 DATSUN 8210, Low mileage, very clean, Avid/HM 52100 or besiden; 224-7210.

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1972 DODGE STATION WAGON, power steering, power briats, automatic, excellent condition brough-out, good source), required age. 15 mgg 11460. 1967 FORD MUSTANG, excellent surring condition. 1968 DODDOR MONACO 500, New engine, rurs great. 1969 DODDOR MONACO 500, New engine, rurs great. 1960, 226-1864.

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BMW 2002: Litzinate chiving machine and an objet will finance partial amount. Date 942-5743, Encritation. 1964 BuCK EECTRA convertex: good constition, runs good 1960 1994 Ford o chicke, Tyend runs good 1960 1994 Ford o chicke, Tyend runs good rive pair. 1960 or test 165-758. 1971 PINTO 2 door, 4 speed, new radials, regular gas, economical, needs some work, 1700, 463-7019 days or 273-1173 evenings and weekends.

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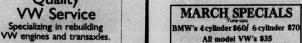
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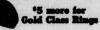
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FEMALE ROOMMATE wareed by same. Near beach Own bedroom and bate: 1175 month plus 1/2 utilities Jannine 226-7329, keep trying. ROOMMATE WANTED, 5 bedroom house, pool, fire place. Private room with siding door to backyard high. (I) Chica page \$175 chip groomer \$47,1762 FEAALE SIARE 3 bedroom home, North Park, 5158 1/3 utilities. No snoking, pris. Brd available. Quiet metlow household. Available March 15, 283-5243. NORTH FARK nome to share with quiet males. Nonsmoker, \$130, 6 month lease, first and last. Available March 10, Miles 295-1578.

PEANALE TO SHARE 2 bedroom, I bath, furnished apartment at Clairemont Mesa Boulevard. \$200, 279,7062

CAT LOVING ROCHMATE warend for Pacific Brach flownhouse, great location, jacuzzi, sauna, dishwarker, parto, 1227.50 pais utilities. Peoply 273-2693.

ROOM FURNISHED, 1140 monthly, share kitchen, bills, utilizies inniuded. Near shopping, bus line. Na-tional City, 477,3592

-m./FESSIONAL female wanted to thaire house in laucada with working-parent/student, daughter, pets. is importable, real, motivated, 1245 plus utilities. Note timophere 753-8233.

IRSE WANTS to share house or condo with I played single personnear UCSD & VA, La Jolla or De Margo 450-0155, 584-1072, leave message. NUSHED BEACH apartment to share with tidy, re-size 6 nonsmoking male,/female, 5175 month plus LOUGHS, 222-3398 or leave message 224-2125.

ROOMMATE WANTED to share Mission Hills home ROOM & BCARD: Single woman with child looking for woman to exchange child-care (5-year-old girl, 35 hour week) for room & poard. Nonomoker, 942-2077. LA JOLLA DOWNTOWN, old 2 bedroom cottage, own-room. \$150 month, Desire easygoing nonsmoker, male or temper operations. Irene 456-0393.

FEMALE NONSMOKER roommute for 3 bedroom, 2 but house in Clairemont, 24-30, next & responsible 1/00 monthly, 1/3 ublides, 279-7724 evenings &

CARLSSAD MALE roommate wanted, 3 bedroom, 2 com, 2-car garage, laundry, ocean view, new duples. No pers or organisties, 1300 a month plus 1/2 utilities, sca. 5,729. PACIFIC BEACH: Wanted: responsible roommate, 25-30. 2 bedroom, 1 bith plus 1/2 utilities. 1267.50, 222-1941, evenings only.

MALE NONSMOKER responsible, to share a 2 bed-room condo in El Cajon-Lakeside area. \$175 plus FEMALE ROOMMATE wanted to share 2 bedroom, furnished North Clairemont apartment. \$152.50/month plus 1/2 utilities. Quiet, nonmoker. Available temporary of March \$55.1983.

Mission HILLS: Neat, responsible nonsmoker needed to share big, old house with yard. Own bedroom & 1/2 burn, only \$150 & share utilities, 297-9206.

HOUSEMATES (qualified, next) to share lovely fur-reared 4 bedroom, 2 bath home. Spacious, brain cel-ings, freplace, pool. \$250-\$275 per moreh plus utilities. \$54-\$219, 454-\$277.

MALE, EMPLOYED or retired, large room in attractive home. College area. Private bath, littchen & laundry privages. 1200 paus 1/2 utilities. 562-8098. 1165, INCLUDES LITEUTIES for SSI-renipiers (physically disclored). Microwave, faundry, quiet friendly home. West of Park Bluck Near Safeway, sprayy. For woman server 60, 255-2542. POOMMATE wanted to share 3 bedroom, 2 bath house in Clairemont overlooking Mr. Soledad/ University City, No pets, nonsmoker, \$170 plus 1/3 nines, 272, 2652

ROOMMATE WANTED to share 2 bedroom, 2 bath southers, Near, responsible nonamilier, \$1.65/morbit One HOUSEMATE WANTED: 1/4 acre quiet rural set-ting must-roomed house. Fregstace, organic gardening, tress, bards, happy content people. \$155 monthly plus cases. Pop. 440, 1027.

2 ROOMMATES NEEDED by March 1st. Master bed-room, plus other. Reasonably nest, \$175 plus 1/3 utices. 279-2619

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AVAILABLE NOW, own room of duplex for tidy, re-sonnable female, \$165 Debt /22-0060, Ocean Beach FEMALE ROOMMATE. La Jolla Village Park. condo. Pool, jacusti, servis, racquethal, New UCSO, LTC. No. pets, over 21, 1250. Estra large rooms 455-1242 or 272-7298.

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FEMALE ROOMMATE needed for 3 bedroom, 2 bath house in Lemon Grove with yard, fireplace & new col-lege, 5175/utilities, 697-1757 keep trying.

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CENTRALLY LOCATED 2 bedroom house, 12601 Fericed yield for petsi includes major appliances. Call today, 126208) fee. Telerent 265-1266 or 474-8977. 1200 COUNTRY LIVING. 1 bedroom duples, private fenced yard. Kids & pets welcome. Grant Realty, 1944. PURNISHED BEACH BUNGALOW only 1265 monthly! Ocean view also! Super low move-ins. (22518). Call Televint 226-8566 for details. 5250, NICE 1 BEDROOM (Suplex, child OK. Must see Available now. Graef Realty 483-8330.

LAMESA, FURNISHED studio cottage, 1160 includes all utilities plus super viewi (4607R), Call Telerent 265-1266, many other East County remails, call today 5260, IAASSLE FREE, I bedroom duplex with yard. Available immediately. Graef Restly, 1944 Garnet Avenue, 483-8330.

EL CAJON, COZY cottage, 1230 includes utilities! Ferced yard, low deposit, major appliances! (44768) Telecent 265-1266 ADDRABLE, \$265, DUPLEX with view. Nice patio & yard. Must see: Graef Realty 403-8330.

SOLANA BEACH COTTAGE. 1900 includes all unitarist Lovely ocean view, pets OKI (436.) IT fee. Call Telerinic 942-5889 or 727-1591, 1317 South Hill Street.

GRAEF REALTY 100's of homes for rent. All areas. Call Pacific Brach. 483-8330 or La Mesa 698-3951. COLLECE AREA, I bedroom house. 1275 with garage, major appliances, enclosed yard. (4666R) call Telerent 265-1266. Many more college area rentally waiting for

5315 PRIVATE 2 BEDROOM ouplex. Kids & pels OK. Secluded fericed yard. Graef Realty 483-8330. NORTH PARK, 2 bedroom Sparish style home with workshop garage, \$1751 Includes major appliances, ferrors used for next (28108) Call Televier 265-1266. 1320, AFFORDABLE 2 INDROOM (suplex, yard for Not & pets to play in 'Graef Realty 483-8330. SPACIOUS 3 BEDROOM house, only 1375 monthly! Pets welcome. Reasonable move in terms! (2635R) Call Telerinit 474-8977 or 265-1266

5325, IDEAL 2 BEDROOM (Liples, INS) & pers CK Fernced yard, Graef Realty, 1944 Garnet Avenue, 483, 9330

MISSION HILLS I bedroom house, 1950 monthly! Fully lenced yard for "Fido"! Major appliances included Good locate! (29178) Call Teleneric 226-8566. VERY LARCE 4 bedroom hission Bay home needs Good locate (29179) Call Telemin 226-8566. Good locate (29179) Call Telemin 226-8566 another nonsmoking professional lady to share fiving expenses with male 8, formate 1240 plass utilities. GOOD DEAL 1225.2 bedroom house, fenced yard. 1274-1446. 1420, SHARP 3 BEDROOM, 1-1/2 buth duplex, fericed yard. Kids welcome. Graef Realty 483-8330. BAPERIAL BEACH, large 3 bedroom, 2 bath home. 13901 Garage plus major appliances! Fenced grounds! 142908; Call Telerent 674-8972.

ACOMMATE 70 SHARE 2 bedroom apartment near 35th & Adams Own room, 1150 plus 1/2 utilities. Morve in anytime Easypointy Meloyle set, boook, rick & ric - no drays, 282-4364

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SHARE CAUS PACOLUS 3 bottoom house in Mission Bay with 2 mission propriets individuals. 5192/
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ROCKMATE WANTED, own room in a 2 bedroom solder Auditate March 10 adutts only in person of stans Brach house Call 755-2114 after Son arrange 280-3455 for speciments to see us.



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SOMMANT NEEDER James, recommence gave, consignment, 24-35, to Asset 2 denium recovers own. July farmined, usative part 1440.

All 1-956 or 22-21-21.

WANTED, ROOMMATE TO live in a 3 behoom house. Note area in Cardiff. \$100 & utilities. \$42,5372 after from the foliation foliation foliation foliations. The Media College Large from Figure 2, yet quiet regisheroom. \$110

FEMALE TO SHARE Point Loma name. Own furnished room & bath, 2 fireplaces, pool, patio, HBO, microwave. s220 monthly. 223–7921.

TIERRASANTA, SHARE CONDO with 2. Pool jacuzu, etc. Over 25. Noc. Available now. 1210 & 1/3 plus.

CAN DO LANGE MAN BY A SECTION OF A SEC

FEMALE FROFESS/DNAL monomoker warded to shall 3 brid room condo with 1 female. Above stadium in Sen Media. Proc. jacuzei, parking, washer/dryer. \$25/ \$49,0107 persons. BEAUTIFUL FLETCHER Hills home Furnished room with view, share kitchen, bath, laundry No smoking, good reash habits. Utilities paid, pook, jacuze, hip pets, 150, 696-1201 MALE 28, SEBIS other male to share nice Bi Cajon spartners: Own room, pool, Jacuss, prefer open-minded, steader, responsible person, \$165 month, thus 444-3848.

PENALE NONSMOKING roommate needed for a 3 birdroom house in Encinitas, near the beach. \$175 per ROCK/MAATE NEEDED to share 2 bedroom apartment in Pacific Reach. Rent 1175 and 1/2 utilities. Next and responsible 13eol 274-6368 after 5:30pm

COTTAGE IN La Maion Meixo new beach, 150 per weekend. Reservations F.O. Bux 33743, San Diego OCEAN BEACH Large unturnative apartment One bedroom, two blocks to beach \$320/month 223-4463 After \$30 call 225-1718 CHARMING STUDIO apartment, Misson Halls Privide entrance, poor & jacuzzi 1400 month includes utatives. 299-2994. Available now. 1913 NORTH VULEAN AVE. Leucada. Apartment to rent. 5 minutes walk to ocean nice view. Available 8th Mirch. 1982. Tel. 460-2955 Boghani.

1260 CHARMING, RUSTIC one-bedroom cottage in quiet area of Hilkrest. Stove, refrigerator, carpets drapes, Available 3/24/82 (213) 874-2527 GARAGE, NORMAL Heights. Storage only, no car. 130 month. Available March. 12: 280-9591 evenings.

FURNSHED STUDIO needed, Kensington or North Park area for responsible male 3150 per month or less. John 429-7948 after 6pm.

2 BEDROOM MOBILE home in Firm Springs. View poor, saurul, adult park. \$300/month plus utilities. 155,4301

1 BEDROOM, I bath condo in small complex located in Crown Point, Near bay, bus & shopping. Want quet MAMMOTH MOUNTAIN consominum, 4 bedroom, sleeps 16. Midweek special, 1450, Sunday night through Thuriday night. Jacuze, seuns, TV. Also 3 nights midweek, 1300, 444–3287, 466–5858.

GOING TO HAWAI? Rent our beautiful beactifront condo in Mau & ergoy tennis, golf, snokeling, ocean views. & fantastic beaches for \$235 weekly. 276-4409 CROWN POINT, Facilic Beach: 2 bedroom, private fenced yard, super location, Sumshed or unturnshed. 1550: 425-4455, 272-9900.

ARTIST'S STUDIO, includes private kitchen, bathroom. Swimming pool & ublibes. Nestled in carryon area above Mission Valley, Beautiful siew & Interior, 1500/ month, 279-2219.

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BEAUTIFUL MISSION BAY view condo. Available March 5 1 bedroom with erybyable amendes. 1450 month to month. 459-0827.

FANTASTIC SUNSET VIEW, Del Cerro, 3 bedroom, 2 bath, family room, freplace, 2 car garage, walk to shop, rear freeway, Available, 5800, 460-2955 or 464-4597.

2 BEDROOM, I BATH house, 4530 Oregon, 1395, Ni pers, 262-5861 or 264-5801 6-10pm NORTH PARK, modern offices with air, large windows, street access, ample park, 500-1350", 601. I month live 223-2550

PRIVATE OFFICE ON El Cajon Boulevard. \$125, past desk, air & parking. \$253 El Cajon Boulevard. 287-5252.

HAWANI VACATION? May luxury condo (on, port, terros courts. Beouthil whate sand swamming leach. Decorator humbed.) Decideons. 1200. 2 pedidoris. 1365 weeks. Owner 481-4546.

LARCE 3 BEDIROOM. 1-1/2 (AATh-tournhouse, 2 miss-from ISSL Proc. vasive, cityler, Isol. 6 pers CK, 1550. 270-3792 or 251-45-0

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18. CADON - PDUSTRIAL user new Genore Feed.

19. Capture feet in trackes office retroom overhead door, sprankes. Excellent location 1525 monthly 18.0 (2016).

19. AMAI VALCHARD

1 BEDBOOM HOUSE PANY BANK 1475 272-1079 ROOM TO STORE your grand/Upright plano, you de-liver 264-1767 or 222-5910 500: Street, 698-0308. SBOOMCN/THEY, LEASE TO executive type, 4 bedroom, 2-1/2 both suruly home. 5 minutes to downsown San bosso Ocean news, 264-923 bedroom news, 264-923 bedroo

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SUITE MATES WANTED to share futurious offices with emobilised psychologists in La Jolla area. 457-4474 755-0770. STORE FOR LEASE Brand new 550 square feet, car-peted. Good location. Mission Bay Drive at Interestate 5. Pacific Beach. Available now. Paul 272-3400.

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CHARMING NORTH PACIFIC BEACH nouse, 2 bed-roon, 1 bath, large yard \$500 morenly with a year lease 299-2911

CARIN BIG SEAR LAKE, 2 bedroom, Breplace, wood, color TV, next & combrader, Near as the fun places. Photos available. Bisservations, 460-3241 or 126-3266 weekinds or evenings.

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DECLINE OFFICE in Mira Mesa area. Available an-mediumly 1160 monthly to take over my leuss. Heen or Jenny 1560 monthly to take over my leuss. Heen or Jenny 1560-6421. CONDO MARE UTC and UCCo. 2 bedoon, 1 bath,
United State 1 63, 1966.

CREAT OPER 3377 Charge Acture, North Part. 1360

unfamilied by Dod, part. Selections. 1 bath,
unfamilied by Dod, part. Selections. 1 ba

MISSION HILLS: 2 algoring office spaces, private en-trance, restroom, off-street parking, office services availables. S200 month including utilities. Jantonial Close to everything. 297-0612.

90 RIG BEAR, Cozy cion for rent. Sleeps 5, fireplace, fully equipped lottners. Near slopes and forest. Quiet a.ex. 145 a riight, 582-0958 evenings.

OFFICE/STORAGE/warehouse/workshop. 20x24; modern, lighted, carpeted optional; bathroom, large windows, parking 1432 Fem Street, Golden Hills 1140-279-9646 SMALL 2 BEDROOM house, large fenced yard. Re-Ingerator and stove, \$325, 469-5468. 5150 MONTH, UTILITIES paid. Very small rustic fur-rished house, ideal for single, big yard, Grossmont Park, 640,7595

\$385. NORTH PARK 2 bedroom house (rear), very ceor. New pairs throughout includes carpeting and store. No garage. Adult(s) only, no pets. Available March 1, 950-3455 for appointment. 2 SEDROOM. unfurnished apartment. Rehispirator, soice, carpets, drapets, washer/dryer, natural wood lettinen, adults only, no pets. North Park area. \$310 month. 297-1597.

THREE BEDROOM, 1-3/4 bath, 4 miles north of 8 off. Mesion Gorge, Children ok, pris: accepted, Wastyl-dryer, swimming pool, 14/75 Monthly, Call Tim days, 296-3316, weekends 562-5747. 3 BEDPOOM HOUSE for rent. 1-1/2 bath, living room, fireplace, den, covered patio, washer. No pets, no smokers, 1475 per month, 263-9791/466-6874.

PANTASTIC SUNSET VIEW, Del Cerro, 3 bedroom, 2 bath family room, firepace, 2 car garage, walk to shop, near treeway — avail. Sprinkler, garage opener. 460-2953-464-492

Real Estate

APARTMENTS, (6) 2 bedroom units, 10% down and will carry itself with 11.5% ALT.D. Super cleant North Park Area Coast Investment Company, 292-0757 Brosen. TERRIFIC cash out! No qualifying to take over large VA our on lovely 4 bedroom home. Fireplace, formal dis-ing room, kish landscaping. Owner-agent 566-5226. SAN CARLOS CONDO 2/2 upper unit 1250 sq. ft. Six thousand upgrades. Cost down, 170's, or trade for smaller, Maximum \$200 negative Soft price, easy terms. Ameri Maximum \$40.0000 LAKE HODGES HIDEAWAY. Custom home only 2 blocks to lake. Only 8 months new. Huge lot 8 unfrained off. No comparison at \$114,500. Agent SAAA160.

ASSUME 574.850 DOSTING LOANS and owner will carry with 20% down. 3 bedrooms, 1-3/4 bath, 3 years new and in mire condition. HURSTY Broker 271-8400.

2 ON I HOME plus income unit on cui-de-sac garage 8-4. Sell/trade home college area. 110,000 down, in-come currently 1515. Golden Hill. Agent. Marjone 533, coll.

OCEANVIEW HOUSE with quest house 60 miles from San Diego. 565,000 value trade for equity in San Diego councy property. P.O. Box 33743, San Diego. CA 2010.

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OCEAN VU. 30 year seter financing on magnificent Pt. Lome 2 bedroom home. With only 20% down, low interest available. Only 1177,900. Agent, 566-6160. SUCCESSFUL NEW financing program may help you qualify to purchase a home with as little as 10% down. Several 1-4 bedroom homes available. Award 578, 2019. SELLER FINANCED Claremore 3 bedroom with long term seler financing Steal this one at a low, low 584,000 Agent, 566-6160

4 EXCELLENT UNITS for safe by owner. With assumable \$115,000 AVTD at \$11.5%. Owner wards to trade up super remain near \$75\$U. Call now! 698-0114 6 UNITS, ALL 2 BEDROOM, with 10% down, will break even. Super clean! North Park area. Has. 11,5% assume the AUD. WIMBERLY, TEXAS, golf course view lot, 18500; Excel-limit amerities, stables, pool, golf, etc. 563-9282.

THE READER PUZZLE No. 195 Cover Up

By Don Rubin

Well. I guess that just about wraps it up for this puzzle.
Using the clues below, along with the various folds and wrinkles in the fabric at the right, see if you can identify

the items we've covered.

1. __ R __
2. S __ O __ __ T W ____ H ___Y_ 5. G _ _ _ _ S 6. _ A _ C _ _ 7. _ E _ _ 8. _ _ N G _ _ _ 9. _ C _ S S _ _ _

Rules of the Game
1. Prizes for solving the
Reader Puzzle will be Reader

2. All entries in the Reader Puzzle contest must be receive by the Reader (addressed to 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,

. Employees of the Reader and their immediate families are

on teligible.

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 office. 7. One entry per person.

R. Jones ..

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Winners of and Answers to Reader Puzzle #193, Stay Tuned Bonanza
Bonanza
The Flying Nun
Roller Derby
The Munsters
Then Came Brons
It Takes a Thief
Dick Van Dyke

Secret Agent)
Mod Squad
Adam-12

Make Room for Daddy (or Granddaddy, or even The Danny Thomas Show) Hogan's Heroes The Bold Ones (The New Doctors)

(Mutual of Omaha's) Wild

Kingdom Bracken's World What's My Line? The Avengers
The Big Valley
The Beverly Hillbillies
The FBI

Of the 174 entrants who tuned in, 104 were able to identify correctly the

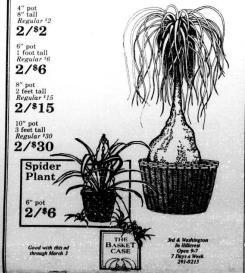
rograms.
The T-shirt winners are:
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