

READER

VOLUME 11, NO. 9, MARCH 4, 1992 SAN DIEGO'S WEEKLY

On patrol with Sergeant Anderson

NOBODY DISTURBS MY PEACE



Kenneth Anderson

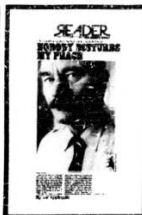
I guess the first thing I try to tell people when I stop them is what I thought they were doing wrong. They see the flashing lights in their rearview mirror and a lot of times their minds go over all the things they've done in the past few days that were wrong or illegal. They're not just thinking, "Uh oh, I rolled through that stop sign." They're thinking, "Oh my God, is he stopping me for cheating on my taxes, or adultery, or both?"

What they don't know is a sergeant

doesn't carry a ticket book. If I want to cite somebody, I've got to call another unit to come and write it. There are probably good reasons for that, but I've been on the force so long I don't remember them. (You get a star on your nameplate for every five years of duty, and I'll have six stars by the time I retire at fifty-five. That'll be thirty-three years altogether.) I guess the main reason sergeants don't carry books is that we're supervisors — you see "Supervisor" on the door of the patrol car, also on a lieutenant

(continued on page 10)

By Joe Applegate



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Sry. Abt. Tht.

Many thanks for the almost
excellent article about me and my
Crime Dictionary ("City Lights,"
February 25). The reporting and
writing of your Jeannette DeWaze
was accurate and attractive. Craig
Carlson's photo portrait meets the
approval of family and friends. But
please find space to let Reader
readers know I am the
author-completor of the
Abbeviations Dictionary. It is in
its sixth edition and is not an
Abbreviated Dictionary as your
type states. Now you know what I
mean by almost excellent.
Ralph De Sola
Mission Hills

Ink On The Rocks

I hate to see rocks thrown at
Eleanor Widner, as was done by a
reader in your February 25 edition
("Letters"). Nobody is perfect,
but over a long period I feel her
opinions are based on facts (taste,

In The Best of Taste:



"Hamburguesa! Is The Juiciest And Tastiest In Town."

San Diegans who love a great
hamburger are going to
Hamburguesa at Bazaar del
Mundo. And they keep
coming back for more.
Hamburguesa's specialty,
as the name implies, is an
imaginatively delicious
assortment of 23 unique
hamburger creations. The
favorites seem to be those
with a Mexican theme. Two
musts in Hamburguesa's
south-of-the-border burger
category are their Tostada
Burgado and Concha de La
Hamburguesa, each a tasty,
meaty bargain.
Since Hamburguesa is
located in Old Town, you'd
expect some traditional
Mexican fare on the menu.
And you won't be disap-
pointed, as their selection is
plentiful and delicious.
There's even an assortment
of crisp salads and fluffy
omelets.

Also, rumor has it
Hamburguesa will soon be
adding an intriguing new
choice of Mexican breakfasts
on Saturday and Sunday
mornings, each served with a
basket of piping hot bolillos—
those delicious Mexican rolls
that look like little footballs
and taste like heaven.
To Hamburguesa's fine
food add its Early California
charm: lush flowers, Latin
attire, and the historic
atmosphere so enjoyable
throughout Old Town San
Diego State Historic Park.

Chef's Secret

For a memorable and tasty
hamburger dinner, wake up
the taste buds of the meat by
topping each \$3.95 burger with
half an open strip of Ortega
cheese. Add a scoop of chili
beans, sprinkle with shredded
cheddar cheese, add some
guacamole and you've got the
makings of a meal that shouts
"Ole!" At Hamburguesa, it's
called "South of the Border."

appearance, efficiency,
cleanliness, etc. etc. etc. My
experience is that she is usually
accurate in her evaluation.
E.R. Erickson
La Jolla

Downs The Bunny Tale

I would like to commend you on
your widely read publication,
which is generally regarded as an
asset to the San Diego community.

However, I must take exception to
what appears to have been a
service breach in your usual high
standards of journalistic integrity.

Your article of February 18
("City Lights") regarding the new
San Diego Playboy Club severely
misrepresents the feelings of the
majority of the employees and the
management. To rely on the sour

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grapes and hearsay of a briefly
employed, disgruntled young
woman and then to pass off her
opinions as an accurate account of
speculations regarding the
employment.

Any large dining and
entertainment complex
experiences some organizational
difficulties at the commencement
of operations. The Playboy Club is
no exception. However, in striving
for excellence, we are engaged in
an ongoing effort to smooth out all
the areas in need and have shown
great success and improvement.
The obvious high morale in
evidence and the motivation of our
staff to please our keyholders
results in great measure from the
fact that our high-caliber staff is
happy to be working for Playboy.

In all fairness, the next time
you seek opinions regarding the
Playboy Club, we would hope
some of the excellent personnel
that are currently employed here
will be interviewed as well.
Jeff Leiker
Restaurants Manager
Playboy Club of San Diego

Pray For Architecture

Regarding "A House of
Worship Is a (Bizarre) Thing to
Behold" (February 18), I can
agree with the writer that religious
meetings often are very
successfully held in simple or
austere surroundings, but most of
the article seems completely void
of feeling and understanding of the
reasons for more interesting church
design.

The difficulties encountered and
the hundreds of years required to
build the ancient cathedrals have
long been overshadowed by the joy
and inspiration and religious uplift
created by their soaring beauty for
the masses of people. The modern
church buildings have design
difficulties and also creative
beauty, depending upon personal
likes and dislikes. Your writer
overlooks the importance of the
desires of each different church
congregation in selecting that
particular design which will create
for most of them feelings of uplift
and inspiration, while others may
receive the same feelings from
mountains, plains, and seas.

Suggesting that all churches
would be just as effective housed in
low, unimpressive structures is
similar to the view that reduces
things and persons to a common,
low, gray level. Yet for many of us
it is still important to express our
feelings as individuals or as groups
with words, music, writing, art,
and building design.
D. Bailey Brandt
Escondido

Moved Recently

I have been impressed with
many of your front-page feature
stories. But none have moved me
with such feeling as "Just Over
Edge" (February 11). It evoked
deeply buried tears. In my own
way I know what Mark Oswald is
talking about. I think him for
sharing his sensitively written
story. Also, the illustrations by
Mark Zingarelli was great.
Linda Sinton
La Jolla

Scan Man

I just read the article about me
which Jeannette DeWaze wrote for
your January 28 issue ("Action
Speaks Louder in Words").
I've been interviewed before,
but I rarely do more than scan the
results. Jeannette had me laughing
and intrigued from the start. I read
and enjoyed the whole thing.
Daniel F. Sirob
San Carlos

(continued on page 25)

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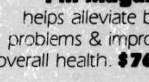
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Straight from the Hip

Matthew Alice

Dear Matthew Alice:
I would like to have a final word on "near beer." I have drunk it for several years on the assumption that it was nonalcoholic. However, I have heard lately that it is not completely so. Is it or is it not one hundred percent free of alcohol? If not, what is the percentage?

M.M.

North Park

Before 1920, when the Eighteenth Amendment prohibited the manufacture, sale, and transport of alcoholic beverages in the United States, beers contained from four to six percent alcohol by weight. As Prohibition came on, brewers tried to stay in business by convincing the government that a low-alcohol beer would not lead to drunkenness. In Senate hearings, the brewers presented evidence to show that beer containing 2.75 percent alcohol could not be intoxicating, because in order to get drunk a person would have to consume more liquid than the body could hold. The National Anti-Saloon League, led by attorney Wayne Bidwell Wheeler of Ohio, presented contrary evidence, and the standard finally adopted as the limit for near beer, a "nonalcoholic" beverage, was one-half of one percent. The Supreme Court upheld that standard in a legal challenge during Prohibition's first year.

At first the brewers thought they could get by with a nonalcoholic product. In 1920 they produced 300 million gallons of near beer, about a third of the volume of real beer produced in 1918. The popularity of near beer dwindled, however, as the real stuff became more and more available through bootlegging. The brewers turned out other products, such as ice cream, malt syrup, malt extract, and industrial alcohol. A brewery in New York City became a plant for storing furs, and another in Chicago made spaghetti. Meanwhile, the



Illustration by Rick Goss

problems of enforcing Prohibition — the corruption of public officials, the murders between competing gangs who controlled the liquor trade — led to a reconsideration of the antiquated law, and finally to the repeal of the Eighteenth Amendment with still another amendment to the Constitution, the twenty-first.

Yet even before Prohibition officially ended, Congress passed the so-called "beer bill" to allow the production of a beer that would be stronger than near beer, and hence more popular, and still would be nonintoxicating. The bill was part of the New Deal that helped pull the country out of the Great Depression. Reviving the brewing industry would not only create jobs, said the sponsors of the

bill, but would raise government revenue with liquor taxes.

The standard set for the new nonintoxicating beer was 3.2 percent alcohol, up from the 2.75 percent that the brewers had asked for in 1919. According to Stanley Baron in *Brewed in America*, the brewers argued that beer with a higher alcoholic content would taste better than near beer.

In a letter to Congress, one brewer wrote, "Hope used in all brews, primarily for flavoring purposes, contains resinous substances soluble in alcohol. The higher the alcoholic strength, the greater the solubility of resinous substances. This is one of our prime reasons for desiring the maximum permissible alcoholic strengths of our products."

Beer with 3.2 percent alcohol — called three-two beer — is still the only brew available in some states. Near beers only contain up to .4 percent alcohol, according to James D. Robertson in *The Great American Beer Book*, and ordinary beers contain about four percent.

Dear Matthew Alice:

I have worked at the main post office in San Diego for several years and have never been able to find out what kind of trees those are in the front, between the customer parking lot and the entrance to the main office windows on Midway Drive. Every year about this time, all sixteen of them burst into beautiful white blossoms, and no one knows what kind of trees they are, not even the security guards.

Gwen Kennedy

East San Diego

Those are evergreen pears. Since they keep some leaves all year and bloom profusely in the middle of our winter, they are popular here as ornamental trees. Next time you're in Balboa Park, you'll see the same trees planted in front of the art museum, and near the fountain between the space theater and the museum of natural history. For more information on the trees in Balboa Park, go in the natural history museum and buy the short guide, "Tree Walk," which maps thirty of the park's more unusual trees. The guide costs a quarter. The one I picked up a few years ago contains a note on the evergreen pear: "Glossy leaves turn gold or red before falling, a few at a time. Fragrant flowers in February."

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 92188.

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THE INSIDE STORY

BY PAUL KRUEGER

THE SAN DIEGO CITY COUNCIL LAST WEEK decided that the city's current system of emergency medical care is not the most effective way of saving a heart attack or accident victim. So the council voted to dump the current paramedic system that uses only a private company — Medevac — and instead try a combined private ambulance and city fire/paramedic effort. The councilmembers had plenty of reports and reviews to back up their various opinions. A council consultant even offered them two contradictory analyses: one, issued last year, showing how the combination fire department/private ambulance system would save a million dollars over the Medevac system; another, issued this year, showing how it would cost \$24,000 more.

But the councilmembers knew the figures were essentially manipulated for the sake of appearances, and their votes, with perhaps one exception, were less a study in economics than an exercise in politicking. The notable exception was Bill Cleator, the council's knight of free enterprise. While Cleator usually votes to take from government and give to the private sector, he argued that the city fire department, not the Medevac company, should run the paramedic program. "I know it's out of character," conceded a Cleator aide, "but he truly believes if [the switch] would save \$500,000."

The big loser was Mayor Wilson, who spent the week prior to the vote collecting and cajoling the council to save the paramedic contract for Medevac, which has run the paramedic program since 1978. Wilson could count on the support of his loyal spear carrier Ed Strunkoma, and of Dick Murphy, who was

Medevac's attorney before he dropped his law practice to join the city council. Republican councilmember Susan Golding served as the mayor's mouthpiece on the Medevac campaign. (Golding had introduced a motion at a January 4 council meeting that would have extended Medevac's contract until 1983 and would have effectively killed the chance of getting the fire department involved. She discussed that motion in an impromptu meeting with Wilson and City Manager Ray Blair on the stairs leading up to the council dais, but she couldn't cogently explain her motion publicly to the other councilmembers and had to call on Blair for assistance.) When Wilson and his Republican allies lost the battle to save Medevac's contract, it was Golding who fed the daily press with quotes about how the anti-Medevac decision was "a real disservice to the taxpayers."

But Wilson went into the council session to win, and he led the Medevac representatives through their testimony like a skilled defense lawyer. When the Medevac reps completed their presentation and removed their charts and graphs from the council's view, Wilson ordered them to reposition in front of the councilmembers a full-color chart depicting the supposed cost savings of the Medevac proposal.

Cynics say Wilson's extraordinary maneuvers were prompted in part by Medevac's political connections. Medevac's owner, Joe Dolphin, is a former president of Republican Associates and a current associate member of the county Republican Central Committee. He was in the running last year for a Reagan appointment to the Small Business Administration. The city council contract he lost last



Lucy Killea

Pete Wilson

week would have been worth some four million dollars to his company.

But others chalk up Wilson's performance to a sheer desire to win, or failing that, to make the anti-Medevac decision was "a real disservice to the taxpayers."

But Wilson went into the council session to win, and he led the Medevac representatives through their testimony like a skilled defense lawyer. When the Medevac reps completed their presentation and removed their charts and graphs from the council's view, Wilson ordered them to reposition in front of the councilmembers a full-color chart depicting the supposed cost savings of the Medevac proposal.

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Democratic and announced candidate for Larry Kaploff's seat in the state assembly. Killea is under pressure to prove her Democratic colors. She must get Kaploff's endorsement (he's backing for a superior court judgeship) and the faster she receives it, the better her chances of defeating a well-financed Republican challenger. But Kaploff and other Democratic regulars are skeptical of Killea's sometimes Republican stance on various issues (including her support of the downtown convention center and her vote for Susan Golding's appointment to the council) and her ties to Mayor Wilson, who arranged her appointment to the council in 1978. Contributors to Killea's 1979 election campaign included Republicans Kim Fletcher, Gordon Luce, Harry Summers, Lou Wolfshiemer, Main Burnham, John Davies, Tom Sefton, Terry Brown, Dean Dupluy, and Victor Kruk.

Kaploff and Killea have discussed these differences and he says her stance on statewide issues such as offshore oil drilling are "much more palatable than I thought." And what better way to prove

herself a good party member than, as one council source put it, "bouncing her Democratic credentials off the mayor." She did that by opposing Medevac, and she did it last month by championing the state's takeover of downtown's Santa Fe train depot, also in opposition to Wilson's interests. (Wilson won that battle.)

If Wilson may have been swayed to Medevac's side by the company's Republican connections, Killea may have been equally impressed by the Democratic credentials of Hartson's Ambulance Service, the company that can now submit a proposal to take over the paramedic program in conjunction with the city fire department. One of Hartson's owners is Glen Roberts, an attorney and local Democratic Party activist. Killea, of course, argues that she has long supported a combined fire department/ambulance system and that she simply voted for the proposal which provides the best care at the lowest cost. "Poor Lucy," sighed one council aide, "now that she's running for [statewide] office, everything she does will be seen as political."

BALLOON BOUQUETS

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Good Luck
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Separations
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NOBODY DISTURBS MY PEACE

Continued from page 11

ant's car — and writing a lot of tickets would put us in a position where we'd have to be called off patrol to go to court, and the department figures our time is better spent supervising, being on hand for line-ups, and writing reports. Also, all the tickets are numbered, and if a book isn't used up in a certain period of time, it screws up the computer. Seems to me I heard that somewhere. Sounds right, anyway.

There's a guy right now driving with his left rear taillight out. I'm not going to stop him, though. He's going the other way, and I'd have to make a bad U-turn. Also, he's not speeding. I'd only run him down if one

of his backends. His left brake horn up and told him about it. I said, "I'd rather investigate that than a burglar," but it only turned out to be some heavy petting in the lot across the street from the club. There's the left over there on the right, and here's the club on the left. Things seem pretty quiet, on the outside anyway. Inside they got their punk music going. Didn't fit that start in England? I've read about it but that's all. I think a lot of music is like sports — you know, for spectators. And I've never gotten interested in spectator sports, which is a good thing on this job since you're never around to see them.

Sergeant Kenneth Anderson guided his car carefully through the right fog on West Morena Boulevard, at the base of the Claremont mesa. A cold ribbon of air slipped through the car, which otherwise smelled of tobacco, coffee, and the cold plastic of the dashboard and upholstery. Overhead the fog was thin enough to show the red flashing underside of an airplane. It was one of the week's more changeable hours, when Saturday night dwindles into Sunday morning.

Let's see what things are like at the Spirit. It's one of the first places I go to after leaving the station. We got a call the other night, from somebody, a Mexican fella, who said some people were screwing

in his backyard. His wife woke him up and told him about it. I said, "I'd rather investigate that than a burglar," but it only turned out to be some heavy petting in the lot across the street from the club. There's the left over there on the right, and here's the club on the left. Things seem pretty quiet, on the outside anyway. Inside they got their punk music going. Didn't fit that start in England? I've read about it but that's all. I think a lot of music is like sports — you know, for spectators. And I've never gotten interested in spectator sports, which is a good thing on this job since you're never around to see them.

What we're on now is called the third watch, which starts at 11:30 p.m. and ends at 7:30 in the morning. The first watch goes on at 7:30 a.m., and the second watch at 3:30 p.m. Then there's a special one called the C-Squad that works from about seven in the evening to three in the morning, which are the heaviest hours for radio calls and drunks. You stay with the same watch for twelve weeks, then you move to the next watch. Each watch is divided into various squads, and you stay with the same

squad or you get to know the people you work with. I have anywhere from six to nine patrol officers working with me in the field. On the radio my code name is Six-Twenty. Sam — Sam because I'm a sergeant, Six-twenty because the beats on my patrol are numbered 621 to 626, which cover Bay Park, Linda Vista, Mission Valley, University Heights, North Park, and parts of Hillcrest.

Of all three watches, I'd say I like graveyard best. You can get around faster with no traffic. Seven minutes from one end of my patrol to the other. You're more mobile and you feel more effective, more useful. Of course there's not as much going on the night watch is deader around here than most places. Sometimes in Mission Valley it's just you and the quail. I haven't done this in years, but you can launch a canoe from the shoulder of Texas Street and paddle just fifty yards or so up the San Diego River, and all of a sudden you can't see the city anymore. You might hear a little traffic, but probably not at night. All around you is a stand of reeds, and then the sky and the water. It's kind of

amazing.

But as for work, at night you mostly look out for drunks and commercial burglaries. A deluge is a 502 — a drunk driver. Comes from the Vehicle Code, where the section on drunk driving used to be number 502, but was changed to 23102A, then 23152A and B.

Stopped a girl the other night driving on the wrong side of Camino del Rio South. This was about two in the morning. She was driving straight but in the wrong lane. I finally chased her down and she said she'd been at the Playboy Club with her boss, who'd been trying to get her to let him drive her home. So I gave her a verbal test and a coordination test, and she was arrested.

Here's somebody wearing and going slow. He could be drunk or he could be lost. Out of state plates. That's one thing you see a lot of in this town is people with out-of-state plates going the wrong way on a one-way street, or some damn thing. He touches the center line one more and he's mine. Oops — there he's turning a corner.

Made a pretty wide turn. I think I'd better talk to him for a minute.

Anderson switched on the flashlight atop the car, but as he did the siren unexpectedly started to yelp. He shut the siren off and, laughing, said the last guy to use a car sometimes leaves the siren on for a joke. Then he opened the door and got out, drawing his long black flashlight from the ring on his belt. As he walked toward the driver he put him in a wiggling circle of light. The driver lifted sad eyes behind glasses, and tried to smile.

"Good evening, sir, are you lost?"

"Hell, I'm all turned around here."

"See your driver's license, please?"

"What part of town am I in, you know?"

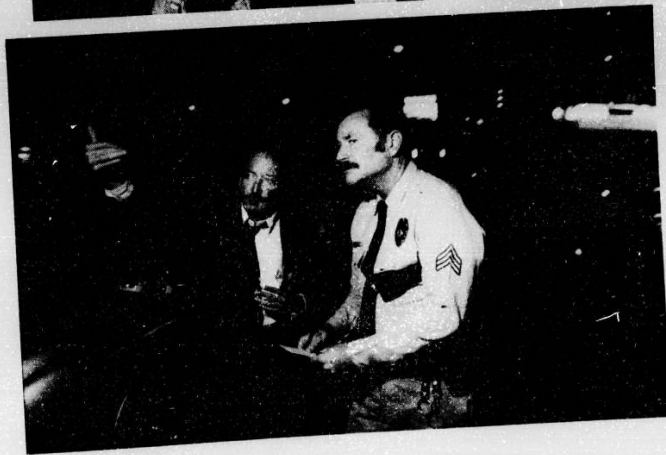
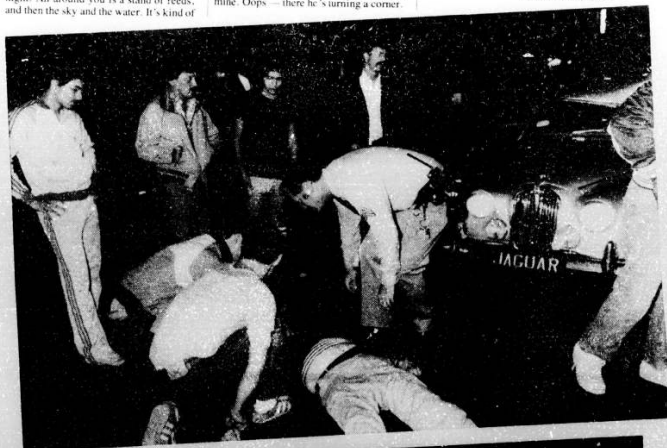
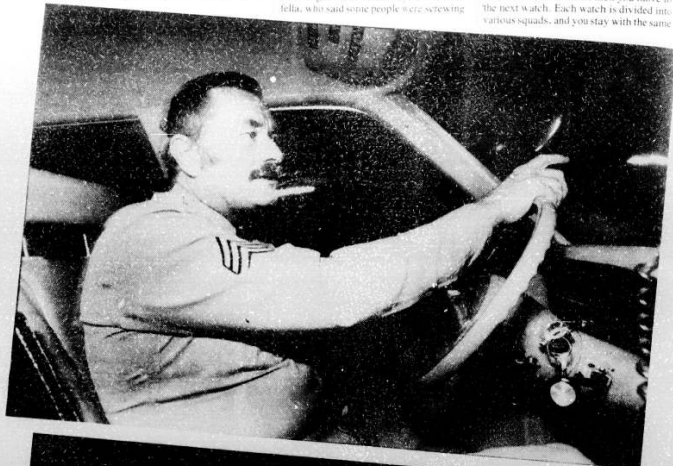
"You're in Claremont, just east of Interstate 5."

"God almighty."

"Have you been drinking tonight, sir?"

"Oh, uh-yes. Some, some wine, a couple glasses of wine with a party."

(continued on page 12)



NOBODY DISTURBS MY PEACE

(continued from page 11)

"You want to step out of the car for me, please?"

"Certainly, officer."

"Okay. Now, I want you to count backwards from eighty-five to sixty-five."

"Eighty-five to sixty-five?"

"Backwards?"

"Yes."

"All right. You said starting at eighty-five. I can do that. Let's see, eighty-five, eighty-four, eighty-three, eighty-two, eighty-one, uh, uh, let's see, eighty, seventy-nine..."

(And so on, slowly, to sixty-five.)

"All right. Now I'd like you to walk like this—placing the heel of one foot against the toe of the other foot—for ten steps, turn, and come back ten steps. Understand?"

"Yes, I'll do it. But you have to understand I have a problem with my feet. Here, you can see my leg. It has a special sole because one shoe is shorter and it makes me..."

"I see. So, but try it anyway, would you please?"

"I might wobble a bit."

"That's all right. Most people do."

"Am I doing all right?"

"All right, thank you. Here's your license. Do you need directions?"

"What? Oh-yes-uh damn it. Hotel Circle North."

"Go back down this street, turn right at the overpass and follow the signs to El Centro."

"All the way to El Centro?"

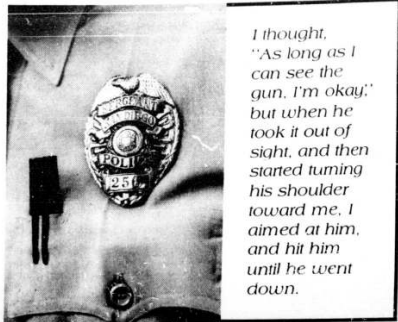
"No, sir. Just till you see the sign for Hotel Circle North."

"Hotel Circle North. Thanks."

"You bet."

Back in the car.

"I'll bet he does go to El Centro, too. I'd better follow him a ways and put him on the track. He did the physical test pretty well for a guy with a short leg. I once had to give a drunk test to a guy in a wheelchair. Another time a guy who was deaf. But what the hell—they drink, too. I've been known to have a few myself. I need three beers to make it home, put it like that."



I thought, "As long as I can see the gun, I'm okay," but when he took it out of sight, and then started turning his shoulder toward me, I aimed at him, and hit him until he went down.

And to tell you the truth, I don't think it's such a bad idea to drink those beers in the car, because if you go to a bar, you're more likely to drink a pitcher. Maybe two pitchers. And so off you go driving home, no open container of liquor in the vehicle, but with two pitchers of beer inside you. So which is worse: three empty bottles in the back seat or a couple of pitchers behind the belt? Know what the answer is? "It's a good thing Henry Anderson doesn't write the law."

He leaned rightward and took his green Bic lighter from the cranny of the empty shotgun rack by the glove compartment, fired the bowl of his pipe, and settled the lighter back in its place.

I don't like to carry a shotgun because I work alone. It'd be different if I was driving with a partner, cause then if we found ourselves in a position where we might have to use the shotgun, one of us could hang onto the weapon and not have to use it. See what I mean? If I was driving alone, and I take the shotgun out of the rack, then I'm almost forced into a position where I have to use it, because I sure can't set it down to stifle somebody who's coming at me with a bottle or trash can. As a police officer I have to answer force with equal force.

I shot somebody about five years ago. An armed robber. He lived to serve, I think, eight years. One thing most people don't know about gunfire is that you can

give someone a fatal wound and that person can still go ahead and empty his gun into you. I worked about three years in San Ysidro, and at one time, about twenty years ago, there was a breakout of robbers, and we were ordered to shoot signs on sight. Now, I'm not the type who would ever like to shoot an animal, especially a dog, but there were some dogs down there that I took some pleasure in putting away. At the time there were sharks out the border where burglars would meet or hide, and sometimes they attracted dogs—mean ones, in packs. You could kill one with a single shot, but you couldn't kill it fast.

Anyway, two guys were pulling robbers around town and were known to work in Mustangs. One night they hit a gas station in Clairemont, and we got a description for a yellow Mustang and also its plate number. About half an hour later, a unit spotted the description at the Palm Avenue on-ramp to I-5, and when he moved in to read the plate, the Mustang took off on the freeway. I happened to be in the area and got on the freeway. I was a minute, maybe two minutes behind the officer who had spotted them.

He had them in sight all the way and talked me in on the radio. They got off the freeway at Seventeenth Street, near the Coronado Bridge, and both of us followed. They ditched the Mustang on Sixteenth Street and took off on foot. The officer was

chasing both of them, and then they had the sense to split up. This was just before I arrived. The officer had caught one guy, and pointed where the other guy had run. I looked around and saw he was heading up Seventeenth Street, directly behind me.

No time to turn around, so I put the car in reverse and drove about a hundred yards up the street. He ran into a driveway, or kind of an open alley next to a warehouse. I pulled the car in, tried to shine my spotlight on him, and jumped out. I knew he was armed and I had my pistol ready. He was tired, breathing hard, and was maybe thirty feet away. I couldn't see him well because he was out of the spotlight, and so I just tried to see an eye on his gun. I said, "Throw down the gun!" once, and then I said it again, or maybe three times, but he was just standing there holding it, kind of crouching. He looked Mexican; maybe he couldn't understand me. Anyway, at the end he turned sideways to me, and I couldn't see the gun. I thought, "As long as I can see the gun, I'm okay," but when he took it out of sight and then started turning his shoulder toward me, I aimed at him, and hit him until he went down. I hit him three times with three shots. Then some other units arrived and we got him in one of our ambulances to the hospital.

"Any unit handle a four-fifteen at Les Girls—man refusing to leave." Let's see what's going on in North Park. I guess we've got time before the bars break. What is it—one o'clock? Time for a little proactive work. That's a new administrative word: proactive. The lieutenant ants are using it, and it means what you do on your own—like the opposite of reactive. Proactive, you go looking for stuff. Drunks, of course. This time of night, also robbers. Some places up on University Avenue and El Cajon Boulevard get pretty bad. Usually places set back from the street a little, and with an alley in back. Robbers love a nice alley where they can hide the car. Or another proactive thing is checking out parking lots for gang activity. There's some lots on Mission Bay where low-riders have been frequenting. It's touchy during past a car in the parking lot late at night. Most of the time there's only a couple engaged in people production, and you don't want to be noisy. But there could be a rape in progress, so you have to listen, watch, try to figure out what's happening. That's what I like about police work. After all these years, I can say it's less exciting than I thought it would be, but more interesting. I mean, some people spend all their lives trying to catch fish; I think it's more fun to catch people.

And as I said before, I like working graveyard. It gives me a chance to wear out

down face. Where an electric heater grumbled on a chair backstage by the cinder-block wall, the young woman stopped and turned to Anderson. The cold seemed to make her skin pucker. She spoke after folding her arms. "He was back here a while ago. A short guy, I guess; I didn't really see him. Anyway, I can't believe this, but he was peeing on the wall. I mean, God! This guy is back here peeing on our wall. Some people are such jerks!"

"Well, if we catch him we'll see that he's booked for impersonating a dog." Anderson checked backstage and looked into the men's bathroom, then asked to see the booth where the man had been sitting. There he turned up an empty bottle of Bacardi, which he held aloft as evidence that the man who had emptied it was gone. He waved a friendly good-bye to the women all around, and met another patrolman in the parking lot as he was walking to his car.

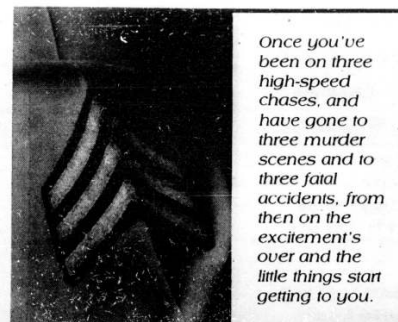
"You got it covered, Andy?"

"Yeah, the suspect took off, so there's nothing to do. I handled everything. I mean, I wanted to handle everything, but I only looked. We're clear. See you later."

"See you later, Andy."

Back in the car, he relit his pipe. Let's see what's going on in North Park. I guess we've got time before the bars break. What is it—one o'clock? Time for a little proactive work. That's a new administrative word: proactive. The lieutenant ants are using it, and it means what you do on your own—like the opposite of reactive. Proactive, you go looking for stuff. Drunks, of course. This time of night, also robbers. Some places up on University Avenue and El Cajon Boulevard get pretty bad. Usually places set back from the street a little, and with an alley in back. Robbers love a nice alley where they can hide the car. Or another proactive thing is checking out parking lots for gang activity. There's some lots on Mission Bay where low-riders have been frequenting. It's touchy during past a car in the parking lot late at night. Most of the time there's only a couple engaged in people production, and you don't want to be noisy. But there could be a rape in progress, so you have to listen, watch, try to figure out what's happening. That's what I like about police work. After all these years, I can say it's less exciting than I thought it would be, but more interesting. I mean, some people spend all their lives trying to catch fish; I think it's more fun to catch people.

And as I said before, I like working graveyard. It gives me a chance to wear out



Once you've been on three high-speed chases, and have gone to three murder scenes and to three fatal accidents, from then on the excitement's over and the little things start getting to you.

old uniforms—like shirts with burn holes in them from my pipe, and these shoes I'm wearing; these are Army-issue combat boots I got in boot camp in 1958. I also liked working on a motorcycle, which I did for eight years on the traffic detail, driving those Harley's that had the shift lever and the foot clutch. I got off that patrol in 1973, just when the department was starting to buy Hondas. Actually, I was asked to get off the patrol. Motorcycle officers are the only ones who drive their equipment from home to work, which means that when you take your bike home, you have to clean it, which I hated to do.

So now I drive my own Yamaha 350 to work and then ride a patrol car. The bike is kind of dirty but it runs great. Bought it used, same as I did my pickup, a '62 Dodge, and my '70 VW Fastback with the primed fender.

He stopped talking for a moment to attend to the radio, then continued, still listening.

Sounds like a unit has a chase going on. Chasing a van on University Avenue. University and Eighth—that's by the Jack-in-the-Box. Now they've turned right at University and Fifth. Sounds like the van is heading for one of the Hospitals: Mercy or University. They're both in that neighborhood. I wonder if somebody's hurt. We might find out if we're going up there and they call for another unit. There's got to be something to do besides looking for 502s.

"Sixty-twenty Sam."

He picked up the microphone.

"Twenty Sam."

"Sixty-twenty Sam you have a request to meet a unit at the San Diego Trust and Savings in the 400 block on Washington in about ten minutes."

"Ten-four."

I wonder what that could be. Probably somebody's got a problem and wants to talk it over. That's good, actually. That's what we're here for. You find that if you take a situation over right away it saves time and effort in the long run. You can easily spend four hours on paperwork for a complaint, gathering the information and writing the reports, where if it's only a misunderstanding and you get to it right away, you can smooth over everybody's feelings and take care of the whole thing.

In the parking lot of the bank, near a peninsula of low shrubs, Anderson was waiting in his patrol car, smoking, when another patrolman drove up and stopped beside him, driver's side to driver's side. The incident that they were to discuss involved a man who lived on Robinson Avenue and who had driven to a nearby bar where he'd gotten drunk, and then had been involved in a minor accident while driving home. Witnesses had seen him leave the accident, which technically made it a hit and run. Anderson was familiar with the incident as he'd also stopped at the man's house earlier in the evening. The

patrolman who actually handled the investigation now wanted to tell the sergeant what he thought of it.

"What do I have to do, sarge? What does it take? What do you say to people when they lie to your face? 'Uh, excuse me, but I'm not stupid.' Did you hear that man's wife? She stood there and told me about somebody stealing her husband's car and getting in an accident with it, and when I called her on it, she just lied some more. Maybe she thinks I like being jerked around. You know, I feel like citing her for a false crime report."

"Why don't you?" replied Anderson, removing his pipe with one hand and with the other drawing a paperback law book from his briefcase between the front seats. Looking at his fingers flipping pages, he asked, "How long have you been on the force? Five years?"

"Three."

"You haven't been lied to before?"

"Chuh!" The patrolman tipped his head back and touched the sunvisor above him in agitation. Anderson had found the page but kept talking.

"People lie all the time. It's part of the..."

"But she tried to tell me he never drove the car all night, when I've got witnesses..."

"Hey, I'm not arguing with you. Why don't you write her a notify warrant for a \$2,057? Write it up, send it in, and see what happens. They might send her a notice to appear on the charge. What do you think?"

The patrolman looked away at something distant. "A different case. I spent a year working on a guy who was selling all over my beat. I finally made the arrest, wrote it up, and they kicked it back because I didn't have all the elements."

"What elements were missing?"

"That's the whole thing, sarge. I wasn't missing any elements. If I didn't have all the elements, I wouldn't have sent the arrest and wouldn't have sent in the charges."

"But did you really have them?"

"Yeah! I had that guy cold."

"How long did you say you've been on the force?"

"Three years."

"Hm. Well—keep it up. Sounds good to me if you want to write the lady for a false crime report. Send it in, see what happens. Can't hurt."

"I just got so frustrated I couldn't let that one go without talking about it," he

(continued on page 14)

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NOBODY DISTURBS MY PEACE

(continued from page 13)

said as his engine kicked up and the car dropped into gear. He was already sliding past Anderson's window and showing a smile and an upraised palm when Anderson leaped out and said to him, receding, "Don't take it so hard. Take it easy." To which he replied, "I'll try."

Don't know that guy too well since he's not in my squad, but he seems enthusiastic. Some of the younger guys quit after three or four years because a lot of the work gets old. Once you've been on three high-speed chases, and have gone to three murder scenes and to three fatal accidents, from then on the excitement's over and the little things start getting to you.

Late last Friday morning, I'd been up all night and I had a subpoena to appear in court at nine-thirty. So I show up, but the defendant doesn't. I get time and a half for court appearances, so in two hours I made about thirty bucks, which isn't bad, but on the other hand, I wanted to go to bed. That kind of thing doesn't always put you in a good mood.

But on the whole I don't regret choosing this career. At one point I could have been a tree surgeon, which I really loved to do. At least, it was a great job for a couple of summers while I was going to Colby College in Maine. My family's originally from Tukaboo, New York, the same as Madeo on television. It's an upper-middle-class neighborhood with not much going on. I got a motorscooter when I was a kid, and as soon as I was old enough I bought a 1941 Indian, which I raced everywhere in town except the track. Then my family moved to Illinois and I finished at Lake Forest College, thirty miles north of Chicago, where I got a B.S. in psychology. I saw an ad there in the *Tribune* for job openings in the San Diego Police Department, went down, took the test, and

the police chief told me I had a job in San Diego if I could get myself out there. I made the trip in a brand-new 1957 Chevrolet, six cylinder.

Eighteen months later I was drafted. The Korean conflict was over but they were still taking people. With my degree they made me an assistant psychologist and I spent most of my time in the Army in San Francisco, at the Presidio. I also got lonely and married the girl I was going out with. Then we moved back to San Diego and I got my job back with the department, and we had three daughters. I remember at one time they were three, four, and five years old—like the sides of a right triangle. I don't know how old they are now. Nineteen, twenty-one, and twenty-two, something like that. It changes every year. This year they all chipped in and bought me some glasses for my birthday. My very first set; I'm supposed to pick them up in a couple of days. It was too hard to choose the frames because they all looked bad to me. I've never thought of myself as old. And here one of my daughters, the middle one, just entered the academy to become a community service officer for the city, and if she likes it, she may go on to become a police officer, too.

Sixty-two Sam, we've got another request for a supervisor. Can you respond?"

"Twenty Sam. Sure, where is it?"

"Forty-two hundred block of Park Boulevard. At least, it was a great job for a couple of summers while I was going to Colby College in Maine. My family's originally from Tukaboo, New York, the same as Madeo on television. It's an upper-middle-class neighborhood with not much going on. I got a motorscooter when I was a kid, and as soon as I was old enough I bought a 1941 Indian, which I raced everywhere in town except the track. Then my family moved to Illinois and I finished at Lake Forest College, thirty miles north of Chicago, where I got a B.S. in psychology. I saw an ad there in the *Tribune* for job openings in the San Diego Police Department, went down, took the test, and

There they are — two officers and somebody else. Jesus, what's that guy doing? Brown pants, naked to the waist, face covered with blood smeared on his chest

and in his hair. He's yelling, "Hit me again, hit me again!" at the officer who's facing him off with his nightstick.

I got out of the car and the officer comes up to me and explains the situation. This guy, whose name is Benny, was riding in the van that the officers chased to University Hospital earlier in the evening. His sister-in-law had broken a vase or something across the side of his face. He was probably high on PCP; his behavior was erratic and he seemed to feel no pain from the cuts on his cheek, and no sense of cold for his being without a shirt. He wouldn't let the people at University treat him for his cuts, and then the people who were driving the van, his sister and her boyfriend, dropped him off here and were gone. Now he wanted to be taken to Mercy Hospital but he wouldn't get in the car.

Okay. Let's handcuff him and put him in the car, but without forcing him. He's not under arrest because he hasn't done anything wrong, and anyway, if we arrest him then the city pays for his medical treatment.

"Get your hands off me! Don't touch me!"

"Look, Benny, just calm down. You're doing this to yourself. Do you want to go to Mercy or not? If you do, then get in the car."

"Don't touch me!"

"Then get in the car!"

"I'm not an animal."

"Okay. Fine. Get in the car."

On the sidewalk outside the emergency room at Mercy, Benny stands while one of the officers removes the handcuffs. Free, he calls everyone in sight a son of a bitch, then kicks one of his shoes into the street, and walks in underfoot motions into the emergency room, while Anderson and the two other officers wait outside. They wait because there is some question as to whether the hospital will accept him for treatment. In a moment, one of the officers follows him in. In another moment he appears in the doorway and calls for help. Benny is on the floor of the waiting room, kicking and rolling under a male nurse in a

white uniform. Soon two other nurses and the three policemen are wrestling Benny onto a gurney and strapping down his arms and legs with green rubber belts.

The strength with which he resists his subduers is astonishing and frightening. Leaning on him with all their weight and muscle, six people barely keep him in his place. Every half minute or so he relaxes and seems to come to his senses. He says, "I hurt, please help me. I need help bad." And then he releases another wave of strength that has the subduers holding on like castaways in a storm. His language turns despicable, but his manner is educated, and in his calm periods he sounds normal and reasonable. He looks Caribbean, with Mexican features and Afro hair.

Some kind of a reasonable guy. Just obnoxious. Doesn't cooperate with anything you do. They have his legs and his arms strapped down, but still he tries to grab the male nurse by the balls. Then, with everybody hanging on to him, he does a sit-up from the waist — raises his back off the gurney as easy as somebody getting out of bed. From the way he's acting, I'm afraid he's going to bite somebody, maybe take off a finger with his teeth, and so I reach up and grab him by the hair and pull his head back down to the pillow. He resists, but I've got two good hands full of him and succeed in pulling him down. Even down, his head won't lie flat on the deck. He rolls back on the top of his head like a wrestler avoiding a pin, and he looks at me with light-brown eyes as wide as they will go. He says, "You don't have to hold me by the hair, man. I'm not a fucking animal." But what am I going to do? I'll let him go when he calms down, or when he's finally secure. But as long as he can hurt somebody, one of us, I mean, I'm holding on. I don't turn away from his eyes, but I don't respond to him either. I just hold on calmly until the doctor comes with a sedative. In a way he's lucky to get any help at all. Mercy didn't have to take him at all. Ah, here comes somebody with the syringe.

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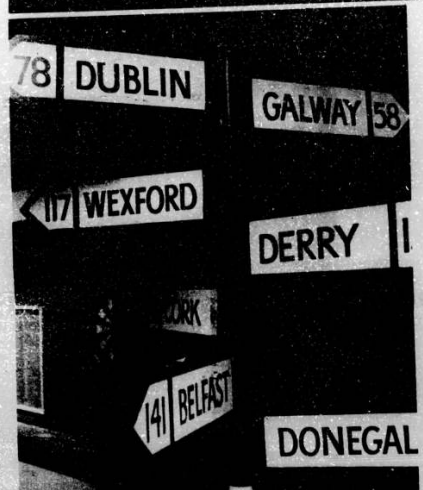
Beer, darts, stew, and strife

By David Helweg
Photographs by Craig Carlson

The first impression one might have of the Patriot Game is that it's some kind of disco lounge like Hootenanny's Old Place, which is just across the parking lot, its high-rent Mission Valley location, bold fluorescent street sign, slick interior brass, snappy staff T-shirts, and dramatic interior lighting all contribute to this impression. But then one notices the graffiti slogans and Yeats poems on the brick facing inside: "They shall be remembered forever/They shall be alive forever/They shall be speaking forever/The people shall hear them forever." On an adjacent wall hang sketches of James Connelly, Padraic Pearse, and five other Irish Republicans of the 1916 rebellion, for whom the Yeats poem was written as a memorial. In a corner behind the stage stands the tricolor flag of the Irish Republic.

Barleycorn, one of Ireland's top recording groups, is playing on the small stage. Two of Barleycorn's songs — "Sean Spéir de Chroíche" and "The Patriot Game" (wherever the name of this pub) — commemorate a pair of IRA gunmen killed attacking a customhouse in 1956. Customers who want to follow along on the second song can read the lyrics on the paper napkins under their pints of imported Guinness and Harp. But that doesn't seem necessary for many of the eighty to one hundred customers here tonight; they know the words by heart.

The three young men from Belfast who make up the band change their pace some, cracking jokes while they tune their fiddle and guitars. Their light banter leads into a series of comic ballads and reels that have the audience shouting and clapping along. Next they sing one of their own compositions, a ballad called "God Bless This

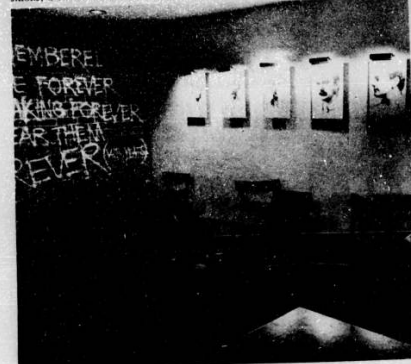


Lovely Land of Mine": "Through misty eyes I see my land/And hunger for her future grand/What greater hunger can there be/I hunger still to see her free." The song is banned from Irish national radio because of its obvious allusion to last year's IRA hunger strikes. This song is followed by "A Nation Once Again." About half of those in the well-dressed, middle-American crowd begin pumping the air with their fists in the universal revolutionary symbol. The band ends its set with "A Soldier's Song," the national anthem of the Republic of Ireland. Many in the audience stand to attention.

Since opening last July, the Patriot Game bar and restaurant in Mission Valley has become a cultural and political meeting ground for San Diego's Irish community and has brought some of Ireland's top-name musicians into the heart of San Diego's flood-prone consumer valley.

"About a month after we opened, we had a Diego Sockers," says Don Brady, owner of an office supply company in Costa Mesa, who with his wife Jan opened the Patriot Game last summer. "Everyone had a good time, so after the next game we called back to see if they wanted to do it again. The management told us they wouldn't come back because the place was too political. If people don't come here because they think the decor is too political, that's a shame because these posters and slogans and the rebel songs that are sung here are as much a part of Ireland as is the food we serve, or the traditional music and poetry."

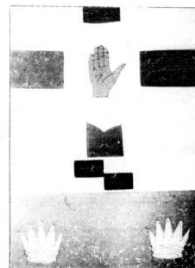
Don Brady and his sister Pat, who manages the pub, were raised in an Irish-Catholic family just outside of Glasgow,



Scotland. In 1952 the family moved to Canada, according to Don, "to get away from the prejudice that exists over there, very much like in the north of Ireland."

Don later moved to California, where in 1974 he took a job with National Office Supplies, a small company with offices in Costa Mesa and Pittsburgh, Pennsylvania. In 1978 the owner of the company developed heart problems and offered to sell the business. Don bought it and quickly reorganized its management. Within a couple of years, Brady had pulled the business from near bankruptcy and turned it into a moneymaker, with about \$2.5 million in sales last year. He met his wife Jan, a blonde, non-Irish woman from Walla Walla, Washington, when she came to work for the company in 1975. That same year they made their first trip to Ireland. "We were just stopping over on our way to Scotland to spend New Year's with Don's family," Jan recalls. "It was a strange new culture for us. We felt a great affinity for it, especially the music, which was so haunting and lyrical."

"On our second trip, in 1976, we went to the north," continues Don. "The rebel music there is much more alive and exciting. It develops naturally out of the day-to-day struggle of the people. Just meeting the ordinary Irish people of the north, moving around the area and seeing what this war zone was like had a profound effect on us. That's when we started booking some of these acts to come and play here on the West Coast."



Among the groups the Bradys brought to San Diego before they opened the Patriot Game were the Furey Brothers, the most popular contemporary folk group in Ireland, and the Wolfe Tones, the top rebel-music band. "These tours were money losers," Don concedes. "We booked them not only in San Diego but also in San Francisco and Los Angeles. We got 1200 people out in San Francisco to see the Wolfe Tones, but the Furey Brothers were harder to sell. We had them booked at the Sheraton Airport in L.A. and the turnout was very disappointing. With the pub



now, we don't have to worry about touring. We'll just bring them right here to San Diego." Paddy Reilly and the group called Barleycorn, both well known in Ireland, are among those who've appeared at the Patriot Game since its opening.

On a recent Tuesday evening, a slow night for the pub since live music is staged only Wednesday through Sunday, a small group of people sit at the bar in conversation. There is Jim Shannon, a young lawyer and a leader of the local Irish scene; Nora Hunter; Jack Neely; and Al O'Brien, an investor and partner in the group of men

who two years ago purchased the town of Jacumba in East County. All are members of Irish Northern Aid, known as Noraid. The group has just held one of its first San Diego meetings in the Patriot Game's storage/meeting room.

Noraid is an American organization that raises money for the wives and families of Irish Republicans interned in the Maze and Crumlin Road prisons of Northern Ireland. The local group hopes to contribute to national fundraising efforts through a series of benefit parties, concerts, and dances. Word of these events will be spread through what one member refers to as "the Irish grapevine," which grows from such Irish groups as the Ancient Order of Hibernians, St. Columba and St. John's churches, the Irish Rights Committee, and the organizing committee for San Diego's annual St. Patrick's Day parade. Shannon and the others have decided that they will wait until they've received a thousand dollars before sending off their first check to Noraid's national offices in New York City.

Noraid has been the source of some controversy both in the United States and abroad. Since the time of the Nixon administration, the U.S. government, in apparent cooperation with the British security forces stationed in Northern Ireland, has made a number of attempts to prove that Noraid money is routinely diverted from its intended recipients — families of prisoners — and put to use instead for the

(continued on page 18)

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Beer, darts, stew, and strife

(continued from page 17)

purchase of arms for the Irish Republican Army. The group's organizers have denied these allegations, and no proof to the contrary has been forthcoming. Still, critics of Noraid remain vocal in their suspicions. "You can't romanticize criminals who shoot down policemen, and that's all these IRA terrorists are," says James McEvoy of the Noraid supporters. "The H Block in Maze prison has been examined by

everyone. I don't think the jails in Kennedy's Massachusetts or Carey's New York could compare for cleanliness and safety. But you have people in this city using this crap as an excuse to raise funds for terrorism, and half these bastards wouldn't know Ireland if they met it in their soup." McEvoy, a distinguished-looking man with silver hair, power-blue eyes, and matching shirt, is the owner of McEvoy Music Center at Fortieth Street and El Cajon Boulevard and is president of the San Diego Irish-American Club. He was born and raised an Ulster Protestant on the Crumlin Road of Belfast before emigrating to the United States in 1959. "Have you talked to anyone from Sinn Fein [the political wing of the IRA]?" he

asks. "Of course you have, you just don't know it. Some of these local Irish-American types are so radical you wouldn't believe it. Like that Rod Page guy who talks on the radio. "Now what I'm telling you is as an individual, not as president of the Irish-American Club." McEvoy explains. "The club is strictly social for those people — Irish, Scots, English, or whatever — who are interested in Irish culture. We have a number of activities; we run dances, have golf tournaments four or five times a year, take trips to Del Mar and Vegas. "There were some problems when I first got involved with the club back in 1961. We had to get rid of the tricolor flag [the flag of the Irish Republic]. If you've

been there, you know there are a number of Irishmen who see that flag as offensive, as a threat to their identity. The same with these rebel songs. I'm not saying they're not a legitimate part of the Irish culture, but at the present time they only tend to divide people when what we need to do is find areas of agreement. Maybe in a hundred years we'll be able to sit down together and enjoy them [rebel songs] in a purely cultural way, as part of our heritage, but not today. "We have to accentuate the fun and humor of Irish culture," he continues. "It's a great disservice to link politics with an appreciation of culture that everyone should be able to share. Of course, not to take any position at all is to take a position.

We have to condemn the terrorists and outlaws."

McEvoy is complimentary of the Blarney Stone Pub on Balboa Avenue near Genesee, which was begun in 1977 by Jim Foley and a partner. At the time, the only Irish drinking spot in San Diego was the bar-lounge area of the Chinaland restaurant on Midway Drive. "Foley's a Kerryman, you know," McEvoy says. "Used to play soccer. It's a good place to relax and socialize. Of course, that singer who plays there, Brian Connolly, he only sings about one thing." He shakes his head. At mention of the Patriot Game pub, however, McEvoy furls his brow in anger. "Those bastards are just taking advantage. They're making a living off the damn

troubles." Pat Brady, the Patriot Game's manager, laughs at the thought. "People must come up to me twice a day to ask me how much money the bar is raising for the IRA," she says with a smile. "Today a woman came up to me and said she knew for a fact that fifty percent of what we made here went to the IRA. I said, 'Listen, dear, fifty percent of nothing is still nothing.' Don and Jan are keeping this place open because they believe in what it stands for. Of course, we hope that it will eventually begin to turn a profit, but for now we can't keep up with the overhead. We have to pay the musicians and fly them over here from Ireland. We maintain a condominium for their use here at Park Villa. We just had to cancel

another Wolfe Tones engagement because we couldn't afford to pay them the \$18,000 they wanted for four concerts." While the Brady's decline to offer specifics regarding the club's finances, they admit that the rent is expensive, that more than \$100,000 was invested in refurbishing the pub's interior (the building used to house a restaurant called Art and Charlie's), and that they are currently approaching an economic break-even point in its operation. Their optimism about the success of the venture is expressed in the newly opened import gift shop in one section of the pub and in the fact that they've booked entertainment through October. Besides live music, the Brady's offer cuisine native to Ireland — fish and chips,

meat pies, Irish stew — and while no one is likely to rate Ireland's food much above its weather, the Patriot Game's kitchen is generally busy, especially on Sundays, which have been designated family days, while various Irish activities are staged to introduce youngsters to the culture. The pub's dart team, part of these "extracurricular" activities, recently placed first in San Diego's darting championships, despite strong competition from a team representing the Blarney Stone, the city's other Irish pub.

Jim Foley's Blarney Stone in Clairemont is a distinctly different sort of pub. With timbered ceilings, black brick walls decorated with sports pennants, and

(continued on page 20)

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TRAVEL

Beer, darts, stew, and strife

(continued from page 14)
heavy, dark chairs and tables, it looks more like a traditional country pub, despite its shopping center locale. Foley thinks politics and Guinness don't mix. "The point is to have a nice, relaxed atmosphere where people can come and socialize," he says. "No one is rushed here or made to feel like they have to get involved in anything they don't want to. A pub should be a place where people can get away from all these problems."

Don and Jan Brady, on the other hand, seem to have immersed themselves in Irish problems. They have been active in a number of protest activities calling for British withdrawal from reunification of Ireland. During the first IRA hunger strike last year, they took out full-page advertisements in the *Los Angeles Times* and *San Diego Union* to publicize the strikers' demands. Later they held a nine-day vigil in front of the British consulate

on Wilshire Boulevard in Los Angeles, living on the sidewalk in their sleeping bags until the day Bobby Sands died. (They hired off-duty Los Angeles policemen to guard them while they slept.) The poster of Sands they carried in their protest now hangs framed in their pub next to a spray-painted quotation: "If I die, God will understand." Don explains the grim public reminder of the young man's death by saying, "People who can't accept what's going on there today, who can't accept the blood and violence in 1982 because it's not pretty, are blocking the reality of what this country went through in 1776. Our independence struggle was also bloody and hard. Our country went through the same thing before we became comfortable like we are today."

"I'd give the Bradys credit for what they've tried to do," says Kevin O'Connor, the leader of San Diego's Irish Rights Committee. "I think they're sincere in their political concern for human rights in Ireland and are also making a good effort to translate Irish culture through their pub." During last summer's hunger strikes, O'Connor, a tall, bearded UCSD graduate student in Latin American Studies, went on an unpublishable, forty-

day sympathy fast in which he lost close to fifty pounds. "Some of my friends criticized me for not going public about my fast, but I just wanted to do it as a personal thing, to focus my attention on what was going on. I didn't feel it would be right to draw attention to a fast that was not going to be to the death."

"After the first four hunger strikers died, after Bobby Sands, Frankie Hughes, Ray McCreech, and Patrick O'Hara, we knew there was going to be a long period before the next wave of strikers was in danger because the men in H Block didn't name any new people to strike till after Bobby Sands was dead."

"I think the Bradys are being very adventurous, to be going to the trouble and expense of trying to create a place like this, conveying an awareness of many of the things we're going through," adds Paddy Reilly, the forty-one-year-old veteran Irish restaurateur from Dublin, who opened a three-week engagement at the Patriot Club in late January. On the night he opened, flooding from recent rains had closed part of Mission Center Road for several hours, blocking access to the pub. But by the weekend, capacity crowds of 250 and more were recorded.

Red-haired, with craggy good looks and a casual way about him, Reilly was in high form his first Sunday night, holding the attention of, among others, a young, tousle-haired boy perched on his father's lap in front of the stage. Reilly sang a song about Kevin Barry, the eighteen-year-old IRA gunman hung by the British in 1920 for his guerrilla activities. Reilly's smooth-whiskey baritone voice spread through the room like a late-summer Dominican tide. He worked through a wide spectrum of Irish ballads, from humor to love to pain. "The Blind Man He Could See," "Black Velvet Band," "Four Green Fields."

After a request for "Black and Tans," he began one of his own songs, "The Town I Loved So Well," about a man from Derry who has left to find work and who returns years later to discover that "the army's now installed by the old gas-ward wall! And that damn barbed wire gets higher and higher! With their tanks and guns, my God, what have they done to the town I loved so well."

The song ends with a prayer for "a bright new day and peace." From a nearby table, an accented voice rises from the silence: "Peace, aye, but with justice." □

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ELEANOR WIDMER

On the days that I teach, I sequester myself in my office, rarely frequent the hallways, use the least populated stairways, and, as soon as my classes are over, I leave for home. It is that I am antisocial, that I'm reclusive, that I lack ordinary graces? It's none of these. I simply live in dread of three certain words. Let's have lunch.

My dislike of sitting in a restaurant and having lunch is threefold. A perfect lunch for me consists of a crisp apple and a bite of good cheese. Both of these keep my mind clear and my body alert. If I eat too much at midday, the food is like a hammer to my head — my eyes roll over, my jaw slackens, I long for bed.

Apart from these physiological discomforts, I object to lunch because it ruins my day. I never can settle down to do any work before it, and afterward I stagger around as if I've been to a double feature at midday, without any notion of how to spend the remaining hours until dark. Admittedly I am the last of the workaholics, and unless I finish a certain amount of work each day, I'm not at ease with myself. My preference is to see the entire day before me, potentially infinite. Once the concept of lunch looms on my horizon, these possibilities are shattered.

However, my major objection to lunch is what falls to happen during the hour and a half allotted to it. I've had friends who have persisted for weeks on end, urging, cajoling, insisting that we have lunch because "I have so much to tell you I can hardly wait to begin." Inevitably my resistance is worn down and I talk myself into it. My appetite has been sitting around for days and is soggy. The cheese has mold on it. And why the hell do I have to be so compulsive about what I do and the way I do it? So I give in.

I get dressed and go out to lunch with a friend who has been beautifully waiting to tell me so much. My friend (male or female) kisses me on the cheek, tells me I look well, tells me that there is so much to tell me, and then proceeds to study the menu. This is followed by a run-down of at least a dozen lunches, some little whitechamacalitis, some divine I-can't-remember-the-name, and once the food arrives, my friend outgasses my responses to every bite I put in my mouth.

Throughout, I wait for a bit of wit, a soupçon of knowledge, a human response. All I get is advice on restaurants I should visit — all of which I've been to. In a short while my friend divides the bill scrupulously, down to the last cent, kisses me on the cheek, tells me that I look well, and insists that we have lunch again soon because we have so much to talk about.

Business lunches are no better. My business acquaintance shakes his hand, says we must talk business, and then launches into a personal history of good meals, especially those in New York, Tokyo, Istanbul. Then the bill is divided down to the last cent, we shake hands. Well, why go on?

My prejudices notwithstanding, many people adore lunch and some consider it the highlight of their day. I've done my best to be objective and to judge the following restaurants on the basis of food preparation, presentation, atmosphere, and price. In all fairness, I would not recommend that you make a special trip drive miles to get to these places. But if you should be in the vicinity, these may be worth a shot.

El Chalan Peruvian Restaurant (5621 La Jolla Boulevard, La Jolla, 459-7707, open for lunch Monday through Friday) has recently started serving lunch, not unlike many other restaurants which have begun to open their doors for lunch in the hope of expanding business. El Chalan serves Peruvian food, but the lunches, which range in price from \$2.50 to \$5.95, are as close to American food as any in town. The menu lists *ceviche* (fish), *pollo* (chicken), *caudo* (roast beef), but if you had your eye closed, you could scarcely detect it's South American influence.

There are two things going for the lunch at El Chalan: the ample dining room with its immaculate tablecloths, and the moderate prices. For \$3.50 you may have boneless chicken in garlic or rolled fish fillet. These are accompanied by either soup or salad. The soup, shrimp in a milk base, is preferable to the salad. The salad is prepared with olive oil, which is nice for a change, but the soup is more interesting. My friend and I started with a seafood

salad (\$5.95), which I do not recommend — you can hardly see the seafood because of the heavy coating of mayonnaise. In fact, there are so many cold peas placed on the top of the salad and such a layer of mayonnaise to penetrate that the salad may as well be peas-and-mayonnaise. The price is also the highest on the menu, and the preparation the least satisfactory of the entrees I sampled.

My friend had fresh fish fillet with mushrooms (\$4.95), which was listed on the menu as being served with cherry wine. It was, however, sherry. The fish was some anonymous bottom fish and the vegetables, accompanying it were peas, fresh carrots, and string beans. I had the grilled chicken breast (\$4.25), which looked like a breast cutlet and had a neutral taste. It, too, came with vegetables.

The food preparation at El Chalan for lunch is bland, inoffensive, but hardly distinguished. The restaurant is a lovely place to sit and talk and there are many dishes under four dollars. You may forget the food the second you walk out, but it's not too much of a financial investment. My escort, who is the model of decorum, waited until we were done eating before he remarked, "I haven't seen so many peas since I was in the wardroom in the Navy." It seems apparent that El Chalan wants to veer away from ethnic food at lunch, but handfuls of peas will scarcely solve the problem.

If you should be in the Hillcrest area, you might consider **Ichiban** (1449 University Avenue, 299-7203, closed Sunday, open 11:30 a.m. to 7:00 p.m.). Ichiban has only four tables; they are covered with oilcloth, plastic dishes and forks, and Styrofoam cups. There is no bathroom and if you want to wash your hands you will be brought a wet cloth.

Restaurants

Three for Lunch

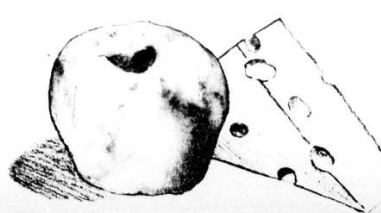


Illustration by Elizabeth Melton

The best items here are the sashimi and the sushi, that is, raw fish or raw fish placed on rice. The sashimi is \$5.25. We had good tuna, yellowtail, shrimp, red snapper, and clam, along with fresh ginger and onion radish. The serving is large; the variety good. There's only one shrimp and one clam, but a great deal of the other raw fish.

Of the hot dishes I sampled, the chicken teriyaki is a winner, both for price (\$3.25) and for taste. It comes with lots of mushrooms, more rice than any two people can handle, and a good sauce. None of the hot dishes was as good as those at Osaka (Thirty-sixth and University), which began years ago as modestly as Ichiban. We had a reasonable *donburi* dish (rice with chicken, three dollars) and a positively dreadful fried seafood mix (\$2.95). The price of the fried seafood was fine, but the batter was thick, every item was over-fried, and the squid was like leather, as were several of the whatnots that had been fried.

Ichiban serves a combination raw fish plate and serving of rice (\$3.75 to \$6.75), and all of its fish is fresh and pleasant. Again, I would not go out of my way to arrive at Ichiban, but if you happen to be in the neighborhood and don't mind a shake-front with absolutely no frills, then you may have some refreshing sashimi or chicken teriyaki.

I took a ride out to the **Inn at Rancho Bernardo** (17580 Bernardo Oaks Drive, Rancho Bernardo, 277-2140) to have lunch in the new La Veranda Room, which is downstairs at the hotel. The room itself is delightful, it has a lovely view of the golf course and a large, separate bar. There's also outdoor dining in the patio, which has not, as yet, been fully landscaped. Though we are outdoors, I would have preferred the dining room, which is soothing to the eye and contains tables spaced sufficiently apart for good conversation.

The prices are fairly prohibitive: \$5.75 for a hamburger, \$8.25 for a steak sandwich, \$8.25 for chicken salad. The chicken salad is not what you would expect. It consists of strips of chicken which have been sautéed in raspberry wine. When you look down at your plate and then remember the price, you may do a double take. The dish is interesting, but considering the scant amount, it should be half the price. I had a good seafood salad (\$7.25) with a curly mayonnaise. Lunch for two, with one iced tea and one dessert, was twenty dollars. That's a bit rich for my blood, especially since the taste of the food didn't melt the sangfroid from my nose. I'd much rather save my money and have a good dinner upstairs in the main dining room.

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André-Michel Schub

JONATHAN SAVILLE

Pianist André-Michel Schub, winner of the 1981 Van Cliburn International Piano Competition, is:

- a. a spectacular technician
- b. a poet of the keyboard
- c. intellectual
- d. passionate
- e. cold
- f. marvelous
- g. horrible
- h. all of the above
- i. none of the above
- k. other

Before attending Mr. Schub's recital at Sherwood Hall last week, I had read a number of reviews of his playing. It was interesting — and disconcerting — to see the diversity of critical views, even though

the collection of press materials, being principally a publicity packet, did not include the negative critics except by implication in some of the positive ones. "It has been said that he is overly intellectual," a reviewer would write, and then go on to dispute that judgment. I therefore knew that the Schub recital might be a controversial one — and that I had better listen with an especially open mind. And so I did, to a program consisting of a Beethoven transcription of Bach, Debussy's *First Book of Images*, Mendelssohn's rarely performed *Fantasia in F-sharp Minor*, and Mousorgsky's *Pictures at an Exhibition*. During the intermission, an acquaintance asked me, "What do you think of him?" I replied, "I don't know yet," because at that point I was unwilling to accept the judgment of my senses, heart, and mind that, as a musician, Mr. Schub was utterly dreadful. But now I must commit myself. The correct answers to the question posed above are a, d, f, h, and k, where k represents "Worse than anyone could have imagined."

The program Mr. Schub chose was, in reality, a diverse one. The Beethoven is a grandiose, over-romanticized, superbly pianistic, wonderful, appalling, over-

whelming travesty of Bach's great C Major Toccata, Adagio, and Fugue. The Debussy is an evocative, coloristic exploration of revolutionary harmonic ideas. The Mendelssohn is a profound, meditative, impassioned sonata very much in the mold of late Beethoven. And *Pictures at an Exhibition* is a gloriously imaginative series of tone paintings in which the full resources of the modern piano are masterfully exploited. Why, then, did so many listeners, even those who thought the correct answers were a, b, e, and g, feel that the program had been ill chosen, that it was monotonous, too much of the same thing? The reason is that Mr. Schub played everything alike. His sole interest throughout seemed to be the display of his formidable technical powers, his mighty crashing fortissimos, his dazzling passage work, his supernatural speed. Never once did he evince any interest in the unique qualities of each piece, the internal meaning of the music, or the vision of life that lay behind it. Bach-Busoni, Debussy, Mendelssohn, Mousorgsky — all were mere raw materials, to be ground up and packaged as homogeneous digital brilliance.

Although this playing was external, shallow, and cold, it was a great error

to apply answer c to it, as numerous critics have done. An intellectual musician is one who uses his powers of analysis to bring out the deep structural meanings of a work. Arthur Schnabel and Alfred Brendel are intellectual pianists; so is Charles Rosen; so are Rubinstein, Gilels, Serkin, Richter, Michelangeli, Gieseking, Curzon, Fleisher, Haskil; so, in fact, are all good pianists. "Intellectual" does not mean cold, distant, lacking in feeling. The intellectualism of the good pianist is the foundation on which he builds his passionate visions; it is the uncovering of what the music is in itself, anterior to its processing through the individual personality and life experiences of the performer. What was most wrong with Mr. Schub's playing was that it was not intellectual, that it showed so little understanding of the musical ideas that these pieces are about, and that it ignored the particularizing qualities of style that, in each piece, give the ideas the nourishing atmosphere in which they can live and grow.

Baroque purists object to the Busoni transcriptions of Bach because of the egregious distortions of Baroque style. But antiquarian purity is not the real question here. Bach-Busoni is not Bach, and does not pretend to be; it is something new, something independent, with its own style, its own identity, its own unique capacity for creating musical experience. Busoni's transcriptions of Bach's organ works attempt to convey, on the piano, not the individual stylistic traits of the original but rather the overall magnificence of a performance on a great Baroque organ. "Magnificence" is the key word — not merely flashy display, but the rich, expansive, confident grandeur that requires an inner identification of the performer with the spirit of the Baroque: extravagant, passionate, analytical, justly proportioned, austere gaudy. There was nothing of this in Mr. Schub's thoroughly external performance. "Spectacular" refers to something to look at, in awe; "magnificence" means "making great"; the Schub performance of Bach-Busoni was as spectacular as anyone could desire, but magnificence was not to be found in it.

Debussy's *Images* are revolutionary in the way they break down the structural principles of tonality, substituting a poetic freedom in which harmonies function more as imaginative evocations than as elements in a logical system. With the tonal structures of Classical music retreating in importance, much more of the musical meaning comes to reside in precisely nuanced shades of color, in the quality of tone, and in the spontaneous stretchings and compressions of the rhythmic pulse. These, however, are the characteristics most lacking in Mr. Schub's playing. A monotony of color, a certain mechanical imitation of rhythmic spontaneity, and above all an absence of awareness of the significance of harmonic changes in Debussy's music — that is what we heard in

this performance of *Images*. The slow, "poetic" sections, in particular, seemed to go nowhere, for their secret meanings were not illuminated by the inner light absolutely essential for Debussy. But even the fast sections, with their demands for the agility in which Mr. Schub excels, were emptied of meaning by the paucity of thought, intelligence, analysis, and understanding in the playing.

The Mendelssohn *Fantasia* is a Classical work of considerable beauty and power. It is played rarely because Mendelssohn altogether is a relatively neglected composer, one whose time is yet to come. A good performance of the work might have convinced an audience unacquainted with it of how noble a piece it really is, and of how, when he tried, Mendelssohn was capable of a logic, a coherence, and a structural strength that Beethoven or Brahms might have been proud of. A work of this sort demands that the listener's mind be led along through the logic of the musical thought processes — something which must be achieved by the shaping of phrases and of larger structural units. Mr. Schub's facility throughout the concert stunned the senses, but after one came to it, it was possible to recognize that there is no distinction in his phrasing whatever. A phrase grows from within, it is shaped as the organic expression of a central meaning, and it requires both immense technical control and a spiritual inwardness in which the musician and the music become one. Mr. Schub's phrases are routine; he goes through the motions as though he had learned them by rote; there is never any sense that the musical thought is being created as we listen to it, and that it is finding its perfect embodiment in a phrase that clings to its every contour like silk tights to a muscular body.

Such flaws were fatal to the Mendelssohn work, which, under Mr. Schub's hands, seemed a superficial, rambling, rather boring piece of minor Romantic music — which, in fact, it is not. I've suggested that Mr. Schub's playing, far from being intellectual, is notably lacking in intellect. I would also like to suggest

that answer a is not really correct either. The essential technique in playing the piano, the technique that is hardest to master, the technique that is most crucial in conveying the music's meaning and nature, is not the technique of playing a lot of notes very fast or very loud, but the technique of connecting two or three slow notes together and making sense of them. That is where the control and mastery of the truly good pianist lies. In Mr. Schub's performance of the Mendelssohn *Fantasia*, all the slow passages seemed like idle intermissions between the fireworks; the phrases never gripped the mind and compelled it to move ahead in the various absorbing adventures of thought and feeling of which this music is composed. It was a flaw of vision, yes; but, in a much more important way for the judging of a performer's musicianship, it was a flaw of technique.

Why do a detailed hatchet job on the Mousorgsky, which filled the second half of the program? It was more of the same, and in a piece which demands superb technique of all kinds, a vital center of understanding for each of its numerous sections (all of which should be played differently), and a sense of the dramatic — of small-scale and large-scale tensions and releases — which Mr. Schub lacks just as he lacks those other qualities. Throughout this disappointing concert, one learned nothing about any of the pieces, one was given no new insights into them, or into their styles, or into their composers, or into music as a whole. And now to our concluding question.

Critic Jonathan Saville is:

- a. a bigot who thinks there is only one way to play music
- b. unkind and ungenerous to a young man of twenty-eight
- c. an intellectual snob
- d. ignorant
- e. jaded
- f. envious
- g. deaf
- h. all of the above
- i. none of the above
- j. other

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Emanations from a Kitchen



Tavis Ross, David Partington

JEFF SMITH

You never merely watch a play by Sam Shepard. It watches you. Closely. It sizes you up, tests your levels of tolerance, frisks your sense of humor — and then mugs your human rights clause. It observes you trying to put what you are seeing into some familiar scheme, some cory category that will serve to explain the event. Even the appearance of Rod Serling, in dark suit and tie, claiming that you have just entered the Twilight Zone, would be a comfort. At least you'd have some sort of guidepost for where you were headed. As a Shepard play moves ever downward to places beyond mere explanation, it watches you resist its cold, logical leanings toward the bizarre. You find yourself in a descending elevator, edging toward the push buttons on the wall and wondering if you really want to see what the basement looks like tonight. You know what's down there — or so you think — and you also have the feeling that the play knows the terrain to its inches, in ways best left unexplored. But the ride is always pleasant, often hilariously funny. And sure enough, when you reach what you thought was the basement floor, the elevator is still descending. The play knows this, and now

it grins as you begin to squirm. Sam Shepard distrusts interpretations of his works. They do have recurring themes (such as the American Dream/Nightmare, and the disintegration of the family unit), images (he has a fondness for cars, one of which he likes to blow up), and characters (usually people at the edge of civilization, who take away from its glittering promises), and all his works demonstrate a remarkable care for the idioms of American speech. But the plays themselves — especially *The Tooth of Crime*, *Curse of the Starving Class*, *Buried Child* (awarded the Pulitzer Prize for Drama in 1978), and *True West* — resist facile explanations and readings. Shepard prefers to have them regarded as "theatrical events" that are far and experienced, rather than as mere repositories of meaning. Each work delves in probing the obvious, the things we take for granted, which soon become transformed into unfamiliar and finally disturbing objects and feelings. In an interview for the *Village Voice*, when Irene Oppenheim asked him how people should approach his plays, Shepard replied, "Any way they can." *True West*, currently being given an excellent staging at the Sixth Avenue Playhouse, is the most recent and in many ways the most accessible of Shepard's

"theatrical events." It takes place in the kitchen of a suburban Southern California home. It's a tidy room, with a high-beamed ceiling, polished oak cabinets, leafy, well-kept houseplants in an alcove, and matching yellowish appliances, with numerous recognizable brand names arranged neatly here and there. It's just a kitchen, a familiar space. And yet its initial appearance, all scrubbed and squeaky clean (and precisely designed by Charles McCall), serves as a point of reference, because by play's end the place is barely recognizable. A minor doomsday has occurred.

The play begins simply enough. Austin and Lee are brothers about as alike as apples and crows. Austin, a well-educated, meticulous man, writes screen romances for Hollywood. Lee, who looks as though he just spent the night under a truck, eschewed education and chose the path of their father, booze, a life on the road, and questionable means of employment. Lee never walks through a neighborhood, for example — he *crosses it*. This odd couple meets, after a five-year separation, at the home of their mother, who has gone, of all places, to Alaska. Soon they have established their territories in the kitchen: Austin at the typewriter and Lee at the refrigerator stocked with Lone Star beer.

Austin is writing a screenplay. And even though Lee can't type and probably figures a split infinitive is something that happens to nylons, Lee decides he could write a better one, a "true" Western about the way things really were. By means of a round of dubious golf given Lee's habits and appearance, it is hard to believe he could get on a golf course, let alone play the game with any dexterity. Lee convinces a ruddy-faced producer that the "true" Western has merit, and the two brothers collaborate on the new script. What follows is a slow unraveling of their characters, and also an intertwining, joined by the brothers to write the Western, the individual traits of the brothers meld together. The odd couple share many underlying similarities. But the creative enterprise on which they have embarked also has its destructive side. Lee's answer to writer's block, for example, is to bash the typewriter with a three iron. And the two men systematically destroy the kitchen. Then they turn on each other.

In one sense, we're just watching two brothers who are unable to get along — even though they discover much more in common than they first imagined. And in one sense, it's just a kitchen, and the place gets busted up. But just as each man has a firm, contradictory, idea about how the "true" Western should be written, with Shepard there are always other stories beneath the surface, other echoes and resonances, mysteries and violations. During the course of the play, Lee and Austin

de-evolve, slip sliding away into primal beings. It all takes place in a modest suburban kitchen, but Shepard implies that the story of Lee and Austin is itself an accurate reflection of the true way of the West. It is also, in the hands of director Sam Woodhouse and actors Tavis Ross and David Partington, one of the funniest pieces of theater witnessed in some time. Woodhouse and the actors have crafted the production with a deft combination of care and seemingly reckless abandon. Every scene creates the impression that no one on stage has the slightest clue what will happen next. Each scene is more bizarre than the last (when they get to the raw eggs, I think the elevator has reached the basement floor), and the events occur with such an ease of spontaneity that one has the sense that the play is actually an improvisation, that it is being composed on the spot, with the actors merely giving in to the destructive impulses which, Shepard believes, reside at the core of human nature.

The impression of spontaneity, however, conceals the artistry behind it. Partington begins the play with all the grace of a dinosaur. His portrayal of Lee demonstrates convincingly that the man has yet to be housebroken. Ross is the opposite. Initially reflective and compulsively neat, Ross's Austin appears incapable of his brother's inelegant proclivities. By the second act, though, their characters shift, with each revealing some of the traits of the other. Partington becomes pseudo-literary and writes about clichés and *le mot juste*. Ross becomes believably surly and felonious. These changes of character — in slow, practically undetectable stages — are stunning. Also stunning are the dynamic verbal exchanges between the two characters. Ross and Partington behave as only brothers could, and having now seen their work in *True West*, it is difficult to imagine the roles performed by anyone else.

In a minor role, wearing the greatest hits of Roddey Drive — a leather sportcoat, matching leather carrying case and wristpiece — Fred Moramarco lacks credibility as Saul Kinner, the producer. No match for the vicious forces that surround him on stage, Moramarco's character must be the most easily manipulated and glibly businessman in Hollywood. By contrast, Sam Shepard (no relation) is a delight as the mother who returns from the Wild West of Alaska only to be dazed by the havoc in her home. In a brief scene, with just a few telling touches, Shepard indicates that her character has been more than a tad dazed for quite some time. The San Diego Repertory Theatre's staging of *True West* is a definite success. The production is crisp, stark, and riotous. Once you've seen it, it will be tough to look at a toaster, an egg, a three iron, or a kitchen in the same way again. This is as gleeful a doomsday as ever there was. □

Letters

Get A Load Of This Clown

I have been prompted to respond to your January 21 article in "City Lights" entitled "Mr. Riley's Balloons." I am a full-time professional clown and entertainer here in the San Diego area, and it is obvious to me that neither your staff nor the infamous Mr. Riley has any knowledge whatsoever on the art of balloon sculpture.

First of all, there is a

tremendous difference between the sculptures depicted in the article (which is any third grader could construct) and a true animal balloon sculpture. Everyone is familiar with the people and dish balloons which are prevalent with any amateur balloonist or Shalom clown. However, few people realize just what is possible with a tiny animal balloon. I for one have a repertoire of more than 150 different sculptures, everything from gorillas, otters, bees, and penguins to seaweeds, seagulls, and microscopes — all out of one balloon!

I would also refute the inference

that balloons are nothing but a frivolous pastime, though many believe so for Mr. Riley. I for one go through about 1000 balloons a week and am probably the highest paid balloonist in San Diego (about \$1600 a month off of strictly making balloons). I would also state that the company mentioned in the article, Fun Services, sold approximately 400 gross (60,000) of animal balloons in the last few months of 1981. Please note that those balloons went to people like me who turned around and used them for profit. There are also about thirty books ranging from three to six dollars apiece, readily available in any

city in the U.S., which are wholly devoted to balloon sculpture. Therefore, someone, somewhere — in fact lots of people everywhere — is making lots of money off those silly little balloons. This point brings me to probably the most important aspect of making balloons, and that is obviously not the money. Balloons make people happy, in fact delighted! Everyone from the tiniest of babies to the biggest of kids gets a kick out of someone transforming a straight little balloon into a magical being right before their eyes. Ladies love the beautiful ones, men love the

macho ones (gorillas, alligators, et cetera). Little girls love the unicorns, and babies love them all. Of course, like making them also, because I have going smiles away, and that's where the true magic lies. In closing I would like to say that Mr. Riley is not a balloon artist and should stop sending all those balloons into the ocean polluting our city and endangering its animals. I take pride in my art, and I don't appreciate silly people like him giving me a bad name. Downers the Clown San Diego (continued on page 26)

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READER'S GUIDE

Contributors to READER EVENTS must be received by mail no later than the Friday preceding the Thursday event, or by the Friday preceding the Saturday event. Please do not phone. The Events Editor reserves the right to edit materials and to READER EVENTS EDITOR, P.O. Box 8208, San Diego, CA 92108.

Dance

"Dance Jam," an alternative chance to dance, will be held Friday, March 5, 8 p.m. to midnight. Interval Foundation, 862 Third Avenue, downtown. 297-1713.

Contemporary Dance, the Paul Taylor Dance Company, one of America's most innovative dance troupes, will give two performances, Thursday, March 11, and Friday, March 12, both at 8 p.m., Mandeville Auditorium, UCSD. 452-4559.

Ballet, the American Festival Ballet will perform two pieces choreographed by member Elizabeth Rowe-Winters, "Rituaal" and the two-part "A Midsummer's Night Dream," Tuesday, March 9, 8 p.m., Civic Theatre, downtown. 236-9796.

Film

"Black Orpheus" (the classic 1960 Brazilian film directed by Marcel Camus), will be shown Thursday, March 4, 7:30 p.m., Del Mar Shores auditorium, 9th Street and Stratford Court, Del Mar. 942-1352.

Political Film Series of the UCSD Committee for World Democracy will screen El Salvador: Another Vietnam? and Nicaragua: Free Honduras or Death? Friday, March 5, 7 p.m., room 107, third lecture hall, UCSD. Free. 452-1362.

"Suspense in the Forties," a series of film thrillers from the 1940s sponsored by Mesa College, debuts with *Kissin' Amy Doe*, a 1940 epic starring Humphrey Bogart and John Derek, and *Nightmare Alley*, with Tyrone Power, Friday, March 5, 7:30 p.m., Del Mar Shores auditorium, 9th Street and Stratford Court, Del Mar. 942-1352.

Deep Ocean Dwelling Organisms, three films dealing with unusual life: "Mysteries of the Deep," "Dolphins and Man," and "Sharks" will be shown, Saturday, March 6, and Sunday, March 7, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 232-3821.

Park. 232-3821.

"Bodies and Bones" film series will screen "Tarahumara: Racers Against Time," an insightful documentation of the Tarahumara Indians of Northern Mexico's rugged Sierra Madre, and "Three Stone Blades," a dramatization depicting the harshness of Aztec life and the principles of sharing practiced by the region's Eskimo people, Sunday, March 7, 1 and 2:30 p.m., Museum of Man, Balboa Park. 239-2003.

Evening Film Series of the La Jolla Museum of Contemporary Art continues with *Immoral Tales*, a 1970 effort by Polish director Wlodek Pilecki depicting sexuality through the centuries, Wednesday, March 10, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

Music

Chamber Music, Mozart's Quartet, K. 458, Barok's Quartet no. 1, opus 59 will be performed by the Barok String Quartet, Thursday, March 5, 8 p.m., Mandeville Auditorium, UCSD. 452-4559.

"Thursday Night in New Orleans" will begin every Thursday with *Frederic Chopin's Piano Concerto No. 1*, 6:30 p.m., and end with *Phil Spector and his San Diego Dwellers*, 8:30 p.m., 11 p.m., Bourbon Street West, Keating Building basement, 818 Fifth Avenue, downtown. 239-3357.

Jazz, the San Diego State Faculty Jazz Combo, with pianist Butch Lacy, bassist Connor Bagg, drummer Ron Free, and trombonist Bob Holtz, kicks off the first in a weekly series of outdoor jazz concerts, Friday, March 5, noon, Civic Center plaza, downtown. Free. 265-5204.

Music and Mime, the San Diego Civic Youth Orchestra, under the direction of Marlin Owen and Anne Christensen, will appear in a performance of two works by Mozart, in C Minor and Clarinet Concerto, featuring soloists William Powell, Susan Dixon, Ann Chase, Tom Oberjat, and Joe Stanford, Sunday, March 6, 8 p.m., and Sunday, March 7, 3 p.m., Mandeville Auditorium, UCSD. 459-0400.

Harpischord Concert, works by Bach, Duple, Piccini, and Couperin, directed by Peter Schuch, harpischordist Jennifer Paul, with a reception for the artist to follow the performance, Sunday, March 6, 8 p.m., Stratford Gallery, 1430 Camino Del Mar, Del Mar. 481-0033.

In Concert, Donny Rose and the Friends of ReCreation band will headline a concert to benefit a summer camp for developmentally disabled people, in a show that also features Kaseo the Mime and Mike Taxer and the Vanguard Dancers, Saturday, March 6, 8 p.m., Shrine Auditorium, 5440 Kearny Mesa Road, San Diego. 574-6307.

Benefit Concert to aid the San Diego Symphony's musician's pension fund, will feature composer Aaron Copland conducting the San Diego Symphony Orchestra for performances of three of his own works, *El Salon Mexico*, "Short Symphony," and *Rodeo*; and semi-jazz clarinetist Benny Goodman and his quintet, Saturday, March 6, 8 p.m., Civic Theatre, downtown. 236-6510.

Choral Concert, Beethoven's Choral Fantasy, featuring pianist Gustavo Romero performing with the San Diego Master Chorus, under the direction of Charles Ketchum, and Mozart's Requiem, with soloists Steve Stevenson, Alyce Rogers, and Doug Lawrence, will be performed in concert, Sunday, March 7, 2:30 p.m., Civic Theatre, downtown. 236-8022 or 236-6510.

Classical Guitarists Tom and Jeannine Bartley will perform a variety of selections from the classical guitar repertoire, Sunday, March 7, 3 p.m., Villa Montezuma, 1925 S Street, San Diego. Free. 239-2221.

Organ Recital, works by Bach, Langlais, Sowerby, Hindemith, and Franck will be performed by organist Mariel Davis, Sunday, March 7, 3 p.m., Sea Catholic Church, 1727 Girard Avenue, La Jolla. Free. 466-9437 or 454-2631.

"Outbursts of Joy," a program of classical selections, including Bach's *Telude and Fugue in A Minor*, Dolly Bell's *Variations on the National Anthem*, and "Outbursts of Joy," from Mendelssohn's *Ascension Suite*, will be performed by organist George L. Butterfield, Sunday, March 7, 4 p.m., Fourth Church of Christ, 1270 Silverado, La Jolla. Free. 454-2266.

concerts with Lawrence Wolk in a concert of inspirational music, Sunday, March 7, 4 p.m., La Jolla Presbyterian Church, 7715 Draper Avenue, La Jolla. 454-1605.

Fusion, Windings, a group comprising Los Angeles studio musicians Jean Strickland on flute, Alan Berman on piano, pianist Llewellyn Matthews, bassist John Giannelli, and Sinclair Loft on drums, will present a concert of its distinctive blendings of jazz and classical music, Friday, March 5, 8 p.m., South Recital Hall, SDSU. 265-6947.

Symphony and Chorus, the La Jolla Symphony Orchestra and Chorus will be conducted by Thomas Nee and David Chase in a performance of two works by Mozart, in C Minor and Clarinet Concerto, featuring soloists William Powell, Susan Dixon, Ann Chase, Tom Oberjat, and Joe Stanford, Sunday, March 6, 8 p.m., and Sunday, March 7, 3 p.m., Mandeville Auditorium, UCSD. 459-0400.

Choral Favorites, the UCSD Concert Choir, under the direction of David Felder, will perform works by Handel, Fauré, Gabrieli, and others, Monday, March 8, 8 p.m., Mandeville Auditorium, UCSD. Free. 452-1329.

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Spring Chamber Music Series at the library will continue with a

concert of the ERA Trio prior to their Carnegie Hall debut, featuring works of Pachelbel, Scarlatti, and Hummel, Tuesday, March 9, 7:30 p.m., San Diego Public Library, 820 E Street, downtown. Free. 236-5849.

Mezzo-soprano Lisa Fagnett will sing Robert Schumann's "Symphonie Songs," Goethe's *Atta by Massenet*, excerpts from Bach's *Mass in B Minor* and *My Fair Lady*, and other selections, Tuesday, March 9, 8 p.m., Goodwin Chapel, Point Loma College. 222-6474.

Soprano Marni Nixon, the singing voice of Audrey Hepburn in *My Fair Lady*, Natalie Wood in *West Side Story*, and Deborah Kerr in *The King and I*, will appear in concert performing operas, classical, and pop and show tunes, Wednesday, March 10, 8 p.m., Main Stage Theatre, SDSU. 265-6947.

Jazz Ensemble, the UCSD Jazz Ensemble, under the direction of Jimmy Cheatham, will present a selection of contemporary jazz big-band compositions, Tuesday, March 9, 8 p.m., Mandeville Auditorium, UCSD. Free. 452-1329.

Contemporary Violin Music will be performed by Malcolm Goldstein, a music teacher at Rowden College, Maine, who has experimented in extending and broadening the textures and tonal possibilities of the violin, Wednesday, March 10, 11 a.m., Palomar College performance lab, 1140 West Mission Road, San Marcos. 343-1129.

TO LOCAL EVENTS

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C&R's UP TO 1/2 OFF SALE



Pure Wool and wool blend vested suits from famous Italian and American designers. In solids, stripes and plaids. American made.

From America's most famous maker: a superb collection of quality pure wool and wool blend vested suits. Classic styling.

Pure Wool and Wool Blend Tuxedo Sport Coats. Some with elbow patches.

Typical Retail \$200 to \$235
C&R's discount price \$180 to \$230
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Typical Retail \$200
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Typical Retail \$135
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Impeccably tailored, pure wool vested suits. Handmade in Italy. Typical Retail \$300 to \$350
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The Classic California Weight Vested Suit. Typical Retail \$150 to \$185
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The traditional Blazer with tie. Typical Retail \$100
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100% Wool Blazer. Typical Retail \$60
C&R's discount price \$44.99
Sale Price **\$34.99**

Stretch Fabric Blazer. Typical Retail \$35
C&R's discount price \$24.99
Sale Price **\$19.99**

C&R's

SAN DIEGO 501 Broadway at Bth (714) 236-4471
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CHULA VISTA 645 "H" Street at Broadway (714) 426-7331

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Two shows every Friday & Saturday, 8:00 & 10:30
Best in stand-up comedy from around the country.

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KGB'S "HERGON'S" AFTERNOON COMEDY PARTY-
3:00 PM ON-FRUE appetizers-Drink specials-
Professional comedians-Live band
GLENN SUPER, PAM MADISON, JIMMY MCGEE
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Warm Up Those
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Nights At
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Enjoy...the wonderful feeling of hot swirling
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One Ad Per Full Good Bath - Thru. 3/18/82)

University of California
2nd Annual UTC-Easter Seals
10K and 2 Mile Fun Runs

run, walk, crawl, tap dance, polka, boogie or whatever
through the beautiful UCSD La Jolla campus

Sunday, March 14th, 8 a.m.

Entry fee
10K-\$8 2 mile-\$5

A chance to win
A new Toyota, donated by Kearny Mesa Toyota.
A glamorous weekend for two in Las Vegas compliments of PSA Airlines, an RCA Color Television,
Nike running shoes and more.

Everyone wins
T-shirts, free Pepsi, Jack in the Box coupons, Dragnoodle and the real prize, the knowledge that the
proceeds help the handicapped served by Easter Seals in San Diego County.

Course description
Start and finish at University Town Center, running onto the beautiful UCSD La Jolla campus.

Race features
TAC Certified Course • Top quality T-shirts
Aid Station at 3 mile and finish • Times announced at the finish • Digital clock • Drawing for all runners

Registration
Entries must be received by March 9, 1982. Day of race registration from 6 a.m. to 7:45 a.m.
Entry fees are non-refundable and 50% of entry fee is tax deductible. It is anticipated that 90% of race
income will be donated to the Easter Seals Society of San Diego.

Run with Charger Hank Bauer

Entry Form
Please enter me to the ☐ 10K Run ☐ 2 Mile Fun Run

Name _____ Phone _____
Address _____ City _____ Zip _____

T-Shirt Size ☐ Small ☐ Medium ☐ Large ☐ X-Large
Please make tax deductible check to **Bauer, Hank** and mail to
University Town Center, 4545 La Jolla Village Drive, Suite E-25, San Diego, CA 92122

Whether I intend to accept, acknowledge, participate, receive and/or claim any prize or award, I hereby agree to the following:
I understand that the prize or award is subject to change without notice and that I will be responsible for any taxes or other
liabilities incurred in connection with the prize or award. I understand that the prize or award is subject to change without notice and that I will be responsible for any taxes or other
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Signature _____

READER'S GUIDE

against Boston University, Saturday, March 6, 10 a.m.; and against the University of Oklahoma, Tuesday, March 9, SDSU, 265-5547.

Atene Volleyball. The SDSU men's team will play a doubleheader, taking on Cal State, Long Beach, Friday, March 5, 7:30 p.m.; and against Northridge University, Saturday, March 6, both at 7:30 p.m., Peterson Gym, SDSU, 265-5547.

Bicycle Time Trials. A measured ten-mile time trial for bicyclists of all ages, sexes, and abilities, will be held Sunday, March 6, 8 a.m., El Monte Road, 1/2 mile off Jennings Park Road, Lakeside, 444-6427.

Fun Run. The Association for Retarded Citizens of San Diego and Red Industries will be sponsoring a five and ten kilometer race to benefit the mentally retarded, Saturday, March 6, 7:30 a.m., Balboa Park, 472-7524.

Developmental Track Meet. will be sponsored by the San Diego Track Association, with two-mile, 400, 800, mile, and 200 events, Sunday, March 7, 2 p.m., Edison Stadium, 275-4558 or 455-9422.

Clippers Basketball. The San Diego Clippers will attempt to maintain their record as they tip off against the San Antonio Spurs, Tuesday, March 9, 7:35 p.m., Sports Arena, 226-8456.

Radio TV

"Speakers" will televise the Betty Boop Festival, featuring some of the cartoon character's campier classics, including "Crazy Inventions,"

"Little Pal," and "Betty Boop in Wonderland," Thursday, March 4, 8:30 p.m.; repeating Monday, March 6, noon, Channel 15.

"Golden Age of Television." presents Emmy Award-winner James Costigan's teleplay "A Wind from the South," a 1955 film about social and emotional yearning at a hotel in Ireland, starring Julie Harris and Donald Woods, Thursday, March 4, 10 p.m., Channel 15.

"La Traviata." Verdi's nineteenth-century opera classic will be performed by the Metropolitan Opera Company, Saturday, March 6, 11 a.m., KSDS-FM 94.

Perennial Rock Group the Rolling Stones are featured in a series of retrospectives that trace the English rock quintet through its music and interviews with group members, Saturday, March 6, and continuing through Friday, March 13, 7 p.m., KRZT-FM 95.

"Seniors Today." hostess Mary Kay Call interviews Senior World publisher J. Hansen about health care and housing for senior citizens, and the future of the much-belaguered Social Security system, Sunday, March 7, 7 a.m., KCBQ-AM 170.

Los Angeles Philharmonic broadcasts will present Strauss's *Also Sprach Zarathustra*, along with works by Tchaikovsky and Bernstein, with Michael Tilson Thomas conducting and featured soloist Lynn Harrell on cello, Sunday, March 7, 3 p.m., KPBS-FM 99.

Basketball. San Diego Clippers at Seattle SuperSonics will be televised Sunday, March 7, 3 p.m., Channel 6.

"Benetton and Basie, Together!" features singer Tony Bennett joining together with immortal jazz piano great Count Basie, Monday, March 8, 9:20 p.m., Channel 15.

"Polar Bear Alert" chronicles the annual invasion of the Canadian town of Churchill, Manitoba by migrating polar bears in search of food, Wednesday, March 10, 8 p.m., Channel 15.

"The Gold Rush." the 1925 comedy starring Charlie Chaplin, will be televised Wednesday, March 10 and Friday, March 12, 7:30 p.m., Southwestern Cable Channel 15C.

"The Marx Brothers in a Nutshell" profiles film's nuttiest siblings, in a special two-hour documentary, Wednesday, March 10, 9:15 p.m., Channel 15.

Lectures

San Diego Post Joyce Kewer will read from her work, and singer-songwriter Joyce Lane will perform self-composed songs based on Kewer's poems, Thursday, March 4, 7 p.m., Plum's Books, 1615 West Lewis Street, Mission Hills. Free. KCBQ-AM 170.

"U.S.-Mexico Energy and Water Issues" will be the topic of a lecture by Assemblyman Larry Kapitoli, co-author of the increasingly controversial Perpetual Canal legislation, Thursday, March 4, 8 p.m., Presidential Suite, Aztec Center, SDSU, Free. 265-5485.

"Arms Control in the 1980s," Jeffrey Porro, a former defense depart-

ment analyst and research consultant for the Rand Corporation, will discuss the prospects for a nuclear arms treaty and the viability of grass roots arms control movements, Thursday, March 4, 7:30 p.m., First Unitarian Church, 490 Front Street, Hillcrest, 488-4211.

Planetary Lecture Series will continue with "Space Defense and the Shuttle," a look into the not-so-distant future, in which laser beam battle stations will orbit around the earth, presented by Jon Olson, Thursday, March 4, 7:30 p.m., Southwestern College planetarium, 900 Otay Lakes Road, Chula Vista, 441-1180.

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"Choices in Childhood," the San Diego Midwifery Alliance will compare and contrast the merits of the hospital birth, alternative birth centers, and home births, Friday, March 5, 7 p.m., North Claremont Recreation Center, Ramnack and Geneva avenues, San Diego, 692-1029 or 455-1912.

"Memory Is No Stranger," a 12-week poem by Elizabeth Barrett, will be read, along with other works by the author, Friday, March 5, 7:30 p.m., Pacific Beach Presbyterian Church, 1675 Garnet Avenue, Pacific Beach, Free. 273-9312.

Reaganomics and the European Peace Movement will be discussed by environmental scientist Barry Commoner, a candidate for the presidency in the 1980 elections, Saturday, March 6, 7:30 p.m., 7910 Prospect Street, La Jolla, 272-5155 or 488-4076.

"How to Defend African Rights," a panel discussion featuring

members of the women's and short rights movements, will be presented by the Miloslov Forum, Saturday, March 6, 7:30 p.m., Miloslov Bookstore, 1051 15th Street, San Diego, 234-4630.

"Women's Cultural Night," featuring performances by the New Image Theater, and Mexican and Latin folk music, will be held in celebration of "International Women's Day," Saturday, March 6, 7:30 p.m., Grand Roots Cultural Center, 1947 30th Street, Golden Hill, 232-5009.

"International Terrorism: Are We Five Minutes to Midnight?" will be discussed by Dr. Sabi Shabazz, an international authority on terrorism and author of the best-selling book, *Five Minutes to Midnight*, in the first of a Sunday night series sponsored by the Jewish Community Center, Sunday, March 7, 7 p.m., La Jolla Village Inn, Interstate 5 at La Jolla Village Road, 457-3030.

"Basics of Good Health," an ongoing self-help medical lecture series, continues with Dr. Stan Lederman, founder of Smoke Stoppers, discussing his program to help people kick the nicotine habit, Monday, March 8, 7 p.m., 1446 Park Boulevard, San Diego, Free. 226-8290.

"Optimal Health Lecture Series" will continue with Dr. Missa Robbins clarifying the often confusing responses to "Scarsville" When to Say Yes and When to Say No, Wednesday, March 10, 7:30 p.m., Montezuma Hall, Aztec Center, SDSU, Free. 265-5281.

"Ten Against the Wall," a performance and exhibit of the work of

ten artists, will appear directly to the gallery wall, still remaining through March 12, Paws Shop Gallery, 748 Fifth Avenue, downtown, 233-9242.

"Glass 1982 — USA/Scandinavia" an overview of art glass that includes the work of Dan Dailey, Dale Chihuly, Ho Perkins, Richard Meier, and other American and Scandinavian artists, will be displayed through March 13, Gallery Eight, 7464 Grand Avenue, La Jolla, 454-9781.

Storytellers of San Diego will meet to swap tales and legends, Wednesday, March 10, 7 p.m., Drowsy Magpie's, 31st Street and University Avenue, 288-5584.

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"Still Life," an exhibition of photography by Charles Cawley, will open with a reception for the artist, Friday, March 5, 7 to 9:30 p.m.; and continue through April 3, Donnell Photographics Gallery, 1450 West Mission Road, San Marcos, 727-5433.

Winners of the fifth annual "All Media Junior Exhibition" sponsored by the Oceanside School for Community Development will have their work shown, beginning with a reception for the artists, Friday, March 5, 7 to 9 p.m.; and continue through April 3, Multicultural Arts Institute, 425 Market Street, downtown, 236-1521.

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"The Conquest of Inequality — A Sharing of Responsibility" will feature three specialists from Scripps Memorial Hospital discussing new horizons in reproductive endocrinology, in the first of a science, medicine, and health lecture series sponsored by the hospital, Wednesday, March 10, 7:30 p.m., Forum Hall, University Towne Center, Free. 457-6891.

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Dance

"Still Life," an exhibition of photography by Charles Cawley, will open with a reception for the artist, Friday, March 5, 7 to 9:30 p.m.; and continue through April 3, Donnell Photographics Gallery, 1450 West Mission Road, San Marcos, 727-5433.

Winners of the fifth annual "All Media Junior Exhibition" sponsored by the Oceanside School for Community Development will have their work shown, beginning with a reception for the artists, Friday, March 5, 7 to 9 p.m.; and continue through April 3, Multicultural Arts Institute, 425 Market Street, downtown, 236-1521.

Ceramic Constraints by Jerry Rothman, Mino Muroto, and Philip Cornelia will be exhibited through March 11, James Crumley Gallery, Mt. Carmel College, One Barnard Drive, Oceanside, 757-1121 or 755-5155.

"Ten Against the Wall," a performance and exhibit of the work of

ten artists, will appear directly to the gallery wall, still remaining through March 12, Paws Shop Gallery, 748 Fifth Avenue, downtown, 233-9242.

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Storyt

MARCH 4, 1982

ROCKERS' GUIDE TO THE MUSIC

Music commentary is by John D'Agnostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92138, or call 231-7821 Friday before 5:00 p.m.

Things can happen to a rock band that suddenly finds itself with enough time and money to indulge in creative impulses. Monetarily, the greatest temptation for many artists in this position is to run out and purchase a warehouseful of expensive instruments and electronic toys — state-of-the-art playthings that less fortunate musicians can only drool over in four-color advertisements. The thinking (we shall assume, benevolently) is that such space-age machines will broaden the artist's creative base, making available an infinite range of subtleties and splashy tonal colorings that will augment the distance between them and groups who must get by on the primary colors of amplified guitar, bass, drums, and maybe keyboards. Of course, the ultimate luxury is one's own recording studio, outfitted like the cockpit of a 747, and appointed to provide the comfort and ambience of Hugh Hefner's bedrooms. When a very successful band has arrived at that coveted point in their career where they can afford to dictate the terms and tempo of their productivity to the record company (instead of vice versa), it is customary to



THE CARS

luxuriate in that new-found freedom, to spend a year and a half recording an album instead of four to six months. The ostensible purpose of this lolling about is to allow the artistic urges room to breathe, to hone and refine musical ideas rather than commit them to vinyl in their nascent form, to incubate production concepts and accumulate new material so as to avoid foisting onto the already glutted pop market a record brimming with

half-hatched ideas and poorly realized inspirations. Too often, however, the results of all this buying and pondering seem hardly worth the effort to e.g., Fleetwood Mac's album, *Tusk*, which took more than two years and nearly two million dollars to finish, and which met with something less than critical or popular huzzahs upon its release. Most recent victims of this well-intentioned self-indulgence and nonchalance are the Cars.

The Cars were a popular Boston-based band who went national in 1978 with the release and subsequent popularity of their self-titled album, which contained the hit songs "Just What I Needed" and "My Best Friend's Girl." At the time, their sound was characterized by catchy pop chord structures, new-wave harmonies, a combination that managed simultaneously to satisfy pop purists, new-wave enthusiasts, and mainstream rock and rollers. But with each succeeding release, the band seemed increasingly at the mercy of leader and songwriter Ric Ocasek's eccentric pop notions and structural whimsies, until by the release in 1980 of their neo-progressive *Panorama* there was little evidence of the pop craftiness that had been the group's trademark.

On their newest album, *Shake It Up*, which was recorded in the band's shiny new thirty-six-track studio in Boston (ah!), the slave has become the master, as every conceivable electronic gimmick has been utilized to create a boggle of mechanized puffery masquerading as techno-pop. The drummer and Ocasek must have both been smitten at some point with electronic eighth notes, since nearly every tune on this record is driven along by the incessant dot-dot-dot-dot of a rhythm machine. When added to the other synthesized sounds

on *Shake It Up*, this robotized percussion only serves to make what Ocasek describes as "space station music" sound like the imaginary soundtrack for a TV documentary on the video game craze.

I would be the very last person to suggest that a band shouldn't grow and experiment — some of the best music comes about through trial and error — but the Cars seem headed in a dangerous direction wherein experimentation supplants inspiration and electronic wizardry supersedes genuine craft. This would be especially unfortunate in the case of the Cars, since they remain one of the more imaginative contemporary bands and are capable of good things. Ocasek is a talented writer, and each Cars album contains cuts that attest to his originality and daring, but a return to the basics is in order here. Sometimes deadlines and poverty should be counted as assets (forget that I said that, dear publisher). The Cars will be at the Sports Arena with Nick Lowe and His Noise to Go on Wednesday.

The Pointer Sisters have known their ups and downs since sauntering onto the pop stage in 1973 as the queens of campy nostalgia music. Their image at that time — a black Andruw Sisters in period clothing with flowers in their hair — was accidental (the result of some thrift-shop

(continued on page 12)

Fahn & Silva Presents with Wolf & Rissmiller concerts...

The San Diego Debut of



ON SALE
TOMORROW

Sunday, May 30, 8 pm

Fox Theatre
720 'B' Street

Tickets Reserved: \$9.50 advance, \$10.00 D.O.S.; available at Fox Box Office, Sears, Wards, Aztec Center Box Office, 39nd St. Naval Station and all Ticketron outlets. Charge by phone and information 235-4803. Select seats may not be available for public sale.

Produced by Fahn & Silva Presents

Fahn & Silva presents

the **E-52's** and the **Penetrators** in a Dance Party!

KGB-FM 101

Tuesday, March 16, 7:30 pm
Golden Hall

Tickets \$10.50 — Reserved Seats or Dance Style on the floor available at Civic Center Box Office, Bill Gambles, Shift Competition (PB), Assorted Vinyl (UCSD) and all Select-A-Seat outlets. Select seats may not be available for public sale. For more information call 236-8210.

CONCERTS **Marc Berman** KGB-FM 101 & 13K **Avolon** 1000 SEATS STILL AVAILABLE THIS SUNDAY

give a warm San Diego welcome to **RICK SPRINGFIELD**

IN CONCERT
SPECIAL GUESTS
THE INNOCENTS
sunday • MARCH 7 • 7:30PM

ALL SEATS RESERVED: \$11.50 & 16.50
Sports Arena Box Office • Mad Jacks
all Arena Ticket Outlets 224-4171 for info
SELECT TICKETS MAY NOT BE AVAILABLE FOR PUBLIC SALE

new intimate
amphitheatre
setting

SPORTS ARENA
SAN DIEGO

CONCERTS **Marc Berman** KIFM **Avolon** PROUDLY ANNOUNCE

EARL KLUGH and very special guests **HI-FIVE**

Kellen Winslow • Leroy Jones • Charles DeJurnett
John Jefferson • Fred Dean

TWO PERFORMANCES ONLY
CALIFORNIA THEATRE FRI-MARCH 19 • 7:30 & 10:30PM

Tickets reserved \$11.50 at SEARS, WARDS, AZTEC CENTER BOX OFFICE and all TICKETRON outlets — call 565-9947 for info
select seats may not be available for public sale

PRODUCED BY **Marc Berman** 7 AND **Avolon** 7 AND **ATTRACTIONS**

Bacchanal

BETWEEN HWY 163 & CONVOY ST.
8022 CLAIREMONT MESA BLVD

THURSDAY, MARCH 4
THE ROCK 'N' ROLL BLAST
FEATURING

**ROOSTERS
DFX2
MONROES
SOLID STATE**

DOORS OPEN AT 7:00. BANDS START AT 8:30 PM.
\$2.00 COVER CHARGE & DRINK SPECIALS
THROUGHOUT THE NIGHT

FRIDAY & SATURDAY, MARCH 5 & 6
TWEED SNEAKERS

DOORS OPEN AT 7:30 PM
\$1 COVER CHARGE FROM 7:30-8:30 PM
\$1 WELL DRINKS FROM 8:30-9:30 PM

SUNDAY, MARCH 7 (DRINK ONLY)
**JAMIE JAMES
AND THE
KINGBEES**
WITH SPECIAL GUESTS
PALADINS & SNAILS
DRINK ONLY

MONDAY, MARCH 8
INJECTIONS
LONDON BROTHERS & RUNNING WILD
\$1 COVER CHARGE & DRINK SPECIALS

TUESDAY, MARCH 9
STRIPES & DOUBLE TAKE
\$1 COVER CHARGE & DRINK SPECIALS

WEDNESDAY, MARCH 10
CIRCUS
COME OUT & SEE THEM ON THEIR FIRST NIGHT WITH
\$10.00 DRINKS FROM 10:00-11:00 PM

THURSDAY THROUGH SATURDAY, MARCH 11-13
MOVING TARGETS
FIRST DATE SINCE THE BECKS TOUR
COMING SATURDAY MORNING MARCH 13
KGB'S HERGON BREAKFAST CLUB

SUNDAY, MARCH 14
THE WHITE
A LIVE MUSICAL PARODY OF
LED ZEPPELIN

IN THE DARK ROOM, BEHIND THE SCENES OF THE MUSIC
THE SPIRIT OF THE BEATLES, THE BEATLES, THE BEATLES
THE BEATLES, THE BEATLES, THE BEATLES, THE BEATLES
CAPTAIN JACK, THE BEATLES, THE BEATLES, THE BEATLES
OF A BEATLED ZEPPELIN ONE-UP
WITH SPECIAL GUESTS

SATURDAY, MARCH 15

**TOWER
OF POWER**

WEDNESDAY, MARCH 17 (DRINK ONLY) 8:00 PM

**BUDDY GUY
& JUNIOR WELLS**

THE CHICAGO BLUES BROTHERS
WITH SPECIAL GUESTS
THE KING BISCUIT BLUES BAND

For complete weekly calendar call 560-0922

For complete weekly calendar call 560-0922

For complete weekly calendar call 560-0922

Don't miss the concert 7:00 PM
Advance tickets for all featured concerts available at Sports, Wards,
and St. New Station, 600 (500) 0000, and all TICKET FROM
(500) 0000 & 500 (500) 0000, and all TICKET FROM
(500) 0000 & 500 (500) 0000, and all TICKET FROM
Backband the day of the show starting at 6 PM.

Solo, you must be 21 years old. Picture I.D. required.

CONCERTS PRODUCED BY
TONY KAMPMANN
PRESENTS

(continued from page 101)
buying prior to singing at the Troubadour in L.A., but it stuck. Predictably, when the novelty of their scat singing and funny clothing wore off, the women were left out direction and, of course, a record label. The next several years saw them singing everything from country music to rock and roll to funk, without a great deal of success, until they hooked up with mild-mannered producer Richard Perry in 1979. The Pointers' eventual success is then Perry's success, in a sense. Perry is known in industry circles as a talented, if less than progressive, producer who can resurrect a comeback career. His work with Ringo Starr, Diana Ross, Burton Cummings, and others who had fallen on hard times (relatively) was not spectacular, but gained radio play for those artists when few opportunities were available to them. Sometimes I think that Perry is left with the task of bolstering sagging musical egos only because the truly successful artists seem to avoid him in case in point: several years ago Perry was chosen to produce the Bee Gees' breakthrough album, *Main Course*, but his modest operant — interrupting seasons with spaced-out non sequiturs, dawdling at the controls, dragging a routine overbub session into the wee hours with his slow-motion style — so unnerved the Bee Gees that they switched to producer Arif Mardin, who made them millionaires).

But Perry's style suited the go-go-go Pointers just fine, and it was Perry who sculpted the sisters' eclectic roots into the upbeat pop/soul that made chart hits of songs such as "Fire," "He's So Shy," and most recently, "Slow Hand." The Pointers claim that the music they're doing now is what they have always wanted to do, and it's to their and Perry's credit that they've finally found a path worth pursuing. I think the Pointer Sisters are one of the better female singing groups today. They'll be in town tonight with Jr. Walker and the All-Stars at the Civic Theatre.

For you male readers with the capacity for burning envy, Rick Springfield is the ideal target for your lust. He's young, good-looking, stars in a television series (the Phishers opera, *General Hospital*), has a hit album on his hands, and has been winning music awards lately at such a pace one wonders if his room and dad were the deciding votes. Springfield is no newcomer to the rock parade, but only recently has anyone noticed him, thanks in large part to his TV role and the radio airplay of his song "Jessie's Girl."

Unlike other teen idols who made their mark on the tube (David and Shawn Casey, Leif Garrett, etc.), Springfield is actually pretty good. I won't be queuing up to see him this week, but I have to admit that he has a knack for writing the infectious pop/rock tune. Still, I feel no guilt whatsoever about hating a dude who has so much going for him. Break a leg, Springfield, and I mean that sincerely. Now get outta here. He'll be at the Sports Arena Sunday night.

In other concerts this week, the Heaters, DFX2, Monroes, and Foreign Affair will play at the Spirit Saturday night, at about the same time. Claude Coma and the IV's, Crowladdys, and Paladins are performing at

Benny Up TAVERN

PROUDLY PRESENTS
!! NOW SERVING COCKTAILS !!

Thurs., March 4 9 PM
Dallas Collins

Fri. & Sat., March 5 & 6 9:30 PM
From San Francisco, the "TROPROCK" sound of
THE GARCIA BROS.

Sun., March 7 9 PM
Hoogie, Blues & Bay with
THE MIGHTY FLYERS
with ROD PIAZZA

Every Wednesday in March 8:30 PM
Country Honky Tonk with
TALL COTTON

Coming:
Thurs., March 11
Fri. & Sat., March 12 & 13
Sun., March 14 **BONNIE BAREN** and the **CADILLACS**
Thurs.-Sat., March 18-20
Sun., March 21
Thurs., March 25
Fri.-Sun., March 26-28 **CHARLIE MUSSELWHITE** and the **DYNATONES**

AFTERNOON CONCERTS
(They're FREE!)

Every Wednesday afternoon
from 5-7 PM
Country Honky Tonk with
TALL COTTON

Every Thursday afternoon
from 5-7 PM
Blues & Boogie with
THE CONSTABLES

Every Friday & Sunday afternoon
from 5-7 PM
Disco/and Jazz with
THE CHICAGO SIX

7 DAYS A WEEK!
HAPPY HOURS 12-1 & 4-7

SERVING LUNCH AND DINNER DAILY
VISIT THE BELLY DELI FOR THE BEST SANDWICH YOU'LL
EVER EAT (ONE OF THE BEST ANYWAY)
143 S. Cedros, Solana Beach 481-9022

KGB-FM WELCOMES
IN CONCERT

ZZ TOP



with very special
guest star

Le Roux

also starring
PRISM **MARCH 24**
San Diego Sports Arena

**7:30
P.M.**

RESERVED SEAT TICKETS GO ON
SALE FRIDAY, MARCH 5th AT: ALL
MAD JACKS SOUND CENTERS • ALL
AREA TICKET OUTLETS • SPORTS
ARENA TICKET OFFICE.

Produced by BEAVER

LEHR'S GREENHOUSE

Thursday, March 4
Oh! Ridge

ROCKIN' WEEKEND NO. 1
Friday & Saturday, March 5 & 6

Dallas Collins and **Oh! Ridge**

Tuesday, March 9
Robert Silver Entertainment Group and KSON present
COUNTRY CASSANOVA
In a dance concert with the comedy of
SGT. JIM LYONAS
Advance sale tickets at KSON radio.

Tuesday-Thursday, March 9-11
Oh! Ridge
ROCKIN' WEEKEND NO. 2
Friday & Saturday, March 12 & 13

Oh! Ridge
and **Dallas Collins**

Tuesday-Thursday, March 16-18
Oh! Ridge
ROCKIN' WEEKEND NO. 3
Friday & Saturday, March 19 & 20

Oh! Ridge

Tuesday-Thursday, March 23-25
Oh! Ridge
ROCKIN' WEEKEND NO. 4
Friday & Saturday, March 26 & 27

Oh! Ridge

Tuesday-Thursday, March 30-April 1
THE HEROES

THE SIERS BROS. and **Oh! Ridge**

ROCKIN' WEEKEND APRIL NO. 1
Friday & Saturday, April 2 & 3

THE SIERS BROS. and **Oh! Ridge**

TUESDAY'S: No cover charge!
WEDNESDAY'S: No cover charge!
THURSDAY'S: No cover charge!

continued from page 121
SDS's backdoor, the latter concert a celebration of the release of Claude Coma's new album, *Art from Art*.
On Sunday, **Jamie James** and the **Kingbees** will be at the Baccanal. The Kingbees are a rockabilly band that had the unenviable distinction of signing a contract with Robert Stigwood's RSO Records (Eric Clapton and the Bee Gees were on that label) shortly before the company collapsed under the weight of cumulative corporate stupidity. James persevered, however, and his new band has garnered some decent reviews over the last few months.

Polster Sisters and J. Waller and the **AB-Stars** Civic Theatre, tonight, Thursday, 8 p.m., Community Concourse, downtown. 236-6500.

Healers, DEF2, Monkees, and **Foreign Affair** Spirit, Saturday, March 10, 9 p.m., 1330 Buena Vista. 276-3963.

Claude Coma and the Vix, the **Crawdaddys**, and the **Paladins**: 3080's Baccanal, Sunday, March 7, 9 p.m., 8022 Clairemont Mesa Boulevard. 569-0969.

Rick Springfield's Sports Arena, Sunday, March 7, 7:30 p.m., Sports Arena Boulevard. 224-4176.

Cars and Nick Lowe and His Noise to Go Sports Arena, Wednesday, March 16, 8 p.m., Sports Arena Boulevard. 224-4176.

Elton James: Billy Up Tavern, Friday and Saturday, March 12 and 13, 10 p.m. to 11 p.m., 143 South Colton, Solana Beach. 761-8422.

Hoi Hachens Headquarters, Saturday, March 10, 10 p.m. to 11 p.m., 4017 Mission Viejo Drive. 276-4688.

Jesse Colin Young: 3080's Baccanal, Sunday, March 14, 9 p.m. and 11 p.m., 1330 Buena Vista. 276-3963.

Music Forward featuring **Mark Dever**, **Jim French**, and **Dave Mullen**: 143 South Colton, Sunday, March 14, 7 p.m. to 11 p.m., 143 South Colton, Solana Beach. 438-4700.

Mongo Santamarra: 3080's Baccanal, Monday and Tuesday, March 15 and 16, 8 p.m. and 10 p.m., 1330 Buena Vista. 276-3963.

B-52s Golden Hall, Baccanal, March 16, 7:30 p.m., Community Concourse, downtown. 236-6500.

Earl Kight California Theatre, Friday, March 19, 7:30 and 10:30 p.m., 1122 4th Avenue, downtown. 565-0947.

J. Geils Band and U2: Sports Arena, Friday, March 26, 8 p.m., Sports Arena Boulevard. 224-4176.

CLUBS
Club listings are compiled by Linda Arvin. If you wish to be included, please call 234-2599 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County
The Anchorage, 3145 Carlsbad Boulevard, Carlsbad. 729-3170: The Denver Eric Burdon Band, rock and roll, Thursday through Saturday, Eric Burdon, rock and roll, Sunday and Monday; Barry Nelson, contemporary music, bar dancing, Tuesday and Wednesday.

ESCONDIDOS DISTILLERY EAST

AGES 17 AND UP

Thursday, March 4
Budgets
and the **Rockin' Steaks**
\$25 cash prizes & album giveaways

Sunday, March 7
Mod Night
with the **The Roosters**
Cover \$4.00

Every Wednesday
Battle of the Bands
Cash Prize \$100
for best band
Call 741-9394 after 8:30 for bookings
Cover \$4.00

Coming March 11: **INCognito**
Mission & Metcalf, Escondido
741-9393
Come Wednesday, Saturday & Sunday, 11 p.m. to 1 a.m.
A Ball Country Restaurant, June 17, 20
Further concert information: 741-9394

DISTILLERY NIGHTCLUB
140 South Sierra, Solana Beach.
755-6733
Thursday, March 4
DICK DEBONAIRE
WITH SPECIAL GUESTS
Planet
Friday & Saturday, March 5 & 6

Sunday, March 7
B. B. Gunz - Live 9:30 p.m.-1:30 a.m.

Monday, March 8
DICK DEBONAIRE
WITH SPECIAL GUESTS
Planet
Live Video Taping for Channel 16
Di & boys 100 drinks for his friends & fans

Tuesday, March 9
Unlimited Comedy Showcase
4 Comedians
8:00 p.m.-1:30 a.m.

Wednesday, March 10
INCognito
Call 755-6733 for further concert ticket information.

MY RICH UNCLE'S

6205 El Cajon Blvd. 1-4 2nd floor of college

Tonight, Thursday, March 4
KPRI NIGHT featuring **JEFF DEAN**
All ladies free admission compliments of Jeff Dean
Drink Special - \$100 Cash & Prizes
50¢ WELL DRINKS 7-9 PM



THE SIERS BROS.

Thursday, Friday, Saturday & Sunday
Sunday, March 7

KGB'S "HERGON'S" AFTERNOON COMEDY ROCK PARTY
3:00 pm on
Drink Specials • Free Appetizers
5 Professional Comedians • Live Band

GLENN SUPER One of San Diego's favorites
PAM MADISON
JIMMY MCGEE



THE SIERS BROS.

Starts 7:00 p.m.-12:00

Tuesday, March 9
KGB TUESDAY shows with **JIM MCINNES**
MAGNETS
PENETRATORS
D-DAY
From Austin, Texas

Your host **Jim McInnes** & **KGB** \$1.00 off with KGB card
50¢ WELL DRINKS 7-9 PM
RECORD & CONCERT TICKET GIVE-AWAYS FROM KGB

COMEDY CABARET
Friday, Saturday
Two shows, 8:00 and 10:30. Price of admission includes entrance to My Rich Uncle's separate rooms.
Two bars in one. Must be 21.
6205 El Cajon Blvd.

Bar X Ranch House, 119 East Broadway, Vista. 724-0510
California Express, country, Wednesday through Saturday.

Billy Up Tavern, 143 South Colton Avenue, Solana Beach. 481-9022.
The Constables, Margaritas, early evening, Thursday, Dallas Collins, rock and roll, Thursday; the Chicago Sox, Broadway, early evening Friday and Sunday; the Garcia Brothers Band, rock and roll, Friday and Saturday; Rod Piazza and the Mighty Flyers, rock and blues, Sunday, Tall Cotton, honky tonk country, early evening Wednesday and Wednesday night.

Bobby C's, 465 First Street, Encinitas. 436-7397: Johnny Almond Rhythm Revere, rock and blues, Thursday through Sunday, and Wednesday, 5 p.m., rock and roll, Monday and Tuesday.

Bum Steer Saloon, East Valley Parkway at Midway, Escondido. 743-6422: Country music, Tuesday through Saturday; call club for information.

Charlie's Country, San Marcos Boulevard at Highway 78, San Marcos. 741-4129: Dallas Express, country, Tuesday through Sunday.

The Chopping Block, 1740 East Vista Way, Vista. 726-7770: Mayhem, rock and roll, Tuesday through Saturday; live rock and roll, Sunday and Monday; call club for information.

The Country Side Restaurant and Lounge, 450 Douglas Drive, Oceanside. 757-0860: New Country, country rock, Wednesday through Sunday; Dallas, country rock, Monday and Tuesday.

Distillery East, 755 Metcalf Street, Escondido. 741-9393: Bratz, rock and roll, the Budgets, rock and roll, Thursday; dance with Rockin' Stevie W., Friday and Saturday; Mad Night with the Roosters, Sunday; Battle of the Bands, rock and roll, Wednesday.

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach. 755-6733: Dick Debonaire and the Boat People, rock and roll variety, Thursday and Monday; Bratz, rock and roll, Friday and Saturday; dance with DJ Felix, Sunday and Tuesday; Incognito Rockers, new wave, Wednesday.

Franks Lounge, 439 West Washington, Escondido. 745-1931: Four Eyes, rock and roll, Thursday through Saturday; Planet, rock and roll, Tuesday and Wednesday.

Fish House West, 2633 South Highway 101, Cardiff. 753-6438: Punk, jazz, Thursday through Saturday.

Fugather, 2658 Carlsbad Boulevard, Carlsbad. 729-3189: Tremor, rock and roll, Wednesday through Saturday; Incognito Rockers, new wave, Sunday through Tuesday.

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

Bill House, 2730 Via de la Valle, Del Mar. 755-6684: The John Kelly Trio, contemporary, Thursday through Saturday; Bob Long, jazz variety, Sunday and Wednesday.

Hungry Hunter, 1221 Vista Way, Oceanside. 433-2633: Shuffle, rock and roll, Wednesday through Saturday; Bill Kirkpatrick and Jim Hewin, contemporary, Sunday; the Good Life, contemporary, Monday and Tuesday.

Kooler Brown's, 656 First Street, Encinitas. 942-2980: The Fricks, rock and roll, Friday and Saturday.

Monterey Jack's, 11940 Bernardo Plaza Drive, Rancho Bernardo. 566-3400: The Russ Kirkpatrick Band, Southern soul and artist, Thursday through Saturday; Larry Page, contemporary, Wednesday.

Muhoney's, 340 East Grand Avenue, Escondido. 741-0835: Richie Hunt, contemporary, Thursday through Saturday; Nick of

RODEO

Thursday, Friday, Saturday,
March 4, 5, 6
RON BOLTON

Sunday & Monday, March 7 & 8
TWEE BAKERS

Pulsating Meat
(this is not a band)
Available every night: 1/2 pound juicy hamburger at our upstairs hamburger bar. Savor this mouthwatering belly-bomb while dancing and romancing with San Diego's best rock bands. We also serve nachos, french fries and quesadillas that are simply delicious.

Coming March 28
MINK DE VILLE
Tickets on sale at Rodeo box office and all Ticketron outlets.

Coming March 14
ERIC BURDON
Tickets on sale at Rodeo box office and all Ticketron outlets.

The Rodeo is located on the corner of La Jolla Village Dr. and Villa La Jolla Dr. Open for lunch and happy hour. For more information, call 457-5590. You must be 21 or older to enter and picture I.D. is required. Dress Code.

Crack A' Noon Band
Tuesday-Saturday 9pm-1am

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

DOC MASTERS

at the Shelter Island Marina Inn
Phone 223-2572

Red Coat Inn
 Tues.-Sat. Mar. 2-6, Tues.-Sat. Mar. 9-13
Push
 Sun. & Mon. Mar. 7 & 8
Stress
 Sun., Mon., Tues.
'1 Drink Night
 Wed.
Kamikazes 2 for '1
 Thurs.
91X Night 50¢ drinks 8-10 p.m.
 Thursday & Friday as usual, no cover
 Entertainment 7 nights a week
 5933 University Avenue
 just west of College
 583-6670

SAN DIEGO TICKET EXCHANGE
THE POINTER SISTERS
 TONIGHT - FRONT ROW AVAILABLE
RICK SPRINGFIELD SUNDAY MARCH 7
THE CARS WITH NICK LOWE WEDNESDAY MARCH 10
THE B-52s RESERVED & GENERAL ADMISSION MARCH 16 GOLDEN HALL
ROD STEWART SAN DIEGO LONG BEACH ARENA MARCH 23 MARCH 24
J. GEILS WITH U2 MARCH 26
CHARGE LINE 239-7711 ALL MAJOR CREDIT CARDS
 RESERVE NOW FOR TENTATIVE FUTURE CONCERTS
QUEEN JULY ★ THE WHO JUNE
GENESIS ★ NEIL DIAMOND ★ POLICE
 24 HOUR TICKET INFORMATION **298-8570**
1504 FERN STREET AT BECH STREET

Cunningham's
 ROCK AT SAN DIEGO'S HOTTEST NEW CLUB
 Thurs., Fri. & Sat. March 4-6
RADIO ROMANCE
 7 Tues. & Wed. March 9 & 10
DIRK DEBONAIRE & THE BOAT PEOPLE
 All drinks \$1.00 between 7:30 & 9:30
 BEST KAMIKAZES IN TOWN!
 \$1 ALL NIGHT LONG EVERY NIGHT!
 7044 Miramar Road 578-1216
 Intersection of Miramar Rd. & Distribution Ave.

Time, country rock, Tuesday:
 nation night, Wednesday:
 Normandy, 215 North Hill Street,
 Occidental, 722-4724: Ultra Violet,
 rock and roll, Tuesday through
 Saturday: Muff, rock and roll,
 Sunday and Monday.
 Outlook Lodge, Lake Wohlford,
 745-3183: White Lightnin' Express,
 country western, Friday and
 Saturday evenings, Sunday
 afternoons.
 Old Time Cafe, 1464 North
 Highway 101, Leucadia, 436-4030:
 The Two Magicians, Irish music,
 Thursday; Sally Rogers, American
 and British traditional music,
 Friday; the Golden Bough, Cypriot
 and Celtic music, Saturday; the Big
 Jewish Band, Rikman music,
 Sunday; 94d Time Hoot Nite,
 Tuesday; Ed Wilson, country and
 originals, Wednesday.
 Pomerado Club, 12337 Pomerado
 Road, Poway, 748-1135: Telegraph
 Canyon, country, Wednesday
 through Saturday.
 Posseidon, 1690 Coast Boulevard,
 Del Mar, 755-9345: The Moore
 Brothers, band, rock and roll, Friday
 and Saturday.
 Power Music Company, 12375
 Poway Road, Poway, 748-2255,
 566-2070: The Doug Randall Band,
 rock and roll, Thursday through
 Saturday.
 Ramada Inn, Scott's Pub, 2500
 South Escondido Boulevard,
 Escondido, 747-3000: Friendship
 variety dance music, Tuesday
 through Saturday; Dale Vernon,
 variety, Sunday and Monday.
 Red Dog Saloon/Valley Fort
 Steakhouses, 3757 South Mission
 Road, Fallbrook, 725-1996: Don
 Tension and Country Plus,
 country and contemporary dance
 music, Wednesday through
 Saturday.
 Reshev's, 2515 El Camino Real,
 Carlsbad, 434-1796: Blue Skies,
 contemporary, Tuesday through
 Saturday.
 Sandy's, 510 West Mission,
 Escondido, 743-0930: The James
 David Flynn Band, rock and roll,
 Thursday through Saturday.
 The Shepherd Cafe, 1236 South
 Highway 101, Encinitas, 753-1234:
 Lisa Karmy, classical piano,
 Thursday; Molly, contemporary
 piano, Friday and Saturday; Feet on
 the Wheel, folk and contemporary,
 Sunday; Jeff Gregory, folk guitar,
 Monday; Jeff Proctor, 50s music,
 Tuesday; Scott Turchan,
 contemporary, Wednesday; classical
 and folk guitar during lunch, seven
 days.
 Stage Coach Inn, 1865 Vista Way,
 Vista, 734-9999: Cactus Jack,
 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.
 Time Machine/Club Orleans, 302
 North Midway, Escondido,
 743-1772: Brats, rock and roll,
 Wednesday.
 T-Rex, 2530 South Highway 101,
 Carlsbad, 578-6449: Prophet, rock
 and roll, Tuesday through Saturday;
 Bruce Cameron and Hollis Gentry
 Ensemble, jazz, Sunday and
 Monday.
 Valley Center Inn Saloon, 27555
 Valley Center Road, Valley Center,
 749-1466: Country Projects,
 country, Thursday through
 Saturday.
 Vista Entertainment Center, 435
 West Vista Way, Vista, 941-3032:
 Fiddler's Ritz, top 40, Tuesday
 through Saturday.
 Whiskey Creek, 14240 Poway Road,
 Poway, 745-7331: Cowbo, country
 western, Wednesday through
 Sunday; White Lightnin' Express,
 country western, Monday and
 Tuesday.

91X FM announces
 This Thursday
 Headquarters Talent Search-Admission \$2.00
SACRED LIES, 502,
GROUND ZERO, THE MODE
 This Friday
JONNY KAT
JONES BAND • ENUF
 This Saturday
X-OFFENDERS
THE RAILERS
 & a special guest
CALL 270-7825 ROCK
HEADQUARTERS
 night club

The Trojan Horse
 6179 University (College & University) 582-1070
 Tuesday-Saturday
TRIX
 Sunday, March 7
 Farewell party—don't miss their last show in San Diego
SKY HIGH
 Tuesday-Saturday,
 March 8-13
 Bring this ad for
50¢ PITCHER & BEER
 1 per person—not valid during music

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 CHOICE SEATS ON SALE NOW FOR
"THEY'RE PLAYING
OUR SONG" THIS FRI. & SAT.
RICK SPRINGFIELD SUN. MAR. 7
B-52's TUES. MAR. 16
J. GEILS & U2 FRI. MAR. 19
ROD STEWART FRI. MAR. 26
"FIDDLER ON THE ROOF" FRI. MAR. 26
 CHOICE ORCHESTRA SEATS—APRIL 2-APRIL 11
 RESERVE CHOICE SEATS NOW!
ZZ TOP SAT. MAR. 27
 BOB SEGER GENESIS NEIL DIAMOND POLICE
 FRANK SINATRA VIBES
 WE WILL BE GLAD TO ANSWER YOUR QUESTION, CALL US
 & SMALL REFUNDABLE DEPOSIT GUARANTEES YOUR CHOICE SEATS
 2125 GARNET 273-4567 CALL 24 HOURS
 PACIFIC BEACH 24 HOURS PHONE

Hill House
 RESTAURANT & BAR
 John Kelly Trio
 Contemporary
 Tuesday-Saturday 9-1
Fred Black & Fancy Pants
 Sunday & Monday
 Reservations recommended for
 lunch, dinner and Sunday
 Champagne Brunch. Banquet
 facilities available. 2730 Via de
 la Valle • Del Mar 755-6614
 In the Flower Hill Mall

DIEGO'S
 First Anniversary Party
 Where: 880 Garnet Ave.
 Pacific Beach
 When: Sunday, March 7th
 10 am to 7
 What:
 • Well drinks \$1.00
 • Margaritas \$1.00
 • Tequila Shooters/Kaces 50¢
 • Music
 • T-Shirt give-aways
 • Grand Prize drawing
 Thank you San Diego for 1981!
 272-1241
 860 Garnet • Pacific Beach off Mission Blvd.

TICKET AGENCY Inc.
 CONCERTS-THEATRE-SPORTS
 BEST SEATS & LOWEST PRICES
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CARS with NICK LOWE MAR. 10
B-52s MAR. 16
ROD STEWART SAN DIEGO MAR. 23
ZZ TOP IN SAN DIEGO MAR. 24
J. GEILS BAND WU2 MAR. 25
 A small refundable deposit guarantees choice seats to you
GENESIS & POLICE & SAMMY HAGAR
 AL JARREAU WHO JOURNAY QUARTY LASH QUEEN
 BLACK SABBATH BOB DYLAN BOB SEGER DAVID BOWIE
 NEIL DIAMOND U.F.O. ROSSINGTON COLLINS CLASH
 ASIA ELTON JOHN BILLY JOEL THIN LIZZY
 LINDA RONSTADT KENNY LOGGINS VAN HALEN
 Call now or stop by soon
233-2355
 11-6 Mon.-Sat.
 3233 Midway Dr. (in the Sports Arena area)
 24-hour phone information

Whiskey Plate, 1260 West Valley
 Parkway, Escondido, 745-9640:
 Don Livingston and Timberline,
 country, Tuesday through
 Saturday; Old Limits, rock and roll,
 Sunday and Monday.
 The Winner's Circle, 350 Via de la
 Valle, Del Mar, 755-6666: Rick
 Norm and Lynn Willard,
 contemporary and variety, Tuesday
 through Saturday.
Beaches
 All The Way Inn, 4240 West Point
 Loma Boulevard, Loma Portal,
 224-8202: The Ram Band, rock and
 roll, Wednesday through Sunday.
 Athletic, 2595 Ingraham Street,
 Mission Bay, 224-3434: Roberta
 Linn and the Gamblers, country,
 Tuesday through Saturday.
 Bahia Bule, 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 Lounge: Jonathon Von
 Brega and the Yesterday, 80s
 improvisation, Tuesday through
 Saturday; Piano Bar: Jack Pollock,
 Tuesday through Saturday; Bob
 MacLeod, Sunday and Monday.
 The Beach Club, 1921 Bacon
 Street, Ocean Beach, 222-6822: Sky
 High, rock and roll, Friday and
 Saturday.
 Beachcomber West, 2803 Mission
 Boulevard, South Mission Beach,
 273-9644: Live rock and roll,
 Wednesday and Saturday.
 Blue Parrot, 1299 Prospect Street,
 La Jolla, 454-9131: Kevin Lettias
 and Ron Satterfield Trio, jazz,
 Thursday; Jack Sheldon with the
 Butch Lacy Trio, jazz, Friday and
 Saturday; Bill Kyle and Shep
 Meyers, jazz, Sunday; the Rob
 Schneiderman Quartet, jazz,
 Monday; the Joe Marillo Quartet,
 jazz, Tuesday; the Denise Jeter
 Quartet, jazz, Wednesday.
 Carmichael's, 3055 Midway Drive,
 Point Loma, 222-0541: Phil Beeber,
 light classical and contemporary
 guitar, Friday and Saturday.
 Catamaran Hotel, 3990 Mission
 Boulevard, Mission Beach,
 488-1081: Linda Parra,
 contemporary, Tuesday through
 Saturday.
 Chuck's Steak House, 1250
 Prospect Street, La Jolla, 454-5325:
 The Bill Coleman Quartet, jazz,
 Thursday through Sunday.
 Cornaro's Strictly Jazz, 4204
 Voltaire Street, Point Loma,
 224-3695: The Jimmy Cornaro Jazz
 Ensemble featuring Susan Mosher,
 vocalist, Ron Fries and Billy Kelly,
 Tuesday through Saturday.
 Dealey's, 2901 Nimble Boulevard,
 Point Loma, 224-6528: Mike
 Barilla, contemporary guitar,
 Wednesday through Saturday.
 Elmer's, 795 La Jolla Shores
 Drive, La Jolla, 459-0541: Peter
 Sprague and Road Work Ahead
 featuring Rob Magnusson, jazz,
 Thursday through Sunday; Butch
 Lacy and Kevin Lettias, jazz,
 Tuesday and Wednesday.
 Gator Gardens, Navy Amphibious
 Base Enlisted Club, Silver Strand,
 Coronado, 437-2545: Blackberry
 Winter, rock and roll, Wednesday
 through Saturday.
 Halcyon, 4258 West Point Loma
 Boulevard, Loma Portal, 225-9559:
 Heroes, rock and roll, Tuesday
 through Saturday; rock and roll,
 Sunday and Monday, call club for
 information.
 The Headquarters Nightclub, 4617
 Mission Bay Drive, Pacific Beach,
 270-8000: Sacred Lies, rock and
 roll, the 502s, rock and roll, Ground
 Zero, rock and roll, Mode, rock and
 roll, Thursday; Jerry Kat, rock and
 roll, the Jones Band, rock and roll,

Whiskey Plate, 1260 West Valley
 Parkway, Escondido, 745-9640:
 Don Livingston and Timberline,
 country, Tuesday through
 Saturday; Old Limits, rock and roll,
 Sunday and Monday.
 The Winner's Circle, 350 Via de la
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 Norm and Lynn Willard,
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 Mission Bay, 488-0551: Main Street,
 contemporary dance music, Friday
 and Saturday.
 Bahia Hotel, 998 West Mission Bay
 Drive, Mission Bay, 488-0551:
 Mercedes Lounge: Jonathon Von
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 improvisation, Tuesday through
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 Gator Gardens, Navy Amphibious
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 Zero, rock and roll, Mode, rock and
 roll, Thursday; Jerry Kat, rock and
 roll, the Jones Band, rock and roll,

the RATHBURN band
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 the RATHBURN band
 They're new, exciting & unique.
 They play songs with energy & feeling
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 Come party with them.
 Tues.-Sat. 8:30 to closing
 5404 Balboa (at Genesee)
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 Ladies' Night every Tuesday—All drinks \$1.00 (man too!)
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 Surprise specials every night

ABILENE
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 8 p.m. to Midnight
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 Plays during
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"Dancestons"
 Las Vegas Style
 Dance Show
 Wed. March 10
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the Old time CAFE

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The home of folk music on the North Coast
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THE TWO MAGICIANS
4-10 PM
Irish Music & Song 7:30
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\$4.00

SALLY ROGERS
Friday
Michigan folk singer - Dulcimer, guitar, banjo 7:30 & 9:30
\$4.00

GOLDEN BOUGH
Saturday GYPSY & CELTIC MUSIC Bay Area performers 7:30 & 9:30
\$4.00


THE BIG JEWISH BAND
Sunday
Klezmer Music - A big Jewish band 8:30 & 9:30
\$6.00

OLD TIME HOOT NITE
Tuesday
Musicians call in at 5:30 \$1.50 or a musical instrument 7:30
\$2.00

ED WILSON Originals \$2.00
Founder of the Incredible Stringband 7:00 & 9:00
ROBIN WILLIAMSON \$5.00
Also Jim & Thomas Hinton

Advance reservations recommended 435-4020

Enjoy an intimate evening with...



JESSE COLIN YOUNG
at SDSU's BACKDOOR Club
Sunday, March 14
7:30 pm & 10:00 pm
SDSU Students \$6.00, General Public \$7.00
Tickets available at all Select-A-Seat outlets and Astor Center Box Office. For information call 265-6947.

Oldies But Goodies Every TUESDAY

SHAKE IT UP, BABY! TO THE GOOD SOUNDS OF OLDIES BUT GOODIES 9 P.M. - 11 P.M. (TUE)

Limbo Contest
Hula Hoop Contest
COME DRESSED AND GET
79¢ Cocktails
Foggy's Notion
3655 SPORTS ARENA BLVD., SAN DIEGO

Front, rock and roll, Friday.
X-Offenders, rock and roll, the
Raiders, rock and roll, Tuesday
and roll, Saturday.

Hilton Hotel, 1441 Quivira Road,
Mission Bay, 224-3541. Nite
Atman, international music,
contemporary, Tuesday through
Saturday, Triple Play,
contemporary, Sunday and
Monday.

Jose Murphy's, 4302 Mission
Boulevard, Pacific Beach 720-3220.
The Nomads, rock and blues,
Tuesday through Thursday,
Bradley, comedy and originals,
Friday through Sunday, Tall Cotton,
country honky tonk, Monday.

Live Entertainment
Nightly 9-1

JIM HAWLEY WED-SAT
THE CRITTERS SUN & MON
THE ROLLERS TUES
RESTAURANT EMPLOYEE NIGHT Wear your T-Shirt 75c drinks

the Pacific Beach CAFE
4287 Mission Blvd. Pacific Beach, California 270-7522

TERRA CLUB
5600 5th Avenue (at Market) 270-4222

March 4
CLEAR SPOT
plus special guests
FIG & THE DOMBERS

March 5
Maximum R5/B
THE PALADINS
plus special guests
THE CRAWDADDYS

March 6
TROWERS
Daytime rock & roll with the
all new Balzi Band
No cover
Sunday-Wednesday
Must be 21
\$3 cover charge

ALBERT'S MUSIC CITY

DRUMS

Remo Drum Heads

always 2 for 1

(no limit)
New unbreakable Aquarian Sits by Roy Burns
Tama 5 piece modular sets \$558 with hardware
Tama Drum synthesizer list \$399.00 sale \$159.00
(E.C. store only)
C.B. 700 5 piece sets with hardware sale price \$395.00
Cusco chain sprocket pedals sale \$49.95, 43% off
Royer Slingerland, pearl sets for rent from \$35.00
a month (E.C. store only)
New Remo Black Dot with platerings now in stock
2 for 1
Deluxe Weather precision stick bags only \$9.99
Tama 82 models now in stock (see Phil)

Premark Oak Sticks
3 pairs for the price of 1

GUITARS

2 for 1

on all guitar strings


(no limits or exceptions)
Marshall Combo Amps now in stock
Hondo Guitars, all colors in stock
Samson wireless guitar systems in stock \$225.00
Bauer Back effects AD302 / 135400 / 135405
Fender Bullie with case \$197.50 sale \$472.00
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Albert's also has rent to own programs

All Takamine Acoustics
35% OFF
Quantity limited to stock on hand

Joe Corner

3 men were marooned on a desert island & find a genie's lamp.
They free the genie & he gives each of them a wish. The first man
says "I'd like to be home with my wife and kids." BOOM! He's
back home with his wife and kids. The second man wants to be home
with his girlfriend. BOOM! BOOM! He's home with his girlfriend.
The third guy looks around and says, "It sure is lonely here. I
wish the other guys were back again."
If you have a good joke send in Doc at 2964 Navajo Rd.,
El Cajon, 92020. If we print it you will receive \$5.00 credit at
our store.

Marshall 100W and 50W heads & cabinets in stock



Talk to Doc
formerly of Ice Dragon
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Talk to Steve
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Clairemont Square
270-3333

DANCE TO THE SALSA & LATIN JAZZ SOUNDS OF MONCO SANTAMARIA CONCERT/DANCE



Monco Santamaria
MON. & TUES.
MAR. 15 & 16
2 SHOWS EACH NIGHT
8:30 & 10:30 PM.
ADVANCE \$6.50;
DOOR \$7.50

AVAILABLE AT LICORICE
PIZZA, C.V. & P.B. • FLIP-
SIDE RECORDS, SPORTS
ARENA BLVD. • CHAME-
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21 - I.D. REQUIRED - FOR
INFORMATION CALL
224-2401

STRICTLY LATIN
EVERY FRI. & SAT.
FRIDAY, MAR. 5 - VIDA
SATURDAY, MAR. 6 -
COLOUR

Machos
RESTAURANT / ENTERTAINMENT
MIDWAY AND ROSECRANS
224-2401

Monday: the Rollers, rock and roll,
Tuesday

Rodex, 8980 Via La Jolla, La Jolla,
157-5599: Ron Bolton, rock and
roll, Tuesday through Saturday;
Tweed Swakers, new wave, Sunday
and Monday.

Sundrip Lounge, 2702 North

SOUND CLINIC RECORDS
National City, CA

PRESENTS... PREVIEW '82
NEW SINGLE RELEASES BY RECORDED ARTISTS
LIVE - MONDAY, MAR. 8

FEATURING
VOCALISTS . RONNA ERSERY
RHAPSODY - LINDA TURNER
4 BANDS - FUNKISS
THE EDWARD BROTHERS
SOUND CLINIC'S OWN SOUND SURGEONS
PLUS SPECIAL SHOW BAND
ALPHA CHAPTER
ADMISSION \$3.75-AT THE DOOR ONLY

macho's MIDWAY AND ROSECRANS
224-2401 • MUST BE OVER 21

THE LUDWIG TIME
7888 Othello St. 277-9869

Thursday, Friday, Saturday, March 4, 5, 6
one more time

BLAZE
will rock your socks off
Thurs. only \$1.00 drinks
all night!

Sunday, March 7
White Shell recording artists

Melting Pot
Back a little every Sunday in March

Tuesday, March 9
Another new rock sensation

The LONDON BROS.

Wednesday, March 10

ARTISAN
Kamikazes 50' all night!

Next week - JERRY RANEY, FLYZ, CIRCUS
Every Monday - POOL TOURNAMENT - sign up by 6:45
Open 11 a.m. Pool/Viduo Must be 21. Deli - Cocktails

Mission Bay Drive, Mission Bay
274-3311: The Fred Land Trio,
music of the 40s to the 80s,
Thursday through Saturday.

Nu Casa, 6738 La Jolla Road,
La Jolla, 551-0399: Sue Herman,
contemporary and Latin, early
evening Wednesday through
Sunday.

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

Windrose, 1305 Quivira Road,
Marina Village, Mission Bay Park,
223-2335: Portland Maki,
contemporary, Wednesday through
Saturday; Four Eyes, rock and roll,
Sunday through Tuesday.

Windsaver Plaza, 3225 Midway
Drive, Loma Portal, 222-0388: Live
blugrass music, Friday and
Saturday.

San Diego North
The Alhambra Lounge, Town and
Country Hotel, 500 Hotel Circle

North, 290 7211: Richard Gorn and
Sundown, country, Tuesday
through Saturday.

The Alamo, 3603 Clairemont Drive,
Clairemont, 276-2249: Larry
Preston and Carmen Ridge,
country, Tuesday through Saturday.

Al-Salam Restaurant, 7947 Hallock
Avenue, Kearny Mesa, 279-1520:
The Middle Eastern Musicians,
Middle Eastern music and belly
dancing, Tuesday through
Saturday.

Raceland, 8022 Clairemont Mesa
Boulevard, Clairemont, 560-8022:
Rock and Roll Blast featuring the
Puppies, 19702, the Monroes, Solid
State, Thursday; Tweed Swakers,
new wave, Friday and Saturday;
rock and roll, plus guest, Sunday;
the Injection, rock and roll, the
London Brothers, rock and roll,
Running Wild, rock and roll,
Monday; Stripes, rock and roll,
Double Take, rock and roll, Tuesday;
Circus, rock and roll, Wednesday.

Black Angus, 5247 Kearny Villa
Road, Kearny Mesa, 279-3100:
Carmen and Caprice,
contemporary, Tuesday through
Saturday.

TRIP TICKETS
THE TICKET AGENCY
SPORTS THEATRE SPORTS
CHOICE SEATS

POINTER SISTERS
THEY'RE PLAYING OUR SONG
RICK SPRINGFIELD
CARS
CARLOS MONTOYA
EARL KLUGH
B-52's
ROD STEWART
OLD GLOBE THEATRE
YANKEE RIVER (APRIL 1) & MUS ALLIANCE (MAY 7)
CASSIUS CARTER CENTERSTAGE
OH COWARD (APRIL 21) & ROBY DICK (MAY 21)
ZZ TOP & THIN LIZZY
J. GEILS
SAMMY HAGAR
CASSIUS SABBATH
RICKIE LEE JONES
HOLMES vs. COONEY

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SPORT HERMANS

TOMORROW:

March 11th: ROSIE & THE RE-BOPPIN' SCREAMERS plus ENUF; 12th: PENETRATORS and THE WHIRLYBIRDS, plus guests; 13th: THE UNKNOWNs plus RED WEDDING

Thurs. (Tonight)

A Rock-a-billy battle-billy featuring
ROSIE FLORES & THE RE-BOPPIN' SCREAMERS
 featuring MICHAEL PAGE from Iggy Pop, PAUL CRAWIE from King Becket Blues Band & BOBBY SALES from Rick Ellis Band.

BARRY CUNNINGHAM & BLACK SLACKS

Fri.

From L.A., on Frontier Records
 The New Romantic music of
CHOIR INVISIBLE
 with
SOLID STATE
 and from L.A. on the
THE SHANKSTERS
 An R.I.P. Production

Sat.

From L.A., comes
 4 gals and a boy known as
THE HEATERS

Cashbox says: "The Greenpeace Choirwater of the '80s." Richard Gormin of the L.A. Times says: "Their songs transmit a rough, raw power while reflecting the ensuing qualities of the '80s female groups, Spector, Motown, R&B—sorts who like hard rock. The Heaters' unique look—sort of a Partridge Family gone wrong—adds to their charm."
 "Serious music junkies, Heaters all the way."—Record Review.
 "The Heaters opened for Talking Heads at The Whiskey a couple of years ago, and when the show was finished people weren't talking Heads, they were talking Heaters."—Robert Hillbury, L.A. Times

with **DFX2**
 and Alpha/CBS recording artists
THE MONROES
 and
FOREIGN AFFAIR
 A Sky's The Limit (with Joe in hand) Production

Tues.

THE JONES BAND
 and
CRASH LALIBER

Wed.

THE HEARD and **JOHN LEWIS BAND**
 with Jerry Harris on stage when the Heaters

W all, you are you don't care and don't want to know what went on the last 2 weeks down here. On the first I'll tell you real quick—nothing. From on the 10th, a Redneck Beauty was held, that everyone came to even the bands. Except for The Penetrators who broke their hands now if someone will only help them out and break their legs, we won't see them no more. No one wanted Tex Riley to go on so he revealed his show and all his neds. And everyone applauded him, they jumped up and down on his head. Thanks to The Excesses, Rosie & the Re-Bopppin' Screammers, Rosettes, and Penetrators, Ulan Jackson is \$104,000 richer and if you are now you're only going as much as your clothes. And don't get me wrong, that's not a bad thing off his over mixed weed coat and got \$6.20. Now, come on, I guess they play so much they just lose their minds. I mean, they're going on next, lots of expensive equipment with a complete portable live aid. A 40' dressing room outside that not only takes my space but 5 others as well, nice guys, okay band. But good thing these guys are actors by profession and consisting of the young superstars and Jimmy Oliver do their music for fun, cause the \$100.00 they got used this night isn't going to jump on building with no single behind. Considering the night, Billy Shivers Undercover from L.A. brought us some new music and instruments. But forget the crowd, Saturday, I think someone got all confused about the headlines appeared, and all those who brought what can I say about you, except when the Penetrators followed and gave us a taste of some of their new material from their up and coming LP, "Flower Power." What did you think? From New York Queens comes The Fish. They are a very tight and cohesive group, but I found myself almost falling asleep on one side of "Rotten God." But side two peaked me right back up. I liked it, what about you? Remember don't keep any of those cards and letters coming. I can't read. Next week, lots of V.I.P. Nobodies, Dicks and Binks of Youth. Until now. Thanks All!

showed up too late to go on. I guess these guys play so much they just lose their minds. I mean, they're going on next, lots of expensive equipment with a complete portable live aid. A 40' dressing room outside that not only takes my space but 5 others as well, nice guys, okay band. But good thing these guys are actors by profession and consisting of the young superstars and Jimmy Oliver do their music for fun, cause the \$100.00 they got used this night isn't going to jump on building with no single behind. Considering the night, Billy Shivers Undercover from L.A. brought us some new music and instruments. But forget the crowd, Saturday, I think someone got all confused about the headlines appeared, and all those who brought what can I say about you, except when the Penetrators followed and gave us a taste of some of their new material from their up and coming LP, "Flower Power." What did you think? From New York Queens comes The Fish. They are a very tight and cohesive group, but I found myself almost falling asleep on one side of "Rotten God." But side two peaked me right back up. I liked it, what about you? Remember don't keep any of those cards and letters coming. I can't read. Next week, lots of V.I.P. Nobodies, Dicks and Binks of Youth. Until now. Thanks All!

1130 Buena Vista Ave. 276-3993 Food, drink, cocktails, dancing—21 on up

HALCYON
 4258 W. Pt. Loma 225-9559

Tuesday—Saturday
 March 2—6, 9—13

the HEROES

Stop by for dinner... Great food at reasonable prices
 No cover charge when dining at the Halcyon

Sunday & Monday
 March 14 & 15, 21 & 22, 28 & 29

LONDON BROS.

Stop by for dinner... Great food at reasonable prices
 No cover charge when dining at the Halcyon

macho's
 MIDWAY & ROSECRANS 224-2401

SHOWCASING THE BEST ROCK
 EVERY TUESDAY, WEDNESDAY & THURSDAY

ROCK

THURS. MARCH 4
TONIGHT
MOORE BROS. BAND

DANIEL MOORE—vocals, guitar—producer of Kim Carnes' hit, Vincent's Court album for E.M.I. Singer, currently with Kim Carnes. Songwriter for Kim Carnes, Bonnie Raitt, Joe Cocker, Carole King, Blood, Sweet & Tears & many other artists. Shambles, Serena, Shahinai, Tuesday through Saturday.

MATTHEW MOORE—vocals, keyboards—songwriter for Joe Cocker, Amy Holland & Barbra Streisand. Singer—Mad Dog Album; has four of his own albums.

DON PRESTON—guitar, vocals—guitarist for Leon Russell on Mad Dogs & Englishmen and Bangladesh. Songwriter. RICHIE HAYWARD—drums—drummer for Little Feet.

GLOBE HANSEN—Jimmy Karselnd—drums/percussion with J.J. Cale for 10 years.

DANNY TIMMS—keyboards, vocals. TOM KOSTA—guitar. DAVE McANIELS—bass.

TUESDAY, MARCH 9

FRENZY

WEDNESDAY, MARCH 10

Merv Douglas

THURSDAY, MARCH 11

THE MERV DOUGLAS BAND

Black Angus, 10370 Friars Road, Mission Valley, 563-5862; Summerwine, 109-40, Tuesday through Saturday.

Bunkley's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666; Jeteas, rockin' country, Wednesday through Saturday.

Cunningham's, 704 Miramar Road, Mira Mesa, 578-1216; Radio Romance, rock and roll, Thursday through Saturday; Dirk Debonaire and the Beat People, rock and roll variety, Tuesday and Wednesday.

Edwin's Continental Cuisine, 8650 Miramar Road, Mira Mesa, 271-7020; Marnette, Continental cuisine, Friday and Saturday.

Flanigan's, 5373 Mission Center Road, Mission Valley, 291-8635; The Marty Mitchell Band, rock and roll, Thursday through Saturday.

Gold Coast Lounge, Town and Country Hotel, 504 Hotel Circle North, Mission Valley, 291-7331; Gary Music Co. featuring Gary Stokes, jazz, Tuesday through Saturday; Peter Sprague, jazz, Tuesday through Friday happy hours.

Haji Baba, 824 Camino de la Reina, Mission Valley West, 298-3011; Middle Eastern music and belly dancing featuring Bridget, Cassandra, Habib, Romany, Serena, Shahinai, Tuesday through Saturday.

Holiday Inn/Mission Valley, Cricket, 1505 Hotel Circle South, Mission Valley, 291-5720; Elements, contemporary, Tuesday through Saturday.

La Hacienda Cantina, 678 Hotel Circle South, Mission Valley, 298-8231; Dee Daniels Duo, blues and upbeat, Tuesday through Saturday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828; Oh! Ridge, contemporary

PETER SPRAGUE ROAD WORK AHEAD

at **Elario's Restaurant**

March 4-14 Thur-Sun 9-1
 BUTCH LACY TRIO Tue-Wed
 469-0641

Summer House Inn 7955 La Jolla Shores Dr

Entertainment by the Sea
Le Chalet
 Music Nightly 9 p.m.

METRO

MUSIC

The invasion returns tonight
 Friday & Saturday. Choice!

THE HURRICANES
 (formerly Professor Oak and the Hurricanes)

will be with us this Sunday & Monday

5046 Newport Ave. Ocean Beach 222-5300

270-3220
 4302 Mission Blvd.
 Pacific Beach

JOE MURPHY'S IRISH PUB
 Entertainment Nightly

Mondays
TAIL COTTON
 Honky-Tonk Country

Every Tues.—Thurs.
the Nomads
 Dancing
 Tuesday—Thursday Night

David Bradley
 Every Friday—Sunday

DANCING
 NO COVER—7 NIGHTS A WEEK

We did it!!! We finally got our dance license.
 We've remodeled, added a 500 square foot dance floor and a new kitchen. Boogie on down and join in on the fun.

Tuesday & Wednesday
 March 9 & 10

CHASER

6 am—8 pm 7 days a week

Le Chalet Cuisine Specials

Sunday Beach Brunch Crescent cheese omelette, golden hash browns, homemade biscuits with clover honey, including well cocktail \$2.00	Monday Spaghetti Feast Spaghetti with meat sauce, salad 6 girls, bread 6 p.m. \$7 \$1.50	Thursday Burger Deal 1/2 lb. Burger only \$1.15 1 1/4 lb. Burger only \$1.00 Includes Home Style French Fries With all the Fixings
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MARCH 4, 1982 2

1298 Prospect, La Jolla—opposite

484-9131


274-3314



(just east of Texas St.)

Count

Western Mus


Bol

by G's

[illegible]

The Poseidon
A DEL MAR BEACH RESTAURANT

A Del Mar Tradition

Friday & Saturday, March 5 & 6
THE MOORE BAND

featuring
DANNY MOORE—vocals, guitar—producer of Kim Carnes' B. Vincent's Court album for E.M.I.; Singer, currently with Kim Carnes; Singer/Influencer for Kim Carnes, Bonnie Raitt, Jody Coyne, Carved Heart, Blood, Sweat & Tears and many others—wrote She's on a Mission

MATTHEW MOORE—vocals, keyboards—fourth album for Jody Coyne; Army Holtzman & Barbara Streisand; Singer—Mad Dog Album; has four of his own albums

JOHN PRESTON—guitar, vocals—partner for Leon Russell on Mad Dogs & Englishmen and Bangladesh; former member of The Allman Brothers Band

RICHE HAYWARD—drums—drummer for Little Feat

GEOFF HANSEN Jimmy Kestrel—drums/ percussion with J. Cole for 10 years

DANNY TIMMS—keyboards, vocals

TOM KOSTA—guitar

DAVE W. DANIELS—bass

THURS., March 4: MERV DOUGLAS BAND
NOW OPEN 7 DAYS A WEEK

OUR EXTENSIVE MENU SERVED DAILY
We've become your place for Saturday & Sunday brunch.
"Why get tired in the morning? Feast upon this richly special daily."

6670 COAST BLVD
across from the
old Del Mar train station

ON THE SAND
DANCING TILL 2 A.M.
THURS., FRI & SAT

in Del Mar 755-9345

Join Murray's Concert Club now
and get super discounts on excellent seating for:

**RICK
SPRINGFIELD** March 7..... **\$900**
B-52s March 16..... **\$900**
J.GEILS BAND March 26..... **\$1500**

Limit: Two tickets per person

Murray's Concert Club gives you:

- 10% ticket discount, San Diego & Los Angeles events
- Ticket priority--no deposit required
- Member discounts
- Great member specials all year long

And much more!

Excellent seating for all shows!

Murray's
TICKETS 224-3747

In Glendale Square on Sunset 10th Street

Hours: Monday & Tuesday 10-8, Wednesday-Saturday 10-8

Elmer's
Stone's Throw: Sheraton Harbor
Island
The Swing Set: Macho's
Time Piece: Black Frog
Zazuli: Black Frog

Country/ Country Rock

Gerry Baze and A Touch of
Country: Mustang Club
The Kim Beck Duo: Sheraton Inn
Airport
The Big Oak Ranch Band: Big Oak
Ranch
Bramble: Magnolia Mulwary's
Cactus Jack: Stage Coach Inn
California Country: Diamond
Lounge/Jazz Emma's
California Express: Barr X Ranch
House
The Constables: Belly Up Tavern
Country Casanova: Country
Barrden
Country Comfort: Rodie's
Country Junction: The Outpost
Country Rebels: Valley Center Inn
Saloon
Coyote: Whiskey Creek
The Critters: Old Pacific Beach
Cafe
C.Y. Dyglt: Lakeland Resort
Delano: The Country Side Lounge
Lakeland Hotel
Dallas Express: Charlie's Little Bit
of Country
Bill Davidson: Dock's Cocktails
Diamond Reef: Ember Rooms



THE POINTER SISTERS

Rickie Gray and Sundown: Abilene
Lounge, Big Oak Ranch
Oil and Maris: Sheraton Inn Airport
Gravel Canyon: Mickey D's
Hardline: Bluegrass Band: Tuba
Man
Roy Pever: Circle D Corral
Smokie Hirsch: Rancher's La Mesa
Jules: Bunkburg's

Justus: Chateau Lounge
Leather and Lace: Hutch's
Legends: Stadium Club: Westerner
Roberta Linn and the Gambler:
Albino
Don Livingston and Timberline:
Whiskey Flats
Montezuma's Revenge: Boat House
Ron Martin: The Calypso

Kenny Munda and Silverpie: Circle
D Corral
New Country: Country Side Lounge
Nick of Time: Mulwary's
Phonics: John's Tavern
Lenny Prewitt and Cinnamon
Ridge: The Momo
Wee Rio and the Countrymen:
Street Lounge
Rural Delivery: Strum Hat
Piano/Spring Valley
San's Pepperidge Bands: Film
Springs Inn
Carl Simmons and Southern
Comfort: Redwood Lounge
Sims Times 2: Hamburguesa
Joe Stewart: La Posada del Sol/El
Cajon
Tall Cotton: Joe Murphy's, Belly
Up Tavern
Telegraph Canyon: Pomeroy Club
Don Tension and Country Plus:
Red Dog Saloon
Johnny West and the Chaperone:
Boss Bill's, Big Oak Ranch
White Lightning: Express: Oakvale
Lodge, Whiskey Creek
Ed Wilson: Old Time Cafe
E. Zane Wood: Wrangler's Roost

Contemporary/ Top 40

Baja Strings: Fusion: El
Coronel/Star Hotel/Tjames
Mike Bellini: Dock's
Sue Bermann: Su Casa
Blue Skies: Dock's Cocktails
Bogart: Holiday Inn/Embarcadero

Carmen and Carmen: Black
Squid/Realty Mesa
Jack Costanza and Geri Woo:
Lorenzo's
Crick A' Noon: Doc Masters
The Critters: Old Pacific Beach
Cafe
Dee Daniels Duo: La Hacienda
Cantina
Devolts: Franchise's
Dusty and Melissa: Tom Ham's
Elements: Holiday Inn/Mission
Valley
Fiddi and the Bitter: Vista
Entertainment Center
Forward Motion: Black
Angus: Chula Vista
The Good Life: Hungry
Hunter/Oceanside
Lettie Gold: Sheraton Harbor
Island
Jim Hawley: Monterey Whaling
Co., Old Pacific Beach Cafe
Sandra Hirsch: Rancher's La Mesa
Richie Hunt: Mulwary's
Lennie Huston and Dusty Best:
Antonio's Hacienda
John and John: Humphrey's
Larry and John: Raphael's
The John Kelly Trio: Bill House
Larry Keys Trio: Pavilion Lounge
Bill Kirkpatrick and Jim Weisbe:
Hungry Hunter/Oceanside
Summer Brown: Boat House
Danny Lopez: Old Bonita Silver
Restaurants
Main Street: Bahia Belle
Melissa McCracken: Tio Leo's,
Drousy: Maggie's
Bruce McCallum: Humphrey's
Harold Hillman: Eric's Bob Place
Molly: The Shepherd Cafe

Jim Moore: Dock's Cocktails
Steve Moussa and Finest Action:
Ball and Bear
Barry Nelson: The Anchorage
Rick Norris and Lynn Willard: The
Winner's Circle
Nights: Hazy Hotel/El
Cajon
One Plus One: Hotel del Coronado
Larry Page: Monterey Jack's
Linda Parra: Cutman Hotel
People Movers: Hilton Hotel
Portland Mike: Windrose
Jeff Proctor: The Shepherd Cafe
Quick: Mark's
Rainbow: Bull and Bear
RPM: Black Angus/El Cajon
Danny Salinas: Anthony's
Hanksville
Jon Sandoval: Playbox Club
San Antonio: Springfield Wagon
Worls
Shine-It-On: Vacation Village
Hotel
Sims Times 2: Hamburguesa
Peggy Spye: Tio Leo's
Joe Stewart: La Posada del Sol/El
Cajon
Summer Brown: Boat House
Danny Lopez: Old Bonita Silver
Restaurants
Main Street: Bahia Belle
Melissa McCracken: Tio Leo's,
Drousy: Maggie's
Bruce McCallum: Humphrey's
Harold Hillman: Eric's Bob Place
Molly: The Shepherd Cafe

Red Dog Saloon
The Third Degree: Mexican Village
Triple Play: Hilton Hotel
Trio: Tjames House
Scott Turchin: The Shepherd Cafe
Wild Hair: Fat City/China Camp

Blues/R&B/ Reggae

Johnny Almond Rhythm Revue:
Bobby G's
Alpha Chapter: Macho's
Big City Blues Band: Club 30
The Crusaders: Zebra Club
Dee Daniels Duo: La Hacienda
Cantina
Ronnie Ensey: Macho's
King Blood: Blues: Mandolin Wind
Melling Pot: The Loading Zone
Midnight Robbery: Club 30
The Nomads: Joe Murphy's
Red Piazza and the Midway Flyers:
Belly Up Tavern
Professor Oak and the Bluebeats:
Mandolin Wind, Le Chaser
Rock and the Be-Bopps:
Scramblers: Mandolin Wind,
Spring, International Blend
Trowers: Zebra Club

Folk/Ethnic

Naki Ataman Trio: Islandia Hotel
Backstreet: Drousy: Maggie's
The Big Jewish Band: Old Time
Cafe
Calouso: Macho's
Lou and Virginia Curtiss: Drousy
Maggie's
Dennis Doherty and Gary Grissom:
Drousy: Maggie's
Feet on the Wheel: The Shepherd
Cafe
Richard Freeman: Drousy: Maggie's
Steve Gibson: Drousy: Maggie's
The Golden Bough: Old Time Cafe
Jeff Granger: The Shepherd Cafe
The Jackstraws: Drousy: Maggie's
Seamus Kennedy: The Patriot
Game
Les Troy Shellen: Drousy: Maggie's
The Middle Eastern Musicians:
Al-Salam Restaurant
Mimmi: Edson's Continental
Cafeteria
Sally Rogers: Old Time Cafe
Stanza Gail Cilli Irish Band:
Drousy: Maggie's
Don Strassberg: Drousy: Maggie's
The Two Magicians: Old Time Cafe

Hector Valle Sales Band:
International Blend
Video: Macho's

Everything Else

Julio Aguirre: classical guitar,
Kung Fung
Barker and Orr: contemporary and
comedy, Doc Masters
The Bass West Home: variety —
Beetles to Bach, Sheraton
Harbor Island
Phil Becher: classical and
contemporary guitar,
Caravaggio's Point Loma
David Bradley: comedy and
originals, Joe Murphy's
Friendship: variety, Ramada
Inn/Escondido
Eddie Cole: variety — pop to light
classical, The Press Room
Saloon
Lisa Kasey: light classical, The
Shepherd Cafe
The Russa Kirkpatrick Band:
Southern soul and artistry,
Monterey Jack's
The Fred Lind Trio: music of the
40s through the 90s, Sandtrap
Lounge

Annie Levin: easy listening, variety,
Drousy: Maggie's
Llama: classical guitar, Kung Fung
Bob MacLeod: piano bar, Bahia
Hotel
Glenn Miller: variety, Mel-O-Dee
Room
Melissa Morgan: harpist, Wing Cafe
Oh! Ridge: contemporary and
comedy, Joe Murphy's
Orion Guitars Duo: classical guitar,
Prophet Vegetarian Restaurant
Derek Pagan: piano and vocal
variety, The Press Room Saloon
Res Paria: variety, Royal Vista Inn
Jack Pollock: piano bar, Bahia
Hotel
The Rhythm Band: songwriter
rock and roll, London Opera
House
Earline Reeves: piano bar, Dock's
Cocktails
Tommy Stark: family
entertainment, Organ Power
Piano/Lemon Grove
Twenty Tunes: variety — pop to light
classical, The Press Room
Saloon
Jonathan Van Buren and
Yesterdays: Elvis impersonator,
Bahia Hotel
Ken Williams: piano bar, Mexican
Village

the RAM
band

Your favorite odies from the 50s, 60s, 70s, 80s
Wednesday through Sunday from 9 p.m.

MONDAY: **The Big** plus 502
TUESDAY: **DFX2** plus The Heard plus
The John Lewis Group
ALL THE WAY INN
The French Quarter
4240 West Point Loma Blvd., 224-8282 Open 10 am-2 am

DOOLEY'S
Restaurant & Bar

Prime Rib
Seafood
Steaks
Chops

Mondays:
Restaurant & Bar Employee's Night
Wear your t-shirts with work! All well drinks 95¢ from 8 p.m.

Tuesdays & Wednesdays:
Ladies' Nights
Well drinks 95¢ from 7 p.m.

Dooley's Double Thursdays
Double well drinks \$1.50 4 p.m.-8 p.m.

Wednesday-Saturday:
Live Entertainment
No cover!

Sundays: Champagne Brunch
11 a.m.-3 p.m. \$6.95

Also try Dooley's new Breakfast House: Open 7 days, 7 a.m.-2 p.m.
2901 North Blvd. at the Highway Inn, Pt. Loma 224-6628

CLUB 30
30th & Upas St. North Park 692-0080

Rhythm, Blues and Latin Jazz
7 nights a week

**BIG CITY
BLUES BAND**
and
THE ALVAREZ TRIO

**MOM'S
SALOON**

NIGHTFLIGHT Now through March 14

MALE WAITERS
Monday, March 7, 8-11 p.m.
Special Dance Contest

TREMOR
Monday, March 8

Every Wednesday is...
KOB FM 101 STUDENT
NITE with
PAT MARTIN
(Free admission with valid student I.D.)
Drink specials and free records & other
giveaways.

Every Monday is...
KPRI FM 106 NITE
with
GARY KELLEY
Kamikaze \$1.00 all night.
Happy Hour 8-10 p.m., doubles
at singles prices. No cover charge.

ONE AWAYS
Drink specials all night Monday-Thursday. Happy Hour: Double drink specials.
Sunday-Thursday 8-9 p.m. (Monday 8-10 p.m.). Friday & Saturday 8-9 p.m.

LIVE ROCK & ROLL EVERY NIGHT
278-4853 845 Garnet P.B.

**Solid Oak
CASSETTE RACK**
\$24.95

These superbly hand-crafted
tape storage units may be
stacked, wall mounted or
placed on a shelf. Each one will accommodate 25 cassettes,
and comes with rubber feet. Great as gift! Money back if
returned in good condition within 2 weeks. Send check or
money order for \$26.45 with return address to:
Sideral Atlantic Cassette Rack
P.O. Box 1808 Carlsbad, CA 92008 726-3150 Hold 15
(for VHS or BETA send \$29.95 plus \$1.80 tax) cassettes

TIO LEO'S
Mexican Restaurant & Bar
Peggy Spye

Contemporary
guitar & vocals
Wednesday & Thursday from 7:30 pm
Melissa McCracken
Contemporary guitar &
vocals
Friday & Saturday
from 8 p.m.

Featuring delicious, authentic Mexican
specialties at reasonable prices.
Open for lunch & dinner every day.
Reservations accepted.
6333 Mission Gorge Road 280-9944

**Aspen
Mine Company**

EMPLOYEE NIGHT
All well drinks - \$1.00
Aspen invites all restaurant employees

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 Rd., San Diego
322-5813
Must be 21 - I.D. required

**ROLLING STONES
RETURN TO
SAN DIEGO**

**KOBEST
95FM**

MON-SAT MARCH 8-13
7-8 PM
SPONSORED BY
YAMAHA

THEIR LIVES
THEIR MUSIC
THE HIGHS
THE LOWS
SIX CONTINUOUS
NIGHTS
NEVER
BEFORE
HEARD
INTERVIEWS
RARE MUSICAL
RECORDINGS

MARC BERMAN KIFM AVALON ATTRACTIONS

**RICKIE LEE
JONES**

FOX THEATRE APRIL 13-8pm

tickets \$10.75 reserved at FOX THEATRE BOX OFFICE, AZTEC CENTER BOX OFFICE
SEARS, HARDS and all TICKET TRON OUTLETS call 235-4203 for info
select seats may not be available for public sale

CONCERTS
Marc Berman
on sale
tomorrow

[illegible]

**CLAY'S
TEXAS
PIT
BAR-B-Q**



* At The Fun Family of Restaurants

**THIS COUPON IS GOOD FOR
ONE
CHICKEN DINNER**

Reg. \$5.50 **\$4.95**

Includes Home Brand Bread & Butter,
B.Q. Sauce, Cow Like or Pinto Beans
after 11:15

WINE COUNTRY **LA JOLLA**
Lemon Blvd. 623 Pearl Street
771-7771 524-5286

GOOD ON THIS OFF

de Castañeda
 cordially invites you to enjoy
 authentic Mexican family dining in
 a nostalgic atmosphere of one
 of Hillcrest's original homes.

Dinner specialties include:
 • Tacos • Steak Ranchero • our famous
 Blanco. Beer and wine with bar.

MENU ITEM OVER \$6.95



Closed Sun.
 Reservations suggested
 297-3228

3681 Fifth Avenue
 Spanish & Sign Language Spoken.

MARCH 4, 1982

CHEEP

You Have Our Name On It

We'll beat any reputable price on a comparable antique.

Shipments include beautiful European and American Antiques and Collectibles

Warehouse savings/no middlemen mark-ups

Open 7 days every day is sale day

Dining tables from \$99

4 Chairs from \$99

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Much, much more.

CHEEP

Antiques

2626 Southport Way, National City 477-5123

Suffering?

Chiropractic can help. Spinal screening with complete initial examination, consultation and X-rays (if needed).

for only **\$120.00**

Reg. \$65.00

This ad expires March 10, 1982

Spinal Misalignment Checklist

- Pain in the back, neck, arms or legs
- Headaches, dizziness, nervous tension
- Numbness in hands, arms or legs
- Dizziness, dizziness, Drowsiness of breath

If you suffer from any of these warning signs, please call for an appointment to prevent possible advancing complications.

Why suffer needlessly?

Call today for an appointment

Dr. Hilton E. Sundry D.C.

5252 Balboa Ave. (corner of Genesee)
Open Mon.-Fri., 9-5, Sat. 9-12

560-5022

CONTACT LENSES

BAUSCH & LOMB SOLENS

Compare & save on our complete care

\$125 **\$129**

HARD LENSES (2 pair) **\$59** SOFT LENSES (1 pair)

Same day service in most cases

Extended Wear, Gas Permeable, Softlens for Astigmatism

Extended Wear, Gas Permeable, Softlens for Astigmatism

Extended Wear, Gas Permeable, Softlens for Astigmatism

Extended Wear, Gas Permeable, Softlens for Astigmatism

REDKEN

Mid-Day Specials

11:30 am - 2:30 pm

with selected stylists

SAVE \$10.00 on Perms - Hair color

SAVE UP TO \$5.00 on Hair cuts

Botticelli's For Hair

459-8218 5625 La Jolla Blvd., La Jolla

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\$125 **\$129**

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Extended Wear, Gas Permeable, Softlens for Astigmatism

Extended Wear, Gas Permeable, Softlens for Astigmatism

100

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Ming's Garden
 MANDARIN CUISINE
 COCKTAILS • BARBQUE • CATERING
 5771 LA JOLLA BLVD., LA JOLLA, CA 92037 PHONE: 459-9043 or 459-9044
 Complimentary Chinese Zodiac Calendar
 at your reservation desk

1977 DODGE CHRYSLER, 4 speed, air, power steering, luggage rack, low mileage, radian, good economy! **AD-5295**, John 748-6114, ext. 24-31


CLASSIC BED conversion, black, Spunk, Black stripping, new tank, new interior, 1 shock new, new battery, **117,000** Mike 223-4775

VOLVO STATION wagon named Zilda McKinley, 1967 125, rebuilt engine, 11950 or offer. Sheila 276-2944 after 5pm

1977 CHEVROLET SCOTTSBORO 3/4 ton truck, 4-cyl camper shell, marine lugs, and more in very good condition. **34000** 270-2780

1966 PONTIAC E-type 2 plus 2, 4.2, 4 cyl, air, wire wheels, 75,000 miles in excellent condition, quality automobile. Street price was 17,900 or best. **287-7236**

WANTED: PARTS for VW Karmann Ghia convertible



HONDA OWNERS

Got An Oil Burner?
Get This!

Complete Ring
& Valve Job \$500.00

Includes:

- Resurfaced valves
- Surface valve seats
- Overhaul pre-chambers
- New piston rings
- New connecting rod bearings
- Service oil pump
- All gaskets & oil and a minor tune-up
- 1200 mile California cars only \$400.00 complete

No Gimmicks!
(offer good thru April 1st)

INDEPENDENT HONDA
NIASE Certified • American Honda Trained Techs

7879 Raynham, Clarendon • 292-8042
Off Conway St., between Balboa Ave. & Clarendon Blvd. Blvd.
Open Weekdays 7 a.m. - 6 p.m. Saturdays by appointment.

SUNROOS UNLIMITED

proudly carries the

Skyport I Sunroof
It's the kind!

10% OFF
ALL LE VAN
SKYPORT I
POPTOPS

during the month of March!

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Don't Waste Your Time!

We send mechanic to your home
From tune-ups to major engine work
One-day service on most jobs

All work guaranteed
We service BMW • Volvo
Porsche • Mercedes Benz

FREE
OIL CHANGE
WITH TUNE-UP

34" 39" 43"
4 cylinder 6-cylinder 8-cylinder

Tune-ups include: free oil change, new ignition contact points, plug, distributor dwell, timing, compression test, adjust choke and carburetor, visual under-hood inspection, and road test.

Most foreign & domestic
Call now for an appointment
THE CAR DOCTOR
698-0366

1972 FORD MUSTANG 2.8 liter, 4 speed, 11000 miles, 1972 Ford Mustang 2.8 liter, 4 speed, 11000 miles, 1972 Ford Mustang 2.8 liter, 4 speed, 11000 miles.

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