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in La Mesa Garage, washroom, fireplace. Assume 1115,000 at 12%, 1139,500 698-34-12. BEAUTIFUL CONDO, Masson Valley, 1 bedroom, 1 beth great starter, no down, pool, jacuzzi, sauna, lo3,000 Serve 236-7299, cance 574-7104

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DATE WITH A MAN A MEX A MED TO DOWN THE DATE OF THE DA

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Life on the Bottom Line





Denise Carabet, editor of the San Diego Business Journal, talks about ink and money

On a gray February morning not long;

go, in the second-floor dining room of the
University Club in downtown San Diego:
Shouttwenty businessmen who belong to a
group known as the Metropolitan Club
pushed aside their breaft and paties and coffee cups and prepared to Jisses and coffee cups and prepared to Jisses and coffee cups and prepared to Jisses and coffee cups and prepared to Jisses, and selfemployed entrepreneurs, meets for breakstat every other week, and although there
are no restrictions on admitting women, to
the last individual the members are men.
The speaker this morning, however, was a
woman: Denies Carabet, editor of the San
Diego Business Journal.

ADDUCT INK ARIM

"Good day to you all." Carabet began.
"Your morning is going to start cut with a
highly opinionated account of what it's
universe Carabet, editor of the
highly opinionated account of what it's
newspaper. ... "For the next twenty
highly opinionated account of what it's
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By Gordon Smith

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City Lights

It's A Lonely Election, But Somebody's Got To Win It

Three months ago it appeared that three strong candidates might challenge John Duffy's try for a fourth four-year term as sheriff. Bu as the filing deadline comes omorrow, two of those previously evasive with the press, Tuesday affirmed that too would not enter the race, thus giving Duffy an easy ride to victory in the June

primary election.

Duffy foes were elated last rounds. He discussed his November when the three respected law enforcement officials announced their interest in challenging Duffy. Ken O'Brien, a deputy chief in the San Diego Police Department, George Cretton, an El Cajon police lieutenant, and National City Police Chief Terry Hart all had the potential to mount a campaign, but their withdrawal leaves only retired sheriff's sergeant Eiden Carl and San Diego Police Sergear Jack Doherty. Few campaign pros take either seriously even though Doherty now away with sixty-two percent of the primary election vote. Both Hart and Cretton were

propelled into the race by Duffy's apparent alienation from the press, county politicians, and bureaucrats This mutual disrespect has long been present but was heightened in December by Duffy's statement that he had destroyed sheriff's department intelligence files on the La Costa resort, an alleged organized-crime hangout. That admission made Duffy the been a fool, now it rubs off or all of us." Written by Tribune editor Neil Morgan, the December 9 editorial charged that Duffy's action "made the voters of San Diego look like naive rubes" and that "something has been rotten for a long time . . . in the Duffy-La Costa relationship. The Union is equally predisposed against Duffy (both papers, unwilling to back challenger Doherty in 1978. four or five newspapers are itching to endorse a credible

Duffy's current squabbles sheriff's cavalier attitude a budget excesses (two million dollars this year), boiled up dollars this year), bolled up concurrently with the La Costa incident. Chief Hart saw an opening for himself, given that "Duffy was in serious trouble and that the only other condidate was | San Diego police sergeant) Doherty, v doesn't have any credibility Hart talked to the county

upervisors and says all encouraged him to run. Paul Eckert, he says, even offered support. But Hart also found that voters, especially those in the rural north and east counties, were happy with Duffy and what concerns they had about La Costa would fad by the June election.

Hart in fact worried that the willingness of the supervisor and newspapers to challenge Duffy might backfire. 'There's a lot of skepticism about the role the papers and the board take," Hart explained. "The public could see them as kingmakers trying to get someone elected." Cretton, the El Cajon police lieutenant, also made th

possible candidacy with supervisors Bates and Fordem and with Tom Shepard, a former aide to Supervisor Roger Hedgecock who now runs a political consulting firm. Democratic consultant Nick Johnson, who now works with gubernatorial candidate John Garamendi, was interested in running the Cretton campaign, running the Cretton campaign, and Cretton had promises of support from several influential East County residents, including former El Cajon Mayor Carl Tuttle and Ken Overstreet, a national leader with Youth for Christ. Cretton had talked often with Dan Mitrovich, an executive at Grossmont Bank and brother City Club president George

But Cretton was discouraged by the task of matching Duffy's planned \$150,000 campaign budget, an inability to convince heavyweight Democrat and Republican' to co-chair his

campaign committee (which ne claims is a measure of Duffy's high intimidation factor), and worries that as a registered Democrat, he might not be "as popular with the Copley papers is if I'd been a conservative Republican

Both Hart and Cretton have heard rumors that Duffy will not run in 1986, and Hart says those rumors played a part in his decision to drop out, even though Duffy told him though Duffy told him personally that he would "run and run and run, forever." Cretton and Hart say they may run in 1986 - though Cretton says he wouldn't be surprised if Duffy and Hart have 'already struck a deal' whereby Hart dropped out this year in exchange for a promise of Duffy's future support.



Small Drops No Sweat Off Distributor's Rack

Last year Sheila Busch

opened the Grab-A-Bite delicatessen in Escondido. Though her small store is isolated from traffic and ca





neighboring Simpson Industria Park, Busch convinced Pacific Telephone to install a pay If Busch could find another magazine distributor to bring her the TV Guide* and Enquirers, she would. But there's not another magazine wholesaler in the county that can get those titles, because San Diego Periodicals has a nonopoly on all but a handful of magazines. And the code of magazines, and the company is so well enacosale store and market in San Diego—that it has begun cutting off low-volume customers; last has begun cutting off low-volume customers; last If Busch could find anot phone and got San Diego
Periodicals to drop off a
weekly allotment of TV Guide,
People, and National Enquirer
magazines. In the last nine magazines. In the last nine months, Busch's magazine sales have increased from twenty to about sixty copies per week, but last month San Diego Periodicals decided to drop Busch from its delivery list. low-volume customers; last month at least seven and perhaps as many as thirteen small liquor stores were dropped from distribution

San Diego Periodicals general manager Wayne Allen says his accountants 'from time to time review accounts and from time to time drop clients who don't generate enough business to make enough business to make servicing them worthwhile.' But individuals familiar with the company's distribution practices say this is the first they've ever heard of a San Diego Periodical client beindropped solely because of a low sales level. (San Diego Periodicals makes a profit by buying the magazines from the publishers for about one-half the cover price, then selling them to its clients for about three-quarters of the cover price; unsold copies are returned to the publisher.)

Allen also claims the clients including Sheila Busch's

dropped because they are too far away from an existing delivery route. But Angelo Cappos doesn't believe that. Cappos owns the Square Bottle liquor store in Chula Vista. For eleven years he's depended on San Diego Periodicals to bring him a weekly allotment of the store of the

twenty-five TV Guides and an equal number of Tuned In. the local television/entertainment local television/entertainment magazine. Though his store is right next to a 7-Eleven, a large right next to a 7-Eleven, a large liquor store, and an independent supermarket. Cappo: was dropped by San Diego Periodicals last month. Both he and Sheila Busch have the alternative of turning to an independent distributor wh independent distributor who will stack their shelves with TV Guide and Tuned In. but only if they agree to carry Playboy and Penthouse as well. Because TV Guide has an exclusive contract with San Diego Periodicals, the independent distributors mus buy it at a newsstand for retail price and sell copies to store owners for a dime under retail, allowing the owners to make a small profit. The independents losses on TV Guide are then offset by the profits from Playboy and Penthous

Cappos agreed to let independent distributor Bill Jech fill the store's magazine

City Lights

racks with the Playboy-Penthouse TV Guide-Tuned In combination, even though Cappos had declined to carry men's magazines since he opened the store. But Cappos says the experiment is a failure — next month he'll tell Jech to take back the Playboys and Penthouses, and Jech, unable to make a profit, will have to here," Cappos explains. "I don't want some drunk opening the foldout, scratching himself, and making some gross

Sheila Busch, the Escondido deli owner, didn't even try the independent distributor's combination. Jech offered her a combination. Jech offered her a line-up including Penthouse, Playboy, Playgirl, Vogue, and Mademoiselle, along with TV Guide and Tuned In, but Busch knew they wouldn't sell. "I've tried them before," she reports. "No one buys them."

Jech and another independent distributor, Sam Solana, each carry some 300 different magazines, but they can't get the big sellers such as People, Time, or Star because the publishers all have
"exclusive" agreements with
San Diego Periodicals. Solana
has written TV Guide numercus times over the past six years, he says the reply always informs him that the publisher is 'Prote entity satisfied with our current system.' Jech has been after TDS, publishers of Time, People (the number-two seller behind TV Guide), Sports Illustrated, and Money for three years. The answers and explanations are always equivocal. 'They [TDS] never say no. but they ust keep vary no. but they ust keep say no, but they just keep passing the buck."

The Best Paid Plans

"Dr. Bob is coming!" declares a secretary in the city planning department. "Where is he?" she asks eagerly as two senior planners get off the elevator and head for their

"I have him here inside my bag," one of the planners, a woman, says facetiously. "He's on his way, don't worry," the other planner says
"We just had breakfast with

him at the Westgate."
Within moments another elevator arrives and a small bookish man with wire-rim glasses steps off and strolls unassumingly into the plannin offices on the fourth floor of city hall. Immediately several staff members converge on him. "I need to talk to you about Fairbanks," says one, and the man in the neatly pressed suit replies, "I think I can fit you in around three. I've got hearings all morning, you

He is Robert Freilich, a fixture at city hall since 1975, when Mayor Wilson personally picked him to devise a plan to stop urban sprawl in the city. Since then, he has been making



approximately \$50,000 every first Freilich plan, which had cost the city \$125,000, including Freilich's \$34,000 ear in consulting fees paid for consulting fee was scrapped. Several years later, a milder plan, also prepared by Freilich was adopted by the council. It also set aside certain smaller

also set aside certain smalle parts of the city as "future urbanizing areas," which presumably wouldn't be touched by developers until 1990s. Gotch, however,

contends that even these

1990s. Josen, nowever, contends that even these contends that even these contends that even these than the second to the contend that the contends the contends that the contends the contends that the contends the contends that the contends the contends that the contends the contends the contends that the contends the contends that the contends the co

growth management program," he insists. "It makes a mockery of everything

year in consulting fees paid for by San Diego taxpayers, although he lives in Kansas City and visits here only a few times each year, checking into the Westgate Hotel across the street from city hall, and dining, according to city records, at expensive La Jolla restaurants. His unusual status has made him somewhat of a celebrity celebrity
But some critics, notable among them City Councilma Mike Gotch, contend that the mayor's shift to a more

politically conservative, pro-growth philosophy in secent times has rendered Freilich's work a waste of money. "I asked him how you can sit there and justify North City West [a proposed housing development cast of Del Mar], "Gotch says, recalling a recent encounter with the University of Missouri law professor. "He gave me a quizzical look and said, Times

Freilich argues that his high price is justified by his twenty-two years of experience with growth-management law. As for Gotch's criticism, he says that it was never the mayor's intention to bring the city's growth to a complete

standstill.

Still, Freilich's early work
for the city — in 1975 and 1976
— involved drawing up an
elaborate set of ordinances to
dampen building activity in
outlying areas such as Otay
Mesa, La Jolla Valley
(southwest of Banch) (southwest of Rancho Bernardo), and much of the northern part of the city. Much of that property, under the first version of Freilich's plan, would have remained off-limits would have remained off-limits to developers until at least 1995. But those plans met with severe criticism from business interests, which argued that growth management would ruin the local economy and force up housing prices. Amid the growing controversy, the

his plan; such exceptions, he says, are the prerogative of the city council. In the case of the Fairbanks project, for instance, he says that a suggestion by the developer to refer to a proposed golf course as "open space" might make up for the fact that the property will be built upon almost fifteen years earlier than called for in his plan. "There is no such thing as an iron-clad plan," he says. "I would say that the [Fairbanks] development might be considered premature, but on the other hand, the overriding considerations, such as the golf course question, might change the equation. '
The forty-six-year-old

exceptions should be made to

Kansas City lawyer vows that critics such as Gotch will not dissuade him from continuing to travel to San Diego, and he

is confident that his growth plan will stand the test of time. "This is a twenty-year process, and I am required to help carry it on." City hall sources expect him to sign the fifth extension of his contract sometime this

But No Loud peeches After Ten

To the traffic which races by on Pacific Highway, the big white-and-blue building across from the Marine Corps Recruit from the Marine Corps Recnait Depot appears to be just another industrial edifice, sandwiched between a cut-rate appliance warehouse and a tooding dock for gasoline tanker trucks. Even up close tanker trucks. Even up close its within, as if the occupant had deliberately set out to discourage idle passers-by from knocking on the door without an invitation.

ithout an invitation.
In fact, the fortresslike impression presented by the building was precisely the intent of its owner, reclusive millionaire Robert O. Peterson Founder of the Jack-in-the-Box restaurant chain, Peterson converted the building from a furniture factory to a large, well-appointed suite of executive offices for himsel and his wife, former city councilwoman Maureen
O'Connor. Because he abhor.

the mayor has ever stood for."
Freilich replies that it really isn't up to him to decide what

made it a point to preserve as much privacy as is possible next to a busy, six-lane highway.

So it came as some surprise

when Peterson recently allowed his building's carefully tended curtain of anonymity to be lifted a bit by permitting Mayor Wilson to move his U.S. Senate campaign headquarters into the structure

"Pete Wilson for Senate" posters have been taped to an outside door, and campaign volunteers march in and out of the offices every day. Although there has been speculation in political circles that wife laureen, a long-time friend of the Republican mayor, was instrumental in convincing Peterson to make the office space available to the Wilson people no one on the mayor's campaign staff will speak for the record and both Peterson and O'Connor were reported

George Gorton has moved his own office into a loft above the campaign mail room, and says he intends to remain there with partner Jack Ford until the end of the Wilson campaign. "I have to be close to what's going on here and so I had no other choice but to move in.

e says.

Ford, son of the former president, has nothing to do with the Wilson campaign, but instead works on a number of public relations projects for Gorton's firm, The California Group, according to Gorton. Both men are part-owners of a

Both men are part-owners of a recently restored Victorian-style office building in the Gaslamp Quarter, and Gorton voices his desire to move back into that building after his tenure with Wilson

otto Bos, a key Wilson Otto Bos, a key Wilson strategist, says the campaign now pays at least \$900 a month to Peterson for the suite of offices occupied by the Wilson forces. A previous arrangement by which Peterson donated the space free of charge had to be canceled when Wilson made the switch last summer from the state gubernatorial race to the senatorial field; federal law prohibits individuals from

prohibits individuals from giving more than \$1000 to a single candidate. Victorious or vanquished, the Wilson campaign workers are planning to pack their bags no later than November 5, and that may pose a problem for landlord Peterson, who has devoted much of the remaining space in bit, large office. space in his large office complex to the headquarters of the Taco Factory, his latest restaurant venture. Peterson's executive secretary, Mary Mays, reports that the Mexican food chain is being closed down, the eight existing locations sold off one by one "I don't know what's going to happen." Mays says of the Taco Factory. "You'll have to ask Mr. Peterson." Tom O'Connor, the Taco Factory president and Maureen's brother, also declined to discuss details of the closure or Peterson's plans for the future.
- M.P.

> - Paul Krueger and Matt Pott



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Second class postage paid at San Diego, California

The Reader (USPS 336-730) is published weekly every Thursday except the first and last Thursdays of the year. The entire contents of the San Diego Reader are copyright 1981, James Holman. All rights reserved.

Ire And Ireland

Ire And Ireland

"Peace ape, but with pistore"
was the clesting line of your March
4 artick, "Beer, Just's, Siew, and
Strife." As an Englishwoman and
a lover and observer of Ireland for
many years, I would like to inform
hand-line IRA korrorist is terrified
of "peace and justice." For him,
peace and justice must not be
allowed to visit Northern Breland,
because them the IRA terrorist
would be out of a job, and it's all
hand to keep the hate alive, and
nowhere is it easier to do than in
America. It is easy for the
American to be caught up by the
old ormantic image of the lirish
and the lives and for the
American by the caption of the lives
But it's 1982 (the truth is collect.)

But it's 1982 (the truth is collect.)

But it's 1982; the truth is colder But it's 1982; the truth is colder and grayer, and bloodier than the songs at the Patriot Game would like you to think. The truth is: Northern Ireland is a democracy.

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Treland ask the British soldiers to leave, then they will leave. At the moment they wor to be bright the to the soldiers to read the soldiers to the soldiers to the soldiers of treland more than the British!

The Northern Irish prople have a right to choose the way they are to be governed and by whom. Much as many of us would like them to join with their flori as would have been the soldiers of - in peace.
Susan H. Bailey
San Diego

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A E M

⊕ T +

Camping Wests for Place & Brybert & Sep September Septem

Finnegan's Wait

If "Crime and Dancing Don't Mix" ("City Lights," February 25) neither do bureaucrats and 25) neither do bureaucras and progressive action. The (nonjaction of Mr. Case of the Alcoholie Beverage Commission is entirely characteristic of local government's standard response to private initiative: suspicion, balkiness, and ignorance. Having lived or worked in three urban redevelopment districts and served on the staff of a law firm

representing private property and business owners' interests in those areas. I saw bureaucratic footdragging honed to perfect immobility. Mr. Piazza and Mr. Pearson have my sympathy; as men of impetus and creativity they arouse the civil servant's latent desire to squelch every enterprise not specifically sanctioned by tha

The Gaslamp Quarter, with its historic atmosphere, convenient location, and individual character is guaranteed to succeed and thriv as transplants like myself seek real urban ambiance in palmy San Diego. But only if the daring folks who are laying the groundwork receive a little intelligent cooperation from the powers that be, not muddled excuses and the City Hall Stall. Colleen Finnegan East County

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4 MARCH 11, 1982

Straight from the Hip

Dear Matthew Alice How could I get started doing voice-over announcements for radio and television? Are there any reputable agents in San Di-Peter Thomas

Hillcrest
Agents list themselves in the Yellow
Pages under "Professional Talent Management." One of them, Lee Carpenter, ageries. One of them, Lee Carpener, said she requires a tape of up to two and a half minutes of commercials done with professional quality, meaning that they be well-written, that they blend together, and that they include pleasing and effective background tracks of sounds and music. For instruction in voice-over technique, she mentioned the Soundtrax production studio. One of the most frequently heard voices in San Diego is that of Gary Seger, a former disc jockey who produces his own commercials and others at his sound studio, Spotmaker. Seger said he got his start in a high school radio class and spent seventeen years as a disc jockey, doing commercials on the side. He was fired from his last job in 1971 and set up his own business. He said an advantage in voice-over work is to possess not one voice but many, such as the character voices of a New York cabbie or a Texas rancher, or mpressions of famous people. These are valuable to the producer who looks to buy valuable to the producer who looks to buy several voices by hiring one person. Segar said he specializes in character voices, where others do more work with impressions. One of the youngest voice-over an onnears in San Diego, Ray Britt, three concerns in San Diego, Ray Britt, three concerns in San Diego, Ray Britt, three concerns in San Diego, Ray Britt, three Stewart for a commercial that still airo excessionally on Channel 6. Britt at the time was sixteen years old. At thirdeen he won a competition on KPBS radio with a taper that included his impressions of Rod Serial Characteristics of the control of the contro



said Britt, a sophomore at San Diego State University who lives with his parents in San Marcos. He recorded his first commercial at fifteen, having sent a demon-stration tape to Soundtrax. Britt declined to say what he was paid in his first years of work, but noted that his wage was far below the union scale, in part because he was a minor. For a mdio commercial pro-duced in San Diego and broadcast for thir-teen weeks in this market, a member of the American Federation of Television and Radio Artists makes \$72.80 for the first hour of work, about half of what he would make in Los Angeles. "Obviously the money is less for working behind the mike... as opposed to working in front of microphone you have the same privacy of a truck driver or a banker. And I am sure for many announcers, being able to work was a minor. For a radio commercial profor many announcers, being able to work and still have a private life is more than worth the money they lose by not going into television."

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ATHENA CIDOT "Ting" Formerly of Clairemont's SHEAR MAGIC Dear Matthew Alice: tions who claim to be doing constructive work in Third World countries, is there a way to find out which of them are legitl-mate, or to find out what they're doing, who works for them, and so forth? J. Taylor

Sim Marcor
Last year the Human Rights Internet in
Washington published the Human Rights
Directory of Laint America, Africia, and
Asia. A paperback, it contains 250 pages
and costs 522.50 postpaid, 511.25 to
members of Internet, This year the organization will publish a European directory.
Mary Ann Larkin, the Latin America
coordinator, said from Washington that the
directories do not evaluate the work of the
coordinator, said from Washington that the
directories do not evaluate the work of the
can pick out the respected and wellestablished groups by their number of publications, and by the number of frimes these
groups are referred to by their peers. The

directory for Third World countries is identical in format to the North American Human Rights Directory, of which the This is one of the entries: "Helsinki Monitoring Committee of Chicago. 55 East Jackson Boulevard, Suite 1870, East Jackson Boulevard, Suite 1870, Chicago, IL 60604 312-663-5500. Chairman Julian E. Klaus. Coordinator Rabbi Andrew Baker. Origin, Purposes, and Programs: The Helsinki Monitoring Committee of Chicago was created in 1978 to promote the implementation of the Helsinki Accords and to lobby for human rights in the Soviet Union and Eastern European countries through a cooperative effort of ethnic, civic, and religious

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Internet's address is 1502 Ogden Street
NW, Washington D.C. 20010; telephone 202-462-4320. Membership costs
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Del Kitts of United Neon Electrical Signs in Lemon Grove created the Hotel Caroli, however. See the instruction book, Let There Br. Neon, by Rudi Stern, \$8.95 in paperback.





SPORTS

Take megastar World B. Free. Good. Now get rid of him. Latch on to a lame guard named Armond Hill. Have him sit around and watch the team get thumped. Great. Now that's Clipper basketball.

BY STEPHEN HEFFNER

The worst sports news of the past couple of weeks? Locals might say San Diego State 7s not being selected for the NCAA basketball tourney, but they would family have a case. State is at least a year, probably two, from being considered competitive with the nation 8 better teams. Smokey Gainnes's gift for PA year on with Sandanding. The National Invalidational Tournament is where they can be the state of the part of the state of the part of the pa refrando Valenzuela a holdour? It a not good news, but fans should be reasolved good news, but fans should be reasolved from grace whenever contract-tenewal time rolls around for whenever the hero decides he s worth a new contract). Tracy Austin's being forced from tournament play by an accidental hort-water sudding at the hands of a resuarant busboy? Nasty at the hands of a resuarant busboy? Nasty at the hands of a resuarant busboy? Nasty and the hands of a resuarant busboy? Nasty at the hands of the same time to hand the hands of the

the year, fans will have the dublous choice of watching the telecast with the sound turned off (or supplanted by audio from the radio broadcast) or for enduring the tiresome, insulting, and ill-informed drone of the toused stoops of the TV airways, Cosell, Usually a day of the thouse the supplementary of the supplementa rooms instigates the emergency construction of radically altered,



Armond Hill
API cause the deal to be voided.
Light candles in churches.
In other bad news, the Clippers continue to lose. (Don't be fooled by owner Don Sterling's unsubtle suggestion that poor play is good news as it will bring the NBA's first draft choice and Ralph Sampoon to the Clippers. If the Bill

that poor play is good news as it will bring to NBA's first draft choice and Ralph Sampson to the Clippers. If the Bill Walton sciping was a financial debacle, wait until San Diego drafts Sampson and Walton Sciping was a financial debacle, wait until San Diego drafts Sampson and business could prove the stake is the heart of this sites of the same was the same was the same was taken of the same was the sa

players on the road, Free was credited by the official scorers at the Sports Arena with only four assists for the game, when he certainly had at least two more than that (somehow, the Clippers as a team were allowed wenty-five assists, while Colden State managed to accore 1/7 points were allowed the wenty-five assists, while Colden State managed to accore 1/7 points expected to the colden State managed to accore 1/7 points expected to the colden State managed to accore 1/7 points while the colden State of the Clippers in the Pacific Division.

The involve is unavoidable. World B. Free was traded before last season to Colden State of the Managed State of the Clippers in the Pacific Division.

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The involve is unavoidable world B. Free was traded before and his "system" could be nothing more than a hopeful piece of his imagination.

Warriors' could be nothing more than a hopeful piece of his imagination was proved to the cold of th

more than a selfish gunner, as some in the Clipper organization had preferred to typecast him. Now Silas, with some hard-won coaching experience under his belt, has admitted in a public quote that he'd like to have World B. Free back on his team.

The story grows gloomier when we

realize that Free's replacement in San Diego, Phil Smith, has been traded to Seattle for a second-round draft pick and a guard named Armond Hill, who, at this writing, has yet to be able to play because of complications from recent knee of complications from recent knee surgery. So in effect, one of the indispensable people in the Warriors' drive for the playoffs and one of the most entertaining personalities in the NBA, World Free, was raded from San Diego for a knee-damaged guard and one of the last picks in the second round of a basically weak 1982 college draft. Some

bargain.
The Armond Hill situation was The Armond Hill situation was something of a mystery to me, so I called Ted Podleski, Clippers' general manager, for enlightenment, but might as well have been asking Alexander Haig about ClA covert operations in Central America. "Armond's rehabilitation on his leg is incomplete," Podleski said. "He can run and we hope he'll be ready by March 9."
"Did you know Hill wouldn't be ready to niew when you made the trade?"!

"He can run and we hope he'll be ready by March 9."
"Did you know Hill wouldn't be ready to play he hen you made the trade?" I shall be ready to play he hen you made the trade?" I shall be ready to play he hen you made the trade?" I shall be wann't a hundred percent, so we made some contract edigisterners. I don't want to go into what they were. "The report to go into what they were." The report portion of Hill? so contract was being paid by Seattle. A healthy Hill was supposed to step in as point guard and floor iseder for the Clippers. "It sounds as if Hill's condition will be a touchy thing for the rest of the season. "It sounds as if Hill's condition will be a touchy thing for the rest of he season will be suppose you're mainly hoping for him to be healthy for next year."
"He's a fine agent next year," was the GM's suprise answer. Meaning what? wondreed. "Bascially I made the rade for the suppose you're shall have been any to the same of the world present something like the fortieth choice in the draft, which is almost like no pick at all. And Podlests is almost like no pick at all. And Podlests is almost like no pick at all. And Podlest has saving money was behind the trade. "They wanted to get out from under Smith's contract," he said. "And hey go said to the said of the said and the world report of the play to many you be assuring themselves of Don Sterling's covered goal of finishing with the worst record in the conference? With Swen and four proves undependables and one walking wounded trying to man the guard position, they have a solid shot at it.









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cigarette, blew smoke out of the side of her mouth in a thin, highly propelled stream, and then told the group: "Ask questions. I love to answer them."

It was a command, not an invitation.

But it was nothing new for Denise Carabet. Dutt was norming new for Cornes Canaci-That's her sylle, sharpened to a fine point over the nine years she's been a journalist covering San Diego's business scene. Along with a great natural intelligence and charm, that style has made her one of the top two business writers in the city, and a ought-after speaker who commands the attention (and, in a few cases, the ear) of the leading businessmen in the area.
"Denise has a way of being incisive," says
E.L. McNeely, chief executive officer of
the Wickes Companies. "She can find the

jugular. She doesn't get stifled by the ter-minology that is used [in business]; she's able to digest it and spit it out." Peter Davis, president of the Bank of Com-Davis, president of the Bank of Com-merce, says that he not only finds Carabet's Journal a good source of infor-nation but considers Carabet herself a good business contact. "I look upon Den-ice as running a small business just like! do," he explains. "For that reason we probably have a number of concerns in contact." The contact is a superior of the people I might to the property of the proper of the pro-tact of the property of the property of the That Carabet has achieved such status in a field that is still "old-boy dominated." as no lournal staffer puts it, is even more

a field that is still "old-boy dominated," as one Journal staffer puts it, is even more unusual. She was one of the first woman business reporters in San Diego, and currently is the highest-ranking one. She is a stream of the staffer of the staff

difficulty and turn to each other for support instead. "When was the last time a covey of women went out and got a job?" she asked recently. "The idea is to get out

of women went out and got a job?" she asked recently. "The idea is to get out there and do it; don't sit there and talk about your difficulties with someone who may share your experience." In her Journal column she once wrote, "Inselligence, and column she once wrote, "Inselligence, who is the share your experience." In her Journal column she would be the shaped by the rown dynamism, her own will to succeed. For a reporter in San Diego, she has all the standard experience: graduate of the journalism department at San Diego Daily Transcript; staff writer at the San Diego State University; reporter at the San Diego Tolino. But the rose unsuspond; at the age of thirty she has done post-graduate work in seconomics at Princeton and is editor of a growing publication. Like a branch manager of a bank, Carabet oversees the day-to-day operations and editorical content of the Journal for Cordovan Business Journals of Hous-



ton, Texas, which publishes ten similar papers across the United States. "Denise has been upwardly mobile from the day

has been upwardly mobile from the day she was born. "asya a long-time friend, who adds that Carabet's hard-nosed ex-retion's just a soneer. "she's a marshmal-erior is just a sone true at one time, That may have been true at one time, anyway, and to a certain extent it still is: Carabet can be sympathetic or engaging one moment, steely or dewastantighy sar-ussit the next. But she herself admits the two sides of her personality have merged over the years into a single person. And in that person steeliness is more than a

Carbett, who isn't short on confidence or ego, seems genuinely at a loss to explain how the came to set her career goals so high. "I've tried to puzzle it out myself," he said recently. "There was never any question but that I was going to go to college and then pet a job. But there was college and then get a job. But there was seed as you can, dear." She chose as well as you can, dear." She chose journalism "Secause when I was young I always read newspapers, and I wanted to

ACUPUNCTURE



nessmen who play the game well, too. and considers hereif their peer. A local jour-nalist who has known Carabet for years remembers watching her in action a few years ago at a press conference set up by Sol Price, founder and former president of FedMart. Price had arranged for the pres-soldering opening a new discount store in San Diego. "Denies went about in class-

do that." Sometimes, though, she will jokingly say that the only female professional role models an eager young middle-class girl ever saw in the 1950s and 1960s were "reporters" Brenda Starr and Lois Lane.

But Starr or Lane might have balked at tackling the annual statements and adjusted indexes a business reporter has to cope with — or might have fallen asleep trying to decipher them. Carabet digs into them with relish. "I've always liked num-bers," she told me. "Everyone has a con-trol mechanism that they use to understand things. If I can see something, or feel it, or

smell it, or have numbers around it, I can understand it." An inveterate game player (bridge is her current favorite), she also finds herself attracted to the game-playing aspects of business. She admires busi-nessmen who play the game well, too, and

> The Magic of NAGEL

Denise leaned back, lit a cigarette, sort of

flashed her pen around, and said, 'Sol, it's

straight reporting and politics and more straign reporting and pointes and more toward in-depth profiles and analyses of business and economic trends. Some might call it a soft approach, but Journal reporter Bill Ritter disagrees: "Denise is wholeheartedly pro-business, but she has the skepticism of a true journalist. She'll

the skepticism of a true journalist. She'll always be questioning: that's what keeps the paper alive."

It will take more than Carabet's ques-tioning to keep the Journal alive, how-vert. The lates figures show a circulation of only 7800 — not bad for a new publica-tion, but still less than the paper's competi-tion for local advertising, the Ouly Tran-script, which claims a circulation of 8250.

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A marketing drive this year will combine several mass mailings with some billboards and radio spots, with a goal of expanding the Journal's circulation to 12,000 by the end of the year. But no one associated with Cordovan will say how long their company 's parent organization, the E.W. Scripps Company, plans to sink money into the venture if the paper doesn't start tooking like it will breat even. Carabet says what the original ratinger was to when the start of the control of the start of the control of the start of the control of the start of t sic fashion," the journalist recalls. "I sat there with my notebook on my knees and scribbled down every word Price said. But "fight" it against the others, hitting the hard-boiled eggs "point to point or butt to butt, to try to smash them, you know, break the shell," Carabet told me. The flashed her pen around, and said, Sol, it's a good idea, but idon't know if i'll work.

I mean, it wasn't a question at all. Not idea in the interest with a single didn't interview him, she talked it over with him.

Described by many as part reporter, part businesswoman, Carabet has now entered the game herself. As editor of the Journal she has attempted to care out a readerbash of ref publication by steering away from for her publication by steering away from

break the shell," Carabet told me. The stibling whose eggshell broke first had to eat his defeated egg. "Sometimes you'd get one sort of egg. you know, a good fighter egg." she said with a laugh. These mysteriously endowed eggs were nearly always triumphant over others. "Didn't you do this when you were a kid" Carabet asked, seeing my skeptical look. "I know we didn't make it ep." Maybe not, but it's certainly true that Carabet has moved nost each challenge in Maybe not, but it's certainly true that Carabet has moved past each challenge in her career with her shell unbroken. After being accepted as an undergraduate at Miami of Ohio, her family's last-minute move brought her to California, where she paper will enter its third year of operation, and it will very likely prove to be a crucial one for the *Journal*. enrolled at Cal Western, which was housed on the campus now known as Point Loma College, (The family settled in Palos Verdes, in the Los Angeles area, Carabet studied journalism at Cal Western for two years before transferring to San Diego State's journalism department. In her junior year she was arts editor of the Daily Atzee, and "looked and acted the part of an editor, even as a junior in college," recalls (continued on page 12) enrolled at Cal Western, which was housed Denise Carabet was raised in North Canton, Ohio, the eldest of four children. In an upper-middle-class family passionately devoted to games, she learned to play any number of them — cenasta, pinochle, Risk but the most intriguing one was a pecu-liar variation of the Easter Egg hunt. After retrieving the hidden eggs, the Carabet children would each select one and

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Life on the **Bottom Line**

who was a classmate of Carabet's Carabet chain-smoked, "always dresse well, and seemed to know exactly where she was going." Applegate said. "We're the same age, but she's always seemed

When Carabet graduated from SDSU in When Carabet graduated trons 2550 in 1973, one of her professors recommended her to Bob Witty, editor of a rapidly growing publication in town, the Daily Transcript. The Transcript had recently changed ownership, and the new owner, Keith Lister, had charged Witty with the task of turning it from a legal newspaper with no local reporting staff into a full-fledged business and financial publication. Witty interviewed Carabet and found her to be "bright, articulate, and very mature for her age." She got the job.

for her age." She got the job.
"I remember thinking it wasn't all that
strange," Carabet says now. "I think 1973
was probably a good time to graduate from school and come into the business world a a woman. There wasn't an awful lot of

a woman. There wasn' an awful lot of resistance; things were changing.

Every once in awhile you'd get somebody who was a hore's ass, but with the older people. If someone cailed you 'Honey' once, you just sor'd left igo I'h e called jou 'Honey' or should this person be told? If it was particularly offending to me, I'd say. 'You know, we really don't know each other well enough for you to be calling me honey, do we? I mean, have met before?' They'd usually knock it off: 'Carabet began to develop het marth-boiled personality, not so much to function as a woman in a man's world, she says. but

woman in a man's world, she says, but because she was relatively young. "I think it scared me to go to a lot of these grown-up things [interviews, corporate annual meet-

ings, and the like |. I mean, hell, I was just out of college. I realized it was going to have to be. 'Listen, you sucker, you better take me seriously today, because I have to write it today for tomorrow's paper. So my new persona was this person who could just deal with anything. Annual meeting? No problem. Party with 500 people? Okay, I can handle that, too. While my other persona was sometimes scared o wondering if I was doing the right thing. But Carabet recalls her days at the Tra

serint with nostalgia, too, San Diego had script with nostaigia, too. San Diego had built up a resident population of high-risk speculators and "razzle-dazzle business types," as Carabet sometimes calls them, and when the nation's economy took a downward turn in the mid-1970s, a lot of them went out of business. For an aggres them went out of business. For an aggressive young reporter with investigative leanings, finding stories to cover like the collapse of the U.S. Financial Corporation (the largest bankruptcy in U.S. financial (the largest oankrupicy in C.S. Imaneial history at that time), or the downfall of C. Arnholt Smith's corporate empire, was almost too good to be true "If I could recapture the absolute highs I had when I was at the Transcript was at the Transcript . . . "she says. "Every day was like a high. My God, we were scooping the Union, the Tribune; I mean, every day. We were like a family." One of the scoops involved Charlie Legget, who came to San Diego in 1975. Legget, who came to San Diego in 1975. Legget had been given a \$11.75 million nonnegotiable certificate of deposit by the United States Department of Justice, and was supposed to help uncover securities fraud here by investing in suspicious companies and then reporting back to the government. But he got "eaugh in his own scam," as Carabet puts it; using the certificate, he iligeally borrowed nearly a million dollars from a Baltimore bank and with it must a down pawment on the Earl Gaeosian dollars from a Baltimore bank and with it put a down payment on the Earl Gagosian mansion in La Jolla Farms. When Legged defaulted on the balance of the purchase price, the Baltimore bank wound up own-ing the mansion, and Richard Spaulding, a Transcript reporter who had been following the sale of the house closely, was the first journalist to hear of it. Spaulding and Carabet accompanied the bank's local rep-

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resentative out to see the mansion well before any of the other media in town were on to the story. The mansion "tooks like a big Royal Inn." Carabet remembers Gagosian was the president of Royal Inns Inc.), "with plastic cabinets and a swimming pool with zodiac signs in the tile on the bottoni—real tacky. But when Richard and I got there the place was a shambles, literally a shambles. The carpet-ing in the living room was torn up, and there were rips and tears in the couches. The beds weren't made. . . . It was like somebody had just picked up during the night and fled." Spaulding, with some help from Carabet, later traced Legget to Rancho Santa Fe through a scrap of paper found in one of the mansion's bedrooms. and the "government informer" (whose rent on the Rancho Santa Fe house was

already several months in arrears) was eventually brought to trial.

By 1976 Carabet had been asked to join the Union's business section to work under financial editor Don Bauder. She accepted

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financial editor Don Bauder. She accepted the offer (the joh mean higher pay), but insisted on not being required to join the San Diego Newspaper Guidi, the union that represents some 900 editorial, advertising, circulation, and other workers at the vern eccessary at one point in the making of America, I don't feel that a process like newspaper reporting should be part of a guild or labor union process." Carabet says, choosing her words carefully. There are some reporters at the Union There are some reporters at the Union guid allows them to remain there. It guild allows them to remain there. It to doesn't necessarily burt the strong, but it protects the weak. And I didn't want to was the youles set down by a group I didn't ask to join." The Union's management first promised Carabet one of its few allowed guild "exemptions." but later used it to fill a vacant didnorship. "I was pissed," she renzembers. "I' was recenting and down, but other job." I had already quit my other job. "Other things at the Union did not go quite the way she would have liked, either.

Carabet suddenly found herself assigned to city hall. For most reporters it's a "cestig-ious assignment; for Carabet, it was "six months of Purgatory. I hated it. I hated every minute of it. I hated it because my mind isn't wrapped around politics, basically. My circuit boards are different. I'd sit there with Wiegand [Steve Wiegand, the Tribune's reporter on the city hall beat at the time] in those little booths they have for reporters in the council chambers, and tor reporters in the council chambers, and the voices are piped in. And there'd be a vote on resolution 33-45-6, and Wiegand would say, 'God, if Floyd goes for this one, that means he owes Gade something.' And my mind just did not follow that at

"But if I see some company comine out and doing some divestitures. I might start thinking that this is not really part of their game plan, they must be having some trouble. I should talk to their short-term investors. . . . Somehow, numbers are more concrete for me. I really like things to

be black and white."

As she said this Carabet was sitting on As she said this Carabet was sitting on the carpeted floor of the home she and her husband own in Burlingame, sipping a glass of California chardromay. She has place settings, and once lived in a house where the interior was painted entirely black and white. (In that house, she got into an argument with the landlord when he tried to install a red fire extinguisher in the kitchen) Many of the chairs and other furnishings in her current house are gray. "major comporties" with her husband. Don Howells, who is a seaior engineer in the country jahaning and land use department. Carabet often dresses in blacks and whites, too. "Il like the starkness of them, the strength of them together," she psychiatrist he could tell you it says omething deep about my psyche."

Although the city hall assignment was Carabet's greatest source of discontent.

Although the city hall assignment was Carabet's greatest source of discontent. the carpeted floor of the home she and her

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Life on the **Bottom Line**

man Applegate, a Union report er who was a classmate of Carabet's. Carabet chain-smoked, "always dressed well, and seemed to know exactly where she was going," Applegate said. "We're the same age, but she's always seemed

When Carabet graduated from SDSU in 1973, one of her professors recommended her to Bob Witty, editor of a rapidly growine publication in town, the Daily Trai The Transcript had recently need ownership, and the new owner changed ownership, and the new owner. Keith Lister, had charged Witty with the task of turning it from a legal newspaper with no local reporting staff into a fullfledged business and financial publication. Witty interviewed Carabet and found her

witty interviewed Carabet and found her to be "bright, articulate, and very mature for her age." She got the job. "I remember thinking it wasn't all that strange," Carabet says now. "I think 1973 strange. Carabet says now. Trinink 1978 was probably a good time to graduate from school and come into the business world as a woman. There wasn't an awful lot of resistance; things were changing.

Every once in awhile you'd get somebody

who was a horse's ass, but with the older people, if someone called you 'Honey' once, you just sort of let it go. If he called you 'Honey' again, you'd sort of measure you roney again, you do son't measure it — is this person doing it unconsciously, or should this person be told? If it was particularly offending to me, I'd say. 'You know, we really don't know each other well enough for you to be calling me honey, do we? I mean, have we met be-

fore? They'd usually knock it off."

It was also at this point in her career that
Carabet began to develop her hard-boiled
personality, not so much to function as a woman in a man's world, she says, but because she was relatively young. "I think it scared me to go to a lot of these grown-up things (interviews, corporate annual meet-

ines, and the like! I mean, hell, I was just out of college. I realized it was going to have to be. 'Listen, you sucker, you better take me seriously today, because I have to write it today for tomorrow's paper.' So my new persona was this person who could just deal with anything. Annual meeting? No problem. Party with 500 people? Okay, I can handle that, too. While my other persona was sometimes scared or andering if I was doing the right thing.

But Carabet recalls her days at the Transcript with nostalgia, too. San Diego had built up a resident population of high-risk speculators and "razzle-dazzle business vnes." as Carabet sometimes calls them. and when the nation's economy took a downward turn in the mid-1970s, a lot of them went out of business. For an aggressive young reporter with investigative leanings, finding stories to cover like the collapse of the U.S. Financial Corporation (the largest bankruptcy in U.S. financial history at that time), or the downfall of C. Arnholt Smith's corporate empire, was almost too good to be true. "If I could recapture the absolute highs I had when I was at the *Transcripi*..." she says. "Every day was like a high. My God, we

every day was the a night, and Ood, we were scooping the Union, the Pribune; I mean, every day. We were like a family." One of the scoops involved Charlie Legget, who came to San Diego in 1975. Legget had been given a \$1.75 million nonnegotiable certificate of deposit by the United States Department of Justice, and was supposed to help uncover securities fraud here by investing in suspicious companies and then reporting back to the government. But he got "caught in his own scam," as Carabet puts it; using the certificate, he illegally borrowed nearly a million dollars from a Baltimore bank and with it dollars from a Baltimore bank and with it put a down payment on the Earl Gagosian mansion in La Jolla Farms. When Legged defaulted on the balance of the purchase price, the Baltimore bank wound up own-ing the mansion, and Richard Spaulding, a Transcript reporter who had been follow-ing the sales of the house closely, was the first journalist to hear of it. Spatiding and Carabbe accompanied the bank's local rep-

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esentative out to see the mansion well After just a year on the business section before any of the other media in town were or to the story. The mansion "looks like a big Royal Inn," Carabet remembers (Gagosian was the president of Royal Inns, Inc.), "with plastic cabinets and a swimming pool with zodiac signs in the tile on him pool win zodiac signs in the tile on the bottom — real tacky. But when Richard and I got there the place was a shambles, literally a shambles. The carpet-ing in the living room was torn up, and there were rips and tears in the couches The beds weren't made. . . It was like somebody had just picked up during the night and fled." Spaulding, with some help from Carabet, later traced Legget to Rancho Santa Fe through a scrap of paper found in one of the mansion's bedrooms, and the "government informer" (whose rent on the Rancho Santa Fe house was

eventually brought to trial.

By 1976 Carabet had been asked to join

"But if I see some company coming out and doing some divestitures. I might start thinking that this is not really part of their game plan, they must be having some trouble. I should talk to their short-term investors. . . Somehow, numbers are more concrete for me, I really like things to already several months in arrears) was

maneria editor bon nauder, she accepted the offer (the job meant higher pay), but insisted on not being required to join the San Diego Newspaper Guild, the union that represents some 900 editorial, adversing, circulation, and other workers at the Union. "Even though labor unions were Union. "Even though labor unions were very necessary at one point in the making of America, I don't feet that a process like enewpaper reporting should be part of a guild or labor union process." Carabet "There are not proposed as a second of the part of a guild or labor union process." Carabet "There are not proposed as a second who should have been pone years ago. The guild allows them to remain there. It doesn't necessarily hurt the strong, but it protects the week. And I didn't want to have to abide by rules set down by a group 1 didn't sake to join. "The Union's manfew allowed guild "exemptions." but later used it to fill a wearn deliornip. "I was pissed," she remembers. "I was acreaming and jumping up and down, but

was pissed, so remembers. I was screaming and jumping up and down, but what could I do? I had already quit my other job."

Other things at the *Union* did not go quite the way she would have liked, either.

Carabet suddenly found herself assigned to city hall. For most reporters it's a prestigious assignment; for Carabet, it was "s months of Purgatory. I hated it. I hated every minute of it. I hated it because my mind isn't wrapped around politics, basi-cally. My circuit boards are different. I'd sit there with Wiegand [Steve Wiegand, the Tribune's reporter on the city hall beat at the time] in those little booths they have for reporters in the council chambers, and the voices are piped in. And there'd be a vote on resolution 33-45-6, and Wiegand would say. 'God, if Floyd goes for this one, that means he owes Gade something.'
And my mind just did not follow that at

be black and white." As she said this Carabet was sitting on As see said this Carabet was sitting on the carpeted floor of the home she and her husband own in Burlingame, sipping a glass of California chardonnay. She has black-and-white dishes, black-and-white

glass of Cattorna chardonnay. See has back-and-white dishes, black-and-white place settings, and once lived in a house where the interior was painted entirely where the interior was painted entirely where the place settings and the setting of the chairs and other he tried to install a neff free satinguisher in the kitchen.) Many of the chairs and other furnishings in her current house are gray, but she explains that this represents a "major compromise" with her husband, Don Howells, who is a senior engineer in the county's planning and land use department. Carabet often dresses in blacks and whites, too. "If like the starkness of and whites, too." If like the starkness of said with astring. "I'm sure if seems, and whites, too." If like the starkness of said with astring. "I'm sure if seems, and whites to could tell you it says something deep about my psyche."

Although the city hall assignment was Carabet's greatest source of discontent while at the Union, there were others, toomfortuned on page 14)



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Life on the **Bottom Line**

(continued from page 13) including a difficult (if mutually respect-ful) relationship with her immediate boss, Don Bauder, Today, as the top two business writers in San Diego, Bauder and Carabet are rivals of sorts, but friendly rivals who seem to have a genuine regard for each other. Many local busi-nessmen say they read both: Bauder with his straightforward but almost frenzied discussions of interest rates or trends in the discussions of interest rates of trends in the money supply; Carabet with her more folksy analysis of how those trends will affect homeowners or some other group. "Denise learns very, very quickly." Bauder commented recently. "That's her big strength. She has a knowledge of ong strength. She has a knowledge of esoteric things in finance that people that young rarely have a grasp of." Carabet praises Bauder for his brilliance in some areas of economics, and for his loyally to his writers, too. But she also complains that his lovalty can be a shortcoming;

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while she was at the Union, Bauder wouldn't discipline any of the writers in his department, even when it was neces-sary. It became one of several growing frustrations she had at the paper. In genera rrustrations see not at the paper, in general there were both highs and lows, she in-sists, but "sometimes I felt there were too many chiefs and stars, and not enough Indians. Some of those people who are there for retirement weren't pulling their load, so that meant people like me had to pull more of a load. That was a very frustrating thing. I felt like I was spinning wheels a lot. You'd get so frustrated you'd say, 'I'm never walking into this place again until everybody pulls their load. until we can pick up our own wire copy. until they understand what a mortgage is on the news desk

Fristrations such as these, coupled with her city hall assignment, made Carabet decide it was time to get out. In early 1977 s such as these, coupled with she applied for and won a year-long fel-lowship from the Alfred P. Sloan Foundation to study economics at Princeton Uni-versity. (The Union gave her a leave of absence for the duration of the fellowship.) While at Princeton, Carabet says, her own economic philosophy changed from "con-

servative" to "closer to the middle of the servative" to "closer to the middle of the middle of the middle of the road" through exposure to a broad range of economic theories. But unlike many financial writers, including Bauder, Carabet doesn't tout a personal philosophy in her writing. An independent thinker, she is sometimes identified as a libertarian, but she denies the label. "I've read Avn Rand [who popularized liberread Ayn kand who populatized host tarianism through novels such as Atlas Shrugged and The Fountainhead] since I could read, but mainly because she was such a wonderful writer. The thing about Avn Rand is that she really believed in strong women, and for a woman her books strong women, and for a woman ner dooks are absolutely riveting because you've got these strong women characters who really make a difference. They run railroads and build these buildings. . . . I mean, it's escapist in a way. But it's also sort of. 'Gee whiz, maybe I can run a railroad

"But I think anyone who really studies economics will take a little bit from a lot of different theories. Libertarianism is just fine as far as it goes, but it doesn't take into account an awful lot of the stuff you have to deal with now. What does a libertarian think about the money supply? What does

a libertarian think about budget deficits? That we shouldn't have them. Well, ter-rific. We all agree on that." And as far as the libertarian dream of a free-enterprise economy in which troublesome govern-mental regulations don't exist, Carabet points out that the problems of fraud, en-vironmental damage, and costly litigation in the courts that such a system could lead to were "never really addressed by Ayn Rand. And there are some scary things that can be done out there. So at times, I think libertarianism is too simplistic. But at times I think more libertarian things could work, especially in the micro sense, at the city government level rather than the state or federal level. Just the way if there was a fring, tiny little town in the middle of the desert, maybe socialism would work, too.

Because everyone would have to depend on one another for their food, water, et cetera. I mean, theoretically it could work cetera. I mean, theoretically it could work-but we've evolved to such a complex soci-ety that no pure economic philosophy works anymore, simply because we don't have any pure variables to work with." Trying to pin Carabet down on what exactly her economic philosophy is, how-ever, is like trying to find the middle of an

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onion; you know it's there somewhere, but the onion doesn't make it very easy to find. As we sat in Carabet's living room we went back and forth on the question a few times until finally she said. "There are times I wish I could say, 'This is what I stand for,' but it changes. I mean, my God. I reregister to vote every two years, for instance. Whichever party has the most interesting primary is who I register to vote for. This year I'm Republican. Two years ago I was a Democrat. If they're going to force me to say that I'm a Republican or a Democrat or an Independent or a Libertar ian, at least I want to vote in an interesting primary." I told Carabet I thought that sounded cynical, and for a moment she seemed angry. "I don't think it sounds cynical. I think it sounds absolutely practi-

cal," she responded.

A few moments later she added, "Some people will tell you that I'm to the right of Attila the Hun. But I'm less conservative now than I used to be — incredibly less conservative. Being forced to consider the good points and bad points of broader-view, liberal-type economics at Princeton opened me up a little. I've never been a raver about welfare payments, for in-

stance, because I think they do make a difference. And they are very necessary But the magic words are: in what modera But the magic words are: in what modera-tion? At what level? But that is what every-one always argues about, and it's so tim-ple. Let's talk about something hard for a change. . . If you and I sit here long enough, with enough wine we could prob-ably solve the world's problems, right? Not that we could do anything about them." And with that Carabet selected a citatette from her care, It it is whose where cigarette from her pack, lit it, and sat back to wait for the next quesion

. . .

The offices of the San Diego Business Journal are on the second floor of a sleek new building with black glass windows that stands on Camino del Rio North, near the stadium in Mission Valley. In this well-lighted and slightly sterile-looking suite, the Journal takes shape each week, turned out by a staff of fewel betain includes. turned out by a staff of twelve that includes three reporters — Jane Clifford, Chris Kraul, and Bill Ritter — in addition to Carabet. There is a camaraderie among the members of the staff that is lacking at most newspapers, large and small, and it stems in large part from Carabet's conscious effort to re-create the "team" feeling that she once enjoyed at the Transcript. A per-son who fits easily into a leadership role— "Denise at the helm" is a phrase often used by a long-time friend to describe her

she nevertheless runs an egalitarian ship, sometimes consulting her staff on editorial decisions and even personnel hanges. Every Thursday afternoon Carabet

rounds up her coffee cup, blue pens, cigarettes, and Exacto knife from her private office and enters the conference room next door to put the final touches on the latest issue of the Journal before it is sent to the printer. "This is the final slapping-together day," she tells me one Thursday as she leaves her office. "Once I look through these final flats, the paper's over." (The Journal is printed on Triday and is out on newstands and street boxes by Sunday in order to catch the eye of basiness. vate office and enters the conference mon day in order to catch the eye of business people on their way to work Monday morning.) Carabet still writes a weekly column for the Journal, but since reporter Jane Clifford joined the paper's staff last November, Carabet herself has done less writing and more of the day-to-day business of an editor. Staffer Bill Ritter once

remarked, "Deep down I think Denise re-ally misses that [reporting], but she's also driven by an upward mobility that says she should like what she's doing because she's becoming a manager. She rationalizes it by thinking it's good for her." But Ritter's assessment is belied by Carabet's com ment as she sits down at a long wooder table in the conference room and begins looking through the flats one by one: "The beauty of this job is that I'm business rebeauty of this job is that I in business re-porting, which is what I know how to do, and I'm running sort of a little business at the same time."

Carabet didn't go looking for a job as

editor of a weekly publication, but in a way it seems inevitable that she landed one. When she first returned to the Union from Princeton in mid-1978, she resumed work-ing under Bauder on the business section But the old frustrations continued, and there were new ones, too. Carabet suggested a downtown bureau to cover the burgeoning business scene in the center city, with herself as bureau chief. The suggestion was turned down. And also, she points out, "Where was I going to go at the Union? Bauder wasn't going any-(continued on page 16)

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BROOKS (canvas)

Life on the **Bottom Line**

where " When Michael Weineart from Cordovan met her for breakfast one morn-ing in late 1979 and told her of his firm's plan to set up a new weekly business paper in San Diego, Carabet was honest with him: she told him it was a dumb idea. The Union and the Transcript had local bus-ness news covered like a blanket, she said. But when Weingart met her again a few months later and asked her to be editor of the new publication, she reconsidered

the new publication, she reconsidered.
"They showed me what they were doing in
other cities, and I thought, why not try it? I
figured if I could get some people as energetic as I wanted them to be, it might work.
To tell you the truth, it was sort of a selfish idea. It was a little bit of 'What could I do if I were running the show? Because I'd been around this community writing business for nine years. .

Sipping her coffee through a straw (a Sipping her coffee through a straw (a long-time habit). Carabet scans each page of the Journal carefully. The flats have been proofed twice already, she explains, and she is only looking over "sensitive issues" and assorted small details. Outside the conference room, where the San Diego River used to run, is a parking lot, still wet in places from heavy rains the day before. Above it the late aftermoon sky is begin-ning to grow dark. In the nine years Cara-bet has been a journalist here the city has bet has been a journalist here the city has changed, and so has the game of business. In the early and mid-1970s, she remembers, San Diego's business, seene was "wiid and wooily"; the area had become a virtual haven for unscriptulous investors and businessmen. Although no one has very come up with a satisfactory explanation of why this was, a seems to have better the control of ways been the favored targets of 'razzle-



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— anything that's highly leveraged" (a
term for a company that uses a high percentage of investors' funds and almost
mone of its own, Carabet says, the recalls
one flashy enterpreneur named Richard
Howath, who set up a gold an dilver
Howath, who set up a gold and silver

and successfully prosecuted for his

A few of these dubious types have drifted back to San Diego recently, Carabet notes, adding that she won't reyeal names because she intends to keep an eve on them. But for the most part the climate here has changed, stirred up in a major way by the fall of C. Arnholt Smith. Smith, the former Mr. San Diego who is said to have once painted the curb in front said to have once painted the curb in front of his corporate offices red so it would be free of cars when he wanted to park there, was "among the movingest and shakingest people around. His fall tocked the foundation of San Diego;" and he searcad a lot of people into realizing that such things could happen here. Carabet says, with a little smite. Since then, many people have taken a more careful attitude toward investigation.

ments.
Today there are fewer corporate scams here, and no one as powerful as Smith in his heyday, according to Carabet. With her nine years of connections in the corporate world, she is in a good position to assess both the strength and the behind-the-scenes plans of some of the most influen-tial businessmen and politicians in the city. (In San Diego in particular, business and politics go together like cookies and milk.) But Carabet generally avoids discussing such machinations in the Journal. "This whole paper stays away from politics for the most part, 'she says.' The politics as they affect, say, the builders, or the Gasthey affect, say, the builders, or the Gas-lamp people, sure — that gets covered. But it's more issue-oriented than politician-oriented. Everyone else is out there knocking themselves out doing poli-tics; what could I do that would be much

tics; what could I do that would be much different? Besides, if I started letting loses on politicians. "She shakes her head. But while the lournal occasionally cov-ers controversial issues (the convention center and the peripheral canal were both discussed extensively in recent articles the coverage lends to Gougo on how those issues would adversely affect business rather than the public. And rarely does the

exchange in Mission Valley in the mid '70s that was typical of the era. 'He told his investors, '70s want to buy gold bars, silver bars, fine; buy them from us and we'll just keep them here in our valuts for you so they're safe. 'And one day the investors went tolook at their gold and silver bars (there weren't any), and the guy was outs there. '(Howath was later indicted but we are

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VOLUME ONE ISSUETWO THE INTERNATIONAL MALE LIFESTYLE QUARTERLY

MARCH 1982



the this shell jacket and matching zip-side short, both with handsome contrast top-stitch. The California Look' is as much an attitude as it is a style. It's cuffing your pants and strolling barefoot on the beach.

when styled in the California tradition. Pictured Designer-cut fleece with wider boatneck and European deep-cut armhole.

ON THE MAP Yes, there is a California look. It's the look that gave birth to International Male, and turned it into a multi-million dollar business. It's the same look that turned the annual MAGIC Show (Men's Apparel Guild In California) into the nation's largest men's apparel show—attracting buyers from throughout the world So exactly what is this sought-after California Look? "It's a dominant look in both activewear and leisure oriented casual says Jim Smith, Public Relations Director for MAGIC. International Male Vice President and Director of Buying Gloria Tomita concurs. "It's the free-spirited California lifestyle reflected in design," she says. The consensus is that California design is less inhibited—less tied to

The consensus is fund culmina deepin is tess mindischesses en tradition than those generated on the east coast or in Europe. "California has unfortunately carned as 10, there! It grand-reputation. But in trying, we constantly break new ground-keep things exciting says Tomita. Not everything works well, but some things work exceptionally well."

tinings were exceptionary expectably lighter, more casual, more wearable. The treat and that took fleece from pure activewear and incorporated it in casual streetwear began in California Indeed, international Male was on the the called the ca

dominant in shorts, swimwear and knifted tops, all popular for warmer climates. Colorations, like the weather, are brighter, clearer The California look is sought after throughout the world, says Tomita. It's practically an obsession in Japan – and Japanese merchandisers who carry California imports promote the fact every chance they get."

October '81 MAGIC Show, as many as 6,000 traveled from abroad

WHO IS THE INTERNATIONAL MALE CUSTOMER?

e's a man who likes to call his own fashion shots," says Gene Burkard, President of International Male.

Burkard Relieves that his customer is more aware—more fashion concious than the general public, He believes it so much so, in fact, that he recently randomarked the slogan "SOME MEN STILL CALL, THLIR OWN SHOTS," for use in International Male's national manner and statement of the statement o magazine advertising.

"Our customer isn't intimidated by fashion," says Burkard. "He understands that fashion doesn't have to be pompous or pretentious. He simply cares about what he wears." Burkard says he knows who his customer is, and has carefully designed International Male to cater to that customer. 'It's no accident that our stores are not located in shopping malls. We take a different approach, so why should we surround ourselves with stores that are all essentially doing the same thing?"
And what exactly is International Male doing that is different? "For one thing we aren't afraid of forward fashion, says Burkard.
"Instead of shying away from the latest or most contemporary designs, we seek them out. It's what our customer expects from Another difference is the production of original designs. "A few years ago, we introduced California Splits, an active short that opens for evtra leg freedom. It was an immediate success, and design is now widely copied. Burkard notes that California Spl still a best-seller for the company

More recently, International Male introduced the Black Jean Mate introduced the finack feat as a new concept in denim. "I don't believe we were the first with a black denim jean. But we were the first, to my knowledge, to use a genuine black denim." Burkard explains that most black denim isn't black at all, but rather is dyed black following manufacture. We had ours woven black especially for

There are no absolutes in fashion It's a matter of personal taste, says Burkard. That's why International Male exists. Because some men still like to cali their own shots

THE MODELING

odeling is exciting work You pick up a magazine and find your face on the cover Your days are tilled with glamour, money, travel, the latest fashions and easy work in sunny climates. Sound good?

Okay, now let's look at the hard Orang, now let's took at the hard realities of the business. Dougla Darnell, fashion photographer and head of advertising for International Male, figures that, during his 7 years shooting for International Male, he has International Male, he has looked at "over 5,000 faces eager to be put into print. Only about 200 or 1 in every 25 men have made it"

The first prerequisite for finding work in the business is good looks. Without it, the dream of success will remain just that—a dream. Good looks include a 511" to 61" height 145-165 pounds of well-toned body, a 39 to 40 regular coat size and 30-32 waist size. Also necessary are high cheek bones or a well-defined facial structure and clear skin. These stats hold true for most of the industry. Note however there are successful models who are exceptions to the rule

But beyond the size requirements, beyond the age requirements, a model needs to have what the old movie musicals used to call "that certain something." Elusive,



changing the "something" is whatever look happens to be

The type of look that is "in" changes as often as the fashions being worn. Darnell says "Where once the Southern European and Italian look dominated the scene, the national trend now leans to All-American—healthy, happy, clean. Young is also in more so than in the past. He adds. "At International Mate we prefer to break from that mold We'll go for anything from the Southern European image to the Southern-California look."

Darnell warns that sometimes a person who thinks he has the look will be disappointed to find that he isn't photogenic-due to skin texture or bone structure. Without this quality the aspir model is just another goodlooking guy

Also a recessity in this highly-competitive field is a good personality. Those people who do the choosing don't need to hire an uncooperative or temperamental model There is always someone else who is cooperative to step into the job. Darnell says "I look for personalities that match good looks Our models generally have their heads together. They are professionals who realize a are professionals who realize a big ego isn't needed to succeed. Good health, he points out, is conducive to well-being. Most of the models we use work out and are active in sports, and very, very few of them smoke So, if you think you have it all the looks, the personality, the good health-there are a few more discouraging facts you

to Modeling page after next

INSIDE SEASONS

FASHION FORECAST SUMMER '82 PAGE 2 SPECIAL BUYS SPOTLIGHT
ON "DESIGNERLESS" LINES
PAGE 4

AMERICA'S PREMIER FASHION CATALOGUE PAGE 4

Fashion Forecast: SUMMER '82

just didn't see in men's apparel 'ves, there were forecasts for men-in the trade publications and a select handful of specialized fashion magazines. But it wasn't until recently that fashion consciousness became an "acceptable" attribute for men

writer William Wilson comments on this new view of fashion in the January 1982 Manstyle' issue of Gentlemen's Quarterly Magazine Wilson notes, "American males have had to deal with the stigma attached to seemingly having too much style-in this country, where the modest, homegrown and unadorned have traditionally been

Today, an interest in style is no longer considered vain or self centered. Scores of men are realizing that a healthy concern for one's appearance can open new doors—and that style is a matter of personal taste. Personal taste

No one is dictating to these men what they must wear They demand IN MENSWEAR—

the kind of options that allow them to express individuality through clothing. And options are exactly what summer '82 is all about.

HAWAHAN PRINT— It's a familiar design we all know and love—a casual oversized shirt with pajama inspired collar This classic design has now become a

IT ALL STARTED WITH THE | dominated by the Hawaiian print Today, these comfortable, summery shirts are being produced in a myriad of colorations and motifs. Muted pastels, stripes wide and bold-or narrow and understated. Even the ever-popular Hawaiiar



T-SHIRT DRESSING— Perhaps it seems strange that the lowly t-shirt would find its way into a fashion forceast. But t-shirt dressing is indeed one of the exciting trends this season. Diversity of design is causing a rebirth of the t-shirt—with designs ranging from the commonplace to very forward. commonplace to very forward very contemporary looks. The traditional crewneck is still around, but now you'll be see

transformation, with the addition of new dusty colorations—soft, easy-on-the eye colors that complement skin

When the collar bar recently

made its reappearance, many

and we're not suprised. It's a

simple inexpensive accessory

Originally available

dicted this revived bit of



lengths-from a shorter cap ve. to a standard siecve, a three-quarter "baseball" sleeve, or a full sleeve extending down to the wrist Perhaps there's no sleeve at all-as in the tank tops

nostalgia would be a short-lived fad. How wrong they were! The collar bar is stronger than ever. and sleeveless muscle shirts. The new look is fullfashion colors-muted pastels. desert dustys and bold, nautical nfluenced stripings. The t-shirt that can change the character of an entire outfit—adding a dash of sophisticated elegance. silhouette is diversifying too. This season's t-shirt offerings This season's t-shirt offerings include everything from a trim body-fit to oversized European cuts, with dropped shoulders and enlarged armholes. Now there's a t-shirt for every man,



fabric at the cuff or yoke. It's considered a return to romance, and the designers are using words like "gallant" or "dashing" to describe this new look. When combined with a pair of fitted pants, it gives a man a desirable full-shouldered look. Summery whites dominate, but a full



THE KNIT COLLAR FINDS A NEW HOME— A totally new design concept

you can expect to be seeing a lo more of. Why? It combines the unmatched comfort of a knit collar with the style and refinement of a traditionally woven shirt. Knit collars are showing up on everything from the proper oxford shirt, to casual cotton and linen weaves. These great-looking new shirts go more places than an ordinary knit shirt can, but without sacrificing an ounce of comfort If you've ever been tempted to wear a knit shirt to the office, Most of the new knit collars work beautifully with a tiesome even feature a buttondown collar for a hint of traditional prep. The American male has made it clear he is no longer willing to compromise comfort for style—and this new approach with knit collars is just meeting the challenge



1982 IS THE YEAR OF THE Fashion experts are predicting 1982 to be one of the biggest years ever for shorts—and they're being turned out in every size, shape and color conceivable. No longer is there a single "correct" length for shorts—they fall at every length from the knee up. Active shorts will continue to be cut high for mobility during sports. But the big news is fashion shorts—the longer lengths with full-fashion detailing—shorts that can easily be dressed up with a sportscoat and tie. Shorts for eveningwear? You bet. They certainly won't be

Traditional khaki and olive-drah

showing up in new fashion

THIS SEASONS PUBLISHER

Modeling

should know: Seldom does the

professional model earn enoug to live on in the first two years.

an assignment Many models

you earn can be lucrative-

running as high as \$85-\$125 as

hour. Top models command even more. To get started in the business,

yourself. This doesn't mean yo

full length fashion or swimwea

that promises success while

look, you can't expect to buy it or learn it from anyone." Nor

should you expect to play a game of "casting couch." No serious agent or client would consider such hijinks ethical.

Be persistent. If one agency doesn't accept you, go to othe If you do get signed by a

reputable agency, don't quit you job yet. The hard work has just

begun. Interviews are followed by disappointment and more interviews. Now imagine you are a model. You pick up a copy of International Male and find your picture on the cover. Exciting? You bet it is.

you'll need a few photos of

EDITOR Joel Rubinstei ASSOCIATE EDITOR ART DIRECTOR FASHION DIRECTION

Jack Crager
Gloria Tomita
PHOTOGRAPHY
Douglas Darnel!
Dennis Covey
Connlith Keogh

CIRCULATION MANAGEI lack Ailshire















sportswear line in the Far East, Sahara Club is now making its entry into the American market. Designers located throughout the world have made their contribution to the spirited new clothing line. A strong sense of color and casualness from activewear is incorporated into a slightly dressier feel.

NEW SPORTSWEAR LINES FEATURE "DESIGNERLESSNESS"

he Sahara Club Sportswear Collection has no designer name attached to it—a fact company President Gaston Brunschwig is proud of. "Our collection is for the independent 80's consumer who wants great fashion but doesn't need a designer's endorsement displayed on it," he says.

Perhaps Brunschwig's comment is a bit harsh on the designer collections, but Sahara Club's marketing approach typifies a new genre of clothing merchandisers, rebeling against a market "deluged by designer wear," as Brunschwig sees it.

Jack Crager, Director of Retail Buying for International Male, thinks there's much to be said for collections created by "designer teams," like Sahara Club. They have experts in all areas, providing input in textiles, colorations, production and styling."

The result of the designer team approach is exciting new clothing lines, with a definite look carried throughout the collection.

Crager however, does not believe in the concept of purchasing a total collection for the stores. "We shop for the top 10%, picking and choosing the best pieces from each manufacturer," he said. "Our customers tend to be a bit more knowledgeable about fashion, and don't need the assurance of a precoordinated package you find in department stores. They are comfortable in putting together a wardrobe that crosses designer labels and brand names." Crager also places great confidence in International Male's store personnel. preferring to think of them as "in-store fashion coordinators." "I'm proud that our sales staff know more than how to run a cash register. We've got some very knowledgeable people. They really know their stuff."

The best of Union Bay and Sahara Club's Spring collections are now in stock at both the West Hollywood and San Diego International Male stores.



UNION BAY: Only slightly more than one year old, the growth of Union Bay has been nothing spectacular Fundamental to the young company's success is a philosophy of providing affordable fashion without sacrificing quality and great fit. The look is fun and functional functional-active styling for both sports enthusiast and spectator

A PERSONAL NOTE

While most department stores and In the most department stores and clobling merchandisers are experiencing declining sales, the International Male stores are now in the midst of booming sales—and unparalleled growth. We're not gloating. We're grateful. We hope a general prosperity will quickly return to all retailers. But we think there's good reason for our success.

first of all, we try to keep our stores exciting. We think we have the best team of friendh, helpful, knowledgeable salespeople anywhere. Our buyers are in the marketplace throughout the world, constantly seeking out new ideas in fashion



IN-HOUSE TAILORS DO IT FASTER

Today is Thursday, and tomorrow night is the big party. You'd like to wear a new pair of slacks. But where can you get your pants bought, hemmed and returned in less than 24 hours? International Male, cf course! in-house tailoring means you can get most items altered and

returned within 24 hours of your

purchase.
Tailors Shoji Onuma (San
Diego) and Ben Collantes (West
Hollywood) share a common
respect for old-world
craftsmanship. These
accomplished tailors can assist
you with everything from a
simple hem to a total jacket
alteration.

MESSICO MALE GETAWAY SWEEPSTAKES

March 31, 1982 is the deadline Sweepstakes. Grand Prize is a free eight-day holiday for two in sunny, fun-filled Mexico—via Western Airlines, including 3 nights at the El Presidente rights at the El Presidente Chapultepec Hotel in Mexico City, and 4 nights at the occan-front El Presidente Hotel in tropical Ixtapa. Or ... you could win one of 80 other great prizes. BULK PATE
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THE CATALOGUE/MAGAZINE I you are among the nearly 300,000 people across America who regularly receive the International Male Catalogue/Magazine, you already know about the wealth of information and exciting new products contained in each colorful issue.

if you are not on the Catalogue/Magazine mailing list, a free subscription can easily be yours—simply by visiting an international Male store and filling out a cutalogue request card. Male store and itting out a catanogue request one.

Our summer issue is almost ready to go to press, "says Douglas

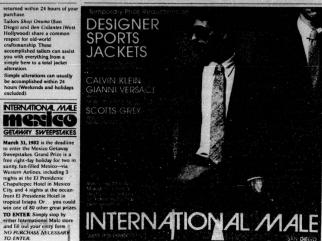
Darnell, Head of Advertising at International Male. "It's going to
be our biggest issue ever—forty four full-color page, packed

merchandise and lifestyle editorial."

For the upcoming numer lasts, applicated evening war looks were filmed on location at the bothery Essule, an eigent 84-most flighth utder massine surrounded by last formal gardens in the heart of Reverly Hills Dameil selected the aid, ever-changing and dunes of Mexico as a backing to photographing the rugged survival look of the Foreign Legion line. Fresh new looks in activewear and-winnessar, always an important part of the pusmer catalogus, were filmed on beaches in and around San Diego and Loo Angeles.

We always try to feature a designer in each issue—someone with a definite look—a designer we believe in and can get behind," says Darmell For summer \$2, we're featuring Henry Gerethel. Not just his closhes, but also background about the man, his philosophy and how it affects his designer. Tach issue gets a little beigger, a little better and more in demand," says Darmell. It's been gratilying to see the growth of the catalogue because it's a unique formati—one we're proving works."

Pictured is the Spring International Male Catalogue/Magazine, now availabate free of charge at both International Male stores. The Summer issue will be published in early April



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insulation.

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Gas leaks and venting Sonntaneous combustion material-lineed oil, paints, insecticides, chemicall, dirty rigs, trash area, wood price. Chemicall, dirty rigs, trash area, wood price on nections and switches, mater base and man breaker, overlapping over outside and switches mater base and man orans space. Fire extinguishers—charged, Smoke Detection—operable.

Smake Detectors—operation

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Life on the **Bottom Line**

(continued from page 16)
paper take a critical stance on
topics that could adversely affect topics that could adversely affect local industry, such as the area's rapid growth rate or deficits in the proposed national budget caused by runaway defense spending. Like a sports section that is devoured by hungry sports fans, the Journal seems destined for the desks of business connoisseurs, sitting in their carpeted, well-lighted offices. This has lead some critics to charge that the Journal by its very nature can't be critical of business or it would lose both its readership and its contacts. But Carabet does not agree. Unlike most sportswriters, she says, she covers a number of different "teams" (businesses), which gives her the latitude to be more critical. Last December, for instance. Carabet wrote that the locally based Wickes Companies were undergoing a financial pinch that was not alluded to in

were undergoing a l'inancias pinch that was not alliuded to in the company's public statements. The statement of the statemen

ness publication" in the first piace.

As Carabet has been looking over the flats the has found something she doesn't like. After pondering for a moment she wonders aloud, "Is vis-a-vis spelled with hyphens?" The cornect answer; the control of the piece of the control of the piece of the control of the piece of the or neads of companies, sett-employed entrepreneurs, and, in-creasingly, midlevel managers. "Most people who read us go to a tax accountant or have assets that are going to have to be depre-ciated," she says. "That's about as consumer oriented as we get. But I like to think we don't write as consumer oriented as we get, the second of the second write above people i heads, we do a low second of the sec



Sorry guy, but some people never learn! Still, it is nice to Professor Dan

Desr Dan,
Tell the truth! Isn't this "Dear Dan" column just a cheap
advertising gimmick? Aren't you just out to make money for advertising gimm Guitar Trader?

Skeptical Musician

Dear Skep, You Bet!

DEAR DAN, I work in a record store (Tower Records) and I am also a musician. Everything I hear stinks! (8)g Time!) I hate all the music I hear! Do you think I will make it?
Steve Nichols

Deer Steve.
I hope not! (I heard you play recently.) Many musicions think that hating all popular music prives how great that own approbates my music, which is great, so obviously the stuff most people of like must be crap!" The only known cure for this attitude is a hit record!
Den

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Life on the **Bottom Line**

their new reporters don't seem to have the contacts that the old ones

seem to like the Journal, most of

them haven't seen fit to advertise

Houston, Dallas/Fort Worth

Phoenix, Seattle, San Francisco.

rint. Along with the Journal's script. Along with the Journal's profiles and ongoing coverage of what local businesses — and businessmen— are up to, the Journal seems to have found a niche of sors in local business reporting. The Utain seems to spend more time at the national level," sums up the Business reporting. "The Utain seems to spend more time at the national level," sums up the Business reporting. "Sums up the Business reporting." Sums up the Business reporting as indepth since Denise Cause as indepth since Denise Ett. And the Dauls Franscript is San Diego's **Finest** Selection Art Posters left. And the Daily Transcript i more of a legal paper. It has a lot of good reference material, but it seems to have gone through a major change. It was more in-teresting formerly than it is today;



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areas we're in, which would be significant in terms of the number of people we're addressing our publication to." But he denied that the local Journal was under any pressure to break even in the near future or face a shutdown. "We think the people are doing a good job, we'd just like to see better numbers," he said.

Neither Weingart nor Carabet

will say how much money the San Diego Rusiness Journal lost San Diego Business Journal lost last year, Carabet comments only that Cordovan seems to be slowly realizing that San Diego is a different market from Houston or Dallas/Fort Worth and will require a different strategy if the Journal here is to succeed. Part of that strategy involves more arti-cles aimed at entrepreneurs and midlevel management rather than corporate heads; San Diego sim-ply does not have the number of corporate headquarters that many larger cities have. Carabet also periodically devotes space to extensive summaries of various local industries such as tourism or building in an effort to identify and attract specific kinds of ad-vertising for certain issues of the

and attract specific kinas of ac-vertising for certain issues of the properties of the properties of the end of 1932 with doct making profit.* She says absent-mindedly while scanning the flass cigarette in hand. "That's the name of the game." A mo-ment later, though, Carabet brings up the subject of the Jour-pride, noting that in the begin-ning, "quite simply, it was zero. And it takes a little longer for people to pick up a new publica-tion. When I was at the Daily Transacrips we had to work really culation, and we practically had to grab people on the street, put the paper in their hands and say, 'Okay, sucker, read this, it's Security Carabet utters.

good. "Suddenly Carabet utters, "Uh-oh," and picks up her knife. With it she straightens a small line that had somehow been pasted onto the flat slightly small line man ans sometime week pasted onto the flirst slightly crooked. Desize at the helm. In pasted onto the flirst slightly crooked. Desize at the helm. In the second state of the s

It goes through your mind."

Carabet finishes looking at the last flat and suddenly announces, "Okay, it's done." This issue of the Journal is over. Ritter and the few other staff members still presented in the staff members still pr ent disappear almost immediately, except for William Goss, who will deliver the flats to the printer along with a few instructions. Carabet stands up; she looks tired. The sky outside looks black, but it is really a deep, deep

Sometimes you can't help feel-ing it really doesn't matter for Carabet whether the Journal flies or fails. It would just mean that for her, the game would start anew. And the next time around she'd play it a little differently and probably win, she's a good





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A Square Meal and a Warm Bed



By Karl Keating

Thurs outh Off Markel Street onto Four-teenth, and on the left is God's Extended Hand, where the reward for sitting through a protracted sermon is a bovid of soup and a protracted sermon is a bovid of soup and a firstial of day-old bread. It shares the build-ing on the corner with Henry's Bar-B-Q. Behind the building is a lot where tran-sients ceremoniously bun eigarettes from one another with waiting for Sistet Win-one another with waiting for Sistet Win-

clustered together hapharardly, there is a fourth house, larger than the rest but no newer. It might have been getting its first repainting when Edward Grey sighed that the lights were going out all over Europe. Its white clapboard exterior and pale-blue trim have faded again, and it sits behind a low chain-link fence that once kept dogs off flowers that are no longer there. This old house, like many others in the neighborhood, is an architectural insult to

the restored Victorian structures of the Gaslamp Quarter, not far away. By the end of the decade, official downtown redevelopment may spread to within eight or ten

blocks of this place, but no closer. To the cast, the private renewal in Golden Hill is barely keeping pace with the elements, and it shows no signs of inching this way.

The people who live around here must sense that in a few years their homes will be in the heart of the relocated slum, which

be in the heart of the relocated slum, which makes this a depressing place; it is without the hope that other neighborhoods have. Perhaps it is fitting, then, that this old house should bear the name of the patron of lost causes. On the porch, largely hid-den from the street by branches of a scrag-gly tree, and on the lawsh are signs that proclaim this is St. Jude's Residence, a waxe-station for the howneless.

Inside the old building, down a narrow hall, past an over-inclined starray that leads to the second floor, is a room that leads to the second floor, is a room that doubles as a television lounge and office. The television, though working, is so old that it might be the last thing laken by a floor of the start of the

On another wall is a pay phone, and opposite it is a card table with three folding chairs. This is the office, as evidenced by the three by-five cards scattered around. The other furnishings include an old chair and an older cook, a couple of ables, one and an older cook, a couple of ables, one and an older cook, a couple of ables, one considerable of the cook of

implied that his divorce led him to Califor-nia, and he said that he was just passing through when he accepted an offer by the founder of St. Jude's, Warren Miles, to become the assistant director. "I used to work at places like this on the East Coast," he remarked. Then he looked a little neryous and became quiet, but further quesyous and became quiet, out turner ques-tions opened him up, and he said that a few days ago Miles, without a word of warn-ing, told everyone he was giving up and took off for Los Angeles, and no one has heard from him since. Carlson thus became de facto director, and into his lap fell all the troubles of keeping this two-month-old residence afloat. "I plan to stay here only a short time," he said. "As soon as this place is self-supporting and a per-manent staff can be found, I'll move on, but for now I feel a responsibility to the people her. 'A mustachiced man, who quietly entered during the conversation,

onded but said nothing.

'In a couple of days,' continued Carlson, 'we're having an important meeting with people from Catholic Community Services, Metro, Travelers Aid, and so or

and the control to extern And, annuance and fail goes as planned. Si, bud's will not only be financially secure, but we'll not only be financially secure, but we'll have a real story to tell you. Why don't you come back in a few days?". To return in a few days is to find no Richard Carlson and no mustachioed man, Instead, there is Warren Miles, returned from the grave, who is in many ways contrast to Carlson. He is shorter, darker, and less easy with a smile. He is also the Miles explains that the people who live at St. Jude's are all short-terners. They are enither winos nos addicts, but people who have suffered an unexpected stroke of bad luck and need someplace to stay until a new job can be found or the first welfare enyment can be obtained. Most of them are enyment can be obtained. Most of them are new job can be found or the first welfare peyment can be obtained. Most of them are referred by Catholic and Episcopal churches, which screen out undestrables, though Miles has taken in a few others, such as Richard Carlson. Carlson had been referred by Mental Health, where, says Miles, he had been watching his sill wrists heal. Will pilect to send him, CMH called Miles, who

peers watching in an wirsts sear. With neplease to send within a wirst sear. With neplease to send with a wirst sear watching to
please you for soon. He immediately made it
lears to Carlson that he would have to look
for a job from the start, and that as soon as
to stopped looking he would be booted
out. In his spare time he would be expected
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he readily agreed, ingratisting himself
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by the churches. Miles began to notice that Carlson spent a lot of time on the phone and was vague when asked who called and

Then Miles suffered a physical collapse the eighteen-hour days having proved too much for him, and at the urging of a priest he spent a couple of nights in hospitals. For two more nights he lived with friends in Ocean Beach, and then he returned, only to learn from Carlson that the next day there would be a meeting with like-minded organizations and potential backers, and at that meeting Carlson was going to have himself approved as director.

What followed next is unclear, but ap



parently Miles was quickly to the phone parently Miles was quickly to the phone with a handful of dimes, calling everyone he could think of and explaining the attempted multip. The meeting was canceled and his authority re-established, and when he fell back into the sofa it was to realize that Carlson was gone, as was the mustachioed man, and so was about 5700 in cash and checks.

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Warren Miles worked as a graphic artist

in Rochester and New York City, and he likes to say that he knew the late Fulton Sheen slightly and had been asked by him to draw his coat of arms when he was immed ittular archbishop. Now and then Miles helped the Catholic Workers in New York, and his religion seems to be more humanitarian than doctrinal, since he ad-mits he does not really understand the dif-ference between the Catholic and Episco-

ference between the Catholic and Episco-pal churches.

He was unable to find full-time work as a graphic artist and took a succession of purt-time plots, and took a succession of purt-time plots, and the properties of the succession of the plots of the purp of the table plots of the plots of the plots of the table plots of the plots of the plots of the data money was soon gone, and then, like many others, he ended up at the San Diego Recue Mission. But the Mission is so

limited in slowing state (about fifty-six beds) that no be can stay the more than the five nights a month, so Miles was on on the street again. He was finally directed to Christ the King Church in Southeast San Diego, and the next night was spent in the parish hall. "Then I had my inspiration. I saw it in a dream." What he saw was a place for people like himself, motivated people, not bums, who were temporarily down on their luck but were serious about finding a job and getting out on their own.

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sifieds to find a likely rental, and as he sifieds to find a likely rental, and as he opened the paper, he recalls, his coffee dribbled on it, encircling an ad which led him to the house on Fourteenth. He spoke with the landlord, who works for the Bank of San Diego and who was tired of chasing after chronically late rent payments. Miles said he could guarantee him one check a month to cover the whole place, and through smooth alk he soon found himself procket.

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A Square Meal and a Warm Bed



By Karl Keating

Turn south off Market Street onto Four-teenth, and on the left is God's Extended teenth, and on the left is 'God''s Extended Hand, where the reward for sitting through a protracted sermon is a bowl of soup and a firstful of day-obb bread. It shares the build-ing on the corner with Henry's Bar-B-Q. Behind the building is a lot where tran-sients ceremoniously burn cigarettes from one another while waiting for Sister Win-nie Smith to open the doors.

Down the block, past three old houses

Down the Block, past three old houses clustered logether haphazedly, there is a fourth house, larger than the rest but no newer. It might have been getting its first repainting when Edward Grey sighed that repainting when Edward Grey sighed that the lights were going out all over Europe. Its white clapboard exterior and pale-blue rim have faded again, and it sits behind a low chain-link fence that once kept dogs off flowers that are no longer there.

This old house, like many others in the neighborhood. In an architectural insuft to recipibochood. In an architectural insuft to Gaslamp Quarter, not far away. By the end of the decade, official downtown redevelopment may spread to within eight or ten

blocks of this place, but no closer. To the east, the private renewal in Golden Hill is barely keeping pace with the elements, and it shows no signs of inching this way.

The people who live around here must sense that in a few years their homes will be in the heart of the relocated situm, which makes this a depressing place; it is without the hope that other neighborhoods have. Perhaps it is fitting, then, that this old house should bear the name of the patron house should bear the name of the patron of the patron

and the state of t

On another wall is a pay phone, and opposite it is card table with three folding opposite it is card table with three folding the three folding of the card is a season of the three by-five cards scattered around. The other turnishings include an old chair and an older couch, a couple of tables, one with a plaster statue of St. Indee, and an incongruously placed refrigerator. A few weeks ago, as all blond man in his arrive to the card of the card

implied that his divorce led him to California, and he said that he was just passing through when he accepted an offer by the founder of St. Jude's, Warren Miles, to become the assistant director. "I used to work at places like this on the East Coast," he remarked. Then he looked a little ner-vous and became quiet, but further questions opened him up, and he said that a few days ago Miles, without a word of warn-ing, told everyone he was giving up and took off for Los Angeles, and no one has heard from him since. Carlson thus became de facto director, and into his lap fell all the troubles of keeping this two-month-old residence afloat. "I plan to stay here only a short time." he said. "As soon as this place is self-supporting and a per as this place is self-supporting and a per-manent staff can be found, I'll move on, but for now I feel a responsibility to the people here." A mustachioed man, who quietly entered during the conversation.

nodded but said nothing.
"In a couple of days," continued Carlson, "we're having an important meeting with people from Catholic Community Services, Metro, Travelers Aid, and so on, and if all goes as planned, St. Jude's will

from the grave, who is in many ways a contrast to Carlson. He is shorter, darker,

contrast to Calson. He is shorter, darker, and less easy with a smile. He is also the real director, and always was.

Miles explains that the people who live at \$1. Jude 's are all short-ternors. They are neither winos nor addits, but people who laws suffered an unexpected stroke of bad inck and need somephase to stay until a sway stay of the stay of t

by the churches. Miles began to notice that Carlson spent a lot of time on the phone and was vague when asked who called and

Then Miles suffered a physical collapse the eighteen-hour days having proved too much for him, and at the urging of a priest he spent a couple of nights in hospitals. For two more nights he lived with friends in Ocean Beach, and then he returned, only to learn from Carlson that the next da there would be a meeting with like-minded organizations and potential backers, and at that meeting Carlson was going to have



parently Miles was quickly to the phone with a handful of dimes, calling everyone the could think of and explaining the attempted mutiny. The meeting was canceled and his authority re-established, and when he fell back into the sofa it was to realize that Carlson was gone, as was the mustachioed man, and so was about \$700 in casl; and checkts.

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This episode did not help the reputation of the fledgling home. Neither did an earlier one. St. Jude's first received publicity when it put up the Warfield family, whom the police had found living in Tecolote Canyon east of Mission Bay. There was no place willing to take them, so Miles gave them one of the family rooms upstairs. Their plight, as told in the newspapers,



moved a couple of dozen people to drop by and give them cash and clothing (Miles notes ruefully that no one offered to defray the expenses of St. Jude's), but the next morning the police were back and hauled them away, explaining that some of the children in the "family" had been re-moved illegally from another state, where they had been in the custody of Warfield's former spouse. Someone had recognized their photographs in the paper and had called the authorities long-distance. Miles came away with a depleted pocketbook and a soiled reputation.

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other tenants were no pleasanter, and Miles's first order of business was to issue

His first helper he found at the Rescue Mission, a young man who had used up his five-night limit and had no place to stay. Another he found wandering the streets With them he cleaned the rooms as they with them he cleaned the rooms as they were vacated, patching the cracks and ap-plying a generous but not careful coat of paint. (The walls had never been stripped entirely, and the paint was just thrown on top of whatever was there, so now when

top of whatever was there, so now when the hand is run over the wall valleys and hills can be felt.)
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Sauare Meal

ed from page 25) early days the renovators were kept fed by

food from Catholic Community Services.

For all its refurbishing, St. Jude's Residence could overnight regain its former glory as a place any slumlord would be proud of. There is still a musty odor, as though things are trapped under the new paint and between the cushions of the sofa. paint and between the custions of the soft.

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To the rear of the house is a dining room, where a refectory table has been fashioned by hiding several small tables under one large tablecloth. There is still not enough room for everyone to eat at once, so there are at least two shifts for each meal, which is just as well, because the tiny kitchen can't prepare food fast enough anyway. (Although some canned food is donated, most of what St. Jude's serves up is pur-chased with eash that is contributed.) Tiny as it is, though, the kitchen is the place to be on cold nights since the rest of the house has no heat except for small electric

Much of the ready cash for St. Jude's comes from the churches which make the referrals. The charge is five dollars a night for each person referred, and the churches for each person referred, and the churches pick up the tab. This money pays for the food and not much more. The rent money comes from old-fashioned begging and new-fangled sales pitches. From St. Mary Magdalene, which overlooks Mission Bay east of the Hilton Hotel, came the largest single donation, \$475, proceeds from one of the church's monthly fundraisers for the

poor. Other churches have given twenty dollars or thirty dollars at a crack, while Christ the King gives fifty dollars a month to cover the cost of some of those who are not underwritten by church referral. Miles hopes to convince parishes to sponsor a bunk apiece at \$150 a month, and that would bring in enough to pay all the over-head, including small salaries for himself and one or two assistants.

Although there are two family rooms, they are not always occupied, and most of they are not always occupied, and most of the residents are single men in their twen-ties and thirties. They have interchange-able stories, are generally of modest edu-cation, and have little or no work experi-ence. Most are good-natured and at least give an initial impression of being willing to look for a job, though a few, no doubt, have given that impression only because a to look for a job, though a few, ho doubt, have given that impression only because a few nights at St. Jude's is worth the dis-simulation that will keep them from sleep-ing in the bushes by the freeway. Few of them stay at St. Jude's for more than a week, and they have little chance to form strong ties with one another. After break-fast come the chores, and the doors are opened and the residents are ushered out, some to go to work and earn their first paycheck in months, others to look for work. One or two of them usually stay behind to help Miles operate the place dur-ing the day and to continue the renovation

Work.

One morning Miles opened the front door to find at the gate a bloodied figure, quiet and exhausted, the loser in what must

have been for a few minutes an exuberant fight. "I need some place to stay," said the young man, "and I heard you had

Miles looked at the stained clothing, the blood clotted in the hair, and replied that "we only take referrals from churches." "Oh, I see. I understand. Thanks any-

way, sir," said the figure, and he started to move off.

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"I just couldn't let him go," confessed
Miles later. "Not when he called me 'sir.' '' So he told the man, who was in his

sir. So he told the man, who was in his early twenties, to come back, cleaned him up, and learned his name was Randall.
Randall got along well with the other residents, his subdued Southern accent making for an easy entree, and he com-pleted his assigned chores and during the days looked for employment. One night the meat was running short, and Miles slipped him a twenty to pick up some ground beef. That was the last anyone saw

Others have been steadier. Jesse, a New Yorker who had spent nine months in the Navy and then received a general dis-charge (presumably for drug use, though he doesn't say as much), wears a solied yellow fishermat's cap and nervously smokes Marthoros. "I'd been here before when I was in the service." He says when asked what brought him to San Diego a year ago. For some time he worked for Western Offset in a menial capacity, and later he was one welfare, but loot his ben-efits when he neglected to fill out the forms Navy and then received a general dis

for continuing assistance. He found himself on the street again. That's when Miles came across him, and he was invited to St. Jude's. "I'll get back on welfare next month," he says, "and then I'll move

This day is open house, and people come and go from the former Episcopal Community Services, from the Catholic Worker, from the Salvation Army. Jess takes it upon himself to act as guide, and to each he repeats his story and smiles, leav-ing the impression that he is more helpless at age twenty-three than he really is.

A year older is Joe, newly arrived from Peoria and out to make his fortune. He has smooth features and the well-modulated voice of James Earl Jones, though not as deep, and he claims to have arrived in town with eleven dollars in his pocket and no place to go. "I checked around and heard about this place, and when I dropped by I met Richard Carlson, who said he was the director and that I would have to come back another day because they were temporarily out of money." Everyone chuckles at that, and someone says,

"Yeah, and he was temporarily into it."

Joe notes that he also spent time at the Rescue Mission on lower Fifth Avenue, but the environment there is totally different. "This is a home atmosphere," he says, "and the food is real food. If you want, you can go to the refrigerator and get an apple or something, and you aren't stuck with soup every night." The others say the same thing and mention meat loaf and spaghetti, and it is clear that to them

the horror of places like the Rescue Misthe horror of places like the Rescue Mis-sion is not just the poor food, but the im-personality of it. You take a number to get a place to sleep, and you take a number to get a place to sleep, and though many numbers are taken, few are chosen. "What about God's Extended Hand on the conser?" The question is followed by derisory laughter.

derisory laughter.
"Over there," says a guy wearing a faded Pendleton that has too long been a stranger to the laundry, "you have to stand

bolls, and bluow tast rewrites of the got and in line all days to get in. "May in "I warbule a "No, you don't," says Jesses: "Justion!! Sundays, because it's crowded then and the other places are closed, but they only have room for sixty, and you have to sit through an hour's sermon first before you are allowed to eat. It's like jail or kinder-

They all say Sister Winnie's sermons like her daily radio broadcasts, seem to be composed of single run-on sentences broken only by occasional high-pitched ejaculations, but all that is worth sitting through because the food is better than elsewhere though not as good as here. Miles volun-teers that when too much bread is donated to St. Jude's, some of it ends up at God's Extended Hand.

Extended Hand.

Talk returns to the San Diego Rescue
Mission, and the guy in the Pendleton,
who all this time has been staring at the
inaudible television while carrying on a
conversation, remarks that the newspapers should do an exposé. "That's right," in-tones Joe. "When you eat there, you always find sand or grit in the bottom of your bowl, and you always get soup for din-

"I once had half a taco in my soup," says the brown-haired fellow at the end of the couch, rousing from his slumber "Someone took a bite of it and then threw it in the kettle. They throw just anything in, and all the flavors run together."

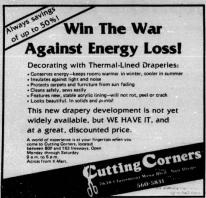
"In the morning they serve oatmeal and

old doughnuts," says Jesse as he snuffs out another cigarette. "But the staff is in the kitchen, and they eat all the eggs and pancake mix that is donated. Have you ever looked at them? They're all fat, and we're all skinny, so you know where the good food goes." No one dissents from this indictment, though its truth is un-

Then the phone rings, and Miles is talk-ing to someone about a referral. The guy in the Pendleton goes over to the television and turns up the volume, while the others swap stories about the other places they've staved.











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"What about God's Extended Hand on the corner?" The question is followed by deriver, lampter.

derisory laughter.
"Over there," says a guy wearing a faded Pendleton that has too long been a stranger to the laundry, "you have to stand

in line all day to get in. "how it it robbal "No, you don't," says Jesse. "Just on! Sundays, because it's crowded then and the other places are closed, but they only have room for sixty, and you have to sit through an hour's sermon first before you are allowed to eat. It's like jail or kinder-

They all say Sister Winnie's sermons, like her daily radio broadcasts, seem to be composed of single run-on sentences bro-ken only by occasional high-pitched ejacu-lations, but all that is worth sitting through because the food is better than elsewhere.

because the food is better than elsewhere, though not as good as here. Miles volunteers that when too much bread is donated to St. Jude's, some of it ends up at God's Extended Hand.

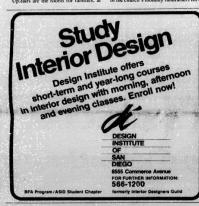
Tilk returns to the San Diego Rescue Mission, and the guy in the Pendleton, who all this time has been staring at the inaudible television while carrying on a transfer of the proper should do an expose. "The bright," in tones Joe. "When you cat there, you al-

ys find sand or grit in the bottom of your bowl, and you always get soup for din-

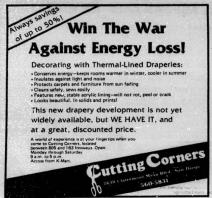
"I once had half a taco in my soup," says the brown-haired fellow at the end of the couch, rousing from his slumber. 'Someone took a bite of it and then threw it in the kettle. They throw just anything

in, and all the flavors run together."
"In the morning they serve oatmeal and old doughnuts," says Jesse as he snuffs out another cigarette. "But the staff is in the kitchen, and they eat all the eggs and pancake mix that is donated. Have you ever looked at them? They're all fat, and we're all skinny, so you know where the good food goes." No one dissents from this indictment, though its truth is un-

Then the phone rings, and Miles is talk Then the phone rings, and Miles is talk-ing to someone about a referral. The guy in the Pendleton goes over to the television and turns up the volume, while the others swap stories about the other places they've stayed.











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Hard Feelings



DUNCAN SHEPHERD

DUNCAN SHEPHERD

Shoot the Moon is a relationship movie that expects to be taken as terribly adult, terribly wise, terribly true, ever when it is being most brancally adolescen. Perhaps expecially then, Those are the moments of the state o

standard device of Roy Rogers-Gene Autry westerns — the tilted chair wedged beneath the door knob — and then wallops his daughter with bleeding hand until she fends him off with a scissors. From there we go on to the couple's spat in a four-star restaurant, during which their every use of "fuck," "screw," "shitheel," and synonyms, causes the dignified clientle to swivel its heads and cast disapproving glances, and ultimately causes the man nearest at hand to rise to his feet and stand chest to chest with the quarrelator status chest to chest with the quarrelator band. These two, dusting off another dur-able movie cliché, then take turns poking each other's shoulder until waiters dive in able move curse, then aske turns possing cach other's shoulder until waters dive in and apply hammer-faces to prevent in and apply hammer-faces to prevent he point we cut away to a "humorous" show of the bespectacled lady plano player who of the bespectacled lady plano player who has already been made fun of at the start of the seene. All the foregoing, however, pales slongside the demolition-dethy finale, which comes about when the humband drops in on the inaugural party for control of the property of the property of the control of the property of the control of the property of the property of the control of the property of the property of the property of the property haufed from the wreckage and beaten to a pulp by

something or someone, or hitting some thing or someone), and which perhaps escapes their detectors by occurring outside those designated target areas: the action and horror genres. I would not know how and norror genres. I would not know now to, nor would I care to, carry on their arguments for them; but if, as often appears to be the case, their worry is based on some principle of Monkey See, Monkey Do (or at least Monkey See, Monkey Get Innured To), then perhaps they ought to be less concerned with the mere scale of movie violence than with the context of it. Surely a sense of impropriety ought to be aroused more by violence depicted as an optional response to the stresses and frus-trations of everyday middle-class life than trations of everyday middle-class life than as a response to (or unsolitied overture by) marauding werewolves, teenage axe-murderers, and assorted other de-viants. Some of that sense of impropriety is purely moral, but some of it extends to aesthetic matters too. The patron of werewolf and axe-murderer movies is, in a strictly aesthetic sense, bened for acwerewort and axe-muracrer movies is, in a strictly aesthetic sense, braced for, ac-quiescent to, even appreciative of, the most unspeakable and inhuman acts; the patron of what bills itself as a serious

most unspeakable and inhuman acts: the patron of what bills itself as a serious examination of the human heart, on the patron of what bills itself as a serious examination of the human heart, on the other hand, requires far less offensive behavior in order to take far more offense. Characters in a John Carpenter movie do not occupy the same world, nor obey the same rules, as hobe in a François Turfaut.

Until (if ever) the damage done by seemed, the show line of longulary is of doubtful relevance to any movie. It is enough to say, in the case of Shoot the Moon, that the violence therein reveals a rather persons level of vulgarity on the part of the filmmakers: Bo Goldman, scriptwirter, and Alan Parter, director, Coldman, who also wrote Meriva and scriptwirter, and Alan Parter, director, Coldman, who also wrote Meriva and anniable enough fellow and a devoted family man, would seem to be the lesser offender. Certailly hig amibility comes through in some of the scenes written around the children, especially the three youngest the "educational" excursion to the Jack London memoriat, the frinalistic watching of The Wichelm of the Wicked Watch's lines in perfect unison with Maraguet Hamilton; the taking of orders at Carl's Jr. drive-through window, the song sessions in the back seat of the car (one would prefer to think it was not Goldman's idea to select, for such an occasion, the title rune from Parker's last movie, Fame).

Parker's overriding interest in these three of the part of the part of the part of the part of the parter is the part of the parter of the parter in the select of the care one parter is the parter of the parter

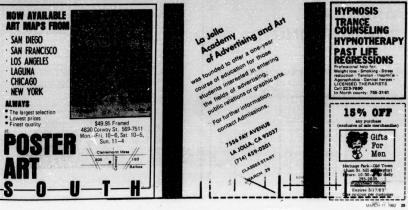
Stristofferson-voited lover.

Anti-violence vigilantes rarely have a strictly and the stric sifying of that violence by means of jig ging cameras and frenetic cutting, the proclivity to turn what could have been a peaceful hospital death-bed scene into a virtual wrestling match, with the husband seizing his expiring father-in-law by the collar and exhorting lather-in-law by the collar and exhorting him to fight, fight, fight, fight — it might be decided that it is more in Alan Parker's nature after all.

An inventory of the assorted violences and vulgarities in Shoot the Moon would

do a disservice if it implied a more lively oo a disservice in it implied a more fively movie than is actually to be found. Often just dull, often just noisy, often both at once, this is a movie carefully planned to look casual and chaotic, but one that man-ages instead only to look carefully planned. It is a sort of Scenes from a Sepfar less introspective, in which diamond-hard scenes are linked together loosely, if at all, and could just as easily have come in completely different order or been comcompletely different order or been com-pletely different scenes. There is no sense of passing time, much less of one event leading logically and inexorably to the next. Besides those deficiencies of narra-tive, there are no full-bodied characters either — just a general and generalized situation which could conceivably give rise to the events we see, or to any others in their place. The bang-up finale, to take a conspicuous example, might have made more sense had it come at almost any other more sense had it come at almost any other point in the movie, instead of as the im-mediate follow-up to the first step toward rapprochement between the husband and the eldest daughter. This step (the Olivetti is finally handed over) is no small matter, is finally handed over) is no small matter, considering that the father-daughter rift has been the most clearly defined, and consequently most involving, relationship in the movie, the only one clearly enough drawn that we know how both parties fee drawn that we know how both parties feel about it, and one that quite thoroughly steals the spotlight from the husband-wife thine. It is perhaps all right, in a movie that chooses to begin on the eve of the break-up, that we learn next to nothing about the prior relations of the couple; it is less all right, as the movie rolls on from there, that we learn next to nothing about their sub-

we learn next to nothing about their sub-sequent relations.
Albert Finney appears to throw himself more into his role here than he has into any other for quite some time, though his British accent works against any dea of sypicality about this Marin County male. explanation of his accent is one of many things working also against any idea of particularly. Leart teckie how much of what I see as another botched acting job by (monitured on page 30)



Hard Feelings

Draine Keaton is actually a matter of physiognomy beyond her control, but I don't have to worsy particularly about using kid gloves on someone who is being and proadening performer since Jane Fonda (unlike Fonda, however, Keaton does not yet seem willing to alter her baggy pattised, female Chaplin wardrobe in accordance with a given role! The mod-rised Cleopatra harcut is presumably within her control, of course, and the fact that a doesn't look good on her, and gets in her eyes whenever she holds her head at anything but a regal angle, could be, for all I know, an incisive comment on the typical Marin County housewife. What would apis in those of Mickey Mouse and

Having to make much out of little, or something out of nothing, is her frequent predicament here, and she alane is not answerable for the results. It is easy to take answerable for the results. It weavy to take pay on the ran awas rather different from the one intended in a scene like the one where she is sooking in the tab's smoking poi, singing a fleatlest song, very, very sort, so the control of the payer and the payer time in Powene with her hisband, and their in English, savoring every word as thought needing a verse by Finish Dickinson (2) must be size, from the very start that you would hove in more than he 3) recalls red ling in now (2) start of the payer of though early and the payer of the one which the control of the payer off from actual pain or else from having reached for a note out of her range

Anyone who was guggling behind a cupped hand when I came out last fall for Gars Shemian's Dead and Buried (more for him than for it) will probably be doing the same when I come out again for its Fix Squad. Well some people can't see the state when I come on the garden of the Company of the Squad. what they are looking at, and some don't even take the trouble to look, and I will not be having crow for supper. Sherman still strikes me as a very gifted, very resource-

ful, very painstaking director, and he oper ares at a level of rifmmaking where, if he weren't all of that, there would be nothing to compensate. His new movie is not better than his last, but it reveals him as perhaps more versatile than I had any reason prev ously to suppose. Rooted much more solidly in a ventiable reality than either Dead and Burred on Raw Meat, the new one undertakes a semi-documentary rumm ing through the streets of Hollywood a model and it firms up its sense of veracit might, and it firms up its sense of veracity with a grifty, gramy, abrastve image (John Alcott, who worked for Kubrick on Clockwork Orange, Barry Lyndon, and The Shimme, was the cinematographer). The plot, indify compacted into one busy night, develops into a triple pathed man-hunt (and womanhunt) in which a sadistic hunt (and womanhunt) in which a sadistic pump named Ramrod, all duded up in Bur-rito Brothers clothes, searches for the streetwalker who double-crossed hun. while the police search for both of them (Gene Siskel, when nominating this movie as "Dog of the Week" on the PBS Sneak Previews show, had himself a chuckle and head-shake over the pimp's nickname, but I hardly think we can expect Hollywood pimps to scour the works of Dashiell Hammett and Dagon Runyon in search of

colorful pseudonyms.) The narrative de-sign permus Sherman to cover acres and acres of lawdry territory, and without time for gawking. Conventional middle-class sentiment is summarily ruled out in an early scene where the vice squad captain treats the prostitute to a hot dog, and the two of them improvise a mock husbandand wife kitchen table conversation such

in the Hollywood gutters
The path taken by the prostitute regret tably takes the same bad turn as Bunuel's tably takes the same bad turn as bunner is belle de hour, a series of comic vigneties in which the working girl is continually experiencing something new and different and freaky ("I tell you, nobody wants straight sex anymore"), and the pimp straight sex anymore), and the pump seems a blatant copy of the terrifying one in Darker Hum Amber, a heavy-breathing beast with too much pent-up energy and too little patience. But the movie invariably bounces back in its action scenes, and the inevitable intersection of the paths of all the hunters and hunted pays off in a thrillingly extended climax: Sherman, like an outmanned soldier conserving a dwit-dling ammunition supply and beautifully maintaining his composure, makes every



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JONATHAN SAVILLE

"I operate out of an incredible love of actine, playing intensely. When I do, a lot acting, playing machasity. When I do, a lot of problems just disappear. They aren't there. The key to most failure is ego—or vanity anyway. When you get thoroughly involved in a great character, with a great director, that all leaves you. Then you act out of love and you don't need to question

These profound comments on the art of interview with the Minneapolis Tribune's Mike Steele. The occasion was the a tress's appearance as Rosalind in the Guth-ric Theater's staging of As You Like It, Frected by Liviu Ciulei, and Miss LuPone's words are particularly pertinent

to a production such as this one, in which oddly enough—the overwhelmingly dominant center of interest is the acting. I say "oddly" because a certain generation of European directors, to which Mr. Ciulei (now artistic director of the Guthrie) be phasis on innovative directorial concepts, with the actors functioning as ensemble elements in a vision totally colored by the clements in a vision totally colored by the director's mind and personality. One thinks of Peter Brook, Andrei Serban, Luca Ronconi, Ariane Mnouchkine, or Mr. Ciucie himself, whose splendid Tempera at the Guthrie last summer, with its bloody moat, magical piano, goddesses on stills, and the like, was very much of this stills, and the like, was very much of this sort. The same director's As You Like II, in contrast, is wonderfully old-fashioned in the way it finds its richness of meaning not in imposed concepts and striking devices but rather in a pervasive deepening of

One may detect this approach already in the set of Santo Loquasto, a simple and

erves as a platform for the little orchestra. as an entrance and exit, and as an occa as an entrance and exit, and as an occa-sional playing space, but whose main im-portance is to indicate visually the sym-metry, orderliness, and theatricality of the world of Shakespeare's play; it reminds us that the Duke's Palace and the Forest of Arden are located in a theater, and that imagination alone can give them the color, atmosphere, and palpability of the real Before this classically formal set there is nothing but the huge, bare, thrust stage of nothing but the large, bare thrust stage of the Gulffre, which must continually be given its local habitation and name by the actions and words of the actors. A few pieces of movable scenery — two minus cule four poster beds for the chattering girls. Rosalind and Celia; a portable ballulo for the usurping Duke, a rosta-cial properties of the control of the con-partition of the control of the con-trol of the con-tro rather than the director or designer, who rather than the director or designer, who must work on our imagenary forces and create a world we can believe in. What we see is all make-believe, what we experience is deeper, more touching, and more real than anything that could have been evoked by attempts at seeine realsm. Even the old Expressionist device of actors positive as trees is sleby morked; the Forest of the old Expressionist device of actors pos-ing as trees is slyly mocked: the Forest of Arden may be a group of dancers in least judys, but these are trees that greedily read the sonnets the lovesick Orlando pins to them, and whose skewed limbs are absent-mindedly flicked into greater de-corning by the gloomy precisionist, Jaques, It is not the dancing trees that consorting the control of the control of the con-trol of the control of the control of the self-consciously theatrical material through which the melancholiac or the lover can express his character and his lover can express his character and his

With acting as the locus of meaning, the casting is crucial, and it is in the quality of

the actors and the recumship of these marship hereby the higher than the first form in taking and to Mr. Cinfers incontraseness that the Cinfers incontraseness that the contrast in the third in the first personal way to the first personal way to be contrast and proposed to the first personal contrast in the first fir ple, is notoriously difficult to bring off convincingly, requiring as it does a fusion convincingly, requiring as it does a fusion of naviete and nobility. This young lover must be callow, toolish, and infatuated, and at the same time have within himself, the high moral and heroic qualities that make him a worthy object of Rosalind's girlor. The Globe's Ottandio was nothing widor. The Globe's Ottandio was nothing arter. The Globe's Orlando was nothing but naivee, a slow witted bumpkin rather than the younger (and better) son of an aristocratic tather. The Guthrie's Val ilmer, in contrast, presents Orlando as just what he is, a young man who, in spite of oppression by his brother and lack of education, demonstrates at every point a refinement of manners and a nobility of spirit, the innate excellence of his blood. ven in his comical lovesickness. Mr. kilinet transcends the parody of "the lover, sighing like furnace, with a worful ballad made to his mistress" cyclyrow", his Orlando embodies, in addition, the galantry, the pathos, and the power of young love, the natural generative force that speaks through him just as it speaks

Thave no negative criticisms to make of Ellis Rabb's majestic Jaques in the San Diego As Fou Like II, but the Guthrie's David Warrilow in a way typical of the entire Guthrie production—is indubitably more complex, more profound, more moving, and more richly human. Mr. Rabb played Japies as a proseur, in love with his own melancholy, displaying it with a lotty histroonic thir, almost amused at his own elegant sadness, and speaking his set-pieces with the exquisite poise and artifice of a ballet dancer. Mr. Warrilow, in Minof a rante dancer. Mr. Warrilow, in Min-leapolis, is something quite different: a true depressive whose hidden anger against the world and himself is constantly breaking through the mellithious irony of his rhetoric. When, at the end of the play. Jaques refuses to participate in the general Jaques refuses to participate in the general coupling and merrymaking and withdraws to learn wisdom at a h. rmitage. Mr. Rabb made his farewell a further piece of pos-ing, a delicately lighthearted recognition that Jaques must maintain in all cir-cumstances the suave, distant, pensive identity he has chosen for himself. Mr. Warning leaves because a procedural conwarning he has chosen for himself. My Warniow leaves because a psychological compulsion forces him to leave, because his undirected rage makes it impossible for him to participate in the joy and reconcilia-tion that mark the end of a comedy. His voice becomes hoarse with emotion; his envy—the envy of the outsider, kept by some inner demon from all permanent and gratifying relationships—is patent in his

the only substantial negative note in a one duction orchestrated for genial happing and its power—the revolution of the dark side in all the sinstine—is therefore that much the greater Mr. Cuiler's manner of dealing with the negativity of the play. two villams—the wicked brothers of the Duke and of Orlando—is mistractive, for Duke and of Orlando — is instructive, for it exemplifies the special fondity of this warm, serene, and idealizing production. The wickedness of the villains is again and again undermined by with stage busines that makes them seem ridiculous. Office (Robert Nadir), who after all has treated (Robert Nadir), who after all has treated Orlando with murderous intent, vents his trustrated rage in frenzied whipping of a hobby horse, and when we see this children temper tantrum, so petulant and graceless it becomes impossible to take Oliver's vil this nasty, unfraternal brother converted to kindness and goodness, reconciled with Orlando, and fallen in love with Rosalind's cousin Celia (ebullently played by Catherine Burns) Mr. Ciuler and Mr. Nadir enable us to see Oliver not as a wicked person miraculously tranformed, but rather as a confused and child ish young man who, through adversity, discovers his own true nature and puts away childish things. As for the usurping Duke Frederick, here the discovers

here the disarming of evil is more clabs-rate. First of all, Mr. Ciuler has cast the rate First of all, Mr. Cinder has east the same actor. Ken Ruta... is both Fred-erick and the brother he has banished. The family resemblance between the two is thus cleverly emphasized, and the grand. authority and magnanimity of Mr. Ruta-characteristic of all his acting and beauticharacteristic of all his acting and beauti-fully stoted to the good, wise Duke in exile inevitably lurks beneath the surface of his characterization of the reprehensable Frederick as well Furthermore, th characterization itself shows us less authentically wicked then bettily a surd. The naked Duke Frederick in his portable bath, offending the modesty of a German governess; Duke Frederick pompously being litted for a vast red vel-vet cape that covers half the stage, and then stepping out of the costume to reveal a scrawny figure in long underwear - these scrawly figure in long underwoar these bits of stage business, aside from being visually entertaining, serve effectively to de villamize frederick, as well as to point up one of the key meanings Mr. Ciulei has found in Shakespeare's script. There is sadness in the world, this production tells us, and even grief, but there is no real even what appears to be evil is small, foolis infantile, and silly, and in conflict wi



(continued from page 31)
nature, greatness of soul, and love, it cannot last. As Patti LuPone has remarked (in
another context, of course). "The key to
most failure is ego — or vanity anyway."

Which brings us back to Miss LuPone, the centerpiece of the Guthrie's As You Like It, a glorious jewel in a glorious set-ting. Miss LuPone is best known for her starring role in Evita, but she is also an accomplished classical actress, and her Rosalind must surely be accounted the Rosaind must surely be accounted the high point of her career. What is so mar-velous about this Rosalind is the natural-ness and vitality of the character, qualities that spring not so much from Miss

LuPone's masterful handling of the heroine's scintillating language as from an inner, endlessly nourishing source of human truth. This is Rosalind as what she would in fact have had to be: a late adoles-cent of great charm and energy, sorting cent of great charm and energy, sorting through the components of her own iden-tity as she emerges into adulthood. There is a self-conscious sassiness to her, even an occasional touch of vulgarity, like a teen-ager who has been admirted for her elever mimicry and who therefore delights in flambovantly displaying her talents as a comedienne. It is a trait superbly suited to the hobbledehoy play-acting demanded of Rosalind in her disguise as a boy (when she first assumes this trouser role, a bit of comic byplay on voice registers makes for

one of the funniest moments in a show full of laughter). But at the same time Miss LuPone's Rosalind is tender, vulnerable and - can this be believed? - shy, with her wit and buffoonery often serving to cover up an uncertainty about herself, a fear that she will not be loved.

As to her own love, it is a furnace, a As to her own love, it is a turnace, a torrent, a whirlwind, an earthquake, so intense, so sweet, so fresh, and so typical of late adolescence that it acquires a de-lectable poignancy. In my review of the Globe's As You Like It, I quoted the incomparable lines in which Shakespeare sums up the experience of passionate romantic love, that special gift of the angels to our unhappy species. They bear quoting again. "O coz, coz, coz," cries

Rosalind, "my pretty little coz, that thou Rosalind, "my pretty little coz, that mou didst know how many fathom deep I am in love! But it cannot be sounded: my affec-tion hath an unknown bottom. like the bay of Portugal." What did Miss LuPone do with these lines? She attered them with with these lines? She uttered them with intense ardor, with happiness so great that her nerves could not bear it, and then she burst into tears. The tears of joy coursed down Miss LuPone's cheeks - and down the cheeks of many in the audience as well. In a certain sense, they were the most pro-found phenomenon in this profound — and profoundly direct and simple - reading of the play. But no review can do full justice to Liviu Ciulei's As You Like It: its excel-lence hath an unknown bottom, like the bay of Portugal.

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ric s. Globe

Doctors of Chocolate

ELEANOR WIDMER

Saturday, February 13 was particularly trying for Dr. Benny Chien, age thirty-seven, whose specialty is emergency room medicine. On that day at Clairemont Community Hospital there had been several heart failures and more than the usual number of broken limbs, especially broken legs. Chien had gone from one patient to

legs. Chien had gone from one patient to another, making rapid decisions, calling for life-saving devices or simply applying splints until orthopedic specialists arrived. From time to time Chien would glance at his watch wondering whether he would make his plane on time. Patients streamed make his plane on time. Patients streamed into the energeper yroom in such numbers that, when he finally tore himself away. Chein had to mace to the airport, his eye shifting from his speedometer, to his watch, to the road ahead. At the airport, his bride, Dr. Bettina Experton, whose specialty is hermatology, was waiting for him. They had only minust so each better the property of the control being enacted for the sake of medicine -

him. They had cally minutes to carcin tree plane for San Francisco. Was this drams being enacted for the sake of medicine—
plane for San Francisco, the same street of the plane for San Francisco and the same street of the same street on the development of the same street on the development of the same street on the development of Grenoble, France and they were on their way to display and try to sell. Bonast chocolates at the gournet food show their way to display and try to sell. Bonast chocolates as the gournet food show their carriage around in order to sell chocolates. And this would have to be answered with another question: Why not chocolates? In 1980 every American ate, on the average, around the same street, and the same street

have bread let them eat chocolates," but rather that people are willing to make a

romantic gesture for an item that costs be-

romantic gesture for an item that costs between fifteen and thirty dollars.

And romantic it is: both Madame Du Barry, the notroisus French courtesan, and Casanova each resorted to chocolates as to stimulate their partners, and a moralist from Britain once decried chocolates as a dangerous "inflament." The truth is that chocolate contains the observation and cafe, so that the control of the co

what used to be a nickel candy bar, now wenty-five to forty cents, the gournet chocolale business would not be booming. Cournet chocolales are made with real butter, fresh cream, and no preservatives or additives. Cheep checolates are check-chemistry set of additives to prevent the chemistry set of additives to prevent the checolates from turning gray, lengthenistry set of additives to prevent the checolates of the chemistry set of additives to prevent the checolates from turning gray, lengthenistry set of additives to prevent the checolates from turning gray, lengthenistry in the checolate form, and the checolates from turning turning the checolate form, and the checolates of the chemistry of

into the control of t style chocolate are so accustomed

waxy surface and a highly granular texture (a result of too much sugar and too little conching) that they have no idea how a

good chocolate tastes. good encotate tastes.

European-style chocolates are prepared
by molding the chocolate in two sections
and then filling them; the coating is as
excellent as the filling. In addition, expensive chocolates are never too sweet and
never leave that sitek-to-the-roof-ofyour-mouth aftertaste that you find in Her-shey's Kisses. Last Christmas I received three or four of those giant half-pound Kiss-es and assorted novelty chocolates, one in the form of a pacifier. They were com-

the form of a pacifity of medicate, one in the form of a pacifity of the case they were no full of bulking agents to maintain their form that they couldn't be cust. I even tried grating them and the chocolate wouldn't grate, wouldn't beach, wouldn't do anything but at there in its waten state. Though I am a checolate addict, I can no longer earl Herchecolate addiction of the state is rough and cloying.

Needless to asy, when I heard about the Chien-Experton importing house, I didn't behavior to the state of the sta rathed with the American and the American and the American and America

mother believed that a ballerina's career mother believed that a ballerina's career was too brief, she urged Bettina to attend medical school. Bettina wrote a prize-winning medical thesis, the result of which was a year's intended stay at Montreal and an even briefer one at UCSD. Here she met menths ago. On their honeymoon, they visited the Bonnats in Geneva, who were family friends. "I always at their chocolates when I was a little girl." Experton explains. "It was always the best present I capitals. It was a ways the best present could get. The recipes for this chocolate are almost one hundred years old and the cocoa beans come from Venezuela." A brief visit to the Bonnat factory.

where all the chocolates are still made by where all the chocolates are still made by hand, convinced both of them to go into the business of importing these chocolates to San Diego. "Let's face it," explains Chien, "medicine can get very depress-ing. We see illness and death constantly. But the chocolate business is happy, People are hanov eatine them, thinking of People are happy eating them, thinking of them, buying them for other people. In limited amounts, chocolates are even good

I didn't have to be told that to begin my I didn't have to be told that to begin my sampling. At no time did I finish an entire chocolate. Instead I would nibble at one, allow its creamy wonder to seduce my tongue, tear myself away from it, and chastely set it aside. Later, I took home

chastely set it aside. Later, I took home these bitten samples and ate them one a night — now that's discipline! Bonnat chochies will only be imported during two high seasons (Christmas and Easter), Secuse they can't be shipped during the hot summer months. The Easter prepared from real brown eggs, whose interior is drained by a prin prick and then melted chocolate halls eit poured mixels we held to deep the chrochate halls filled with hazerists were a knockoul, as were the hazerist prations within the proper of the property of

knockout, as were the hazeleau praines with coffee cream. Of the seven flyors, I didn't have one that I would reject, though the ones covered with white checkular extensive the consistency of the consistency of the consistency of the consistency of the confirms it — chocolates do not cause one, do not interfere with the diagnism of calcium, and one ounce contains about a hundred and fifty calories. Chocaless also provide protein, fals, carbohydrates, B and A vitamins, and minerals. Excess sugar does put stress on the patricreas and liver, as in small quantities, chocolates are not meetly empty calories. "Chocolates are very romantic and we are at the romantic stage of our lives," vary. "Chocolates are very romantic and we are at the romantic stage of our lives, "says. Expertion." Web oths for love, to bring Americans something wonderful. "Chien dissolves one slowly in his mouth, and his eyes roll beavenment," It reminds me of our honeymoon." he says.



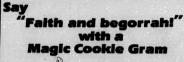
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IFFF SMITH

Toward the conclusion of the first act of Yankee Wives, the play by David Rimmer

Connecticut.

The premise of Yankee Wives is intriguing. What is life like for the spouses of superstars so the world's richest and most victorious baseball team? How does it feel to be always in the shadow of an overpaid man playing a boy's game that is taken

field (thus echoing the notorious battles of now ex-Yank Reggie Jackson versus Graig Nettles and the late Thurmon Munson), also feud in the lounge. In a telling ex-change, the women duel with their husbands' statistics — a revealing testimony to their notions of their own personal worth. There is also the suggestion that one of the other wives, seen wearing a red scarf, had a brief affair with Davis. The scarf appears at the end of act one, creating numerous expectations that the play prom

dence of how the women are regarded. Complications set in immediately. Sally Rite and Marceline Davis, wives of the Yankees' two feuding superstars on the

numerous expectations that the play promises to fulfill in act two.

Then we go to Connecticut. In the scond act, the red scarf and the affair it symbolizes are a nonissue, dismissed briefly after a few comforting words between the two wives. And thus one of the most effective devices — both in the plot and in the Old Globe's staging of the play — turns out to have been just a tease. Although the premise and the initial exposition of Yan-ker Wirve is soldi, in the second cat these kee Wives is solid, in the second act these strengths give way to a new vehicle, a gimmick that encourages ultra-shrill per-formances from the actresses and that

formances from the actresses and that makes it impossible to uspend one's disbelief at all willingly.

Baseball players are Hear, the wives have devised a series of "strategies" to add the men in getting base hits. As cheerleading magicians, the women wave pennaets, share a communal cap, and kiss the players' bubblegum cards at appropriate moments. These anties, the play asks us to believe, unfailingly result in line drives. Wanker management has frowed upon the

believe, unfailingly result is line drives and circus catches. At the same time, the Yankee management has frowned upon the wives' activities with the media. Some have begun to talk. To stiffe possible dissent, the management denies the women access to the media, along with other rights. Protesting their unfair treatment, and the stiffer of the stiff of the stiffer of the stiffe star forge a personal identity other than those found on the cover of the National Inquirer. Inquirer of Vanker Wires, which begins to raise these questions, is a gene Rimmer effectively introduces us to his six major characters, several of whom have un-Yankee names like Antonelli (former pitcher with the Giants), Roberts (former pitcher with the Doglers), and woo Daviesselfeder with the Doglers, the Davies (former pitcher with the Doglers), and we Daviesselfeder with the Doglers), and we Daviesselfeder with the Doglers, which was the proposed to the pro

lagers.

Much of the business of act two —

which, unlike the first act, moves at a pace comparable in speed to a real baseball game, an extra-inning one at that — is taken up with the pseudo-protest, at the expense of the play's former blending of comedy and drama. It tends to wallow in comedy and drama. It entos to wantow in slapstick melodrama, and seems unsure of where it is going. The writing slips as well. Scenes are cumbersome, dialogues are wordy and lack their previous zip, and the characters, believable in the beginning, characters, onewater in the organing, don't change or evolve in significant ways (until the lengthy dénouement, that is; then their situations alter unbelievably). Instead, the women become cartoonlike, sterotypes of heir earlier selves, and they stress decibel counts rather than development. The whole production, in fact, gets noisier — apparently trying to conceal the creakings of the dubious contrivance that dominates act two — as if it had taken the old adage of musicians to heart: when in doubt, play the piece jortisation.

Journal of them provided by actor of the production of the provided by actor stead, the women become cartoonlike,

level laughter as Yankee sportcaster Bob Dolan, whose sleepy, summertime voice and low, Arthur Godfrey chuckle content-edly fill dead air on the radio with equally and low. Arthur Go-firey cnuckle contearing the dad air on the radio with equally comatose clichés and non sequitura. McMurtry is just as funny during his character's later realizations — along with those of sactor Bill Geistinger, who plays the content of the same of t

as Ronnie Roberts, in both hilariously drifty and at the same time capable of surprising — yet believable — depths.

The individual performances, Jack O'Brien's direction, and the production's exchinical elements are themselves worth seeing. The play itself, especially in the second act, needs work. Currently in a sort of spring training at the Old Globe for the upporning Broadway season, Yankee Wires shows enough promise early on to indicate that it could work out the stiff kinks and joints in act two, so that, with ow without the hocus-poous that ditutes its power, it might be ready for opening day.

Off the Cuff



Carol Liebern Occupational 7 Pacific Beach

I've never liked to do the dishes. As kids there were four of us. We'd have to rotate every night and either wash the dishes, rinse the dishes, dry the dishes, rinse the dishes, dry the dishes, or put then away. I hated it then and I hate it now. don't like to clean food off the plates. On rare occasions I get up real early and have lots of excess energy and need something to do before work. Only then will I even consider doing them. Luckily I do have a roommate. She'll willingly and gladly do any dishes that I dirty. She's a real good friend. I will cook any day of the week. I enjoy cooking. I just refuse to do the dishes.



Mission Beach
I hate wearing shoes. I hate
to put them on. Of course I
have to go to work, and there
are always public places that
you're not allowed into
barefoot. I have a whole closet
full of shoes and I never weat
hem. Shopping for shoes —
well, I don't like doing it. Back
in Canada I lowed to by in Canada I loved to be harefoot and non out in the barefoot and run out in the snow to get the mail. It really feels fluffy under your feet, although after awhile you can't feel it anymore. Sand is warmer. It's great going barefoot in the sand. The only problem with sand is cleaning it out of the bathtub.



Marty Heiste

Marty Helster
Backpacker
La Jolla
I nare to clean the bathtub.
As a kid I was a twimmer, so I
din't take many baths, I'd just
shower off. Even now I'd
stather take a jaeuzzi and
shower after that. The main
problem is the rings we get.
When you take a bath, you
have to take worr alies off. When you take a bath, you have to take your glasses off, so naturally you're not going it see the ring cause you're half blind. We had to get one of those little plastic inserts to catch the hair, so the drain doesn't drain fast enough—you'd think they'd have better plumbing in a \$200,000 condominum. By the time 1 the ring is very thick and navy I suppose if I did it more often it would be easier. It's tedious work, cleaning the tub.



TF

Waking up in the morning Waking up in the morning. I'm a late-right person with an early-morning job. That means [get about five bours of sleep every night before I get up and go to work. I'm fully functional once I'm up. I think the fear of being late for work and wanning to do the job right keeps you going. Once I'm up the adrenain starts flowing. I have two alarm clocks — the one by my bed is set for six. have two alarm clocks — the one by my bed is set for six o 'clock and the one that goes off at six-fifteen I have to get out of bed to turn off. Then there also seems to be a biological clock that wakes me up right before the alarm. If all clse failed, there are always the people at work who'd call me if I didn't show up.



I hate paying the bills because it seems that no matter how much you budget, you only have twenty dollars left to last you a few weeks. You're inst you a tew exest. You re-constantly figuring out how many checks you can float until they hit the bank. Then float roommate and I both have to figure out if we each have enough money to pay the bills we share. When I get a bill, I just throw, if in a basket and just throw it in a basket and when it's pay day I haul out the ones that are most overdue or that I absolutely have to pay so they don't turn off the electricity or something. It's a very depressing experience.

- Lin Jakary

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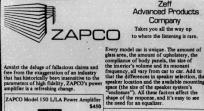




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manuscavers warm and top to consider the numerous decisions involved in a good installation. Only on close examination do you really begin to appreciate the care, craftsmanship and engineering that comprise our installations.







INNOVATIVE AUTO SOUND

Section 2

Events, Theater, Music, Film



Making Movies

There is no art form so elebrated and yet so nisunderstood as filmmaking. loesn't matter how much a

up overnight, and that they are not the products of single "geniuses." A sylendid gathering of American film craftsmen, and unlike most extravagantas which emphasite actors and directors and only fleetingly mention others involved, this two-month-plus festival will afford the film fanatic and the initiate for yoursyl as concentrative.

observe just how these to push and the push of the pus

have his vision realized on screen.

As for the rest: next Thursday, March 18, screenwriter Emest Lehman will regale us with stories about the making of Alfred Hitchcock's Worth By Northests; on March West Company of the State of the State



Universal Studios
vice president, and will present
Jack Fisk's overlooked Raggedy

Man; on April 22, Tony Bill, a St. Augustine alumnus, brings

the Academy Award-winning The Sting and relates the roblems young, maverick roducers have in the indus producers have in the industry; Ferris Webster, a cohort of John Sturges, John Frankenheimer, and Clint Eastwood, presents the quintessential example of action editing, Sturges' magnificent The Great Escape, on April 29; Burt Lancaster respectively. on April 29; Burt Lancaster presents the film that has engendered his finest sense the Bridman of Akaimat, that is Adamat City, on May 8; on May 18; Dean Tavalounts will screen Francis-ford Coppela's coutly Appendigue from Coppelation of the Coppelation of will be down to talk about how difficult it is these days to both write and direct a film when everyone is still suffering from Michael Cimino (Heaven's Michael Cirrino (Heaven's Gate) paranoia. The movie he will show. Blue Collar, is one of the few American works of the Seventies that deserve the accolade "great".

Whether or not one agrees with all the selections (I would have definitely sized (Cloopara, The Sing, and One From the Heart), this series should prove (entitlement enemge is, est. di

Sub-Art

If, over the past twenty-five years, there has been a steady reshuffling of casegories in the devisions between "fine" and "popular" or "commercial" att. then truly the last in line for reconsideration are the comic book; the statoo parlor; and the surfing, hotrod, and insotro-yele subcultures. But they with a veragenitor, photrod, and insotro-yele subcultures. But they with a veragenitor, primarily over the past decade. And if there is a monatch for this somewhat narrow realm, it is Southern Conformia raits Robert College. The state of the conformia strate Robert College. A supplied that the strate is a supplied to the strate of the Sixtes. Williams settled in the Los Angeles are in 1964, a young man with passion for little else but drawing. He served a

five-year apprenticeship at the studios of Ed "Big Daddy" Roth, California's legendary publisher and hero of the hotrod and cycle undergrounds, turning out hundreds of illustrations for ads

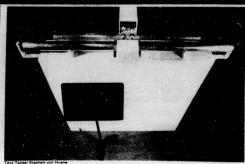
and T-shirts, many of which became well-known street-culture emblems and icons. (A story goes that Williams was issued a pistol as part of his artistic equipment due

to a find between Royal 8, sep. 40
to a find between Royal on cutawy cycle gang.)
By the larver part of the decade, Williams was heavily involved with that group of Sam discounting the separation of the separat

Nouveau Concerto

At a party not long ago, someone behind me spoke the word "efnir," and I rurned expecting to meet a native from some Middle Eastern country some Middle Eastern country attempting to pronounce my last name. "Meestir Efnir, you need crude oil and I need another drink, yes?" And he would hand me his empty cup with a wave toward the punchbowl. In truth, EFNIR is the

In truth, EFNIR is the acronym for the Exhibition/Festival for New In-rumental Resources, an assusal event wases fourth meeting will be conducted from March 11 through March 19 at the Center for Music Experiment at UCSD and at Interval Foundation.



READER'S GUIDE

Contributions to READER: EVENTS must be received by mail to later than the Friday preceding the Thursday issue in order to be considered for publication. Place do not plane. The Events Editor reserves the right to old all materials. Send complete information and Send complete information and EDITOR, PO. Box 80803, Nat Diego, CA 92158.

Dance'

"Dance Jam," an alternative chance to dance, will be held Fri-day, March 5, 8 p.m. to midnight, Interval Foundation, 860 Third Avenue, downtown. 297-1713.

Dance Concert, the all-male Les Ballets Trockadero de Monte Carlo, a ballet troupe noted for its satirical style and irreverent ap-proach to classical dance forms will perform in concert, Sunday, March 14. 8 p.m., Fox Theatre, downtown. 325-4203.

Film

Hollywood Film: The Collaborative Art. a ten week film/lecture program, will begin with a screen-ing of The Sand Pebbles, the 1966 ing of The Sand Pebbles, the 1966 film starring Steve McQueen, with a talk by the movie's director, Robert Wise, following the show-ing, Thursday, March 11, 7 p.m., Copley Auditorium, San Diego Museum of Art, Balboa Park

Women's History Week concludes with showings of Willmar 8 and Rosie the Riveter, Friday, March 12, 10 a.m. and noon, Mayan Hall,

Southwestern College. Free. 421-1180.

Political Film Series of the UCSD Committee for World Democracy will screen Saco and Vumpet. a dramatitation of the trial and subsequent execution of two trail and subsequent execution of two trail animaigrants swept up in the anti-communist hysteria that follow World War I, Friday, March 12, 7 p.m., noom 107, third lecture hall, UCSD Free 452-3362.

"Suspense in the Forties," a series of film thrillers from the 1940; sponsored by MrniCosta College, continues with Lady in the Lake starting Robert Montgomery, and Nova Prentist, with Ann Sheridan and Kent Smith, Finday, March 12, 7-30 pm. Del Mar Shores suditorium, 9th Street and Startford Court, Del Mar. 942-1352.

Water Creatures, three films de-picting life forms in and around wa-ter: "Whales," "Water Birds," and "Secrets of the Underwater World," will be shown Saturday, March 13; and Sunday, March 14, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 232-3821.

"Bodies and Boose" film series will screen "Yonamama: A Multidisci-plinary Study," a film depicting the social structures and heredity pat-terns of primitive, war-prone vil-agers in southern Venzuels and northern Brazil, Sunday, March (4, 1 and £30 p.m. Museum of Man, Balboe Park. 239-2001.

Mental Health and the Movies, a film/lecture series sponsored by the Southwood Mental Health Center, continues with Walkabout, Nicholas Roeg's haunting tale of

two children lost in the Australian outback who are taken in by aborigines, Tuesday, March 16, 7 p.m., Chula Visra Public Library auditorium, 365 F Street, Chula Vista, Free, 427-1151.

Comedy, three Laurel and Hardy movies: Music Box, Hog Wild, and Leave 'em Laugling, will be shown Tuesday, March 16, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 435-4187.

. Music

Folk Music will be performed by Robin Williamson, a founding member of The Incredible String member of the increative String Band, a seminal English foll music group which extended the legacy of minstrels into the realm of modern pop and rock, Thursday, March 11, 7 and 9 p. m., Old Time Cafe, 1464 North Highway 101, Leucadia. 436-4030.

Choral Concert, musical selections by Handel, Gasparini, and Eth., will be performed by the 1,000 Voice Choirt, an ensemble featuring students ingene from eleven San Diego-area high echools, under the direction of guest conductor Rod-ney Eichenberger, Thursday, March 11,730 pm., Paloamed Col-lege dome, San Marcos. 292-3688.

Jazz Ensemble, the San Diego State Jazz Erwemble, under the di-rection of Bob Holtz, will continue a series of outdoor concerts, Friday. March 12, noon, Civic Concourse, downtown Free. 265-5024.

Folksinger Fred Small will perform "Songs for People," a selection of

tones, Friday, March 12, 7:30 p.m., Backdoor, SDSU, 265-6947.

Symphony, the San Diego Sym-Symphony, the San Diego Symphony and violinist Elmar Oliveris will be conducted by Gunther Schuller in a program of Meart's Violin Concerto No. 5 in A. Total Concerto No. 5 in A. Total Concerto No. 5 in A. Total No. 6 in A. Tota

Musically Speaking Series will fea-ture Peter Roffe, principal bassis with the San Deep Symphony, who will discuss the musical selec-tions to be performed by the San Deep Symphony, Friday, March 12, and Saturday, March 13, 7 pm.; and Sanday, March 14, 130 pm., Covic Theatre, downtown. 239-9721.

Classical Violinist Daniel Phillips, winner of the prestigious Michaels Award for young artists, will appear in recital, Friday, March 12, 8 p.m., Smith Recital Hall, SDSU. 265-6947.

Piano Recital, Father Nicholas Reveles will perform Beethoven's Sonata Opus 31 No. 3, Schu-mann's Fanaute Stücke, and Listr's Sonata in B Minor, in a benefit concert, Friday, March 12, 8 p. m., the Immaculate Church, Univer-sity of San Diego. 291-6480.

Young People's Concert Series, the San Diego Symphony, under the direction of Matthew Garbutt, will present a program entitled

"Shakespearean Music Festival," featuring works by Mendelssohn Tchaikovsky, Nicolai, and Wal ton, Saturday, March 13, 11:30 a.m.; Thursday, March 19, 10 and 11:30 a.m.; and Wednesday, March 23, 10 a.m., Civic Theatre, downtown, 239-9726 or 236-6510

Folk Singers Peggy Watson and Lou Anne Curney will perform topical and satirical songs, Satur-day, March 13, 7:30 p.m., Grass Roots Cultural Center, 1947 30th Street, Golden Hill. 232-5009.

"The Sound of Children," a ben-efit concert for Children's Hospi-tal, will present a musical review featuring song, dances and musical kits from selected Broadway shows, performed entirely by chil-dren between the ages of two unstreen, Fedday, March 12, 8:30 p.m.; Saturday, March 13, 8 p.m. and Sunday, March 14, 2 p.m. East County Performing Arts Cen ter, El Cajon. 440-2277

Chamber Music, the highly acclaimed Beaux Arts Trio, winner of numerous international music awards, will perform a selection of chamber pieces for piano trio, Saturday, March 13, 8 p. m., Mandeville Auditorium, UCSD. 452-4559.

Exhibition/Festival for New In-strumental Resources will feature a concert of works for flutes by Suan Rewelife, Friday, March 12, B. p.m., Center for Music Exper-ment, 450 Werren Campus, UCSD (452-4383), and "Improviser's (452-4383), and "Improviser's found that the control of the con-ference, and Jonathan Classics, Sarunday, March 13, 8 p.m., Inter-



REGISTER NOW! ALL AGES! (714) 282-9992



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Spring Equinox Celebration Saturday, March 20, 7:30 p.m. "The Grand Ballroom" U.S. Grant Hotel 326 Broadway, San Diego

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TO LOCAL EVENTS

Baritone Timothy Nolen will perle Falla, Ravel, and oth day, March 14, 3 p.m., Escondido Junior Academy auditorium, 1233 West 9th Avenue, 746-1800.

Organ Recital, works of Bach.

Choral Concert, the San Diego Lutheran Chorale, accompanied by the "Classe Beas" and pipe or-ganist Andy Rainbolt, under the direction of Frank E. Williams, will present "A Concert for All Sea-sons," featuring works by Bea-sons," featuring works by San-Sens, and others. Sunday, Marti-Sens, and Sens, and Sens, and Sens, and Sens, and Marti-Sens, and Sens, and Sens, and Sens, and Sens, and Marti-Sens, and Sens, a

Piano Recital, music by Ravel, Chopin, Strauss, Balakirev, and Beethoven will be performed by pianist Jared Jacobsen, Sunday, March 14, 7:30 p.m., Blessed Sacrament Church, 4540 El Cerrito Drive, San Diego, 459-3421.

Choral Concert, the Clarion Sing-Choral Concert, the Clarion Sing-ers, under the direction of Virginia Covert Colla, will perform music by Brahms, Rossini, Duke El-lington, and others, Sunday, March 14, 8 p. m., First United Methodist Church, 2ll1 Camiro del Rio South, Mission Valley. Free. 297-4366.

Recital, the UCSD Wind Ensembles and Clarinet Choir, under the direction of William Powell, will appear in concert, Sunday, March 14, 8 p.m., Mandeville Auditorium, UCSD. Free, 452-3229.

Flamenco Guitariat Carlos Mon-toya will make his annual Can Diego concert appearance, per-forming selections from the Spanish guitar repertoire, Sunday, March 14, 8 p.m., Civic Theatre, downtown, 236-6510.

Cottage Concerts continues its spring season with pianist Conrad Bruderer, violinist Howard Hill, and cellist Paul Anderson, who will perform works by Arnold, Beethoven, and Dvorak, Monday, March 15, noon, Serips Cottage, SDSU. Free. 265-6526.

form selected pieces from the clasical repertoire, Monday, March 15, 8 p.m., Mandeville Recital Hall, UCSD. Free, 452-3229.

Young Pianists, the three winners Young Planists, the three winners of the San Diego Young Artist Concerto concert — Andrew Campbell, Jessica Chou, and Richard Park — will be the special guest soloists with the San Diego County Symphony Orchestra, under the direction of John Metrician Country Symphony Orchestra. ger, in a concert that will feature the three young pianists as soloists in works by Haydn, Mozart, and in works by Haydin, Mozart, and beethoven, respectively, Monday, March 15, 8 p.m., Horace Mann Junior High School auditorium, 4345 54th Street, San Diego. Free. 279-2300.

Spring Chamber Music Series at the library continues with music by Schubert, sung by barttone Conrad von Metake, with accompaniment by planist Bonita Sonini, Tuesday, March 16, 7:30 p.m., San Diego Public Library, 820 E Street, downtown, 236-5849.

Chamber Music, the Amadeus String Quartet will perform with pianist Welter Klien. Tuesday. March 16, 8 p.m., Sherwood Au-ditorium, 700 Prospect Street, La Jolla. 459-3724.

Special

Design Competition, the Del Mar Project. 2000. Committee will interview and video rape eight de-sign teams, each of which will be presenting concepts for a new video center in Del Mar, Frider. March 12, 3 to 7 pm.; and Startly, March 13, 9 a.m. to 2 p.m., Del Mar City Hall, 1050 Camino Del Mar, Del Mar. Free. 755-913.

"Star Party," selected celestial bodies will be the focus of telescope viewings apons-red by the San Dlego State astronomy depattment, Friday, March 12, 7 p.m., room 208, physics-astronomy building, SDSU, 265-5024.

"Save the Eyes of Piesseo" will feature an art exhibit and film fecture by artist. Mario Torreto, poetry, music, theater, and a vegeration dimer, public support for the Community Arts building, which has been designated for demolishment as part of the downtown redee and price program, Friday, March 12, 730 p.m. Community Arts 20, Thard Avenue, downtown.

Kite Festival, the thirty-fourth annual Ocean Beach kite testival and prade will kiek off with a pancake breaktast hosted by the Kwanis Chb, Sustuday, March 13, beachfast, 9 to 11:50 a.m., festival and parade, 1 pm., Ocean Beach Recreation Center, 4726 Santa Monica Street, Ocean Beach, 223-1175.

Trains, Amtrak will unveil is new Sperliner passenger cars, along with an old-fashioned open-end observation car, Saturday, March 13 and Sunday, March 14, 102 a.m. to 6 p.m.; and will run a special excursion train to Miramat and back, on both dup strom 102 am. to bed, on both dup strom 102 am. to 102 am. to 102 am. to 103 am. to 103 am. to 104 am. to 105 am. to

Second Annual Saint Patrick's Day Parade will feature Irish music and dancing, Saturday, March 13, noon, corner of Sixth and Juniper, Balboa Park. 223-5566 x455.

"Shadows on Golden Hill," an ex-ploration of the many scenic pleas-ures to be found in the Golden Hill area, will be led by Walkabout In-ternational, Saturday, March 13, 3:30 p.m., from the northeast comer of 30th and Beech streets. Free. 223-WALK.

Songs and Stories by and for women will be performed by Cuck-co's Nest, a four-women a cap-pella stinging group, and by story-teller Harlynne Geisler, Saturday, March 13, 7:30 and 9:30 p.m., Ving Cafe, 2753 B Street, Golden Hill. 239-9906.

Tours Behind the Scenes of the new Old Globe Thestre. Cassius Carter Centre Stage, and Festival Stage will be guided on a number of weekends, including Saturday, March 13, and Sunday, March 14, 11:30a. m., from the Cassius Carter Centre Stage, Balboa Park. Reser-vations: 231-1941.

Shamrock Photo Shoot to benefit the Muscular Dystrophy Associa-tion will feature more than fifty muscle posing for both ametur and professional photographers, Sun-day, March I4, 9 a.m. to 4 p.m., Catmaran Hotel, 3099 Mission Boulevard, Pacific Beach. 291-4555.

Nature Walks will be guided every Saturday and Sunday, 1:30 p.m., Torrey Pines State Reserve, Del Mar (755-2063 or 452-8732); every Sunday by the Audubon Society,

30 a.m. and 1-30 p.m., Silverwood Wildlife Sarctuary, Wildcart Can-yon Road, 45 miles east of Lakewife (291-8271); and every Sunday by the San Dego Natural History Museum, 2 p.m., Florida Canyon, Ralbsia Park (232-3821 x48). Free.

Flowering Trees and Shrubs from

Sunday Saunters, the latest in a series of scheduled walks by Institute Office of the State of State o

Black Women's Heritage Festival will feature poetry, comedy, music, and refreshments, Monday, March 15, 4 p.m., Scripps Cottage, SDSU, Free, 265-6551.

Variety Show, the students of Val-ley Vista elementary school, under the direction of Jackie and Dunny Kent, will perform, Wednesday, March 17, 7 p.m., Valley Vista Elementary School auditorium, 3724 Valley Vista Way, Bonita 479-3717.

Whale Watching of the California gray whale's annual migration from the Bering Sea to Baja breeding a grounds can be seen in our waters from excursion boats at San Diego Harbor Excursion, foot of Broad-way at Harbor Drive (234-4111), daily through mid-March.

"Solar Challenger," an airplane which made aviation history by flying across the English Channef fueled only by sunlight, will be on display through March 24, San Diegs Aero-Space Museum, Balboa Park. 234-8291.

Improvisational Comedy will be staged by Spontaneous Combustion, a four-perion comedy trouge but specializes in taking suggestion-from audiences and reasoforming them into on-the-spot comedy routines, Findays through March 26, 12:15 p.m., San Diego Mercantrile, 318 Fifth Avenue, downtown. Free, 283-9972.

Walking Tours of the historic Gas-lamp Quarter will be led every Fri-

day, noon to 1 p.m., and Saturday 10 a.m. to noon, from 652 Fifth Avenue, downtown. Free: 233-5227.

Sports

Saint Patrick's Day Race, a 10K race and two-mile "fun run" spon-sored by the Industrial Develop-ment Authority of Ireland, will feament authority of freland, will fea-ture indoor mile champion Ea-monn Coughlan making award presentations, Saturday, March 13, 7:30 a.m., south of the Mission Bay-Hilton Hotel, San Diego. 293-4593.

Clipper Basketball, the San Diego Clippers will try to hold their own against the Dallas Mavericks Saturday, March 13, 7:35 p.m. Sports Arena, 226-8456

Easter Seals Benefit Race will fea-ture a lOK and two-mile family "fun run," Sunday, March 14, 8 a.m., University Towne Centre, 453-2930.

Aztec Tennis, the SDSU men's tennis team will play two matches this week, against Yale, Wednesday, March 17; and against Colorado State, Thursday, March 18, both at 2 p.m., SDSU, 265-5547.

Lectures

Planetarium Lecture Series will continue with "Asteroids, Meteoroids, and Comets," an examination of the possible dangers of a collision with such objects and the potential mineral value hey may contain, presented by Jon Obon. Thursday, March 11, 1302 Obon. Thursday, March 11, 1302 Obon. "Other planetarium, 900 Circy Lakes Road, Chula Vista. 421-1182

"Is Camp David Dead!" is the issue to be examined by Middle East specialist Malcom H. Kerr, who will discuss the prospects for Egypt, Israel, and the U.S. after the Israel withdrawal from lands it has occupied since the 1967 Arab-



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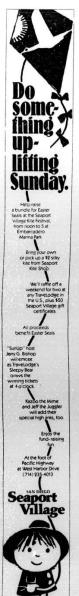
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It's never too early to start planning for Summer fun! See the latest in boating and Sport, RV, and Boat Show travel comfort at our 4th Annual Recreational Vehicle Thursday, March 11th and Boat Show. thru Sunday, March 14th Register for the U.T.C. 10K and 2 Mile Family Fun Run while visiting the show Applications for the March 14th run available in all stores



Israeli war, Thursday, March II, 8 p.m., Little Theater, Hepner Hall, SDSU: Free: 265-6244.

'The Challenge of the Future' will be confronted by Richard Koshalek, chief curator of the Los Angeles Museum of Contemporary Art, Thursday, March 11, 8 p.m., Sherwood Hall, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541.

Language/Reading: Processes and Products, the third annual confer-ence sponsored by SDSU's College of Education Student Council will eature five speakers discussing the many approaches to verbal and written communication, Friday, March 12, 7 p.m.; and Suturday, March 13, 9 a.m., Casa Real, Aztec Center, SDSU, 265-6146

National Women's History Week lecture series continues with Dr. Estelle Freedman discussing and showing slides of the "Lesbian Masquerade," Friday, March 12, 7-30 p.m., Room 130, Hepner Hall, SDSU, Free, 265-6551.

"China's Current Strategy for Unification with Taiwan" will be the subject of a lecture by George O. Totten, chairman of the UCSD political science department, Friday, March 12, 730 p.m., San Diego Federal Bank, 925 Fort Stockton Drive, Mission Hills. 224-4458.

"The Highest Laboratory in the World" will be discussed by Dr. John B. West of the UCSD School of Medicine who, last August, led a three-month-long expedition to Mount Everest in order to make a comprehensive examination of heart and lung responses at severely reduced oxygen levels. Friday, March 12, 8 p.m., Marston Junior High School auditorium, 3799 Clairemont Drive, San Diego. 233-7144.

233-7144.

Paece Potluck will feature Teresita Ulechong, a cultural worker and organizer from Beian. Micaneasis, who will discuss the U.S. government's shreat so cancel fiftener years of financial aid unless eff e-Beianses, whose contribution basis agree to let the U.S. military build a feelily with would include a Trishen submarine base, Sturrday, March 1.3 e/p. m., Crear Hall, Sr. Pauli Episcopal Church, corner of Ph. Avenue and Notting Street.

Ph. Avenue and Notting Street.

275-1162.

The Gonza Mispochah will feature readings by some of San Diego's best Jewish poets, including Steve Kowit, Fran Adler, Ilena Mintz, Barbara Ruth, and Roz and Franklin Barbara Ruth, and Roz and Franklin Strauss, as well as special guest poets from Los Angeles and San Francisco, Saturday, March 13, 8 p.m.. Jewish Community Center, 4079 54th Street, San Diego.

Euthanasia, the legal, social, and medical aspects of mercy killing will be the subject of a panel discussion sponsored by the San Diego Memorial Society, Sunday, March 14, 2 p.m., First Unitation Church, 4/90 Front Street, Hill-crest, Free, 284-1465.

San Diego Poets Ted Burke and Patti O'Donnell will read from their works, Sunday, March 14, 2 p.m., Jesse Shepard House, Villa Montesums, 1925 K Street, Gold-en Hill, 239-2211.

"Basics of Good Health" Lecture Series will feature Jeffrey Keeny examining the possibilities of 'Dental Health for the Aged," as the ongoing medical self-help lecture series continues, Monday, March 15, 7 p. m., Health Center, 3446 Park Boulevard, North Park, Free, 296-8290.

San Diego Poet Seymour Cain will read from his work, Monday, March 15, 7:30 p.m., D.G. Wills,

"Latin-America: Women in Literature" will be the subject of a lecture by Elba Peralta of California State University, Monday, March 15, 7:30 p.m., Presidential Stute, Aztec Center, SDSU. Free: 265-6085.

"The Turtle People," a film-illustrated lecture about the Nicaraguan Indians by Tom Davies will be given. Tuesday, March 16, 2 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. Free: 454-3541.

Third Annual Saint Patrick's Day Party will feature an open reading, m which the public is invited to participate, of Irish poetry and prose, Wednesday, March 17, 7:30 p.m., D.G. Wills, 7527 La Jolla Boulevard, La Jolla, Free, 456-1800.

"Optimal Health Lecture Series" continues with psychiatrist Harold Bloomfield explaining the myriad ways of "Sharing Inner Joy! Celebrating Relationships," Wednesday, March 17, 7:30 p.m., Moreauma Hall, Artec Center, SUSU, Free, 263-5281.

Radio/TV

Festival Nights continues with a special music program, "The Kingston Tiro and Friends: Re-union," which finds the popular folk rio sharing the stage with the likes of Mary Travers, Tommy Smothers, and Lindey Buckingsham in a norstajec salure to the past, Frieday March 12, 32-50 p.m.; penng Saidres 12, 32-50 p.m.; penng Saidres 12, 32-50 p.m.; penng Saidres 13, 31-55 p.m.; Channel 15.

"Il Barbiere di Siviglia," one of Rossin's best-known works, will be performed by the Metropolitan Opera Company, Saturday, March 13, 11 a.m., KFSD-FM 94.

Jazz Alive! visits the 1981 Nice Jazz Festival, with featured perform-ances by Stan Getz and Mel Torme, Saturday, March 13, 6 p.m., KPBS-FM 89.

How to Communicate More Effectively will be discussed by sensory guide and intake counselor Cloria LaBarge, and by Katherine Yates, clinical director at the Center for Human Relationships, Sunday, March 14, 8 a.m., KXKY-FM 96.5.

Los Angeles Philharmonic Broad-casts will present works by Mozart and Mahler, with Simon Rattle conducting and featured soloist Emanuel Ax on piano, Sunday, March 14, 3 p.m., KPBS-FM 89.

"Lights! Camera! 'Annie'!: The Making of a Major Motion Pic-Making of a Major Motion Pic-ture" presents an advance look at Hollywood's latest treatment of a smash Broadway musical, with per-formances by Albert Finney and Carol Burnett, Wednesday, March

Galleries

Public Arts from the New Nicaragua," an exhibition of original posters and photographs of murals and billboards, made by and for the people, will be on view through March 21. Grass Roots Cultural Center, 1947 30th Street, Golden Hill. 232-5009.

"Decorative Eggs: A Two-Thousand-Year-Old Tradition," featuring handsculpted porcelain eggs painted by Rosalle Peik, will be on display throughout March in the second floor foyer, San Dego-Public Library, 820 E Street, downtown, 265-5849.

Original Movie Posters of Joan Crawford, the late actress and cola



Chamber Music Series



Beaux Arts Trio March 13, Saturday

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



March 11 & 12, Thurs. & Fri., 8 p.m. Mandeville Auditorium Orchestra: Stu. \$8.00, G.A. \$10.00 Main Floor: Stu. \$7.00, G.A. \$9.00

An evening with

Dr. Jonathan Miller April 25, Sunday, 8:00 p.m.

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

READER'S GUIDE TO LOCAL EVENTS

heiress, will be shown through April 2, Cinemania, 3651 Voltaire Street, Ocean Beach. 223-1563.

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"Of Time and Place: American Figurative Art from the Corcoran Gallery," seventy-five genre paint-

ings, sculptures, drawings, prints, and photographs, including works

of Eastman Johnson, Lewis Hine, Homer, John Sloan, Lewis Hine, Edward Hopper, and Richard Diebenkorn, will be exhibited through April 4, San Diego Museum of Art, Balboa Park. 232-7931.

Sub-Art

continued from page 1) ndividualistic technique that has made the artist's work prized

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SAVE THIS AD 560-9420

oday among collectors. Robert Williams will make a rare personal appearance this Saturday, March 13, at the Saruday, March 13, at the Comic Kingdom Graphic Fantasy Shop in North Park. in conjunction with an exhibit of his paintings in the shop, and close on the heels of the publication of a limited-edition full color portfolio, The Art and Imagery of Robert Williams, and a book, The Loubrow Art of Robert Williams, his first major collection.

event, scheduled to begin at noon and last until 4:00 p.m. will include a slide show will include a slide show presented by the artist, but otherwise the public is invited drift in and mingle in the low-key "get together" atmosphere

CHOREOGRAPHY BY DENISE LEWIS

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Sun. 3/14 9-11 am

downtown. The Center for Music Experiment (also called CME — no doubt by the same person who discovered EFNIR) houses the innovative music ensemble KIVA and also maintains one of the few music computers in America, while computers in America, while producing the Spectrum, a quartery journal for new instruments and microtonal scales. The two groups have collaborated in producing EFNIR to bring attention to work in new instrument eming techniques on those instrument music producing extensive those instruments. Wind instrument design and playing will be the design and playing will be the particular focus of this year's EFNIR. At the demonstrations and At the demonstrations and exhibitions spead over the nine days of the festival, you are likely to see and hear things that will test your comfortable concepts of music and musical instruments. If you're the type who considers Drazy Gillespie's uprumed trumpet to be on the outer limits of unusual, be prepared for multichambered

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Movies

Nouveau

downtown. The Center for

ontinued from page 1) to be an instructive lesson on the process of making movies. Complementing the festival will be a gallery showing of

fifty-one old movie one-sheets dating back to the turn of the

century, from the world's largest

- Steve Esmedina

The festival opens today at noon at CME (408 Warren Campus, UCSD) with a talk by who will be showing "Text Tones," a series of four sound sculptures. The lecture is free—as are all the festival events at CME—and the exhibit of "Text Tones" will be displayed through next Friday, March 19 at CME, musician and at CME, musician and instrument builder Susan Rawchife will give a lecture-demonstration of her clay flutes and ocartinas, and of complex performance techniques she has developed furthem. Later, at 50.0 p.m., she will perform a concert of works for the flutes.

CME, a lecture-demonstration of new wird instruments will be century, from the world's largest
collection of movie posters —
that of I. A. photographer Steve
Schapiro. Coming Attractions:
The Art of the Motion Picture
Poster will be on display from
Saturday, March 13 through
April 18.
For further information, call
the Sar. Diego Museum of Art at
232-7931.

— Steve Esmedina

balloons at the ends, variation on bagpipes, reed instruments in bamboo, musical sculptures

of new wind instruments will be held from 10:00 a.m. until 5:00 p.m., when new techniques in wind instrument building, design, and performance will be discussed. Participating in the demonstrations and in the 4:00 p.m. panel discussion titled "New Directions in the Wind" will be Ivor Darreg, Susan Rawcliffe, Brad Dow, and Jim Rawelife, Brad Dow, and Jim French. At 8:00 p. m. of the same day, there will be a group concert at Interval Foundation, 860 Third Avenue in San Diego. The concert is titled "Improvisor's Forum" and it will present a jam session with Sulan Rawelife, Jim French, and Jonathan Clasier — complemented by improvising dancers and visual arrists (slide

complemented by improvising dancers and visual arists (slide show). Clasier, the director of Interval Foundation (may I call in "IF"), says that while there will have been some rehearing in advance among the players, there will be no written music. One can guess that experimental wind instruments played in a free fall breeze could be a lively tackle for the ears and the

tickle for the ears and the imagination. Or as my Arab friend might say, "Well, IF EFNIR says it will KIVA guy guessing. CME and some friends will probably make the gig." More information is available

at 452-4383 (CME) and 239-1713 (IF)
— Stephen Heffner

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READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith; commentary is by Jonathan Saville and Jeff Smith. Information is accurate according to material ed. mormation is accurate according to material given us, but it is always uise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students. senior citizens, and the military: ask at the box office.

BETRAVAL

The Marquis Public Theater presents the San Diego premiere of Harold Pinter's award-winning darma. Winner of the Diman Control Circle Award in London, Betragal explores the "eternal trangle" — wife, husband, and wife slover — in an interlocking series of betrayed based on mutual inflicitly. The play, however, presents under the property of the property o the colution of the affairs is in reverse, beginning as a point the years after they are over end ending on the first production is described by the control of the first production is affaired by Pieer Robinson, whose credits including class. Tenting Class, Tenting Class, Tenting Class, Tenting Tenting Class, Tent

Samuley, March 27 at 200 p.m.
DEATHTRAD
The Coronado Psychose is offering
the for Levin suppressed in Gering
the for Levin suppressed in Gering
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General from New-Jersey, to safe, and disagation—New-Jersey, to safe, and disagation—New-Jersey, to safe, and by the sector pick, Other elements of the plot include the Suban of Sashalir interior on and olds of a reaguistic present for the safe of the Suban of Sashalir interior on a plot of the Suban of Sashalir interior on the Sashalir of the Members of the Sashalir of the Members of the Sashalir of the Walley O'Hell, Grace Massal, Cali Mass, R.J. Bywolds, Am Gretz, Drone McCarp, Willis Cocolous, Devol Mass, R.J. Bywolds, Am Gretz, Drone McCarp, Willis Cocolous, Devol Mass, R.J. Bywolds, Am Gretz, Drone McCarp, willis Cocolous, Devol Mass, R.J. Bywolds, Am Gretz, Drone McCarp, will be Colleged Theories And Depo Chy College Theories San Depo Chy DoCTOR FAUSTUS
The Lambs Rilyers' production of Christopher Natione's tagency—
Christopher Natione's tagency—
Christopher Natione's tagency—
All and the Christopher Natione's C blockings shift around a circular, raised surface in an almost subliminal suggestion of the fleeting nature of Fasaksia's dominance. With the sal of some fine cornedy from Lance Kdd, Mary Smyth, Dave Heath, and Debouch Gilmour, Smyth's direction of the comis scenes — loosely constructed horsepility generally rus attributed to Markone — converts them from dim-wisted excursions from the main fact, useful increases.

at 8:00 pm.

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last Sunday of each month. International Blend Salad Bar and Coffee House, 4034 30th Street, North Park, Sunday at 8:00 pm. For information call 232-3428.

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IMPROVISATIONAL COMEDY
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memory of the comediance of the which people from the audience can perform on stage "for the sheer joy of being Bozof." Admission is free. The Intergational Bilend, 4034 30th Street (between Lincoln and El Cajon Boulevard), North Park, Monday at 830 p.m. For information call 284-9603 or 287-6718.

204-903 or 201-0718.

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READER'S GUIDE TO

March 27; Thursday through Sunday at 8:00 p.m. Matinee, Sunday, March 14 at 2:00 p.m.

LUNCHTIME THEATRE LINCHTIME THEATRE
(appointing installments for the Gasterro Quarter Theatrie's nonotime series of settinds away or prins include Red Reppers, Noel Coward's one-ext musical connect, on March 12. Suceet Betsy from Pike: a horse-opere extrawagarus by Mark Bucci, on March 17 and 19; and Reiders of the Lost Park by Byron Labbus, on March 24. 26. 31, and April 2. The last, a two-part serial, is written to you of the March 24. Serial serial is written to you of the March 24. 26.31, and April 2. The last, a two-past serial, a written by one of the members of the Lunchime Theatre, the other members of which are Biff Wiff, Anna-Mane, Frederick Edmund, Ginny-Lynn Sellord and director Katzleen Thompson. An opporat Lunch, papead by local other France, in August 1995, and 1995, and 1995, Passes, is available seating at 1145 Cealerny Quaster Phesion, Fiddley, March 12 and Wednesday, March 17, Lunch at 1145 a.m., custein at 1215 p.m.

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The Lionel Bart musical based on the works of Charles Dickens is a presentation of the Sweetwater District High School of the Creative And Performing Arts. Fagin and Sylves, how there say to no bloody good, coerce young Oliver away from his owner, an undertaker, and teach him the art of

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Arm. Cuttien at 160 pcm.

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8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

offers the Bob Randall cornedy about a New York apartment having six norms and a view of the river. Among the apartment seekers are a man and a wornan, each married to someone a wornan to the control of the production, and Bette Roberts and Torn Gorton star as the intriped coupler, Roberts and Gorton have appeared in Avital Carlos Carlos and Callos the West Note Carlos and Gorton have appeared in Avital Carlos Carlos and Callos the Ref You Carlos and Carlos the Ref You Carlos and Carlos the Ref You Carlos and Carlos and Carlos the Ref You Carlos and Carlos and Carlos the Ref You Carlos and Carlos and Carlos and Carlos and Carlos the Ref You Carlos and Carlos and

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also at the Pine Hills Lodge. A barbecue buffet, coxiled outdoors in the mountain air of Julian, precedes the performance. (Sm.) Pine Hills Lodge, through April 24; Fridey and Seburday, dimpre at 6:30 p.m., curtain at 8:00 p.m.

pricing posters. But when Other meets a rich beneficion who promises to protect Him. Fingin and Syless plan a tragic abduction. The show is directed by Jack Tyget and choreographed by Jacks Section and choreographed by Jacks Schamater. (Sm.) Austroirum. Chala Vista Aurior High School, 415 Pith Avenue, Chala Vista, Frinciph Merch. 3. Thursday brough Situative at 800 p.m. For Information call 425 9609.

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TINTYPES
The San Diego Repertory Theatre offers the Broadway musical, conceived by Mary Kyte with Mel Marvin and Gary Peale, about a young immigrant who comes to America in the early part of this century. Through the early part of this century. Through its eyes, the july presents the era of silent moves, Ziegdeld Follies, milk baths, ragitime, bread lines, and the blues. The musical also features more than forty-five virtigate tunes from the turn of the century to the 1920s. James Manlye, among whose other efforce are Germin! Three Penny Opera, and Angel Cityl, is the director. There Mutriey, great as John Merrick. Them Nutrue, gene as John Mercia, International Control of the Control of the Behalment of

Saturday at 8:00 p.m. Sunday at 7:30 p.m. For information call 278-0021 or 464-0401.

THEATER

Matters Sunday et 2-30 p.m.
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a truck), and Joseph D. Neifler's lighting designs. I strongly recommend this production. After seeing it, you won't be able to look at a tosster, an egg, at three iron, or a folicher in the same way again, (Sm.) San Diego Reportory Theatre, Soft, San Diego Reportory Theatre, Soft Avenue Physhose, through April 4. Tuesday through Sundby at 800 p.m. Mattine Sundby at 230 p.m.

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YANKEE WIVES
Reviewed this issue
Old Globe Thearre, through April 11,
Tuesday through Saturday at 8:00
p.m. Sunday at 7:00 p.m. Matinee
Saturday and Sunday at 2:00 p.m.

Theater Directory

CALIFORNIA-PACIFIC THEATRE 234-7938 CMC THEATRE 202 C Street, downs 236,6510 C.R.A. THEATRE Diego 277-8900 :111 CENTER 210 E. Main Street, El Cajon 440-2277 EDUCATIONAL CULTURAL COMPLEX THEATER 4343 Ocean View Boulevard, Southeast Sar FIESTA DINNER THEATRE 9665 Campo Road, Spring Valley 697-8977 FOX THEATRE 720 B Street, downsown 233-531 GASLAMP QUARTER THEATRE 547 Fourth Avenue, downtown 234-9563 GROSSMONT COMMUNITY COLLEGE Stagethouse Theatre 6800 Grossmont College Drive, El Cajon 465-1700 x410

JEWISH COMMUNITY CENTER Front and Center Theater 4079 Fifty-fourth Street, San Diego 583-3300 x36 LA JOLLA STAGE COMPANY Parker Auditorium. La Jolla High School 750 Neustius Street, La Jolla 459-7773 LAMB'S PLAYERS' THEATRE 500 E. Plaza Boulevard, National 474-4542

Vista 724-3421 OLD GLOBE THEATRE
Old Globe Theatre
Cassius Carter Centre Stage
Festival Stage. Balboe Park
239-2255 OLD TOWN OPERA HOUSE 4040 Twiggs Street, Old Town 298-0082 PATIO PLAYHOUSE Vineyard Shopping Center 1151 E. Valley Parkway, Escor 746-6669 PINE HILLS LODGE 2960 La Posada Way, Julian 765-1100 LAMPLIGHTERS COMMUNITY THEATRE Ben Polak Fine Arts Center 8093 University Avenue. La Mesa 464-4598

LEMON GROVE PLAYERS Lemon Grove Junior High School 3146 School Lane, Lemon Grove 466-5579, 466-1445 LYCEUM THEATRE 314 F Street, downtown 235-8025

LYRIC DINNER THEATRE 7578 El Cajon Boulevard, La Mesa 464-1196

MIRACOSTA COLLEGE Little Theater One Bernard Drive, Oceanside 757-2121 x236 NORTH COUNTY COMMUNITY THEATRE

OLD MISSION PLAYERS
Mission Basilica San Diego de Alcala
10818 San Diego Mission Road, San Diego
278-0021, 464-0401

PALOMAR COLLEGE Palomar College Theatre, San Marcos 744-8860

765-1100
POINT LOMA COLLEGE
Salormon Theatre
3900 Lornaland Drive, Point Lorna
222-6474 x248

SAN DIEGO JUNIOR THEATRE Casa del Prado Theatre, Balboa Park 239-8355 SAN DIEGO MESA COLLEGE 7250 Mesa College Drive, San Diego 279-2300 x236 SAN DIEGO REPERTORY THEATRE 1620 Sixth Avenue, downtown 231-3565

SAN DIEGO STATE UNIVERSITY
Main Stage and Experimental Theater
265-6684
Open-air Amphitheater
265-6947

SAN DIEGUITO LITTLE THEATRE Del Mar Fairgrounds, Del Mar 755-7358 SECOND AVENUE THEATRE 863 Second Avenue, downtown 233-3965

233-3965
SCRIPPS RANCH COMMUNITY THEATRE
Wangenheim Junior High School
Auditorium
9230 Gold Coast Drive, Mira Mesa
566-7300 x216

SOUTHWESTERN COLLEGE Arena Theater, Mayan Hall 900 Clay Lakes Road, Chule Vista 421-1180 SPRECKELS THEATRE 121 Broadway, downtown 233-6541

STARLIGHT Startight Bowl, Balboa Park 232-3049 or 234-STAR UNITED STATES INTERNATIONAL UNIVERSITY Zable Theater 10455 Pormerado Road, Scripps Ranci 271-4300

271-4300 UNIVERSITY OF CALIFORNIA SAN DIEGO UCSD Theater, John Muir Theater, Studio Theater 452-4574 Mandeville Auditorium, Mandeville Recital Hall 452-200

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

DON'T DRINK THE WATER

WOODY ALLEN'S

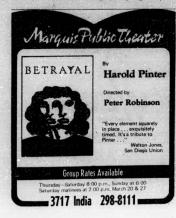


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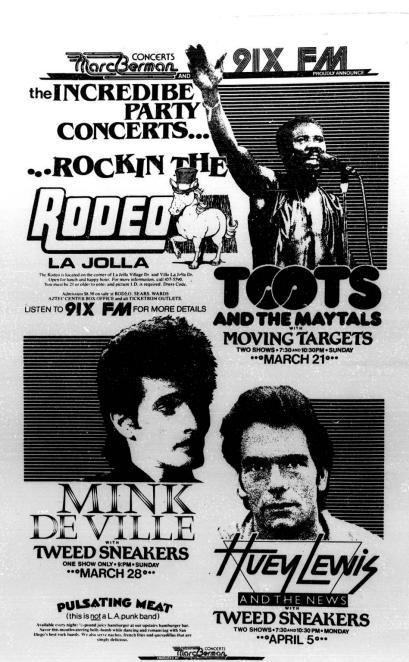
MARCH 11-14

\$3.00

MARCH 18-20 PHONE 239-7854



LAWRENCE WELK VILLAGE THEATRE



READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Agostino. 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

Pop historians will record Pop historians will record that Jesse Colin Young's most qualitatively productive days were those spent as leader of the Youngbloods, the folk/jazz/ country/blues/rock band of the late Sixties. A constant on the Northwest club circuit, the band's sound was dominated by bands sound was dominated by a Wurlitzer electric piano (unusual for those days) and Young's voice — a rich, dulcet tenor magnetic in its seeming reticence and yet worldly enough to be judged safe for musical diabetics who suffer mainful rescriptors to meet painful reactions to most

singer of Vazurg's stripe.

By the time the Younghoods
had disbanded around the turn
of the decade, Young's svice and
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"Darfores, That is the Way
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identifiability of his voice, and
escaping the restrictions of the
mindless RCA label for the
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Records, Young pursued a solo
modestly successful albums
whose most widely aired cut



the late John Lennon, and dozens of others have watched their careers evaporate under the heat of self-doubt, the heat of self-doubt, questioned motives, and an uncertainty as to the value of even their best work. The muse that nurtured their entry into the fray in the first place takes many cases by a cynicism that seeks its only refugir in near-total reclusion. If and when these artists suffer the impositions of reporters, the resulting interviews are often laced with references to the rediscovered cotamies of home of the continuous control of the control of

was "Songbird" from the 1975 record of the same name. When the follow-up to that album stiffed, Young promptly dropped out of sight, braving only the occasional and hardly trumpeted live performance. What happened to Young the "sensitive" rock musician who, after years of writing, recording, and touring, finds himself enervated, listless, uninspired, simply another cog on a business wheel that will turn business wheel that will turn distributed that will consider the property of the proper

and hearth, book reading, child rearing, lawnmowing, and sundry other nonmusical undertakings. Although Young's impact on

contemporary music has been much less significant than that f those previously mentioned it was nonetheless saddening to see the erosion of his talents grow more pronounced with each record released through the mid-Seventies, and a hiatus

the mid-Seventies, and a hiatus was long overdue.

Just now emerging from a protracted period of dormancy during which he has traveled to the Orient and performed as a member of MU.S.E. (Musicians United for Safe Energy), Young is attempting to rekindle his earlier enthusiasm for music by constitutions. co-writing with songwriters such as Michael McDonald of such as Michael McDonald of the Doobie Brothers, Wendy Waldman, Tom Snow, Darny O'Keefe, and Kenny Loggins. These collaborations are currently being recorded in Los Angeles for Young's next release. In the meantime, Young, with his wife Suzi on backing vocals and accompanied by keeby-certer.

his wife Suzi on backing vocals and accompanied by keyboardist Scott Lawrence, is testing the new material on West Coast audiences, one of which will be at the Backdoor when Young at the Backdoor when Young Try to the Infix Backdoor Try to the Infix Backdoor of the Backdoor of the Backdoor of the Handle State of the Backdoor of the Handle State of the Handle State

track, the arch silliness of its lyrics, and the Yoko Ono-meets-Olive Ovl background gurglings of the band's female contingent. It also securely ensconced the B-52s in the position of America's

the position of America's number-one joke band. Although it's impossible to know exactly what was said at that meeting, it is obvious that the band's decision was to use the song's acceptance as a springboard for their more ambitious intents, to elevate what was essentially the musica equivalent of a one-liner to the lofty plateau of significant

equivalent of a one-liner to the lody plateau of significant comedic art. As a result, each of their recent releases has sent the recent release has entire their recent releases has entire their recent releases has entire their recent releases has been done to be released to the release of 'Rock Lobster' and until this group breaks up thould mit be long now, the stoud in the long now, the stoud in the long now, the stoud that finally provided the answer to the vital question, "What kind of music would Ken and Barbie make it we gave them little toy instruments." They'll be joined by a much more presentation, so the size of the plate of



continued from preceding page) will perform on a bill with Jim will perform on a bill with Jim and Theresa Hinton at the Old Time Cafe tonight, Thursday; Cornell Gunter and the Coasters will perform several shows at the San Diego Stadium

Swap Meet (a gig pioneered by the legendary Billy Charles and Johnny Dee in their now-classic swap meet appearances), today Thursday, and also on Saturday

The volatile Etta James will bring her cure for whatever ails ya to the Belly Up Tavern on Friday and Saturday, while on the same two nights the Eddie Harris Quartet will play at the Blue Parrot in La Jolla. Saturday night sees the Red

Rockers, who have a fine, brash album on the 415 label, at the Headquarters club, while the Unknowns are playing at the Spirit; Music Forward, which Spirit, Music Forward, which features avant-garde jazzmen Mark Dresser, Jim French, and Dave Millard, will perform twice on Sunday night at the Old Time Cafe; salsa/Latin stalwart Mongo Santamaria will be at Machols for shows on Monday. Macho's for shows on Monda and Tuesday; and the White will do a tribute to Led Zennelin at



Robin Williamson and Jim and Theresa Hinton: Old Time Cafe, tonight, Thursday, 7 and 9 p.m., 1464 North Highway 101, Leucadia. 436-4030.

Cornell Gunter and the Coasters: San Diego Stadium Swap Meet, today, Thursday, and Saturday and Sunday, March 13 and 14, three shows daily, 9449 Friars Road. 283-5906.

Shattered Faith, Battalion of Saints, Sacred Lies, Skull Busters: North Park Lions Club, Friday, March 12, 8 p.m., 3927 Utah Street, 224-6457.

The Unknowns: with the Crawdaddys and the Hipsters, International Blend, Friday, March 12, 9 p.m., 4034 30th Street.

Earl Klugh and the Hi-Five: California Theatre, Friday, M California Theatre, Friday, March 19, 7.30 and 10:30 p.m., 1122 Fourth Avenue, downtown. 565-9947. Etta James: Belly Up Tavern, Friday and Saturday, March 12 and 13, 9:30 p.m., 143 South Cedros, School Beach, 481,9022 na Beach, 481-9022. Eddie Harris Quartet: Blue Parrot, Friday and Saturday, March 12 and 13, 9 p.m., 1298 Prospect, La Jolia. 454-9131.

Tower of Power: Bacchanal, Saturday, March 20, 8 and 11 p.m., 8022 Clairemont Mesa Boulevard. 560-8069.

The White: Bacchanal, Wednesday, March 17, 9 p.m., 8022 Clairemont Mesa Boulevard. 560-8069.

Red Rockers: Headquarters, Saturday, March 13, time to be announced, 4617 Mission Bay Drive, 270-ROCK.

284-9603; and with the Whirt-birds and the **Orangutangs**, Spirit, Saturday, March 13, 9 p.m., 1130 Buenos Avenue. 276-3993.

Z.Z. Top, Le Roux, and Prism: Sports Arena, Wednesday, N 24, 7:30 p.m., Sports Arena Boulevard. 224-4176. Jesse Colin Young: SDSU's Backdoor, Sunday, March 14, 7:30 and 10 p.m. 265-6947.

J. Geils Band and U2: Sports Arena, Friday, March 26, 8 p.m., Sports Arena Boulevard. 224-4176 Music Forward featuring Mark Dresser, Jim French, and Dave Millard: Old Time Cafe, Sunday,

Suburban Lawns, Red Wedding: Spirit, Friday, March 26, 9 p.m., 1130 Buenos Avenue, 224-6457 or 276-3993. March 14, 7 and 9 p.m., 1464 North Highway 101, Leucadia, 436-4030. Mongo Santamaria: Macho's, Monday and Tuesday, March 15 and 16, 8:30 and 10:30 p.m., Midway and Rosecrans, 224-2401.

Buddy Guy and Junior Wells and the King Biscuit Blues Band: Bacchanal, Wednesday, March 31, 9 p.m., 8022 Clairemont Mesa Boulevard. 560-8069 B-52s and the Penetrators: Golden Hall, Tuesday, March 16, 7:30 p.m., Community Concourse, downtown, 236-6510. Rickie Lee Jones: Fox Theatre, Tuesday, April 13, 8 p.m., 720 B Street. 235-4203.



Saturday, March 20, 9 p.m., San Marcos. 481-8364.

Club listings are compiled by Linda Nevin. If you wish to be included, please call 234-2508 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County The Anchorage, 3145 Carisbad

Boulevard, Carisbad, 729, 3170; The

May 30

Dynamite Seats!

* ROD STEWART *

San Diego March 23 & Long Beach March 24

ZZ TOP * J. GEILS * B-52s March 24 March 26 March 16

RICKIE LEE JONES * ASIA

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SAMMY HAGAR/QUARTER FLASH

BLACK SABBATH * NEIL DIAMOND * POLICE

GENESIS * THE WHO * QUEEN *ELTON JOHN

BOB SEGER + MINK DEVILLE + TOOTS & THE MAYTALLS + ROSSINGTON-COLLINS + GREG

LAKE + HUEY LEWIS & THE NEWS & MORE

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TICKETS

4705 COLLEGE AVE 582-6866

April 13

n Eire Bourne Band, rock and

Barr X Ranch House, 119 East Broadway, Vista, 724-0510: California Express, country nesday through Saturday

Bobby G's, 485 First Street, Encinitas. 436-7397: Johnny Almond Rhythm Revue, rock and blues, Thursday through Saturday, Planet, rock and roll, Sunday through Tuesday, Emergency Exit, rock and roll, Wednesday.

Burn Steer Saloon. East Valley Parkway at Midway, Escondido. 743-6422: Jerry McCann and the Gigolo\$, rock and roll. Thursday through Sunday.

Charlie's Country, San Marcos Boulevard at Highway 78, San Marcos, 744-4120; Dallas Expn

St. Patrick's

Day Party

Corned beef & & cabbage

ALL YOU CAN EAT!

Lunch \$3.25

Dinner \$5.95

DOOKIES

DOOKIES

DOOKIES

for great fun, at the plano t with Paul Gregg Mon.-Sat.

Must be 21

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach, 755-6733: Bratz, rock and roll, Thursday through Saturday; dance with DJ Felix, Sunday and Tuesday; Dirk Debonaire and the Boat People, rock and roll variety, Monday; Moving Targets, new wave, plus guests, Wednesday.

Fireside Lounge, 439 West Washington, Escondido, 745-1931; Planet, rock and roll, Thursday through Saturday, Sky High, rock and roll, Tuesday and Wednesday.

Distillery Nightclub, 140 South

Fish House West 2633 South

Fogcutter, 2858 Carlsbad Boulevard, Carlsbad. 729-3189: Tremor, rock and roll, Wednesday Rockers, new wave, Sunday

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

Hill House, 2730 Via de la Valle, Del Mar. 755-6614: Bob Long, Jazz variety, Tuesday through Saturday; Fred Black and Fancy Pants. contemporary, Sunday and Monday.

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

Jolly Reger, 1900 North Harbor Drive, Oceanside. 722-1831: Colorado Cool Aid, country, Wednesday through Saturday.

Kooter Brown's, 656 First Street, Encinitas. 942-2980: High St., rock and roll, Friday and Saturday.

Monterty Jack's, 11940 Bernardo Plaza Drive, Pancho Bernardo. 566-2400; Larry Page, contemporary, Wednesday through Saturday.

Mulvaney's, 340 East Grand Avenue. Escondido. 741-0935: Richie Hunt, contemporary, Thursday through Saturday: Nick of Time, country rock, Tuesday; audition night, Wednesday.

Normandy, 215 North Hill Street, Oceanside. 722-4724: Ultra Violet, rock and roll, Tuesday through Saturday, rock and roll, Sunday and Monday, call club for information.

Oakvale Lodge, Lake Wohlford. 749-3193: White Lightnin' Expre country western, Friday and Saturday evenings. Sunday

atermonist

Old Time Cafe, 1464 North
Highway 101, Leucada. 456-4008.
Robin Williamon, string Band
modificant linit music, Trunchay,
modificant linit music, Trunchay,
Michael McCreeth & Ca., Irish and
Appalachian music, Friday.
Mooncoin, Irish and Cellic music,
Saturday, Music Proward, Jazz,
Saunday, Old Time Hoot Nile;
Taesday, the Two Magicians,
traditional Irish music, Wednesday.

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

Poseidon, 1690 Coast Boulevard, Del Mar. 755-9345: Dirk Debonain and the Boat People, rock and roll variety, Thursday, Poison Ivy, rock and roll, Friday and Saturday.

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

Ramada Inn, Scotty's Pub, 2500 South Escondido Boulevard, Escondido. 747-5000: Priendship, variety dance music, Tuesday through Saturday, Dale Vermon, variety, Sunday and Monday.

Red Dog Saloon/Valley Fort Steakhouse, 3757 South Missior Road, Fallbrook, 728-1998: Don

Reuben's, 2515 El Camino Real. Carlsbad. 434-1766: Blue Skies. contemporary, Tuesday through Saturday.



machos MIDWAY & ROSECRANS 224-2401

ANCE TO LATIN JAZZ SOUNDS OF Mongo Santamakia



MONDAY & TUESDAY. **MARCH 15 & 16**

DANCE/CONCERT ADVANCE \$6.50; DOOR \$7.50 2 SHOWS EACH NIGHT 8:30 & 10:30 PM

2 STATUS EACH RIGHT 0:50 & 10:00 FW

LICORICE PIZZA, PA. FLIPSIDE RECOIS, BRIDER
ARENA BLUY, GRAMAGE, OF THE RANGE BLUE,
HARSON MUSIC PRESENTATIONAL BLEND,
NO, PARK: AND MACHOS
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MUST BE 21 - 1.D. REQUIRED
FOR INFORMATION CALL 224-248

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IRA COBB DIXIELAND BAND

• FREE HORS D'OEUVRES
• NO COVER
• REGULAR PRICE DRINKS
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STRICTLY LATIN EVERY FRIDAY AND SATURDAY AT 9 PM

FRIDAY, MARCH 12 COLOUR

SATURDAY, MARCH 13 VIDA

SWING ON SUNDAY THE SWING SET



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KING BISCUIT **BLUES BAND** THE NOMADS

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BUDDY GUY & JUNIOR WELLS

THE KING BISCUIT BLUES BAND

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JERRY JEFF WALKER

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9449 Friars Rd 283-5906 opers' Hours: Thurs. Noon-10pm, Sat. Bai **SAN DIEGO**

Free live entertainment

with 75° Swapmeet admission.

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Thurs., Mar. 11 & Sat. & Sun.,

Mar. 13 & 14

5:00. Hear great hits like: "Yakety Yak," "Poison Ivy," "Love Pation No. 9," "Charlie Brown."

3 shows daily Thurs. 2:30, 5:00, 7:00. Sat. & Sun. 12:00, 2:30.

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Bia-Name Entertainment

B-52s GOLDEN HALL MARCH 16

ROD STEWART S.D. MARCH 23 L.A. MARCH 24 ZZ TOP S.D. MARCH 24

J. GEILS WITH U2 FRIDAY MARCH 26 RICKIE LEE JONES APRIL 13

SAMMY HAGAR WITH QUARTERFLASH APRIL 4

ASIA FEATURING CARL PALMER/STEVE HOWE MAY 30 RESERVE NOW FOR TENTATIVE FUTURE CONCERTS RESERVE NOW FOR THE TAIL FUTURE CONCERTS
BLACK SABBATH & OUTLAWS APRIL 9
QUEEN & BILLY SQUER SEPT. * GENESIS AUG.
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CONCERTS-THEATRE-SPORTS ACE B-52s

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BLACK SABBATH & SAMMY HAGAR

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

LUI 560 5th Avenue (at Marke 239-4222 BEST SEATS & LOWEST PRICES REE-QUARTER MAR. 1 WITCH RUNDLESAC and special guests SAN DIEGO MAR. 2 IN SAN DIEGO MAR. 24 Friday, March 12 MAR. 26 CLAUDE COMA APRIL 13 & THE IV: MAY 30 DETANTE Saturday, March 13 OUTLAWS AND AND YOU OUT OUT ON THE PLASH OUSEN AL JARREAU BOB DYLAN BOB SEGER DAVID BOWIE NEL DIAMOND U.F.O. ROSSINGTON COLLINS CLASH POLICE - ELTON JOHN - BILLY JOEL - GENESIS LINDA RONSTADT - KENNY LOGGINS - VAN HALEN OHN LIWIS THE HEARD all new Balzi Band No cover Sunday-Wednesday 22342355 Mail Orders

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MARCH 23.8:PM

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Aztec Center, all Areas Ticket Outlets 224-477 for into

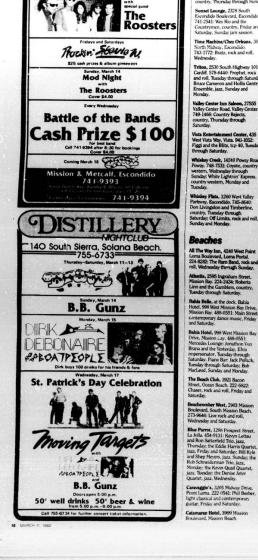
Morc Bermon







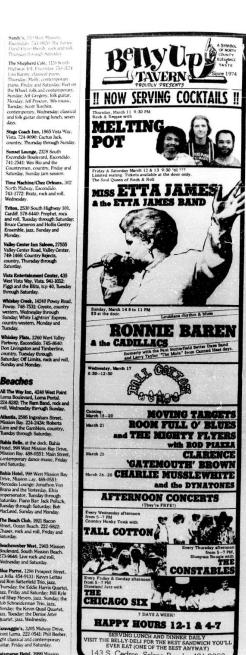




DISTINCTED

EAST AGES 17 AND UP

INCOGNITO



143 S. Cedros, Solana Beach 481-9022

Escondido, 743-0920: The James David Flynn Bumb, rock and roll.

The Shepherd Cafe, 1126 South Highway 101, Encourtes 753-112 Lisa Karny, classical piano, Thursday: Molly, contemporary

Sunset Lounge, 2328 South Escandida Boulevard, Escand

Countrymen, country, Friday and Saturday, Sunday iam session.

Time Machine/Chez Orleans, 302 North Midway, Escondido. 743-1772: Bratz, rock and roll, Wednesday.

Triton, 2530 South Highway 101, Artifle S78-6440: Prophet, rock and roll, Tuesday through Saturday; Bruce Cameron and Hollis Gentry Ensemble, jazz, Sunday and

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

Vista Entertainment Center, 435 West Vista Way, Vista. 941-1032: Figgi and the Blitz, tcp 40, Tuesda through Saturday.

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

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640: Don Livingston and Timberline, country, Tuesday through Saturday, Off Limits, rock and roll, Sunday and Monday.

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

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

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

Bahia Hotel, 998 West Mission Bay Drive, Mission Lay, 488-0551: Mercedes Lounge: Jonathon Von Brana and the Vesterday, Elvis impersonator, Tuesday through Saturday, Piano Barr Jack Pollack, Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

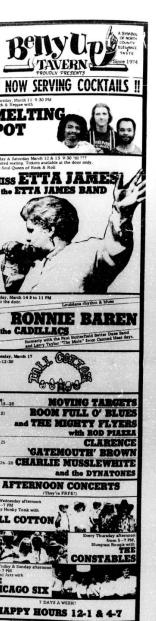
The Beach Club, 1921 Bacon Street, Ocean Beach. 222-6822: Chaser, rock and roll, Friday and Saturday.

Beachcomber West, 2903 Mission Boulevard, South Mission Beach. 273-9644: Live rock and roll, Wednesday and Saturday.

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

Beaches

741-2541: Wes Rio and the











Crack A' Noon Band

Tuesday—Saturday 9pm-1am

Barker and Orr

Appearing Sunday & Monday, 9 p.m. - la.m.



Wind rose



We Fix it Fresh Daily Over 45 Greens, Vegics & Things

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Only \$1.50 with Sandwiches, C.C. M.M. O.O. or Fresh Fish

Tostada

OSTACIA
Your Choice of All White Chicken or Beef on a Crisp Corn Tortills, Cowered with Monterey Jack and Chedda Cheese, Green Salad, Tomato Wedges, Egg Slices and Topped with Guacamole, Sour Cream and Garnish. Served with Our Special Salsa or Your Choice of Dressing \$4.75

Soup

New England Clam Chowder Served with Hot Cheese Bread Bowi \$1.95

Soup & Salad Combo

A Bowl of Hot Soup, Our Salad Bar and Hot Cheese Bread \$4.95

Seafood Combo

A Giant Seafood Delight of Shrimp, Crab and Tuna, Served on a Bed of Shredded Lettuce, Garnished with Tomato, Egg, Asparagus and Louie Dressing \$6.95

SANDWICHES

Guacamole Burger It's Loaded and Messy, Served on Grilled Sourdough with Lettuce, Tomato and Grilled Onion \$3.95

Teriyaki Burger Ground Beef Broiled to Your Taste, Served on Grilled Sourdough with Lettuce and Tomato and Grilled Onions \$3.95

Grilled Ham & Cheese

Thin Sliced Ham Stacked High with Cheese, Served on Grilled Sourdough with Lettuce and Tomato \$3.95

Bacon Cheeseburger Ground Beef Broiled to Your Taste, Strips of Bacon, Double Cheese, Served on Grilled Sourdough with Lettuce and Tomato \$3.95

Hot Roast Beef

Tender Slices of Beef Stacked High with Cheese, Served on Grilled Sourdough with Lettuce and Tomato \$3.95

Windrose Sandwich

\$3,95

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\$6.95

\$6.95

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Bar-B-Qued Chicken

A Whole Large Boneless Breast, Cooked with Our Special Sauce

Teriyaki Chicken

Top Sirloin

We Make It Fresh Daily

Taco Skins

Taco Meat, Meltod Cheddar and Jack Chewith Ortega Chilies

Steamed Fresh vegetable platter

A Variety of Garden Fresh Vegetables, Steamed to the Peek of Flavor, Smothered in Cheese

A Whole Large Boneless Breast, Smothered in Our Homemade Teriyaki Sauce

Thick and Delicious Char Broiled to Your Taste. (If You Want Our Baseball Cut-Don't Forget to Ask) Teriyaki Top Sirloin Upon

MOO MOO

What Do They Come with?
Baked Potato (After 4:00 P.M.) Or Our
Special Fries, Cole Slaw and Hot Cheese
Bread

Loaf of our famous

home style fresh

onion rings

\$2.50

Bar-B-Qued Pork Ribs

OINK OINK

The Best Baby Back Pork Ribs You've Ever Had. Slowly Smoked with Our Special \$7.95

Prime Rib

Choice Aged Beef, Seasoned and Cooked Slowly For Full Flavor, "Best Deal in Town" \$7.95

Steak Neptune

Filet Mignon Cooked to Your Liking, Topped with Crab and Asparagus Spears, Covered with a Bernaise Sauce, "Second Best Deal in Town."

Potato Skins

Baked Potato Skins, Deep Fried and Filled with Your Choice of Toppings. Served with Sour Cream and Chives

Guacamole with Chips

Crab Skins Crab Meat Covered with Melted Cheddar and Jack Cheese. Topped with Chopped Onions

\$4.45

Cheese Skins

Melted Cheddar and Jack Cheese, Toppe

THE DIFFERENCE

At the Windrose it's the Little Things That Make the Difference, That's Way We: Use Real Cream and Buster in Our Recipes-Use Prime Biended Coffee - Serve Freih Fish - Serve Dov Fries with Skin On - Make Our Said Dressings from Serarch in House Make Our Sour Prime Serarch Duly - Serve Freih Produce on Our First Bar - Frour a Good Freih Things - Dur a Good Stout Drink.

Quality Prepared as Freih and Wholesome as Found to the Committee of the Comm

Combination Skins

Combination of All Selections

Quiche

\$4.45

Lorraine Taught Us How; with Tender Chunks of Ham, Cheese and \$4.75

WINDROSE FRY

All Deep Fried with Our Special Batter and Served with Cocktail and Tartar Sauce, Fresh Lemon, Our Special Fries, Cole Slaw and Hot Cheese Bread

Fish & Chips

Tender White Fish, Deep Fried to Golden Brown \$5.95

Scallops

Delicate and Moist, Done to Golden Brown \$7.95

Shrimp Flavorful Deep Fried Shrimp

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We Serve the Following When Available, with Baked Potato (After 4:00 P.M.), Or Our Special Fries, Cole Slaw and Hot Cheese Bread

\$5.95

\$5.95

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\$7.95

\$9.95

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\$5.95

\$6.95

Sole

Shark

Pacific

Sea Bass

Swordfish

Trout

Halibut

Salmon

Ocean Perch

Ask About the Daily Fresh Lunch Fish Specials

Yellowtail

Red Snapper

\$7.95 Oysters

A Seafarer's Deep Fried Delight

\$7.95 Seafood Combo Fried Shrimp, Scallops, Oysters and Wh \$7.95

DESSERTS

Don't Stop Now! You Must Try One of Our

New York Style Cheese Cake

Thick, Rich and Deliciously Textured Like They Make in the Big Apple \$1.95

With Strawberries \$2.50

Schooner Sundae Two Large Scoops of Vanilla Ice Cream, Hot Chocolate Topping with Whip Cream and Nuts \$1.50

Fresh Strawberries Romanoff

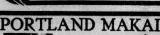
Large, Fresh Strawberries—Our Secret Recipe, Lightly Blended with Gran Marnier, Rich Vanilla Ice Cream. Tastes Fresh and Fantastic without That Strong Liquor Taste \$2.75

Chocolate

Blackout Cake The Richest and Best Chocolate Fudge Cake Made Anywhere, Bar None \$2.75

Old Fashion Vanilla Ice Cream







Thursday, March 11 through Saturday, March 13



\$5.25



Tuesday & Wednesday, March 30 & 31 **COLLINS**



Mom's Saloon, 945 Garnet Avenue, Pacific Beach. 488-9598: Nite Flight, rock and roll. Thursday through Sunday; rock and roll. Monday, call club for informati Pocketful, rock and roll. Tuesday

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

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach. 270-7522: Jim Hawley, contemporary, Wednesday through Saturday, the Critters, country and

Dallas

Collins

emporary. Sunday and Monday; the Rollers, rock and roll,

Rodeo, 8980 Via La Jolla, La Jolla, 457-5590: Ron Bolton, rock and roll, Thursday through Saturday; Eric Burdon, rock and roll, Sunday; Moving Targets, new wave. Sunday and Monday; rock and roll, Tuesday and Wednesday, call club for information.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay 274-3314: The Fred Land Trio, music of the '40s to the '80s, Thursday through Saturday.

Saska's, 4250 West Point Lorna

March 11

Dollar Drink

Night

St. Patrick's

Celebration

Happy Hour 4-8

Coming: March 23, 25, 26, 27

1

March 16-20

Well drinks & draft 75

Cup of Irish stew & draft \$1.00

Boulevard, Loma Portal. 223-9158: Pelikan Alley, contemporary and jazz, Wednesday through Saturday.

Su Casa, 6738 La Jolla Boulevard, La Jolla, 454-0369. Sue Berman, 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, call club for

Windrose, 1935 Quivira Road Marina Village Mission Bay P

Gary

March 12 & 13

SIERS SERIS

Foxxy Boxing

Puckett

contemporary, Wednesday through Saturday, Four Eyes, rock and roll, Sunday through Tuesday.

San Diego North The Abilene Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131: Richie Cary and Sundown, country, Tuesday through Saturday.

The Alamo, 3093 Clairemont Drive,

Al-Salaam Restaurant, 7947 Balboa Avenue, Kearny Mesa. 279-1520: The Middle Eastern Musicians, Middle Eastern music and belly dancing, Tuesday through Saturday. Woodcarver Pizza, 3225 Midway Drive, Loma Portal. 222-0388: Live bluegrass music, Friday and Saturday.

Bacchanal, 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022: Moving Targets, new wave, Thursday through Saturday, rock and roll, Sunday through Tuesday, call club for information; the White a tribute to Led Zeppelin, Wednesday.

Clairemont 276-2240: Lanny

Prewitt and Cinnamon Ridge, country, Tuesday through Saturday.

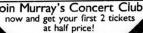
Join Murray's Concert Club now and get your first 2 tickets

R-52s Mar. 16

Rickie Lee Jones April 13

Rod Stewart Mar. 2

Tickets 224-3747



Old Globe

Holmes—Cooney

Dancin'--Fiddler

Laguna Arts

Murray's



5373 Mission Center Road 291-8635

Rockin' Weekend Friday & Saturday Mar. 12 & 13

Dallas

Oh! Ridge



St. Patrick's Day Party Oh! Ridge

Green beer 50c Corned beef & cabbage special all day

Rock & Roll Tuesday—Saturday Oh! Ridge



March 14, two shows

7:30 & 10:30 p.m. Tickets \$8.50 Open Festival Seating

Black Angus, 5247 Kearny Villa Road, Kearny Mesa. 279-3109: Carmen and Carmen, contemporary, Tuesday through

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

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa. 578-8666 etexas, rockin' country, Wednes brough Saturday.

Cunningham's, 7094 Miramar Road, Mira Mesa. 578-1216: The Blitz Brothers, rock and roll,

Edwin's Continental Cutsing 8000 Miramar Road, Mira Mesa. 271-7020: Mirnette, Continental ballads, Friday and Saturday.

Flanigan's, 5373 Mission Center Road, Mission Valley, 291-8635; Dallas Collins, rock and roll, Thursday, Gary Puckett, rock and roll, Friday.

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley. 291-7131: The Joe Marillo Quartet, jazz, Tuesday through Saturday; Peter Sprague, jazz, Tuesday through Friday happy hours.

Halli Baba, 824 Camin

Holiday Inn/Mission Valley, Cricket's, 595 Hotel Circle South, Mission Valley. 291-5720: Elements, contemporary, Tuesday through Saturday.

Hungry Hunter, 2245 Hotel Circle Place, Mission Valley. 291-8074: Char, guitar variety, Friday and Saturday.

298-8281: Dec Daniels Duo, blues and upbeat, Tuesday through Saturday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley. 299-2828: Ohi Ridge, contemporary and cornedy, Tuesday through Saturday, with Country Casanova, country, Tuesday, and Dalla Collins, rock and roll, Friday and Saturday.

The Loading Zone, 7888 Othello Street, Kearny Mesa. 277-9869: Artisan, rock and roll, Thursday; Jerry Raney and the Sharnes, rock and roll, the Flyz, rock and roll,

reggae, Tuesday; Circus, rock and roll, Wednesday.

London Opera House, 5404 Balbox

The Mel-O-Dee Room, 3050 Clairemont Drive, Clairemont. 276-3760: Glenn Miller, variety, Friday and Saturday.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060: Quick, top 40, Monday through Saturday.

Monterey Whaling Company, 887 Camino del Rio South, Mission





NIGHTFLIGHT POCKETFUL

SAINT PATRICK'S DAY PARTY

KGB FM 101 STUDENT PAT MARTIN

(Free artmission with valid student I.D.) Drink specials and free records & other

KPRI FM 106 NITE GIVE AWAYS

LIVE ROCK & ROLL EVERY NIGHT 278-4853 ' 945 Darnet P.B.

WOLF & RISSMILLER CONCERTS PRESENT . . .

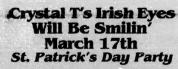
SPECIAL GUEST STAP

FRIDAY, MARCH 26 · 8PM

San Diego SPORTS ARENA

PRODUCED BY WOLF & RISSMILLER CONCERTS







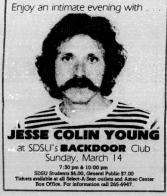
Crystal T's is also presenting "JACKSTRAWS"

THE IRISH SINGING TROUBADOURS strolling shows - at 7:30 p.m. and at 9:15 p.m. S. Control "FREE" ST. PATTY'S DAY T-SHIRT TO THE 1ST 50 PEOPLE AFTER 7:30 P.M.

Emporium

90 MARCH 11 1982







EAT THE WORM NIGHT Shooters of tequila \$1 Prizes, T-shirts, Party, etc.

GARY LEE & THE RIXX

Bring this ad in for free admission

Valley, 291-1638: The Soud Brothers, '50s and '60s rock and roll, Tuesday through Saturday; Jim Hawley, contemporary, Sunday and Monday.

The Moonglow, 4615 Clairemont Drive, Clairemont. 273-1022: Jimmy Nixon and Downhome, country, Sunday and Monday.

Navajo Inn., 8515 Navajo Road, San Carlos. 465-1730: Illusion, rock and roll, Tuesday through Saturday; rock and roll, Sunday and Monday, call club for information.

Pal Joey's, 5147 Waring Road, Allied Gardens. 286-7873: Fro Brigham's Preservation Band, Dixieland, swing, and oldies, Friday and Saturday

The Patriot Game, 5353 Mission Center Road, Mission Valley. 296-8714: Seamus Kennedy, traditional and contemporary Irish music, Wednesday through

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

Saturday.

The Playboy Club, 425 Carnino del Rio South, Mission Valley.
296-8588: Caper, Las Vegas-style revue, Tuesday through Saturday.
Jon Sandoval, contemporary piano, Tuesday through Saturday.
Gary Narramore, contemporary piano, Sunday and Monday.

Reuben's Plankhouse, 7637 Balbs Avenue, Clairemont. 278-7373: Mike Edwards, rock and roll, Tuesday through Saturday.

Spirit, 1130 Buenos Avenue, Bay Park, 276-3993; Rosie and the Park. 276-3993: Rosie and the Re-Bogpin's Streamers, rock and blues. Bruit, rock and roll. Thursday, the Potentators, rock and roll, pins guests, Priday, the Unknowers, rock and roll, the Orangustangs, rock and roll, the Orangustangs, rock and roll, Saturday, the Kamikase Clones, rock and roll, Stripes, rock and roll, Saturday, the Kamikase Clones, rock and roll, Stripes, rock and roll. Wethers. Wethersday.

Tio Leo's, 6333 Mission Corge Road, Mission Gorge, 280-9944: Bill Frey, contemporary, Tuesday; Peggy Spye, contemporary, Wednesday and Thursday, Melissa McCracken, contemporary, Friday

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge. 280-6263: E. Zane Wood and

San Diego South

Black Frog Restaurant, 4672 Pederal Boulevard, East San Diego. 264-5797: Ella Ruth Piggee, Jazz, Wednesday and Thursday, Zeaj, Jazz, Friday and Saturday, Jazz jam session, Sunday, Time Piece, Jazz, Tuesday.

Boat House, 2040 Harbor Island Drive, Harbor Island. 291-8010: Montezuma's Revenge, country and comedy, Tuesday through Saturday; Terri Fox, 50s revival, Sunday and Monday

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

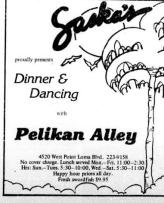
Club 30, 30th and Upas streets, North Park, 692-0080: The Alvarez Trio, Latin jazz, Tuesday through Thursday, the Big City Blues Band, rhythm and blues, Friday through Monday.

Crossmads, 345 Market Street, downtown, 233-7856; Ella Ruth Piggee, jazz, Friday and Saturda



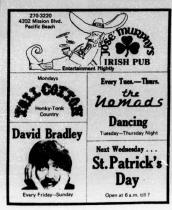












Doc Masters, 2051 Shelter Island Drive, Shelter Island. 223-2572: Crack A' Noon, contemporary, Tuesday Through Saturday; Barke and Orr, contemporary and comedy, Sunday and Monday. Drowsy Maggie's, 31st Street and University Avenue, North Park 298-8584: Mitch Kay, '60s folk

298-5854 Mitch Kay, '08, folio,'
Thurnday, Annie Levin, casy
listerning variety and folio, early
everning Priday, boad Fendali,
English folis orage, Friday: Dennis
bobler and Gary, Grossom, folis and
country, early evening Stutraby,
Dan Comero, originals, Saturday,
Dan Comero, originals, Saturday,
Sunday, orage poorly reading, early
Karen Mullady, contemporary folio,
Sunday, orage poorly reading, early
Night with Lou and Virginia
Night with Lou and Virginia
Cutriss, Monday, Richard Precenan,
bluegrass, folis and originals, early
evening Tuseday, Samuss Cade Cell evening Tuesday, Siamsa Gael Ceili Irish Band, traditional Irish music, Tuesday; Les Tray Sheiks, originals and folk, early evening Wednesday, San Diego Storytellers, tall tales and folk stories, Wednesday.

Eric's Rib Place, 4263 Taylor Street, Old Town. 259-0060: Mardi Milligan, standard and contemporary guitar music, Tuesday through Saturday.

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

Island Drive, Shelter Island. 224-8242: Tailwind, contemporary Friday and Saturday.

Holiday Inn/Embarcadero, Porthole Lounge, 1355 North Harbor Drive, downtown. 232-3861: Bogart, top 40, Tuesday through Saturday.

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island 224-3577: Bruce McKeithen, contemporary, Tuesday through Thursday, Bruce McKeithen and

nternational Blend, 4034 30th treet, North Park, 284-9603: leari, reggae, Thursday, the nknowns, rock and roll, the wdaddys, rhythm and blues osters, rock and roll, Friday; nedy night with Don Victor,

John's Tavern, 4246 University Avenue, (corner of Van Dyke Street), East San Diego. 280-5834: Phoenis, country, Friday and

Kung Food, 2949 Fifth Avenue, Hillcrest, 298-7302: Llarna, classic, guitar, early evening Tuesday and Wednesday, Julio Aguirre, classical guitar, early evening Thursday and Friday.

Mandelin Wind, 308 University Avenue, Hillcrest: 297-3017: Rosi and the Re-Boppin' Screamers, rock, blues, and rockabilly. Tuesda the Hurricanes (formerly Professor Oak and the Hurricanes), blues, Wednesday and Thursday. King Biscuit Blues, blues and rhythm and blues, Friday and Saturday.

My Rich Linde's 6, 2005 E1 Cajon Boulevard, East San Diego 287-7332: The Siern Brothers, Beatles music and 50s rock, Thursday through Sunsday rock and comerly party, Sunday afternoor, rock and roll, Monday and Tuesday, call club for information; Plywell, rock and roll, Wednesday.

Weenessay.

The Press Room Saloon, 956
Second Avenue, downtown.
239-8225: Eddie Gold, piano and
vocal variety. Tuesday through
Saturday, with Tawny Tann,
Tuesday, Derck Page, piano and
vocal variety. Tuesday through
Thursday happy hours, Sunday as
Monday evenings.

Prophet Vegetarian Restaurant, 4461 University Avenue, East San Diego. 283-7448: Lori Bell and Shep Meyers, jazz, Thursday, Saturday, and alternate Sundays;

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including burgers, appetizers, and Mexican food.

guitar, Wednesday, Friday, and

Raphael's, Travelodge Tower, 1960 Harbor Island Drive, Harbor Island.

291-6700: Larry and JoAnn contemporary, Tuesday through Saturday.

Red Coat Inn. 5933 University





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Avenue, East San Diego. 583-6670: Push, rock and roll, Tuesday through Saturday, Stress, rock and roll, Sunday and Monday.

Foil, Sunasy and Prioriage.
Sheraton Harbor Island, 1380
Harbor Island Drive, Harbor Island, 291-2900; Sundowner Lounge;
Fastrax, contemporary, Tuesday through Saturday; Leslie Gold, contemporary, Sunday and Monday, Butterfield's: The Bass Went Home, variety — Beatles to Bach, Tuesday through Saturday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island.

291-9110: Dusty and Melissa. contemporary, Wednesday through Saturday.

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Sheraton Inn Airport, Sandpiper Tuha Man's, 2551 University Lounge, 1590 Harbor Island Drive, Harbor Island. 291-6400: Gil and Marti, country, Monday through Avenue, North Park, 295-9426 Hardtimes Bluegrass Band, bluegrass, Thursday; Ira Cobb's Jazzbo Dixieland Band, Dixieland, Saturday; jazz jam session with Jeannie and Jimmy Cheatham,

268-3838

TICKET AGENCY

THE TICKET AGENCY

Wing Cafe, 2753 B Street, Golden Hill. 239-9906: Cuckoo's Nest, Renaissance music, Saturday; Cathy Curtis, folk, Sunday brunch.

through Saturday.

Trojan Horse, 6179 Universit

Trojan Horse, 6179 University
Avenue, East San Diego. 582-1070:
Sky High, rock and roll, Thursday
through Saturday; audition night,
Sunday; the Ram Band, rock and
roll, Monday and Russday; the Rixx
featuring Gary Lee, rock and roll,
Westneeday.

The Wizard's Den. 4405 Euclid

Avenue, East San Diego. 583-0648: Live rock and roll, Friday. Triton, 6011 El Cajon Boulevard, East San Diego. 583-3240: The Bruce Cameron and Hollis Gentry Ensemble, jazz, Wednesday

Zebra Club, 560 Fifth Avenue, downtown, 239-4222: 3/4 Witch rock and roll, Rundlsac, rock and roll, Thursday, Claude Coma and the IVs. rock and roll, Detente, rock and roll. Friday: John Lewis, rock and roll, the Heard, rock and roll,

East County

Antonio's Hacienda, 700 North Johnson, El Cajon. 442-9827: Lonnie Hutson and Dusty Best, contemporary. Friday and Saturda Big Oak Ranch, 1723 Harbison

Canyon Road, Dehesa. 445-3047: The Big Oak Ranch Band, country,

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

Boss Bill's, 9325 Mission Gorge Road, Santee. 448-9983: Lone Star Country, country, Thursday through Saturday.

Bull and Bear, 690 North Second Street, El Cajon. 440-5757: Rainbow, contemporary dance music, Tuesday through Saturday.

The Calypso, 975 Greenfield Avenue, El Cajon. 440-9526: Ron Morin, country, Thursday through Saturday.

Castaways, 10757 Woodside Avenue, Santee. 449-6700: Misfit, rock and roll, Tuesday through Saturday.

Circle D Corral, 5500 Grossmon Carcia D Cerral, 5900 Grossmont Center Drive, Grossmont Center, La Mesa. 462-1579: Kenny Munds and Silvertip, country, Tuesday through Saturday; Heyl Fever, country, Sunday and Monday.

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

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

Ember Room, 7059 El Cajon Boulevard, La Mesa. 463-2263: Diarnond Reo, country honky to and rock, Thursday through

Hungry Hunter, 402 Fletcher Parkway, El Cajon. 442-0517:

Kentucky Stud, 11377 Woodside Avenue, Santee. 448-3402: Pony

Lakeland Resort, Highway 79, Cuyarnaca. 765-0736: C.Y. Dygit, country, Friday and Saturday. Lakeside Hotel, 9940 River Street, Lakeside. 443-9591 Dakota, country rock, Friday through

La Posada del Sol, 1221 Broadway, El Cajon. 447-5665: Joe Stewart, country, contemporary, soft rock, Thursday through Saturday.

La Posada del Sel, 8238 Parkway Drive, La Mesa. 462-2640: Joe Stewart, country, contemporary, soft rock, Wednesday.

Lorenzo's, 596 Broadway, El Cajon 442-9696: Jack Costanza and Gerri Woo, contemporary dance music, Tuesday through Saturday, Fro Brigham's Preservation Band, Dixieland and vintage jazz, Sunday and Monday.

Magnolia Mulvaney's, 8861 Magnolia Averue, Santee. 448-8550: Bramble, country, Wednesday through Saturday.

Mama's Mink, 533 East Main Street, El Cajon. 442-5573: Jimmy Nixon and Downhome, country rock, Tuesday through Saturday. Mickey D's, 9563 Mission Gorge

Road, Santee. 448-9934: Gravel Carryon, country, Friday and

Nite Owl East, 667 North Mollison Avenue, El Cajon. 447-3854: AdulTree, cool rock, Tuesday through Saturday: Electric Range. country, Sunday and Monda

Organ Power Pizza, 3459 Imperial Avenue, Lemon Grove, 463-6977: Tommy Stark, family musical entertainment, sing-alongs, seven nights, with puppet shows by Retha Friday and Saturday.

The Outpost, 652 Grand Avenue, Justice, country, Friday and

Reuben's, 5455 Grossmont Cente Drive, La Mesa. 465-3464: Sandee Hirsh, country and contemporary, Tuesday through Saturday.

Straw Hat Pizza, 3637 Avocado Boulevard, Spring Valley. 462-6265: Rural Delivery, bluegrass and ballads, Friday

The Turquoise Lounge, 5975 Severin Drive, La Mesa. 465-1525: Printed Circus, rock and roil, Tuesday through Saturday.

Van Winkle's, 10055 Missien Gorge Road, Santee. 449-0060: Johnny West and the Chaparrals, country, Thursday through Saturday.

Win Cody's, 240 Main Street, El Cajon. 440-9247: Rock and roll, call club for information.

South Bay

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

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161: Country Casanova, country Wednesday through Sunday.

Ducktail Revue, '50s rock, Monday and Tuesday

Thumper, rock and roll, Tuesday

Dock's Cocktails, 317 Third



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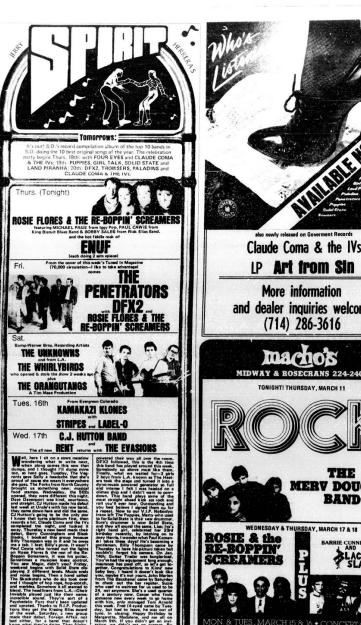
Las Vegas Style Dance Show Wed., March 24 ows at 10 & 10:45 p. Happy Hour 4-9 p.m.

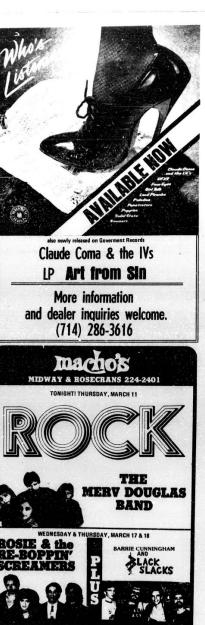
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The Golden Barrel, 710 Nations Avenue, National City. 477-7678: Full House, Southern rock, Frida through Sunday.

Hutch's, 1463 Palm Avenue Imperial Beach, 423-3479: Leather and Lace, country, Thursday through Saturday

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, 479-3537:

Danny Lopez, contemporary and variety, Friday and Saturday.

Royal Vista Inn. 632 F. Street Chula Vista. 426-2500: Rex Pari variety, Tuesday through Saturd

and Crosscut, rock and roll, Wednesday through Sunday; Legend, rock and roll, Monday

The Wild Turkey, 5080 Bonita Road, Bonita. 267-2550: Four Play, rock and roll, Monday; dance to

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Green Beer-75° II a.m. 'til closing

Must be 21 - I.D. required



Thursday afternoon or Friday before 5:00 p.m. The listings an

Country/ **Country Rock**

Gerry Baze and A Touch of Country: Mustang Club
The Big Oak Ranch Band: Big Oak

Ranch
Bramble: Magnotia Multiuney's
Cactus Jack: Stage Couch Inn
California Country: Diamond
Lounge/Aunt Emma's
California Express: Burr X Banch

Colorado Cool Aid: Jolly Roger/Oceanside
The Constables: Belly Up Tavern

Country Casanova: Country Burnskin, Lehr's Greenhouse Country Comfort: Bodie's Country Rejects: Valley Center Im

Coyote: Whiskey Creek The Critters: Old Pacific Beach

C.Y. Dygit: Lakeland Resort Dakota: The Country Side Lounge Lakeside Hotel Dallas Express: Charlie's Little Bit

of Country Bill Daniels: Dock's Cocktails Electric Range: Nite Otel East Richie Gary and Sundown: Abi

Lounge Gil and Marti: Sheraton Inn Airport Gravel Canyon: Mickey D's Hardtimes Bluegrass Band: Tuba

Hey! Fever: Circle D Corral Sandee Hirsh: Reuben's/La Mesa Jetexas: Bunbury's Leather and Lace: Hutch's Legend: Stadium Club, Westerner Roberta Linn and the Gamblers:

Don Livingston and Timberline: Whiskey Flats
Lone Star Country: Boss Bill's
Montezuma's Revenge: Boat House
Ron Morin: The Calypso
Kenny Munds and Silvertip: Circle

Kenny Munda and Silvertip: Circ.
D Corral
New Country Guettry Side Lour
Nick of Time: Multerney's
Jimmy Nixon and Dovenhome:
Monta's Mink, the Mooraloue
Plocenius John's Tawert
Pony Express: Kentucky Stud
Lanny Prevett and Clamanon
Ridge: The Adamo
Wes Rib and the Countrymen:
Store Side and the Countrymen:

ves no and the Countrymen:
Surset Lounge
tural Delivery: StrawHat
Pizza/Spring Valley
Lard Simmons and Southern
Comfort: Driftwood Lounge
oe Stewart: La Posada del Sol/El
Mesa
Mesa

ton: Jose Murphy's, Belly

Rock & Roll

AddThees Alby Coal East
Johnny Almond Rhythm Revues
Bobby C3
Artisen: The Loading Zone
Battalian of Salants: North Parts
Lious Club
Blackberry Wintern Cator Cardens
Beachersy Wintern Cator Cardens
Bon Boldens Rodes
Bon Boldens Rodes
Bon Boldens Rodes
Boldens Rodes
Bothens Polyther Cater
Menchine
The Budgets: Distillery East
Dels Burdens: Distillery East
Dels Bordens Cater
Cater The Bods Coal
Cater The Rodes Chab
Coal Cater Cater
Club
Club
Club

Club
Barrie Cunningham and Black
Slacks: Macho's
Dallas Collins: Lehr's Greenhous
Rlanigan's
Dirk Debonaire and the Boat
People: Distillary Nighiciub,
Possidion
Detente: Zebra Club
The Doran Eire Bourne Band: Th



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Double Take

DRINK SPECIALS - NO COVER FOR LADIES

ast James: Belly Up Tavern Kamikase Clones: Spirit

Misfit: Castaways
The Mix: Poway Mine Co. Mizzouri Foxx: Gator Gardens Moving Targets: Distillery Nightclub, Rodeo, Bacchanal NE/1: Headquarters Nightclub

Nightclub Nite Flight: Mom's Saloon The Normads: Jose Murphy's Off Limits: Whiskey Flats

Label O: Spirit
Legend: Stadium Club, Westerner
John Lewis: Zebra Club
The London Brothers: Halcyon
Mayhem: Chopping Block
Jerry McCann and the GigoloS: Poison Ivy: Poseidon, Halcyon Printed Circus: Turquoise Lounge Prophet: Triton/Cardiff Gary Puckett: Flanigan's

Push: Red Coat Inn. Le Chalet The Ram Band: All The Way Inn Trojan Horse
Jerry Raney and the Shames: The Metro: Le Chalet Tony Mills and Crosscut: Westerne

Loading Zone Red Rockers: Headquarters Nightclub Red Tape: Headquarters Nightclub

The Rixx: Trojan Horse The Rollers: Old Pacific Beach

FAITH

SHATTERED

SACRED LIES

SKULL BUSTERS

The Rollers: Old Pacific Beach
Cole, Wild Turkey
The Roosters: Distillery East
Rosie and the Re-Boppin'
Screamers: Mandolin Wind,
Spirit, Mocho's
Rundlisse: Zebra Club
Sacred Lies: North Park Lions
Club
Shattered Faith: North Park Lions
Club

BATALLION of SAINTS

DEAD OR

The Soud Brothers: Monterey Stress: Red Coat Inn

3/4 Witch: Zebra Club 3/4 Witch: Zeora Club
Thumper: Dance Machine
Tremor: Fogcutter
Ultra Violet: Normandy
The Uaknowns: Spirit,
International Blend
The Whits: Bocchanal

Shuffle: Hungry Hunter/Oceanside The Siers Brothers: My Rich

Uncle's Skull Busters: North Park Lions

Sky High: Trojan Horse, Fireside

Lounge The Snails: Headquarters

Nightclub Snow Blind: Headquarters

Lorenzo's Crack A' Noon: Doc Masters The Critters: Old Pacific Peach

Angus/Kearny Mesa Jack Costanza and Gerri Woo:

X-Offenders: Headquarters

Top 40

Baja Strings Fusion: El

Conquistador Hotel/Tijuan Mike Barilla: Dooley's

Sue Berman: Su Casa Fred Black and Fancy Pants: Hill

Bogart: Holiday Inn/Embarcader

House Blue Skies: Reuben's/Carlsbaa

Carmen and Carmen: Black

Contemporary/

Cafe Dee Daniels Duo: La Hacienda

Dock's Cocktail Lounge JIM MOORE EARLENE BILL DANIEL

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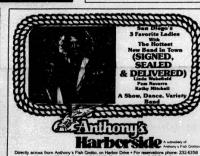


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Co., Old Pacific Beach Cafe
Sandee Hirsh: Reuben's/La Mesa
Richie Hunt: Multaney's
Lonnie Hutson and Dusty Best:
Antonio's Hacienda

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Cojon, La Posada del Sol/La
Mesa

Mess
Summerwine: Black
Angus/Mission Valley
Tallwind: Hurpson Henry's
Don Tennison and Country Plus:
Red Day Salson
The Third Degree: Maxican Village
Triple Pluy: Hilton Hotel
Scott Turchin: The Shaphend Cafe
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Jeannie and Jimmy Cheatham:
Sheraton Inn Airport
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Ira Cobb's Jazzbo Dixieland Band:

Bill Ryle and Shep Meyers Quintet: Blue Parrot Butch Lacy Ensemble: Elario's Keyn Lettau: Elario's, Blue Parrot Bob Long: Hill House Joe Marilio Quintet: Gold Coast

Bobby G's

Planet

Naki Ataman Trio: Islandia Hotel Brian Connelly: Blarney Stone Pub The Cuckoo's Nest: Wing Cafe The Alvarez Trio: Club 30
Lori Bell and Shep Meyers: Prophet
Vegetarian Restaurant
Fro Brigham's Preservation Band:
Pal Joey's Lorenzo's
Bruce Cameron and Hollis Gentry
Ensemble: Trion/San Diego,
Trion/Cardif

The Cuckoo's Nest: Wing Cafe Cathy Curtis: Wing Cafe Lou and Virginia Curtiss: Procesy Maggie's Dennis Dobler and Gary Grissom: Drowsy Maggie's Feet on the Wheel: The Shephend

Cafe
Richard Freeman: Drowsy Maggie's
Jeff Gregory: The Shepherd Cafe
Jim and Theresa Hinton: Old Time

Music Council (M.) Time (Cal)

Ella Ruth Piggee: Crossroud

Black Frog Purit Fish House West Kevin Quail Quartet: Blue Parrot Mongo Santamaria: Macho's Ron Satterfield Quartet: Blue

Rob Schneiderman Trio: Blue

Time Piece: Riack From

Folk/Ethnic

Zzaji: Black Frog

Pelikan Alloy: Saska's/Sports Arena

Jim and Thereas Hinton: Old Time Cufe

Suffer Mitch Kay: Drousy Maggie's
David Kendall: Drousy Maggie's
Seamus Kennedy: The Patriol
Game
Les Tray Shelks: Drousy Maggie's
Annie Levin: Ohe Cufe, Drousy
Maggie's
Maart One Cufe
Macro Cod Cufe
Michael McCreesh and Co.: Old

In Cobb's Jazzbo Dticland Band:
Tulus Maris, Macho's
Bill Coleman Quartet: Chuck's
Steak House
Jimmy Corsan Ensemble:
Corsan's Strictly Jazz
Eddie Harris Quartet: Blue Parrot
Denies Jeter Quartet: Blue Parrot
Bill Kyle and Shep Meyers Quintet:
Blue Parrot
Bill Kyle and Shep Meyers Quintet: Time Cafe
The Middle Eastern Musicians: The Middle Eastern Australia Al-Saluam Restaurant Mimette: Edwin's Continental Cuisine Mooncoin: Old Time Cafe

Mongo Santamaria: Macho's Siamsa Gael Ceili Irish Band:

Drowsy Maggie's The Two Magicians: Old Time Cafe

Blues/R&B/ Reggae

Johnny Almond Rhythm Revue Bobby G's Ronnie Barren: Belly Up Tavern Big City Blues Band: Club 30 The Crawdaddys: International

Blend Dee Daniels Duo: La Hacienda

The Hurricanes (formerly
Professor Oak and the
Hurricanes): Mandolin Wind, Le Etta James: Belly Up Tavern King Biscuit Blues: Mandolin Wind Melting Pot: The Loading Zone,

Belly Up Tavern Rosie and the Re-Boppin' Screamers: Mandolin Wind, Spirit, Macho's Trowsers: Che Cafe

Everything Else

Julio Aguirre: classical guitar, Kung Food Barteer and Orn: contemporary and

comedy, Doc Masters The Bass Went Home: variety -The Bass Went Home: variety Beatles to Bach, Shera'con Har bor Island Phil Beeber: classical and contemporary guiltar, Caravaggio's/Point Loma David Bradley: connedy and

originals, Jose Murphy's Caper: Las Vegas-style revue, Plaubou Club

Char: variety guitar, Hungry Hunter/Mission Valley Terri Fox: '50s revival, Boat House Friendship: variety, Ramada Inn/Escondido

Inn/Escondido
Eddie Gold: variety — pop to light
classical, The Press Room
Saloon
Lisa Kanny: light classical, The
Shepherd Cafe

Shepherd Cale
The Fred Land Trio: music of the
40s through the '80s, Sandtrap
Lounge
Llama: classical guitar, Kung Food
Bob MacLeod: piano bar, Bahia

Glenn Miller: variety, Mel-O-Dee

Geon Muter: untell, 1943-1946
Room;
Ohl Ridge: contemporary and
comedy. Lehr's Greenhouse
Orion Guitar Duo: classical guitar,
Prophet Vegetarian Restaurant
Derick Page; piano and eocal
variety. The Press Room Saloon
Res Parlstrastriety, Boyal Vista Ins
Jack Pollack: piano bar, Bahia
Hotel.

Hotel
The Rathburn Band: songwriter
rock and roll, London Opera

House Earline Reeves: piano bar, Dock's Cocktails
Tommy Stark: family
entertainment, Organ Power
Pizza/Lanon Grove

Pizzo/Lanon Grove
Taway Tanni variety — pop to light
classical, The Press Room
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CURRENT MOVIES

symined as a romanic trinier, and a the same time, or at a different time, its romantic-thriller obligations sidetrack and dilute the issues. The basic situa-tion here is not hard to imagine as an old-tashioned. (i.e., pre-Watergate) oid-fashioned (i.e., pre-Watergate), hinlier in which a man wrongly impli-cated in the murder of a labor leader would set out to clear he name by solving the murder himself. Such a scenario is even not hard to imagine with Paul Newman still in the leading rick he is seen pot hard to indip be-cause his role is so devoid of charac-ter that he is forced to fall back or star presence, of which he has plenty. It is broad of the instruction of the conter that he is forced to fall back up star presence, of which he has plenty it is typical of the up-to-date (post-Water-gate) issue-conscious thriller, how-ever, that the official investigators of a murder case should be seen as even bigger menaces than the murderer, and that the latter need not even be identified, much less brought to jus-tice. Sally Feld, Meinda Dillon. 1981. (UA Cinema 3: Wilage, from 3/12)

Alexander Nevely — Rather a conventional historical epic by Eisenstrin, about a 13th-century Teutoric invasion of flussia. (The patriotic frumston of flussia. (The patriotic frumston of flussia. (The patriotic frumston) in 1586, with 18ther studied oright next door) Much of the work seems guite in 1586, with 18ther studied origin read work of the seems of the control of the cont

The Amateur — The opening sequence, in which a band of Left-wing terrorists take hostages at the American consolate in Munich and arbitrarily execute one of them, is pretty gripping. Subsequent developments, in ily execute one of them, is pretty gripping. Subsequent developments, in which the victim's bereaved lover — a mild-mannered cryptographer for the CIA — defles his superiors and sets out for revenge, are beyond belief but not so far beyond as to be fun. (Example: il the revenge-seeking CIA agent and the Czechoslovakian security.) chief were both going to be characterized as aficionados of Elizabethan terized as aficionados of Eizabethan interature, you might have expected more to be made of that fact than merely their commenting on the coincidence of it.) And the "surprise" ending will be an actual surprise only to someone who makes the mistake of underestimating the climate of cynicism about CIA activities. With John Sauses. Cristopher Purena and

UA Chema 1: UA Glasshouse d John Arthur — Dully More and John Gelgut work a kind of mage whereby you don't quale noise, or don't quite and what rancid old come, for guera for the park a face of the come of the

ley, trom 312; Ux Glasshouse J. Alteriot City — Quof ints reegac connex) on Old Age and the Changing Times. But Lancaster's fairs and grain part of sent and sugar to get the same sort of sent-from TRIJE CRIT have let here is a sur-small-time numbers unner (and partition TRIJE CRIT have let here is a sur-small-time numbers unner (and partition to the sent) yield capital participation of the sent participat

come touches of just plain silliness, but by the solid, old-fashioned craftsmanship. And French liminaker Louis Malle brings an always tasteful eye to an environment that entices

"" (Sports Arena 6, UA Glasshouse 6; University Towne Centre)

The Beast Within — Horor film by Philippe Mora, staring Bonny Cos and Bits Beach — Baza, S. College — (Batboa, Chema Pizza, S. College — Fashion Valley Fronter Drive in, New Valley Drive In. Pizza Bonta, Rancho Bernatof, 6 Santeo Drive In. South Bay Drive In. Sports Alerta 6. Univer-sity Town Centre, Iron 3129.

Beau Pere — Morally neutered sex correctly, by Bertrand Blier, about a founcen-year-old guil setting her cap for her thirty-year-old stepfather, a failed just named. A coordish property for her thirty-year-old steplather, a failed jazz panart. A goodsha amount of time is spent trying to make you feel sympathy for the two, to put you in a receptive frame of most (since one of them is Patrick Dewarer, this is time wasted). Then the big question becomes will they or won't they? A while later a becomes will they or won't they a second time? And sonther while taa second time? And another while la-ter: will they or won't they happily ever after? Believability is far fess the aim than simple salacity 1981. * (La Paloma, 3/17 through 19)

Being There — Jerzy Kosinski's sclostation of his own novel about a relateded gardener named Chance, whose only acquientance with the work beyond his garden has been through his constant exposure to TV, and who is suddenly turned out line that world when his benevolent employer passes on There would seem to be infinite ways to go with this premise, and the picarescial way for employee passes on. There would seem to be infer ways on gwith this seem to be infer ways on gwith this seem to be infer ways on gwith the instance, would burch several of those ways into one package. But Kosanski ways an nariowal yocusaed those ways into one package. But Kosanski ways an nariowal yocusaed the kosanski ways an nariowal yocusaed the burch burch ways of Caption Hit, and this ways has much less being on the nar of the bigges of Caption Hit, and this ways much was been good that way been much more originate ways of Caption Hit, and so will was been much more originated to the ways of the work of the ways of th

cism about ClA activities. With John Savage, Christopher Plummer, and Marthe Keller, directed by Charles Jarrott. 1982. * (Ace Drive In, from 3/12, Center 3 Cinema 3; La Jolia Village: Oceanside 8; Plaza Bonita, Rancho Bernardo 6 UA Cinema 1; UA Glasshouse 6)

The Big Sieep — The Bogain Bacell teams blyful, pathysice exchanges are quite dater on, arburgh at time, and time set out the date of the set o

The Border — Romanticized Mexi-can madonna and child. Satirized Anglo housewives. Villamized law-men. Existentialized hero. Tony Richardson's experience with British men. Existentalized hero Toly. Beharisons expenses with Brish working-class dramas in the days of which the control of the control of which the control of the control of page, frace and re-grish much page, frace and the control of page, frace and the control of page, frace and the control of page, frace and page, frace page, frac

Cannery Row Steinbeck's human comedy at the lovable losers along the Monterey waterfront, and especially of a refered basebuil pitcher known only as 'Doc,' now a reclusive marine bologist freeding water or an unwritten magnum opus tentatively titled. SUSANN'S ONCE IS ROUT I FROUGT reportedly among the man taken of the move altogether. But he avoid the move altogether But he avoid crickiem, at least ought to e heapy quite agent from his here handred with a move that completely obtain-able the director credit. It is hard to magine amyonic sees on this project handle here are also had to be a supplementation of his hard to had to be a supplementation of his hard to had to be a supplementation of his hard had the precision does not hard the precision does not hard the precision does not have been a supplementation of his hard hard the precision of his hard hard had the precision of his hard hard had the precision of his hard had here had had here had had here here had he podd. Approximating Apaphoxy. The and his neighbors may be able to sur-wer the hard knocks of hally life. but were the hard knocks of hally life. but helps grande survive the sufficiency provided to the company of the Denuila's sentiments of the provided of hallow some provided hallow so

Arena 6: University Towne Centre)

Charlots of Fire - Anglophila on the

A Science Fantasy Adventure JEAN JACQUES ANNAUD "BULST FOR FIRE" EVERELT MEGILE - RAE DAWN CHONG - RON PERLMAN - NAMELR LL KADI TOTAL WHATE THE DAWN CHANG THE WAY THE WAY TO THE WAY R Assignment of the second of Exclusive Engagement! Starts Tomorrow!
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ner, at a trot, of all Best Movie Ever polls; it was hardly that awesome when it first appeared, but Time has MANN THEATRES 224-3344 The story 791 2121 SHOOT CHARIOTS THE OF FIRE MOON MANN THEATRES \$

> Dead and Burled — Horror shocker with numerous actual shocks, from the maker of RAW MEAT: Gary Sher-man. While offering no narrative inven-tion on the level of the earlier move, tion on the level of the exister move, this one none-these stakes full advantage of the horror genrie s—and specifically the zomble subgenre's—easy access to the subject of death the pictured deaths are horrible enough in conception and in excultation to more than adequately express our natural and rational fiser of the subject of the



polis, of was hardy that avecome polis or was hardy that avecome seen a favorable ally to this movie, which is for one firing, a most convener and cumed solvenbode of convener and cumed solvenbode of convener and cumed solvenbode of conveners and cumed solvenbode of conveners and cumed solvenbode of conveners and conveners

And while the ending is overly tricky and unnecessarily defeatist, the de-



exhibits a poetic enough sense of morbidity, especially when centering around a fancy-dam morticain with high artistic pricerisisms and a necrophilac taste for the Big Bands, to speak to, if not answer, our more vague and irrational wonderings on the subject. With James Farentino, Meldody Anderson, and Jack Albertson, 1981. "(Balbook, Escondido Drive In, from

3/12)

Deathy Blessing Evil o above in Audiene Werth am country, where a sect of soldsenal religious fanalises schedede as Fetters, timely we also the second section of the second section et al. Neep guard against the in-flaence of the neckous: and turn and wood staleties are occupy the farms need door. Carelhy done, if not al-ways magnatively. A cougher of trying to outnote a blazing trail of gasceline, achieve a genurier night trying to outnote a blazing trail of gasceline, achieve a genurier night in quie places, and the second place of solds of the second solds solds

ley Drive in, Santee Drive in: South ley Drive in, Santee Drive in Santee Brosson Continues to unit in Dad luck. Now recommuss to unit in Dad luck. Now rewould have done better to select in Mount of the Mount of Mount of Mount of Mount of Mount of the Mount of Mount of the Mount of Mo

The Devil's Playground — Australian film set in a Catholic seminary in the Fitties, directed by Fred Schepisi (THE CHANT OF JIMMIE BLACKSMITH).
(La Jolia Village, from 3/12)

The Blactic Horsensen — A former rodes champion (Robert Redired) reductives endiest degradation as a feedures endiest degradation as a feedure services of the control of the fast cereal, protecting himself from the blows to his poid by keeping him-self pickled to the glist. When he sees mind the same stoff takedy show-but career for an over-the-hill, beelve-mislion-dollar rachorse, his cowboy morally is reaswakened, however, and he makes del with the beast in a not

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Rolling Sons

James Blass

James B PRYOR The Kids Live In Concert Are Alright UNCENSORED

particularly subtle sequence set against the glitter of Las Vegas. As soon as he has been aroused to action, he leaves off clinking and acting dimwitted, and takes up being withy and articulate in the presence of a hotshot TV. newswoman (Jane Fonda). This hats-off to rugged indistructions of the province of the provi ever seen that elegy on the vanishing American cowboy, although the sub-ject has undergone drastic prettifica-tion as a romantic vehicle for the two winking stars. One rather charming scene, in which Fonda listens atten-tively as Redford expounds on the Western countryside in geological Western Zountryside in geological generalise familiar to every grade schooler, suggests the more inti-gung possibilities of olaying the hero as a hornible bore. With Wille Nelson and John Saxon; directed by Sydney Politack. 1979. • (Village, from 3/12)

 Viviage, from 24.
 Evil Under the Sun — Everyone under the sun has a motive for murdering a bitchy foractive, luminary, and everyone has an oil-right alibi as well. The explanation put forth by the celebrated Hercule Point Tits all the celebrated Hercule Point Tits all the facts." Dut doesn't answer all questions A typically ricketly Agatha Christel to hoose of carts, with the offmits be hoose of carts, with the offmits all the centre of carts, with the offmits. ise house of cards, with the emphase puri on Style raiser than on Substance — i.e., on abundari Adriatic scenary, on abundari Adriatic scenary, other than on the style style scenario of Cole Porter tunes. With Pieter Lutrow, Maggie Smith, Dana Forkin, and Nicholas Cleyton within by Anthony Shaffer, decreased in Carmin Cinema 4, Corter 3 Clientario Chief Cole, and Cole Cole, and Cole,

Arana 6)

The Final Countriolem — The USS Ninds, on routine manauvers in the Peolific, encounters abit of time furbulence, so to call it, and emerges on the Peolific and the Peolific and the Peolific and a chance on Feet Harbory, with a full amented of nuclear-age armaments and a chance of reverte the Hallory possibilities," one of the time travelerance and conserves for of those possibilities, one of the time travelerance occurrence to allow off the many more concerned to allow off the many more concerned to allow off the many more concerned to allow off the many more occurrence to allow off the many more occurrence to allow off the many more concerned to allow off the many content in the "We have a bit to task the people of the people of the many content in the West Calley had anything the calley of the people of th

Himber Drive In: Mira Mesa Comena, some 3129.
Four Friends — The period covered in the length of the Sixies and a little and the six of the six

The French Lieutenant's Woman— John Fowlers Victorian-age romance has been intervoven with a modern-day romance between the two lead actors starring in a screen adaptation of that book—not between the two real-life actors. Meryl Streep and

CURRENT MOVIES

emy irons, but between two fic all actors who are played by the ementioned two real ones. The in ion, one gathers, was to create a matic equivalent to the novelist ternulated (perhaps due in part is some untiless editing), but the production in unities and include the production in series of humon bubbles to the surface nore and again. The data raises more may be under the production of th ematic equivalent to the novelists pasional intrusions into his narrative is own voice. The effect, however, not like taking up affernate view-nts on one story — first inside it, in outside it, as in the novel — but uthless editing), but the production is points on one story — first invited, it when casted warm to back and forth between two completely separate stores when the same access as the completely separate stores which just happen to share the same access, and hope Jan 1994. The LYPS Each story takes something wavy from the other and doesn't prevent the same and several preventions of the same something wavy from the other and doesn't prevent the same show the same service of the same something wavy from the complete same show the same show the

"Lue Patoma. 3/4 fimough 18)
The Last Tango in Paris — Bernardo
Berofucior's big splate in his boen so
overdiscussed that nearly every incident second familiar over processor and anticommon second second and anticommon second second antisecond second second antisecond second second second antisecond second second second second second
— the estravegances of Bertolucor's
— bursts of caracter movement, guidates
of music, nich sighting ellects. In the
colling dispartment, Martino Bisando's
secondsecond second second second secondsecond second second second secondtively counterbalanced by Martin
Schneider's between, instructive air

"Ken, 3/12)

Glashouse 6)

Gallpoil — II BREAKER INCRANT Is the Asimalian INTING D'CLICHY. This was desiration INTING D'CLICHY. This is risc CHARGE OF THE LIGHT BRIGADE. The method of making us the left lies loss is the transcription of the force as the sources of the control of the sources of the control of the contr "" (Ren. 3/12)

***Batterse. - When its flower of the all fills freesponsibility to excellent the second of the all fills responsibility to excellent docesnip get in the way of its 5 foreign docesnip get in the way of its 5 foreign docesnip get in the way of its 5 foreign docesnip get in the second of the sec The Gold Rush — The Little Fellow reiss to Alaska, freezes, stances, conjumes a boiled show sole, dish in choquents a boiled show sole, dish in choquents a boiled show safetives if rich. Chapir's fabled humanism does not inhibit him from apportioning all the heart, the humor, and the sympathy to his own character 1925.

"" (Unicom, 3/12)

Malletight the Hills — Hip comedy out of the New York underground, by Adolfas (brother of Jones) Meks, he had the history calculated cinema tricks and sin-jokes, it is certainly enhausiastic about movies, and about movie-making, and certainly loolish about those things to: 1963.

• (Unicorn, 3/17 through 21)

The later it gets, the more you see

Inserts — The Boy Wonder of silent moves has been reduced to directing stag limit downtess in his own home. It is also limit downtess in his own home. Side, of it is the distance, threaten miner destruction. Some of the feelings for Holywood's Globien Age and silent more destruction. Some of the feelings for Holywood's Globien Age and silent more destruction. It is also that the silent more destruction and the feelings are under the silent more destruction. It is also that the silent more destruction and the silent more destruction. It is also that the silent more destruction and the silent more destruction. It is also that the silent more destruction and the silent more destruction. It is also that the silent more destruction and the silent more destruction. It is also that the silent more destruction and the silent more destruction. It is also that the silent more destruction and the silent more destruction. It is also that the silent more destruction and the silent more destruction. It is also that the silent more destruction and the silent more destruction. It is also that the silent more destruction and the silent more destruction and the silent more destruction. It is also that the silent more destruction and the silent more destruction. It is also the silent more destruction and the

those feeings are infrietly tratity, writer-disector, both Payrun state for name-droopping, muchkaing, and display the property of the property of the payrun state for name-droopping, muchkaing, and day. Wally Reid ded it was having funch with Critish. Glan, and Hays. The Boy. Wonder reminisces, and dearness of constructing a chain of amburger states along the new screen of constructing a chain of amburger states along the new screen of the constructing a chain of amburger states along the new screen of the constructing a chain of amburger states along a chain of a constructing a chain of a content of the construction of the screen of the content of the cont

Lettist artist. I his appropriation of pop-culture mannerstra cut he seen on the one hand as an attempt to warping sentent and a set of the control of the c

The Magic Christian - Incessant The Magic Christian — Incessant; ussient intervenence, faking style led from a Terry Southern book and having to do with the contaminating value of money. It's quite a sizable duct haugh strakens wich we's seeing as McGrath. (THE BLISS OF MRS. BLOSSOM) directed it. 1969.

* (Ken. 3/13)

The Magnificent Ambresons

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Making Leve — The baby fored young opcore. Zeck, where with his wile of eight years an uncommon affining the common and support of the common and interest of the common and support and such another? Newlere, prob-ably — and certainly not with the lord such another? Newlere, prob-led such another? Newlere, prob-ping in a video cassette of a bowl of papeoin (and whose college in a video cassette of a bowl of papeoin (and whose college homogeney of the more and columba homogeney of the more another common the college lorders of the college lorders and columba. But there are "mysteries" about Zeck's sense of clerithy which he can no longer deep and must deve into.

(600)

Part of the reason he is compelled to tionally messy and maritally disruptive mastectoring—one problem, at least, from which a male homosexual couple would have immunity. The inovie's provocative position on Zack's charge of sexual orientations is that such a thing is quite all right, as that such a thing is quite air right, as long as everyone concerned is hand-some, successful, and ultimately happy. With Michael Ontkean, Kate Jackson, and Harry Hamlin: directed by Arthur Hiller 1982 * (Fashion Valley)

The stan Willow Feet to Earth — An recognized by the Willow Feet to Earth — An recognized by the work of pate shall be a seen of pate shall be a seen

"ILL Palorina, 3/14 through 16)
The Barrings of Barrie thress — A
profile of positive Ceremany in the form
of an old John Crewford-Barbara
Stamwyck observ-woman soop opela.
There is an homelit-Cede, Ubusthree is an active three work in
three is an active three is an active three
to display three is an active three
with old hollywood forms get the Detto of lors compressing three to active
with a patience that will sorely fax the

majority of viewers, even if they try periodically to re-charge their waning interest by reminding themselves that this conventional rags to notes falle is, after all. "a metaphor" for Germany after Hitler 1979.

"" (Ken. 3/15)

Missing — Sissy Spacek and Jack Lemmon star in Costa-Gavras's dramatization of the factual case of Charles Horman, an American jour-nalist who disappeared in Chile dur-ing the downfall of the Allende government

ing the downtall of the Allerdo government (Center 3 Cinema 1; Fiesta Twin, La Jolla Village, Oceanside B, Parkway 3, UA Glasshouse 6, Vineyard Twin 2, from 3/12)

trom 3/12)

Montenegre — No amount of black connect, and business could quide disquise the name of the tone of the second quide disquise the name of the tone of the second quide disquise the name of the second quide disquise the name of the second did not be second quide to the second quide the second quide to the second quide the secon

Nr. Hulot's Holiday — The things that can go haywire at a Riviera resort. By and with Jacques Tatl, colid, mechanical, precious, and French, and quite apart from all that, occasionally actually furny, 1954.

* (Unicorn, 2/14)

(Unicom, 21/4) by Disnae with Andre — Conversa-tion is served up, along with apéridis, soup and plair, roast quall entrée, and soup and plair, roast quall entrée, and soup and plair, roast qualle entrée, and sour rather than as a participation one (As speciator sports go, neisher conversation not foot consumption is her-hour tiles—delte between pleig-winght Waldaco Shawn and warn-ties not as borning as you might them, if you had not read the critice, it is more borning than you might them, if you had not read the critice, it is more vivinnes of a resiliaurant table is a mod-virons of a resiliaurant table is a mod-





CURRENT MOVIES

Night Corssing. An air no direct many of the size of t



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the point-winner. This reutine is inter-rupted now and again with something. "Touching," or with calendar-ait na-ture inserts, or with the latest instati-ment in Fonda's ongoing obsessive pursuit of an elusive rainbow trout nicknamed Watter — but who would perhaps better have been dubbed Moby Trout. These mood changes are

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RAIDERS OF THE LOST ARK 1:00, 3:15, 5:30, 8:00, 10:15 (PG) Iniversity Ave. near College sclusive Engagementi Starts Friday

QUEST FOR FIRE 12:00, 2:05, 4:10, 6:20, 6:25, 10:35 (a)
6 Track Doby States and Tolkian
5 Early Ville La Jolle Br. (H. of L.). Villege Squares
Al J. J. Lings Together State Tomorrow
THE DEVIL'S PLAYGROUND
12:20, 2:20, 4:25, 6:40, 8:40, 10:46

THE AMATEUR

1:00, 3:25, 5:55, 8:16, 10:35 (R) EVIL UNDER THE SUN 1:00. 3:30. 6:05. 8:30. 10:50 (PG)

MISSING

Mission Valley * I-8 at Stadium Way All Center Programs Start Friday

MISSING 12:30, 3:00, 5:30, 8:00, 10:30 (R)

EVIL UNDER THE SUN 12:45, 3:15, 5:45, 8:15, 10:40 (PG)

THE AMATEUR

1:10, 3:35, 6:05, 8:30, 10:50 (R)

RAGTIME THE SEDUCTION

12:30, 5:15, 10:00 (R) WHOSE LIFE IS IT ORDINARY PEOPLE 1:00, 5:35, 10:10 (R)

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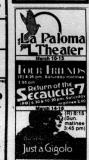
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Ordisary People.—Robert Rediord's districtoral debud, an adaptation of the Joddh Guest best-ealer, comes out with an emotional pies in flavor or hug. gran, That practice, especially indoore in time cardigams, is seen as a taims to provide the psychological scars of a guilt-length provided by the psychological scars of a guilt-length ps

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and the stock would be seen and the according to the transport of the seen and the according to the seen and the seen and

Quest for Fire — French filmmaker Jean-Jacques Annaud's vision of prehistoric man. (Cinerama, from 3/12)

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* (Grossmort: Oceanside 8)

**Reds — You do not have to be abrormally smallers to detect more in Water and State (1994). The smallers of the common state of the commo The movie divides its time between Reed's political file and his private life, a division perceived by Beatry almost in terms of the careerve, marriage formula of Hollywood Past, and even at three and a half hours it seems to short-change both. With Diane Keaton (as Buyant). Jack Nicholson (as Eugene O'Neitl). Edward Hormann (as Max Eastmann), and Maureen Stepleton (as Emma Goldman). 1980.

The Return of the Secaucus Seven
John Sayles's characters are the
ky League student activists of the
Vietnam War years, who, a decade
later, have found niches for them-

Goldman). 1981. • (Cinema Plaza 5)

CURRENT MOVIES

topics, or any of the others touched upon, is worked out dramatically to upon, is worked out dramatically to any satisfactory degree, and Sayles's hip, chirrupy dialogue is pitched way out of the range of the overtaxed ac-tors and the supposedly down-to-earth, real-people, slice-of-life situa-tions, 1991.

tions 1980.

"Lick Paloms, through 3/13)

Rich and Femous — Frendsfrip and novally between Audeupeine Bissel and warry the service of the ser ultimately proves itself to be on, against all is-service to the contrary, is of course Bergers 8. It proves that by consistently danging Based down to consistently danging Based down to trashes of basis sellers, and in partici-ular dragging her into the son of endici-episacie which, with a little more anatomical detail, evolutility in any porn movie (the Indicoust) oventi-mage would it right in as it.) Di-"(Flower Hill Clinens 2, from 3/12)

*(Flower Hill Cinema 2, from 3/12)
Richard Prop. — If a not a move in the largest sense, but it's a lot of taughs however, you stice it. The termination of the largest sense, but it's a lot of the largest sense, but it's a lot of the largest sense, but it's a lot of the largest sense in the largest sen

Richard Pryor Live on the Sunset Strip — Richard Pryor's one-man show, himsed by Joe Layfor.
(College, Fashion Velley, Jower Hall (College, Fashion Velley), Liver Hall Hall Prive In Coenside & Plaza Bonita, Rancho Benardo & Santee Drive In: South Bay Drive In: Sports Arena & University Towne Centre, from 312)

Shoot the Moon — Reviewed this issue. With Albert Finney. Diane Keaton, Karen Allen, and Dana Hill: directed by Alan Parker.

* (Loma: Oceanside 8)

Shoot the Pleno Pleyer — This Fran-cols Truffaut circus, by turns comic pathetic, and acrobatic, reveals what is most self-indulgent in this director's output and in the Firench, New Ware's as a photograph of the Ware's part of the Ware's and the Ware's part of the Ware's and the Ware's and the Ware's confederate in Individual moments. confidence in individual moments, soch one invested with a special wink or heart-up; a cineme buff s in-joke, an entertaining cigarette trick, a bit of technical razzle-drazzle, an obbustiol lyricism. These overvalued moments are high high above the head like trophies or held close to the breast like tittens, and the overal impression is of slapdashery or schizophrenia. 1961. (Unicorn, 3/17 through 21)

Service — A case of a movie trapped by its own devices. In spirit of such and the medical services of the serv

by Glenda Jackson, who always seems to be saying mouthfuls Mona Washbourne as her fuddy-fuddy sububban auri, does better with the move's few spokabble ines. "Pancho Gooralez is doing well. He's into the quatiers." Or another one; spoken twice: "If just go and prod the sort fund in saudo or rod currant sity?" Directed by Robert Enders. 1978.

'(Cover, tions 312)

Stir Crazy — Two fugitives from the Broadway rat race run afoul of the law (alternate spelling allow) when two Arizona bad men steal their wood-Arzona bad men steal their wood, pocker costumes and steks up a bank. As the two innocent prison immates, (bit, of couse, pathords), Gene Witter equally hysferical — in the clinical ense, not the cornical. Directed by Sidney Poder 1980. ("Fonter Drive In, New Valley Drive In, Santoo Drive In, South Bay Drive In, 10m 3712).

Swept Away by an Unusual Destiny in the Blue See of August — THE ADMIRABLE CRICHTON with new wrinkles. A nich blach (Marangela Melato) dishes out unduled con-tempt to the hired help on a yachting expedition, but when she and one of the salors (Giancarlo Giannero) are on univibabled Mediterramen labord. cut or from the rest and manoned on an uninhabited Mediterranean island, the tables are turned. The script often preaches a brand of Marxism, but the action bespeaks male supremacy, and the moral of Lina Wertmuller's little parable is badly garbled. In any

out on the level of name-calling), but her color scheme of sea, sky. Sand, and fanned skin provides a pleasant setting. 1975. "(Strand, 3/11)

to suggest that ideas are not detach-able from the people who hold them. With George C. Scott. Ronny Cox, di-rected by Harold Becker. 1981 "* (Avo. from 3/12, Mira Mesa Cinemas, Poway Theater, from 3/12)

and tarried save provides a pleasant string 1975.

**(Gland, 3.11)*

**Tapa — Early on, there are enough exceptions, regarders, seeding to the provide good field on anyone who cleans a soft spot for anyone who cleans a soft spot for anyone who cleans a soft spot for whome or hand the seeding of the second services of th

and Jules Furthman 1944 *** (Ken. 3/14)

Vice Squad — Reviewed this issue With Season Hubley, Gary Swanson, and Wings Hauser, directed by Gary Sherman

Whose Life is it Anyway? - Richard role ought to be allowed to tip the bal-ance in favor of death. The argument is heavily enough weighted in that di-rection already, and as it under the impression that nobody had ever tore, the script have agree through elementary points that most people will not feel needed to be made. All attempts to cinematize the Brian Clark stage play — a homble car accident, a nude-ballet farifasy sequence, some woozy camerawork, Panavision vistas of hospital rooms. Panavision visuals of nospital footie, and, best fty, some murty lighting by Mario Tosi — are to no avail. Directed by John Badham. 1980 (Clairemont, from 3/12, La Paloma, 3/17 through 19)





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People, from 312 EL CAJON-LA MESA Ace Drive In, 8000 Broadway, Lemon Grove (4697-5328) The Amateur and The Final Confect, from 3/12

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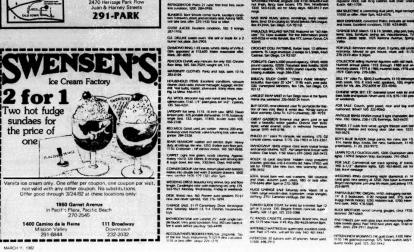
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Mark 281 400 Pieces CA 92 PEACOCK CHAIR, very mercure, for only 550. Ovome Roar lamp, 165, 566-352P, weight set, 315. MATERNATY CLOTHES: Parks and tops wars 10-16. Leases AL WOOL occurre not with name and hope, set.

America 200 A hope and the set of the set DYDAMP as are p. 115. If per law 550 lower temporal US potent develope. If 350 lower temporal US potent develope. If 350 lower ways bed. 132 capes. 1150, biser oven 135. GEAT CAUSEAN PHILCO 21" color TV console, not working, 175, GE console stereo, www.s., 1175, 226-1901 or 223-2307 Expression to the desire is more exercised from the control of the SOFA Wood bare with rust custions, 180 Lovesett and chair, autumn paid Lolors, 180 or best offer. 270-6346 after Spin or 270-7854. 563-9521 Monday Windresday, Friday or weeterch.
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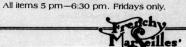
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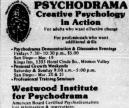
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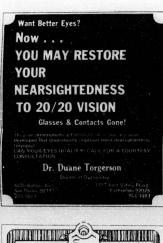
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KAREN, if it's not him, who? Why not give me a fair charke? What do you want that I don't have or can't give? Turkey.

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For Rent

(EASE OPTION or equity thaning 2 bedroom, 2 bith all solar units. North Park, Many amerities, Beautiful architecture & landscaping, Security. Agent 298-1346. PACIFIC BEACH, 1918 Emerald Street No. 214, 5100 security. 1400 monthly, furnished, barbeque area, heated pool. Male only. Jim 270-0262.

MISSION GORGE, 1475 monthly, 2 bedroom, 1-3/4 bath, amenbes, pets, kids, OK, 1250 security. Available March 16. Brad 299-9857 or 755-5691. 5125. NORMAL HEIGHTS 2 bedroom unturnshed apartment. View, laundry, stove & retrigerator. Child OK 3530 Madison Avenue. 1250 deposit. Available immediately. 270-4546.

NICE I BEDROOM, new carpet, drapes, appliances, large private patio, fericed backyard, storage. On Chamoune, near University. Pet OK. 1335 monthly, 733-957.

1260. NICE, PRIVATE, rustic. 1 bedroom cottage in quet area of Hilkrest. No pets. 213-874-2527

170 SPACE IN ADVENTUROUS, rugged Iwing situa-tion Large household, quet, vegetarian, nonsmoking, Countylike setting in Santre, Garden, bress, goats, chickers, No pets, Morten 448-4464.

OCEAN FRONT, 2 bedroom auminhed apartment, https://garage.No.pets. Available now twoogh June 30, 1900 northly, 1900 secure), 3900 Ocean Frost Walk, Apartment D. Tom 239-96/27 or 488-1395.

145 WEBLY OR 1165 monthly. Large, turnished room in a clean, quiet residential hotel. A complete latchen on each floor, 238-9619.

1600 SQLARE FEET, improved air conditioned office space facing Stevens in Sotana Beach. Best deal in town at 600 per foot, 755-1511

BEDROOM, NORTH PARK. \$235. Semi-furnished tri-ples, renk-refed kitchen, fully carpeted. Laundry, park-ing, yard. Near at, 805/University. Infant Oik. no pets. 594-1599 or 274-3400 evening.

SUBLET 2 BEDROOM apartment. Pool picuzzi sauna. All or part of June 21 to September 5, 1982. Tom 470-6681 APARTUENT FOR RENT near SDSU. I bedroom, partly furnished, air conditioned. Laundry facilities. 1255 monthly, Rose 276-0287

Sti PARK CITY, Litah, new 4 bedroom, sleeps 10, com-pletely furnished. Kathy Kahn 801-649-8125 or 801-449-9991 Whee Rev 371 Red City, Litah 64500 3 BEDROOM, 2 BATH condo, North Park area Drapes/stove Adults only, no pets. \$550, 280-1933 or 692-3105

LAKE HENSHAW AREA, 2 bedroom home on 2-1/2 acres with first trees 278-3194 or 452-7817 evenings, keep trying.

I BEDROOM DUPLEX, older couple, free rent, pay utilities. Asist around house, yard, pool, etc. \$05U area. LAW OFFICE for rent, North Fark at Bi Cajon Blud, in San-Dance, Berg & generalists reconsiste. 293-7562.

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299-2833 Walk to hay & tenno culo, surviy patio, prod.

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JACKSONU, 2 EARL Horiston, as crossingened pool etc.

Lake Murry Terrace 1500 murriny 466-4208 or 465-2793.

1265 ACONTHAY, SEPARATE studio, includes stoke, in-linguisties & at utilities. North Park, 805 & Linwesty. Adult no emb. Apil 441, 1942. CONDO FOR REAT: \$350, Mission Volley, I bedruom.

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GRAND OPENING!

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AUDIOVOX QUARTZ DIBITAL CLOCK

\$9.95

Ultra-light stereo Car Alarm headphones System COMPLETEL COMPLETELY lete with home How \$5.95 Only \$89.95

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Car Steres System MISTALLED TO 8-track including speaks nit 4 per customer
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839.95 List \$99.95

Craig W350 AM/FM Cass, 59.95 Clarion PE 765 push-button, auto-reverse. List 279.95 Now 168.95 Sarryo Cass, deck, auto-reverse FT 406 49.95 Mustang AM/FM Cass., built-in equalizer 40 watt CRF 350 List 199.95 Now 99.95 Car Speakers 1000 P.

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Car Boosters & Equalizers



Unit? Tander QD wests. List 79.96 Now 28.36 Unit? Tander qu. w/2 meters. List 109.98 Now 38.36 List 109.98 Now 38.36 Audievox 5 band equalizer. 50 west List 139.98 Now 26.98 Audievox 5 band equalizer with meter. Medical 150.98 Now 26.98 Now 26.98

CREDIT CARD CALCULATOR

2 BEDROOM, 2 BATH plush condo. Mesa College area, 8022 Linda Vista Road, TL. 5450 monthly, 1750 deposit (rehardate); Awalatile April 3, 1982; Pool, servis. Car-men 287–2121 or 226–1677.

I BEDROOM HOUSE plus 2 car garage & yard & fruit trees. Great neighborhood, 1400 monthly, 578-4750.

Case

\$500 LINPURNISHED, 2 bedroom, 2-1/2 bath, Fore Long conon, Microwave, refrigerator, dishwasher, Mission Ray view, Austable April 1, 273-5018 evenings. \$6.99

2 OR 3 AOULTS to nere 3 bedroom, 2 bath house in quet North Clairemont. Prefer matur e professionals, no pets or smoking, 1400, 435-1858.

Walkabout style

ultra-light stored

PROFESSIONAL INSTALLATION - REASONABLE PRICES

Societé, al services acalebre 454 9010.

440 CARACE, dy aroaye day. Cement 8004, 4331

440 IS in alley, San Diego. 140 depois. Open for propriet 27-240, somic 273-4005, racele propriets 7-240, somic 273-4005, racele propriets 7-240, somic 273-4005. N VALLEY, I bedroom condo, immaculate con-Nasume 143,000 at 13-1/4%, OWC with 16500 L. Agent 578-0800 ov 753-7925.

ACCAI In fanciors Misson Hills caryon home with bush/hildren privileges. Must lave cass or quint, chan, own 40 preferred. 1275 plus utatives with remail ag-nown 40 preferred. 1275 plus utatives with remail ag-rennere. 299-3718.

CARIN/FCO BENT Spacious, 1 200 square box, seems 9, My excupped. Eyipy trows, 8g dear Lale. Two tec-room, firepace. Call dystime to reserve, 275-2874. NORMA: HEIGHTS, rise. 1 bedroom condo. Good to-cation, mail 505 and 8, 1930; Richtenhas be course cason, mail 505 and 8, 1930; Richtenhas be course page; West of 5-8 face rison endocentewar As withy Assume a 16-1/28 FeA Ion Owner will carry a Section 1930 of 25-18.

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trach, fireface, sarge den, extra large fenced backyard. Very close to ocean and interstate 5, 1575, 754-1777.

COZY STUDIO GUEST cottage. 3 blocks from Windan-sea Beach. Quiet mature persons, only \$395 includes unities. 454-8266.

WARKI CONDO, modern studio where the action is. Pool, TV, lanus, block to the best brach. Reasonable rates. 299-5063. LA JOLLA ROOM; canyon lot, ocean view, quiet, dean, creature, responsible housemate wanted, \$175.&1/3 uptoes. Earabeth 223-5566 x270.

NEW LUNLIRY CONDO, Mission Hills. 2 bedroom, 2 betr, carpeted, ceramic tile, washer, dryer, microwave, spa. security parking, 5600 monthly 270-0858. I BEDROOM DURLEX in Ocean Beach, 501-6 Brighton Avenue, 5310 monthly, 5200 deposit. No pets, unfur-nished except stove, refrigerator, nower carpets, drapes Off-street parking, 224-0979.

OCEAN BEACH, rice older 3 bedroom house, newly painted with carpets, drapes, stove, refrigerator & fre-place, 1650, water paid, 222,4062. DELLIKE STUDIO, new quiet, private, convenient area. Close to all. 5195 monthly includes utilities. Laundry room auduble. 299-6015.

OCEAN BEACH, large 1 bedroom apartmeni, utilibes included. No pets. 4793 Longbranch Avenue. 1375. 273-4920 RESPONSIBLE COURLE with beautiful Siberian husky & cat are tooking for a quality 2 bedroom home to lease, it is sold to Carishad area, references, 745-8493. LEASE: 3 bedroom, 1-1/2 bath, fenced yard, furnished or unfurnished, 20 minutes downtown, 562-2559 eve-

Real Estate

OCEAN/RONT SACRIFICE 1199,900, 13% enuncing, legant 3/2-1/2 bith condo. Bramed cellings, loft, fer-lace, pox, spa. security. In Encincus, walk to shops, ninvides from racetrack, Comparatives priced 540,000 ligher. Best offer this week only, 753-5699.

DIVORCE & FORECLOSURE 2 or 3 bedroom, 1-1/2 bath home. Second TD becoming due. First of 125,000 assumable. Owners despirate. Asiang 178,000, 10%. Dr. Agent 267-3314.

YOU NEED A HONE, I need to sell Take over 1705 monthly payments on the 2 torns. I'm reducing price to 1106,000 on this lovely 3 bedroom, 2 bath home with ferelikes, a larger family room & 2 car garage. In Mitra Mess. It is Monterly, Call now owner-agent 455-1622.

Mesa 4. Cathy Cannon, San

THE READER PUZZLE

No. 197 Close Relations

By Don Rubin
Each of the characters at the right is a composite of two famous individuals with identical last names. Namely

Rules of the Game

1. Prizes for solving the Reader Puzzle will be Reader

2. All entries in the Reader 2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92138) by 9-900 a.m. Friday, eight days following the issue date.

3. All entries raust be accompanied by your name, address, and shirt size (S, M, L,

XL).

4. Employees of the Reader and their immediate families are not eligible.

5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary. We've only got five T-shirts a week to even the same and the same more more more away, as if there are more. give away, so if there are more than five winners, we'll have a

lottery.

6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our office.

7. One entry per person



Look again. All of the following items were covered in the COVER UP puzzle.

FORK STOPWATCH

(pocket) WATCH KEYS GLASSES 6. (wrist) WATCH 7. PEN 8. HANGER 9. SCISSORS

9. SCISSORS
Nearly all of the 114 entrants were able to uncover the orrect solutions.
The T-shirt winners are:

1. Ed Brinton, La Jolla 2. Mark Mauricio, San

Diego . 3. Anna Bell Campbell, La

Diego 5. Don Quin, San Diego



GOU COURT FRONTAGE New luxury towinshine trade for income in house, 459:0829

FICUS

(Grown for indoors) None less than 4 feet tall

Regular \$20 each 2 for \$20

BIRD'S

1 foot tall 6" pot Regular \$6 each

Good with this ad through March 17

NEST

2 for \$7

BENJAMINA

PHILODENDRON

TERRASANTA CONDO by owner Assure 13-1/4 percent loan 3 bedrooms lott 2-1/2 batricoms 1400 square feet Lovely green, quiet neignborhood 191,000 279-7288 evenings.

SKUINT APARTMENT in Lemon Grove Large one, bedroom furnished Zero vacancy Only 10 percent down low-reterior, assumate francung and owner will carry Break even 459-4664.

TIREO OF PAYING TAXES? Four units for site by owner Owner will carry all paper at 11-1/2 percent with 125,000 down SOSU area Aways rented (ME-0114 10 PERCENT DOWN and owner wallcarry 4 bedroom. 2 bath modern Encardo home 10 percent VA loan Feeplace builtins, great view. By owner 189,900. 33,3,300.

NATURAL FOOD restaurant, North County Low rent, must set, 37500 total Monday-Friday, 755-3388 LA JOLLA CONDO, new LICSD 2 bedroom, large end unit, poel jakuzzi, 2 car galage 16000 down, about 11 I/00 month By owner 455-0623 TWO BEDROOM, two bath Mira Mesa condo. 1150 square Net. Air conditioning, pool, jacuza. 182,500 231-1327

13000 DOWN, take over \$476/month payments on lease/option 280-7845 after 5pm

2 ON 1 8-3A, 50x140 LOT, 3 bedroom and 1 bedroom homes, 10 percent down, assume, Owner will carry 3110,000, Also 8 units, Mission Beach, 3295,000 Owner, 483-1859.

ASSUME 395,000, 11-1/2 percent VA loan on 1700 square foot 4 bedroom plus house in Claremont. Re-cently remodered. Every, efficient upgrades. Financing audicate on balance 279-7901.

EMERGENCY ABSOLUTELY must set, 2 bedroom, 1 bith, large lot i incluse any reasonate offer, I/O's gens, cars of F Great potential, minimal fluing needed, 319,000 Ed or are 772-5982.

SERRA MESA CONDO, 2 bedroom, \$64,000, Assume 13,6% monthly payment of \$742, Pool, sauna, juciuza 454-8831 x53 or 277-0912.

1500 FINDER'S FEE. For sale by owner: 1 bedroom, 2-year-old condo. Terms. East San Diego. 144,000. 267-9403 or 294-9460. VERY NICE MOBILE home. \$35,950 Rinn Springs, private. 2 bedroom. 2 bars, tamly noon, etc. Largs, furnished of warred by owner. 250 P.2504, nine message specified in the property of the prope

AKE SHASTINA AREA 20 view sors. 122,000 As-jump 8-1/78 blan. balance 113,000. Consider boat/ Ref. et 1842 421-1782.

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15000 DOWN, NO GUALIFYING. No closing costs, 3 bedroum, 1-1/2 bitth convo. \$65,000 & \$694 monthly. In Ch.Lis Vista, Eric 425-63(0 or 426-0588)

LA JOLLA, UCSD area 2 bedroom, 1-1/2 bath, end unit townhouse, southern exposure, park-like. Pool jacuza, terrins. \$119,800 Large 30 year 13-1/4% assumable. Owner 455-1076.

The state of the s

BASKET CASE

ABLANAS NAM carem, 2 portions, energy efficients on 1-3/4 arrives, carees, contains, organ relaxed to 15000, 10% harrows (54%-500) contains of 54%-5000 cont

3rd & Washington In Hillcrest Open 9-7 7 Days a Week 291-0215

THE READER reserves the right to edit or refuse classified ads due to inappro-priate content, space considerations, etc.

bedroom, garage/opmer, washer/dryer, secure, 4150 45th Street, Ask for Donna 273-1775

3 SEDROOM, 1 BATH horre: Good condition. Dining room, swng room with limplace: Large yard & garden. East San Diego. 283-2942 evenings.

MOVE TO COUNTRY town, Fellbrook, 2 bedroom, 1 bith, garage, fruit trees, great starter, assume 11-1/4% loan with 18500 down & owner carry rest, 723-0423.

WISCONSIN LAKE LOTI Near Green Bay, on enchang-ing Loon-Lake. Extremely rare, gorgeous location. Write-J.M. Behm, 1090 "A" Gardena Road, Encastas, CA

ABOVE LAKE SHASTA, 20 wooded acres with creek. Private locked gate entry and deeded access to lake. \$35,900, 12% financing, 273-3144.



Beholder



Bernard Jensen and the controversy over irises

> By Jeannette De Wyze

On one of the mountains northeast of Escondido lives a kindly old mas who has pent his life searching for the secret of eternal youth. In the course of his seventy-four years, he has circled the world seven times and visited fifty-two countries, including some of the lesst accessible places, those inhabited by the earth's most long-lived people. He has earth's most lens that has produced to the lives of the less than the less t

betieves he has come closest to achieving his quest.

Bernard Jensen doesn't care so much whether any given eye is blue or green or brown. He says there are still advocates of a theory to the effect that blue-eyed people are healthier. And Jensen furthermore has are healthier. And Jensen furthermore has been deather as people improve their living habits, their eyes lighten in color. But he says he has failed over the years to correlate principal eye color with strength of constitution; today he suspects that that theory has recist origins. Instead, when he shines a light into someone's face, Jensen scrutinizes the delicate, three-dimensional web of fibers.

which make up the section surrounding the black pupil. He notes the patterns woven into those fibers, the shadows and high-lights. "The tongue is different and the eyes are different," he declares. He hinks someday police will identify criminals by the unique structures in their irises. And Jensen is certain that today he can identify health problems by studying a person's eyes.

Abo senses in Securina una sousy in calculify health problems by studying a periodicity by the problems by studying a periodicity of the problems by studying a periodicity of the problems of the problems of the problems of the called incloding, and the Escondidor resident is probably the world's foremost master of it. Certailly he has worked as it longer than any other living practitioner—some fifty-there years. Jense wrote one of the bibbles of the discipline, and he founded which the problems of the discipline, and he founded which the problems of the discipline, and he founded which the problems of the discipline, and he founded which the problems of the beautiful problems of the beautiful problems of the problems of the problems of the problems of the Seventh Happiness.

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How to Place Your Free Classifieds

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FREE CLASSIFIEDS. Ads of less than 25 words are free to provide parties and nosprofit organizations within do not charge for their services. Ads of more strained from the free classifieds run for one week only and must be mailed in. All parties are immed to ONE FREE CLASSIFIED FER WEEK No. free ads wild be accepted at the Reador office.

Billishiess (ALSSIFIEDS, Businesses linkularing all types of paid services, profit-making enterprised may buy ads for 37.50 for 25 words or less, plus 30 cents per additional word. Business classifieds may run for any consecutive number of weeks; provided proper payment a received. All business ads must be paid in advance.

number of weeks provided proper payment is revenued. All business and must be paid in advance.

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