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**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.

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TIREO OF PAYING TAXES? Four units for sale 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

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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.

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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 1742, 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 warmed gly owner. 250 P.304, nine message specified from the property of the pro

AKE SHASTINA AREA 20 view sors. 122,000 As-jump 8-1/78 blan. balance 113,000. Consider boat/ Ref. et 1842 421-1782.

PICOM Lords in raid quet completo.

PICOM Lords in raid quet compl VALUE AT ATOMACH SE PERSON DE TORT MORE CORE. THE PERSON DE TORT M

15000 DOWN, NO GUALIFYING. No closing costs, 3 bedroum, 1-1/2 bitth convo. \$65,000 & \$694 monthly. In Child 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.

MODERN AUTRION, Many ratios sales :

MODERN Services (ASS) (Co. Sect. Accurate, 125.50), 8500 down.

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BASKET CASE

ABLANAS NAM carem, 2 portions, energy efficient on 1-3/4 arrise, cares, cares, contain, organ related to 15000, 10% harmony 694-5001 contains of 945-5010 contains of 15000, 10% harmony 594-5010 contains of

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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.

Jenses in Tall, but somehow he seems for the problems of the

### How to Place Your Free Classifieds

CASSIFIED AS mailed to the Reside to MASI RET PRED on a Sc cards and sent inside envelopes. Chical Postal Service, and the properties of the control to the extra control to

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number of weeks provided proper payment is revenued. All business and must be paid in advance.

BEADUNES. Classified and of any kind can be mailed to the flester and must SAD (EGG., CAUFORNIA 92138

### A Bit Of Stage **Business**

Now that the rebuilding of the Old Globe Theatre has been completed, it's time for the Globe's adjacent Festival Stage to be demolished. In fact, it was time for that to happen last October, after the close of last summer's Shakespeare Festival. And before that, the demolition was to have taken place in the fall of 1978, six burned down and the

"temporary" Festival Stage was hastily erected. But instead of mourning the imminent loss of the charming outdoor facility, the Globe has announced that The Miser and The Tamino of the Shrew will staged there this summer. That comes as no surprise to

That comes as no surprise to Art Casey, who 's been glowering at the Festival Stage ever since its construction. Casey is a leader of Citizens Coordinate for Century 3, an environmental group which has zealously fought for parkland preservation and which preservation and which expressed outrage back in the early 1970s when the Old Globe's management first began dreaming about building a third (traditional style) theater in the park. Casey points out that back then a study was made on a third theater's impact upon the park—and it was concluded that traffic and parking connection would be was concluded that traffic and parking congestion would be significantly exacerbased. The idea of another theater eventually faded, and in fact, Globe publishes Bill Edan says the third theater was always just a dream. "We didn't have that kind of money at all and we had no hope of raising that kind of money." Casey is skeptical about that. He thinks the Globe directors secretly whited their thinking

He thinks the Globe directors secretly shifted their thinking toward a less-expensive outdoor amphitheater to serve as a third facility. And he thinks the fire on March 8, 1978 which demolished the Oldobe played right along with those plans. He points out that the points of the plans in the points out that the points of the plans. He points out that the points of the plans is the points out that the plans is the points of the plans in the points out that the plans is the plans of t before the city council, proposing the construction of the "temporary" stage for that summer's Shakespeare festival. The council agreed, and furthermore, because of the proposed stage's impermanence, council members excused the Globe from submitting the theater plans to a (time-consuming) environmental review. environmental review, although the Globe did promise not to remove any mature trees Construction workers appeared on the site (a half-acre canyon just east of the burned-out theater) a few days later and Casey says his suspicions of premeditation immediately hardened. "The whole thing



hundredth day, the Shakespeare festival began. When the actors took their

of any desire to be deceptive.

James Milch, vice president of
the Globe's board of directors,
adds, "Even if the board of

adda. "Seen if the board of directors and everyone had in their hearts the hope that this would be permanent— and I'm not saying that they did—there was nothing that was inconsistent with the things of the things of the saying that was inconsistent with the saying that was inconsistent with the saying that was not saying the say

firm to do that study, and the report was just released for public review last week. The report concludes that the retention of the Festival Stage will indeed cause some

will indeed cause some damage. Perhaps most dramatically, the report asserts that an additional 273 cars will be driving around and looking for parking spaces when all three of the Globe's theaters (the Globe, the Carter Centre Stage, and the Festival Stage)

performances this summer.
Together the three theaters
bring in approximately 656
cars, the report says, and othe
activities in the central area of
the park (films at the Space places that night, the woody grove which surrounded them was missing three mature blackwood acacia trees. The

when the clima at the Space when the clima at the Space Theater, dising at Cafe de Rey Moro, special events in the new Case de Baboa will add still more traffic, all of which will be competing for only 641 nearby parking spaces. The report also concludes that the Festival Stage is currently unknepf (it cites berground and litter) and visually incompatible with the "highly nearby Schipture Garden. It also asserts that its retention "would further contribute to the transformation of the park from its earlier passive, relaxed character." blackwood acacia trees. The fact that they had been chopped down in violation of the Globe's initial assurances did emerge during the construction, but the Globe' assured the city that the felling of the trees was accidental. The theater agreed in writing to replace the trees (with mature, comparable ones) and to restore the rest of the natural landscare after the Festival landscape after the Festival Stage was removed in October However, that fall the directors However, that fall the directors asked the city for an extrasion of the special permit, and the city quickly agreed.

Bill Baton states that the Globe directory 'original promise to tear down the Festival Stage in the fall merely reflected their nativet over how fast the new Globe Theatree could be built, rather than out of any desire to be decentive.

For all those reasons, Art
Casey hopes that the city
council will order the theater
torn down. "I just think it's a torn down. "I just think it's a totally inappropriate location to gather 600 people together. It's literally on an alley back there. The whole area is just so crowded with buildings, it really annoys me. It's so obviously a private little club." However, Casey predicts that "if the Old Globe beard of directors wasts, it then's me. "if the Old Globs beard of directors wants it, they fre such a sacred cow that they 'll be able to keep it. And even if the Old Globe didn't want it, the chances are still high that it will stay... What building ever leaves Balboa Park? What ever cose?"

Despite the deleterious effects cited in the report, the council only needs to find that nothing can be done about those effects or that other those effects or that other "overriding considerations" nonetheless justify retention of the stage, a case which the Globe's directors will doubtless present forcefully. Milch says if the council does allow the Festival Stage to remain, no additional construction will be necessary to make it more "permanent."
He says, "The building code doesn't recognize such a thing as a 'temporary' facility. There is the obligation to have a facility that turns out to be virtually permanent, and that's what we found ourselves

-J.D.

Hello, Is Someone With Money, Clout, Or Prestige

[now 454], that was it - they

were established, lived in the

village, and were probably doing well," recalls one long-time La Jolla resident. Later, "459" prefixes would

indicate the homes around Mt.

Soledad, while "453" prefixes meant the university area or even University City, for those

unfortunate enough to live there but fortunate enough to

The Blue Book, packed with

listed in the Blue Book

information (spouse's name, widow or widower, business

phone book, was an integral part of village social life. But

for the past two years it has been the subject of the kind of

gossip it helped propagate.

Don and Jeane Bertsch, who owned the Blue Book for some

forty years, sold it in 1980 to Brad Farrar and Andy Willis. The Bertsches reportedly received between \$750,000 and \$900,000 for the book,

which is crammed with lucrative advertising. But Farrar and Willis had trouble

Farrar and Willis had trouble managing it, and within months the sale was being contested by lawsuits and countersuits. Last year Farrar bowed out, but not before he and his salesman alienated at least some La Jolla merchants.

Ten or fifteen years ago the La Jolla Blue Book was an La Jolla Blue Book was an indispensable part of life in "the village." A "La Jolla for La Jollans" phone book, the paperback directory of homes and businesses relegated Pacific Telephone 'county-wide white and yellow pages to a bottom drawer. Unlike Pac Fel's directory, the Blue Book listed La Jollans' professions as well as their professions as well as their

Blue Book listed La Jollans' professions as well as their addresser and phone numbers, on a protective mother could easily find out about the parents of the girl or boy her teen-ager was dating. Even the phone prefix yielded valuable information. "If they had a 'Glencourt 4' phone number

There?

least some La Jolla merchants.
"If you talked to a store owner niae months ago (shortly after the 1980-18 Blue Book produced by Farrar and William was delivered to merchants and residents), they were angry about two things: the La Jolla Town Council and the Blue Book. "reports one peripaetic La Jollan. Farrar, the merchants complained, had



City Lights

the book delivered between October and — at the latest – December, the Farrar-Willis edition wasn't distributed until April, 1981.

When Farrar abandoned the project, he was bought out by Willis and his brother Randy, a executive, and the broth assumed responsibility for

publishing. Randy Willis got the 30,000 copies of the 1981-82 Blue
Book delivered to La Jollans
just this month, and despite t
disruptions and his lack of
experience, he is trying to and listings are gleaned from reading the "real estate transactions "section in the Daily Transcript, by checking in with La Jolla real estate agents, and by talking with hostesses from the "Welcome Wagon," an organization that introduces newcomers to La Jolla's merchants. But the bulk transactions" section in the of the changes and additions i Blue Book listings is called in Blue Book listings is called in by the new residents themselves, or their neighbors. Among those people included in this year's directory who are not to be found in Par Tel's book are Tel '07: Seuss' Geitel (listed ar Youthor Random House'), San Diego Magazine publisher Ed Self, and Steve Brezzo, director of the San Diego Museum of Art. Willis tries to contact.

residents not listed in the telephone company's direct before he lists them in the B Book, and he says most are Book, and he says most are cooperative. However, a number of well-known La Iolia, restrictions of well-known La Iolia, restrictions do with a place for from Jonas Salk, actor Cliff Cole-Whittaker, "I've dropped those I have doubt about Cole-Whittaker," "I've dropped those I have doubt about the place of the place of

not want their addresses or phone numbers published. As for store owners' complaints about the listing of businesses in outlying areas, Willis says he may limit those advertisements to merchants who provide a service not available in La Jolla. (One such businesse is the Bootife Beach, business is the Pacific Beach Mortuary, listed in this year's Blue Book as "La Jolla's closest mortuary.") Willis is also grappling with the problem of how to define La Jolla geographically. "I'm playing it safe," he reports. "I'll stick to the zip-code defined boundaries — anything in the 92037 area, "which runs from the ocean east to Interstate 5, north to Torrey Pines State Park, and south to Van Nuys Street.

Your Mother Is A Necessity

Tomorrow night a banquet will honor the second annual San Diego County Inventor of the Year. Ten competitors have been vying in the event, according to Freling Baker, according to Freling Baker, current president of the San Diego Petent Law Association. Here's the early word on the winner: the Diving Unlimited dive shop, which came up with circulated, thus enabling divers to work for a long time in great

entrants were struck by inspiration while working for a large organization. For example, employees of Cubic Western Data in Kearny Mesa, mindful of the long lines in airport terminals, invented a machine which can automatically issue airline tickets to travelers in less than

ten seconds.

Besides the dive shop, Besides the dive ahop, another small businessman whose work spawned an invention was George T. Straza of Straza Industries in El Cajon. He entered a solar heating panel which both looks like and functions as an ordinary roof shingle. Among the inventions in the contest devised by individuals was a

David Copley (Helen's son) Todd ordered that Toda ordered that approximately eighbeen percent of the stock from another copley trust frum — this one a measurement from James to Helen — should be transferred to the children, thus increasing their share of Copley stock their share of Copley stock properties of their share of Copley stock ordered that Helen be removed as a russe of the children's trust.

leg-and-foot orthopedic brace so streamlined that it can be worn under a stocking. Baker says the judges

award the greatest number of points for 'human interest'; thus last year's winner was a La Jolla physician who devise a method of testing eyesight which obviates the traditional lettered chart by pasting electrodes to the patient's scalp and measuring responses in the

brain as the natient looks through a grouping of lenses Baker does concede that missing from this year's contestants were the "little people" who also regularly were housewives, for example One had invented a purse with see-through pockets in which

family portraits could be inserted and displayed to

ssers-by Another came un with a "potty lock" to keep youngsters from splashing in the family toilet. "I think she licensed it for a good amount of money," Baker says. Baker adds that his brethren never discourage an inventor, no matter how preposterous his or her concoction. "A natent attorney would be out of his mind to do that."



Scion

Solion
Whatever happened to
Michael Clifton Copley,
adopted son of James
(soliblate of the Let De and James
(soliblate of the Copley),
now at the helm of the Copley
Press, was filled by Michael
and his sister James in 1974.
James. In June of 1978.
James. In June of 1978.
James. In June of 1978.
Let Copley in James of 1978.
James Lo June of 1978.
Let Copley in James of 1978.
James Lo June of 1978.
James Lo Ju

which run to more than a

the coast of use integration, wowhich run to more than a which run to more than a Michael, who is now thirty-three years old, graduated from Stanford in 1977 with a degree in communications. For two years following that he divided his time between a position as following that he divided his time between a position as time between a position as time between a position as more problematical and the position of positions and appearances in Judge Todd's courtroom, attending to the trust-flued lawrunt. In June of the position of the position of the interior. He was seriously injuried in a care accident in La Jolia in November of 1990, and

as a rustee of the children's trust.

In November of last year, the appollate court upheld Judge Todd's decision concerning the trunsfer of shares to the children's trust but reinstated Helen Copley as a trustee. No one has appealed that decision. On April 19 the court will hear arguments concerning who will pay for

convalescing, he had plenty of time to consider his future. His

time to consider his future. Ptis ambitions, he says, had always been told to the Copiery newspapers, and be decided to make as a goal his participation in the family organization, in spite of the legal battles between Helens and him. Last summer Michael and his wife Debornks, a former PSA stawardses whom he met on a San Francisco-to-San Franci on a san trancisco-to-San Diago flight, were dining in the Whating Bar of La Valencia Hotel in La Jolla when Helea Copley unexpectedly approached from another table. Her greeting was friendly, and Michael took the opportunity to arrange for a private dinner for himself and Helen.

himself and Helen.
They met again at the
Whaling Bar and Michael
directly broached the subject of
a job with the Copley papers.
While Helen's answer was
equivocal, Michael says it was
clear that his chances for
employment were unlikely at
best.

best.

In August of last year he enrolled in law school at the University of San Diego. He and his wife now have a son, and his wife now have a son, Michael Stewart Copley, born last summer. This son is the only child who has not been adopted in the complex Copley, Michael Clifton Copley's feather, was adopted at age three and a half in 1920; Michael and his sister Janice (not related by blood) were both adopted in 1949. Janice lives quietly in Los Angeles and works in a needlepoint short.

-E.J.R.

Jeannette DeWyze. Paul Krueger, and E.J. Rackow



no preparation ahead of time. . . I just can't imagine that they did it from scratch,"

he charges. Ninety days from the start of the work, the stage

mplete. On the



PUBLISHER James Holman

EDITOR James Mullin

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MAILING ADDRESS Reader, P.O. Box 8080: San Diego, CA 92138 635 State Street (714) 231-7821

#### Cut Fat. Not Meat

"City Lights" of March 11 depicted an ironic situation tha depicted an ironic situation that ought not to be tolerated. Robert Freilich of Kansas City is fleecing San Diego taxpayers of \$50,000 a year for his consultation on planning matters. This apparent part time position provides no benefit to the city because benefit to the city because Prelifich's consulting is largely ignored. Simultaneously, the city planning department is cutting staff by about ten percent. The city is providing a rather plush job for an outsider who lives in Kansas. City except for occasional journeys here to luxuriate in Westgate

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273-5909 Call 5-8 p.m.

splendor while the city cuts back its own staff, thus increasing unemployment. It gets even more ludicrow. The try plans to cut back on services ranging from tibrary services to try plans to cut back on services ranging from tibrary services to programs in order to save money. Where are the priorities? This spring the council chambers will be packed (hopefully) when these council such as Mike Gorch. But Ken Erbard.

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#### Krueger Captured

I should like to compliment your fine newspaper on the excellent story by Paul Krueger on the Medevac contract ("The Inside Story." March 4). It was very clear that Paul had done a great deal of research and I think he really captured the council's positions. His

## etters

precentation of what was going on in the negotiations and the political impact of the renewal of the Medevac contract was outstanding.

I have somewhat of a biased position in that I have served as an advisor to the Hartson 14 Ambulance Company. I felt that the article was far and virtually everyone 17 we lattle of has read the the Medical Company of the Medical Co

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believe that Paul Krueger and your other lead writers are doing some of the best writing and reporting we see in San Diego. John D. Messner San Diego

#### Right There In Nevada City

In Nevadda City
For the last three weeks I've
been on weating with the second of the last of the last

ever! By profession I am a singer and voice teacher and as a hobby I
have a movie series twice a month
for my church group: In studying
the art form of motion pictures, I
cannot but have noticed what a
powerful influence the cinema has powerful influence the cinema has upon the consciousness of people. Mr. Shepherd's rwiews, I zele, are misteading and colored by a misteading and colored by a everything, a tendency very predominate in critical Many of the movies listed ard reviewed by him deserved much better than his cynical comments. Quite a few of cynical comments. Quite a few of Fire, Making Lower, Taps. Ordinary Feople, and a number of other films have important social comments to make, are sensitively directed, and are landed apart in a few lines by this man's stinging pen.

few lines by this man's stinging pen.

The point is that people use your directory to select movies to go to and I feel your critic is biased and negative in his attitude. I hope you will consider my thoughts as I have felt your publication had a higher consciousness than most.

The provision of the provision o

I feel critics should try to support and suggest and report in positive way wherever possible. It you will read Mr. Shepherd's reviews, you will see practically every movie is slashed in some way. How sad; his negative attitude probably reflects a similar attitude toward life. Anthony Plumer

## Stop Smoking Or Pay Nothing

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## Straight from the Hip

Dear Mattnew Alice.

Eve got to find out what all the numbers and letters on the labels of my magazines mean. Em talking about the little white sticker with my address on it. Do you know

El Cajon

Most of the code appears on the first line of the mailing label. The other lines are familiar enough the second gives your name, followed by a two-digit number that identifies your demographic status, that is. whether you are single, married, head of a household, et cetera. The third line shows your street address, and the fourth line gives the town name, state abbreviation, and zip code, of which the first three digits identify the region, and the last two, the section of postal territory. Now back to the first line: it is basically an abbreviation of first line: it is basically an abbreviation of information shown on the other lines. The first two letters identify the magazine, the second three letters abbreviate your sur-name, and a number following tags your surname with a count of how many like surnames appear in the same category; the following two or three letters and numbers abbreviate your street address; the next bunch of four letters and numbers is the 'same name differentiation code"; then same name differentiation code: then follows the subscription expiration date, and finally the three numbers that tell what kind of subscription you have, and how it originated. My source is What's What, A Visual Glossary of the Physical World.

I'm curious about which recording marked the beginning of the rock and roll music era. Is there any consensus on this sub-

The return of the egg. This year, Bonnat Chocolatiers of France have exported a limited number of their fabulous Easter eggs to the West Coast.

Darryl B. Newhouse

Ermine, the white fur used traditionally to trim the robes of dignitaries and, by extension, to denote rank, is really the fur of the ordinary European weasel, taken in the wintertime. Just so, rock and roll was a special name given to a common and popu-lar sort of music that suddenly turned

In 1953 a Cleveland disc jockey named Alan Freed began to play rhythm-and-blues records on his late-night show. He had noticed in a record store that many white adolescents (the word "teen-ager" had not yet been invented) were buying rhythm-and-blues records, usually made by and for Negroes who lived in the city. Black urban music had formerly been re corded as "sepia" or "race records" until 1947, when Billboard magazine decided on a more humane label. Anyway, Freed had only been available through small sta-tions and in record stores in the black sec-tions of cities. "Gee" by the Crows and 'Sh-Boom' by the Chords are often cited the first major examples of rock and

Man of the Year"; Albert Einstein dies; "Man of the Year"; Albert Einstein dies; the U.S. begins supplying direct financial aid to South Vietnam; and Bill Haley and the Comets, a white group, takes number-one on the pop chart with "Rock Around the Clock." Chuck Berry, a native Around the Clock. Chuck Berry, a native Californian and formerly a hairdresser, was number-five with Maybelline, while traditional pop melodies and performers slipped toward the chart's cella "Love Is a Many Splendored Thing" ranked twenty-six out of fifty, and Frank Sinatra placed thirty-third with "Learnin' the Blues."

the Bluts."

Incorporating elements of blues guitar, rhythm and blues, gospel, and country, and successive suc on the record creatily, and as Priedman, a postal employee. Bill Haley and the Com-ets made it into a record, but it was a movie, Blackboard Jungle. that presented the song to thousands of adolescents, who made it a smash fit.

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

came up with "rock and roll" to describe the music that appealed to white kids; "rock and roll" because those words ap-"rock and roll" because those words ap-peared so often in the lyrics. He renamed himself "Moondog" and started calling his show "Moondog's Rock and Roll Party." He could be heard singing and Party. "He could be heard singing and drumming to the music while it played on the air. In March of that year he organized a concert in Cleveland's Civic Arena, but when the "Rock and Roll Party" drew 20,000 more people than the arena could seat, he cancelled it and put on a bigger show in October. In 1954 Freed moved his radio program to New York, and his rock an foll coitage:

became a part of the language. Also in that year, songs by two black groups were picked up on national radio programs, giv-ing the nation a chance to hear music that

Nineteen fifty-five: Time magazine names the president of General Motors



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## THE INSIDE STORY

NEWSLINE PUBLISHER LARRY REMER LAST week informed his readers that "due to the exigencies of the present economy" the formerly free weekly paper will now cost twenty-five cents per copy. Those who've followed Newstine's tortuous financial plight say Remer should have blamed the "exigencies of the real estate market," since the real estate market," since the left-wing paper's financial angel, developer Harvey Furgatch, makes his millions building houses.
This isn't publisher Remer'

first bout with red ink. In December, 1980 he informed Newsline's original one hundred investors that their hundred investors that their hundred-dollar-per-share stock in the paper was worthless. (Actress-activist Jane Fonda; philanthropist Danah Fayman; and Patsy Hunt, heir to the Swanson frozen food fort and wife of savings and loan executive Dick Carlson, each had five shares and took a tax rite-off.) Remer then decided not to

Remer then decided not to bother with commercial publishing. He quit trying to be aggressive in selling advertising, dropped the restaurant and theater columns, cut the paper from twelve to eight pages, and spent more time writing cover stories and his 'Tidbits' column than worrying about finances. To his rescue came the feisty
Furgatch. The two formed a payment on some \$25,000 in subscriptions. A "good list such as the liberal

Furgatch now seems hesitant about supporting Remer's muckraking forever. Though Furgatch is still signing checks to help meet the Newsline payroli, be and Remer have agreed that the paper, which made public Mayor Wilson's private cidendar and prodded the city attorney to investigate a boozy bachelor party for Police Chief Bill Kolender. must pay for itself. "We can" depend on Uncle Harvey

Furgatch will comment on how much Furgatch has sunk into the paper — estimates run to more than \$50,000 a year.) Remer says he needs to attract a paid circulation of six to seven thousand by late 1983 to make Newsline "basically self-sufficient." But even his winter-1982 coal of 300 naid winter-1982 goal of 3000 paid winter-1982 goal of 3000 paid is ambitious and costly: by year's end he will have paid about \$14.000 for newsracks alone. He's also hired Nikki Symington, a former fundraiser and advisor to ex-County Supervisor Lucille Moore, as an 'associate publisher' in charge of boosting subscription and stand stade.

(Furgatch) forever," says

Remer (Neither he nor

charge of boosting subscription and stand sales.

The difficulty of this challenge doesn't escape Remer, who knows that the well-established Daily Transcript, which concentration business and real estate. coverage, barely cuts the 8500 circulation mark. Remer will depend in part on mass mailings to increase

retail clerks union and has a



Liberties Union vielded about thirty or forty new subscriptions, but Remer also paid \$180 for the names and addresses of the county's 4000 lawyers and got just three or four new readers from that

Remer claims that Furgatch hasn't given him a deadline and is confident Newstine will set be around next year, but he's not wringing his hands over the possibility that the paid-circulation effort will not show the necessary "steady progress." "I'm tired of giving (Mayor Wilson aide) Bob White his Newstine," Remer says, "If there isn't enough support out there [for the paper], why should I bother knocking my head against a wall?"

party activists by ordering one of his employees not to run as the Democratic candidate for a state assembly seat.
Faced with a weak slate of

ssure from the statewide Democratic Party, the local Democratic central committe asked Don Willard, an asked Don Willard, an organizer for the retail clerks union, to oppose Larry Stirling, Republican incumbent in the 77th Assembly District, which includes the East County. Willard, a self-described "democratic socialist," liked the idea, especially since the state Democratic central committee cratic central con volunteered to pay his \$281.10 filing fee. But Willard's boss, Vandevelt, "told Willard he would be fired if he runs," according to the minutes of a a bit of a conflict with my running since the [retail clerks] local takes a nonpartisan philosophy in local races . . . and I'd be tied to the [Democratic] Party whether

they liked it or not. Willard did file a notice of Willard did file a notice of "intent to run" for the assembly seat but he never followed through. Since he was the only Democrat to show an interest in the race, the incumbent Republican Stirling will coast to re-election unproposed.

will coast to re-election
unopposed.
One central committee
member grumbles that "it's
not an American thing to do
... you run for an office and
you get fired." The
committee's executive board
agreed and has ordered chairmas
Floyd Morrow to write a
"impress letter." to the retail "protest letter" to the retail clerks union.

string ties, held in place with big silve and-turquoise clips. The hair on his tem-ples is snowy white, blending back into a luxuriant steel gray. He has a big nose and big ears, and his face appears remarkably wrinkle-free, except for two circles etched beneath his eyes. His own irises are light

In his office, he has pinned up an enlarged photograph of those eyes and la-beled it "ME." If one of Jensen's own acolytes inspected the photograph closely, he might cluck with concern. While some of the fibers in Jensen's irises resemble tightly woven silk (the sign of a sturdy constitution, according to Jensen's teachconstitution, according to Jensen's teach-ings), other patches appear loosely knit, like burlap, a clue to major physical weak-nesses. His irises also reveal what Jensen says is the mark of lungs that are inherently suscentible to disease. He says his father a rigid Dane who emigrated to Stockton California, around the turn of the century enjoyed good health, but Eugen Jense met and married a Danish girl named Anna met and married a Danish girl named Anna who suffered from a persistent cough. De-spite her frailty, the couple soon produced three children, the eldest of whom they named Jorgen Bernard.

named Jorgen Bernard.

Searching for work, Eugen took his young family to Detroit, where he found a job as a tool-and-die maker for Henry Ford. He loved machines and excelled at the work, but after a few years he decided the work, but after a tew years he decided to make a carer shift and become a chiro-practor. Today Jenson speculates that it was the mechanical supects of chiropractic that appealed to his father. "He was a strict mechanical man. Getting things in proper position, posture, the placement of vertebrae and so forth — he was very good at all of that."

orde also lotten—ne was very good at any office trained in the arts of spinal manipulation, Bugen practiced in Detroit for a while and then decided to return to California, stilling in Oakland. There young Bernard also began to consider a career in chiropractic. But today he says in father's example never insightee him. We were never very ticknet we needed to be a codds, whatever he would suggest I will be a sodie, whether the would stuggest I will be a sodied to the says it was a more personal break with illness that impedied him to take interest in the healing arts. Tragedy had struck



Bernard Seasen
the family when Anna died of tuberculosis
before the reached the age of thirty, and as
Bernard, her diedet son, fought of repeated allments, he sought to learn more about
the workings of the body.

By the age of eighteen he had entered
the West Coast Chiropractic College in
Oktiand, applying himself to his studies
with devotion that soon built—almost
with devotion that soon built—almost
used to be a season of the soon of the soon
that I lost the use of my arms. And my
digession was so bad. —I don't even want
to fait's about in the soon of the soon
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to the soon of the soon of the soon
that I lost the same time, Jensen asys he
surviving on junk food — in his case,
eighteen-in-chall milischakes popularly
known as "Histo's Delights." He says

coily gradually did it occur to him that his lifestyle might be influencing his problems. Since chicopractic alone was requested.

Beams. Since chicopractic alone was requested in the second of the

von Peczely. According to the now well-worn story, one day in 1837, when von Peczely was about eleven years old, he trapped an owl in his garden in Budapest. The bird struggled frantically and the youth accidentally broke its wing. As von "czely and the owl glared at each other, the op supposedly saw a black stripe ap-pearing in the owl's eye. Years later, after von Peczely grew up and became a physi-cian, he remembered the incident as he attended soldiers wounded in the Boer War. Noting correlations between certain war. Noting correlations between certain kinds of injuries and certain markings in the iris, he began to construct the first crude iridological chart. When Jensen was a teen-ager, his father

happened to introduce him to one of von Peczely's early followers, a heavyset Chicago medical doctor named Henry Lindlahr. Lindlahr was interested at the time in so-called nature cures. "Those meetings [with Lindlahr] stamped me." Jensen says. "They marked me because for the first time I realized here was something outside of chiropractic. "That spark probably motivated him a few years later to pick up from a shelf in his father's library an "iridiagnosis" text written by a Los Angeles chiropractor. Jensen read it

Los Angetes Chiropractor, sensen read in avidly.

He says at first he was skeptical of its claim that the eye was a window into the ills of the body. But within a few months of reading the book, an incident occurred which launched Jensen on the course to-

reading the book, an incident occurred which launched Jensen on the course to-ward True Belief. He says one afternoon a little dog came and put its head in his iap and he happened to notice a marking in its list into at about one o'clock, precisely where the indiagnosis test said quileguy where the indiagnosis test said quilegue, dogs don't have epileguy. He that afternoon (the dog) had seven convulsions while we were out pricking blueberies. "Intrigued, he checked the eyes of a friend who also suffered from epileguy—and he says he noted the sawe markings.
Jensen says he remained dublous, but throughout his years in chiropractic cheepe and time discharged in the saw throughout his years in chiropractic cheepe and the same and examined alternation, he sentibled out and examined alternation any my size secking a guru. A firer becoming a chiropractor, he enrolled in the American any my size secking a guru. A firer becoming a chiropractor, he enrolled in the American any my size secking a guru. A firer becoming a chiropractor, he enrolled in the American any my size secking a guru. A firer becoming a chiropractor, he enrolled in the American any my size secking a guru. A firer becoming a chiropractor, he enrolled in the American any my size secking a guru. A firer becoming a chiropractor, he enrolled in the American any my size secking a guru. A firer becoming a chiropractor, he enrolled distribution and the same and the size of the

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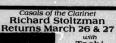
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plus sunshine were all he needed to restor one to perfect health. That same year, I. Jensen also trained with a New Jersey naturopath who required Jensen to make color drawings of 500 different eyes and all their various "lesions." Today the Escondido resident says. "This is where I really learned to look into the eye." This preoccupation with irises con-

tinued to absorb him upon his return to Oakland and the subsequent establishment of his own chiropractic practice. He says he and another Bay Area chiropractor named Richard McLain devoted every Wednesday and Friday night to peering into and trying to make sense of what they saw around the pupils of willing human guinea pigs. And Jensen soon was collect-ing are case histories that erased the last of his reservations. "I became so extremely interested in this that I lived it day and night. It was a great learning period," he

for a simple neck adjustment. Before administering it to her, however, Jensen scrutinized her irises and noticed a cluster of pinpoints in the "neck" area that he had never before noted in the iridology literature. Concerned, he ordered her first to get an X-ray, and he says it surprisingly re-vealed that she had Pott's disease, tuber-culosis of the spine. "I would have broken that lady's neck if I had adjusted her. I was deeply thankful to iridology for stopping

me in my tracks

He gives another example: a boy from
Salt Lake City who for three years had suffered from pains in his left leg. Salves. surfeed from pairs in the set of Savies, rubbing, pummeling, physical activity, massage, and reflex therapy all had failed to help. "When I looked in the ins of the eyel found a black degenerative condition in the sigmoid colon, opposite the leg area." Jensen remembers. Convinced that this was the culprit, he demanded that the boy have an X-ray. "He did and we found a cancer in the sigmoid colon." Within six months, the lad was dead.

Jensen can recite dozens of similar examples, and he says all these experiexamples, and he says all these experi-ences prompted him to enlarge upon exist-ing charts of the irises, adding information and correcting some previous misconcep-tions. By 1941, six years after he had moved his practice to Los Angeles, he began working on his 360-page magnum opus. The Theory and Practice of Irid-ology. It was to take him eleven years to

Complete: During those years, however, he was also devoted to many other projects. He soon grew dissatisfied with merely reading his patients' eyes and merely prescribin some nutritional regimen. His belief gre that "most people have to be taught what to do. I wanted to take care of people and

put them right under my thumb." So he put them right under my tunner. See an founding sanitariums: a twenty-five-bed facility in San Leandro, a thirty-bed one in Ben Lomond (near Sonta Cruz, a twenty-two-bed place in Affadena. By the time his textbook was finally finished. and his fame began to spread, he felt ready and his fame began to spread, in the ready for something really grand—his own ver-sion of a sort of iridological Mayo Clinic, a haven where he could work on healing the sick and dying, and creating the world's

see and dying, and creating the words healthiest people. The question of which geographical and climatic factors aid such people was one that had fascinated Jensen since the days when he was in chiropractic school, and he began traveling in search of answers shortly after his graduation. Today he can boast of having lived for nine days with the king of the Hunza tribe in the legendary "Shan-gri-la" valley near the Chinese border in Pakistan. He has journeyed to the tiny vil-Pakistan. He has journeyed to the tiny via-lage of Vikeabamba in the meuntains of Ecuador, where the populace claimed never to develop any heart disease. He has conferred with the Dalai Lama in Tibet, and in the Balkans he has photographed and interviewed dozens of virile cente-narians. In all his travels, he says his single-minded goal was to discover which lifestyle factors fostered or inhibited health.

Among the things he noticed was that the world's oldest people always lived in the mountains, and in areas where grapes can be grown. When he sought to duplicate those conditions somewhere in Southern California, he says his search finally led him to purchase more than 200 acres of San Diego County property, just a few miles down the road from Lake Wohlford. 'Escondido is on the same latitude as Greece." Jensen writes in his book about his findings on longevity, World Keys to Health and Long Life. "Greece, the upper part of Italy. Turkey, Iraq, Iran, the southern part of Russia, etc., are all found in this ern part of Russia, etc., are all found in this same belt where people can live this long life and have the greatest strength. I believe that Escondido could have the name of probably one of the best of our long-life centers in the whole

country."

He christened the sanitarium he established there the Hidden Valley Health Ranch, and soon it was crowded with visitors. Jensen says the ranch commonly ministered to eighty-five to ninety patients at a time, many of whom arrived in wheelchairs. "The average ones stayed for a month or so, but many stayed for a year, and one man, Mr. Worthington, stayed some sixteen years. He finally died a short time ago, at ninety-six." Jensen says.

Another patient, who boasts an even

more remarkable tenure, is a sparrow of a woman named Meta Schute; she still lives on Jensen's current compound. Schute peers out at the world through thick glasses and under a dense thatch of white hair. She recalls that she first heard about lensen recalls that she turst heard about Jensen twenty-five years ago when she read in a Detroit health food store a notice of an upcoming lecture by the iridologist. At the





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time, Schute suffered from ulcerated colitis, which a succession of doctors had failed to cure. Inspired by Jensen's lecture, she journeyed westward to Escondido. where Jensen put her on a diet of nothing but goat's milk, and watched her symp-toms disappear. "I saw improvement so I decided to stay on," Schute says. Eventually she became accepted as a full-time employee. She's almost sixty-six now. To this day she still eats little else besides the goat's milk - two raw egg yolks daily, some occasional carrot juice, and liquid chlorophyll. "I've tried other foods but Twe had too much distress. It'sn't worth it to me," she says timidly. "I can say if it wasn't for Dr. Jensen I wouldn't be here."

Jensen seems almost embarrassed by the extremity of Schute's diet; it's much too severe for most people, he asserts, but nonetheless Schute has thrived on it. Over the years, therapies at the health ranch reflected a similar eclecticism

He recalls that at one point he employed four or five gardeners who organically farmed all the food consumed by ranch residents (except for avocados — which plensen purchased from a neighbor — and tropical fruits). "We had our own goats and a grape vineyard. At one point we were serving 3000 pounds of carrots per month in the form of carrot juice!" Jensen had a staff of fifty-five people

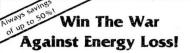
who helped to give classes in his nutri

tional theories, to lead the morning t'ai ch'i sessions and hikes, to tend the extensive sprout department, to administer to patients the Jensenized version of Father Kneipp's watery therapy. "We had thousands of people who went away on a better way of living, and who had been taught not only to regain their health, but to also retain it." Jensen says with a con-

tented sigh. Throughout most of the ranch's history, he continued to commute twice weekly up to the office he maintained for forty-two years on West Seventh Street in Los Angeles. But he says about five years ago he finally began to feel fatigued under the burden of his multiple activities. In the fall

of 1977 he finally closed the ranch and sold all but twenty-six acres of his property, with the intention of devoting himself to writing, teaching, and traveling. Today Jensen's Chinese-style headquar-

ters building still bustles with activity. In fact, he employs a staff of eighteen people including two editors and three artists who are preparing for the publication of the first major fechnical sequel to his basic irid-ology text. The new book will be 650 pages long and it will include some 1200 photographs, Jensen says. It will incorpo-rate his latest, most elaborate charts of the iris; it will record the numerous anecdote that still form the major support for Jen



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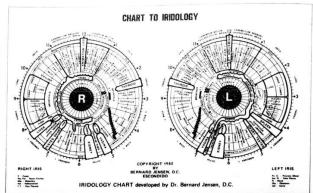


pound what there is of a theoretical basis for that system.

"Studies have shown that if we look at something horrible, the pupil contracts. If we look at something beautiful, it relaxes. Today they've even developed ways of loday they 've even developed ways of telling if you be yn easuring the reactions of the pupil," lensen states fervently. "Now, if the pupil re-sponds that way, then every other point in the eye is going to respond in the same way. All the other fibers are responding to both internal and external stimuli."

He explains that the basic iridological pattern with which a person is born cannot ever change, since it represents inherited strengths and weaknesses. Only two elestrengths and weaknesses. Only two ele-ments in the iris can change, Jensen as-serts: the shades of its tissue fibers can become blacker or whiter (as the corres-ponding organs in the body get more or less diseased), and secondly, fine white (almost imperceptible) lines, which re-semble the daming in a repaired sock, ap-pear as an individual "beals." These knitting or healing lines are so hard to see that Jensen says it has been only within the last year or so that he and the

within the last year or so that he and the Orange County optical company he works with have developed a camera sufficiently sensitive to record their presence. "We have five different patents on that cam-



era," he boasts, explaining that among its innovations are a new type of lighting that reduces glare, and a lens that corresponds to the curvature of the eye to allow for a perfect focus. "This is the thing that's going to prove iridology, I am convinced! Before, you always had to believe what I said."

Before, you always had to believe what I said."
Besides working on his publishing projects, Jensen usually travels at least one cuts, Jensen usually travels at least one cuts, Jensen usually travels and the cuts of the cut

example, he was immersed in giving a week-long "rejuvenation" course. This was a program aimed at teaching essentially well people lensen's principles of proper living. I found about venty-five people gathered in a sunny classroom whose windows opened out onto a park-ling mountain visa. Under the inside wall of each window was a flower box filled with plastic flowers and decorated with a slogan, such as "Deery organ lesps every many the properties of the properties of the properties of exceptionally ritractive young women: lean, glossy-haired, and rosy-cheeked. Everyone sat around card tables and many people took notes. people took notes.

Jensen, looking relaxed and energetic,

lectured from the front of the room. Earlier in the week he had covered the basis of his nutritional philotophy. Like all naturopaths, Jensen believes that diseases develop in tissue that is chemically ill-fed. Thus, half the secret of health is to consume the right chemicals, achieved through a program that defice seay summary. Certainly one of its cornerstones is a sufficiency on the constraints of the cons mary. Certainly one of its cornerstones is a reliance on simple, unprocessed foods. Jensen also has worked out a scheme for the proportions to be consumed at each meal; breakfast, for example, should con-sist of a starch, a protein, a fruit, and a specially blended "health drink." Dianer should be a protein, two vegetables, and a health drink.

lectured from the front of the room. Earlier

sweet, out re nais down ine questions swiftly and precisely.

In Jensen's view, the other half of the secret to health is insuring that the organs of climination — not just the kidneys and bowel but also the skin and bronchial tubes. function efficiently and dispose of all

the body's "toxins." Proper elimination almost seems an obsession at times among Jensen's following. Earlier this week he showed this group a slide presentation of what he claims are the results of the pressurized colonic flushings given over the years to very ill putients — greeomes shots of almost unbelievably grotesque fecal material that unfailingly leaves observers dazed.

The only black person in this group, a Jensen is a walking, if not-very-well-indexed, en-yelopedia of dietary tidbits. "Do you know what cayenne pepper will do for the blood? Hm?" he asks the class. do for the blood? Hm?" he asks the class. "You should! Syenne peper is the great-est thing for driving the blood into an infec-tion and clearing it out." He tells them one of the nicest things for hypoglycemia is bueberry tea. Standing in front of the class, he rambles amiably, dispensing one monel of advice after another. It takes a year to get cream of wheat out of that shoulder, to get that Aunt Jenima out of that knee. It takes a year, friends, to re-place that tissue. Hm? From time to time land in question. "Yes, durling?" Jensen asks gently. His smile is bestifically sweet, but he nails down the questions swiftly and precisely.

dazed. The only black person in this group, a vigorious, bearded young man, interrupts plense with a related question. He captains that he formerly smoked a joint of mari-juans per day for a period of about two years. "I did find that it soothed the bowel," he says eagerly. "It did create bowel, but says eagerly and the ween twelve inches long and buoyant, and everything. What do you think of that?"

such does not contribute to one's health and well-being. The young man asks if Jensen knows of any studies documenting marijuana's ill effects, but when Jensen

marijuana's ill effects, but when Jensen refers him to government studies, the young man retorts, "I don't believe them, though. I believe you!" In addition to tearing such "rejuvenation" classes, Jensen also regularly gives courses in iridology itself. This particularity of the studies of

ask Michael, the rangy young man back at the juice bar. When I told him I wanted to learn more about the subject, he enthusias-tically urged me to contact a practitioner anned Ray Kent.

He said that Kent divided his time be-tween Santa Barbara and San Diego, but he could be contacted through a fellow anned Gary who gave colonic 'irriga-tion's and the same of the same of the man Hillerton Inney, and the same of Gary, he made an appointment for me, and gave me directions to the Winnebago camper that serves as Kent's home and office. I would find it parked in Balboa Park, near Spruce Street and Sixth Av-Park, near Spruce Street and Sixth Avenue, Gary instructed me.

Before hanging up, I asked if Kent had studied with Jensen. "Yeah, he has. But Ray doesn't really like it when people ask about that. He thinks what counts is not who he studied with, but what kind of

former students have set up their own ind-ological "practices" in the San Diego area. Since I wanted to see what it was like to consult an iridologist, not as a reporter, but as an ostensible health seeker, I wan-dered into the New Seed, a Pacific Beach health food store, one day in search of a referral. were twerve funes, soing and outpain, and everything. What do you think of that?"
"Do you really need marijuana for that?" Jensen's tone makes it clear that indeed you do not. "A well body doesn't need to go on these trips." He continues, pointing out that marijuana is a drug and as The woman behind the counter weighing soybeans confessed that she knew nothing about iridology but advised me to



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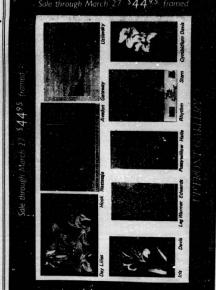
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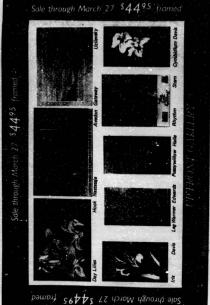
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with Ray. I mean, Bernard Jensen's a beautiful guy, but he's still overweight. He eats pastries and everything else, which is his privilege. But he puts everyone on fasts and stuff and then he doesn't follow his

and stuff and then he doesn't follow his own advice. Ray lives what he preaches." When I found the Winnebugo in the fading light one Friday afternoon a few weeks ago. I discovered that though Kent is lithe and muscular, his face looks older than Jensen's. Deep wrinkles furrow his face. His thick mane of shoulder-length hair is a mix of great and white as is his hair is a mix of gray and white, as is his beard and mustache, giving him the look of a geriatric Jesus. Without much ado, he or a geranic Jesus. Without much add, he urged me to take a seat inside the vehicle in front of a machine that looked as if it would belong in an optometrist's effice. Quickly he photographed each iris separately, then he ocered into them for a few seconds. He settled himself down next to me at the Winnebago's little table. "You've had a lot of problems, haven't

you, girl?" he said in a low, sympathetic voice colored by a faint Irish lilt. "You've had your ups and downs," he said to my ambivalent response. He reached for a pad of white paper and began writing out what looked like a multipage prescription. From time to time he would pick up a flashlight

time to time he would pick up a flashlight and a magnifying glass, per into my eyes, then return to his writings.

"You need exercise, buldy."

"What kind of exercise?" I asked.

"Walking, with lots of deep breathing and taking aeroble dance classes, he approved of the dance but said to cut out the running. "Because you're prolapsed," he imperiously answer edm yeuger. "Your intestines are hanging like a lump in the bottom of your belly, and that spiping.

He said I "desperately" needed sun-



light, that one side of my thyroid was over-active while the other was underactive, and that my bowel was congested, my and that my bowel was congested, my right owary was tired, my right kidney was weak. I couldn't confirm or deny most of what he said, although J die tell him that, his insistence notwithstanding, I wasn't suffering from any 'vaginal discharge.' In turn, he failed to mention my one persistent healin problem — high blood pressure. Nonetheless I felt middly chagrined to of cleaning to do. I'm not going to say you're about to die or anything right away you re about to die or anything right away but if you don't take action immediately and make some changes, you're in for a lot of problems.'

to discontinue the use of vitamins, flesh, dairy, and all refined foods. He said I should spend fifteen minutes lying on a slant board twice a day, conso brush the entire surface of my skin, soak my feet in hot and cold water daily and then massage them, ingest three separate herbal concoctions, and more. "Come nerbai concoctions, and more. "Come back again in twenty days and we'll start your fast." His bill was twenty-eight dollars; the next day the herbs and De-Tox Brew tea, which I bought at the New Seed, came to more than twenty.

Three weeks later, when I returned to

the camper in the park, I could at least boast that I had faithfully taken all the herbs, even if I hadn't followed every

other one of Kent's prescriptions. But he didn't ask how well I'd done. Instead he shined the light in my eyes once again and nuttered that my bowel was "still hanging

hopefully

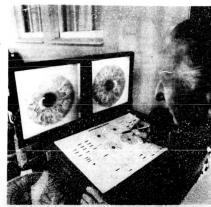
"A few." he grunted. "I see a few. Not as many as I'd like to see. But you didn't stick with it a hundred percent, did you?"
He fixed me with a knowing stare.
Before I left him, I asked him about

Jensen, and he acknowledged that he had "interned" with the man. When I asked about Jensen's skill, Kent said curtly, "He's very good." But he quickly added that Jenseu charged several hundred dolthat Jensey charged several number doi-lars for one of his classes in iridology. "He travels all over the world. He's been in it for fifty years. And he doesn't come cheap," he said.

Sc a few weeks later, when one of Jensen's vivacious young staff members of-fered to photograph my eyes and have the master give me a free reading, I accepted master give me a free reaumg. I accepted a eagerly. Not long afterward I received a five-and-a-half-page, single-spaced "analysis" of those slides by Jensen. First, he hastened to restate one of his most common assertions: that iridology doesn't "tell disease" from the eyes, but that "we are interested in where the inflammations

are and in what stage they exist," the report read.

He said my irises revealed a "medium
constitution." 'Wou greatest weakness is
in the bowel area. ... There are some
large pockets that need care. He said my
bronchial tubes were "especially weak."
in the lymph glands. "Like Kent, he saw
"weakness" in my right ovary and kidney, but Jensen further claimed to detect
breast swelling, vocal cord congestion,
poor leg circulation. "a little anemia" in
the extremities, many "healing signs" in
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usual." A dead miss.

I told Jennen about this the next time I interviewed him, and he looked a bit non-plussed. "I really shouldn't have said that," he said, explaining that normally he manually takes a blood pressure reading from all his patients. He explained that he and deduced low blood pressure from that. "But there are other things that can bring up a blood pressure. "You can take the lowest blood pressure and if you irristse a person enough he can develop high blood pressure." I sustred him that the had socied. I a surred him that the socied are problems. Privately, I still fell I could hardly pass judgment on the validity of

Jensen's beloved science; however, I sub-sequently talked with a young man who not long ago understoch the first serious effort to evaluate iridology scientifically. His name is Dr. Allie Simon, and today he is taking his residency training in family practice through the UCSD medical practice through the UCSD medical his iridological research because he discipled the topic of the practice through liked the thought of appearing to attack Jensen, whom he still deeply respects. But Intally he agreed to meet me at Navy Hos-pital one day during his lunch break. Simon is a clean-shaven young man, as akinny as a greybound, with very pale skin forehead. He displays a reserve which suggests not timidity but gentleness.

He was raised in Detroit, where he had little contact with "new-age" phenomena. Only when he moved to San Diego to attend medical school about 1975 did he encounter the intriguing holistic medicine chests, filled with its prescriptions for everything from diet Indoor massage. Simon says from the first time he heard hought you don't look into your painties "yes exough as a doctor, it's so (impersional." He bought Jensen's book, read it, and when he saw that the indological expert lived in Escondido he contacted him; and subsequently took one of Jensen's cases. Upon completion of the course, section. The completion of the course stones. Upon completion of the course stones. Upon completion of the course with it. I wasn't sure."

From his medical school studies, he knew that Western science has detected the signs of many diseases in the iris, among them syphilis, tuberculosis, diabetes, atherosclerosis, rheumatic disorders, and atherosclerosis, rheumatic disorders, and numerous other aliments. What the estab-lished medical community doesn't ac-knowledge, and what most doctors hold in great contempt, is the more far-reaching notion that all diseases — and indeed the state of health of every organ in the body — can also be deciphered from the wispy rissue configurations surrounding the tissue configurations surrou

Dupil.

Lacking scientific evidence, Simon didn't share that prejudice, although he says one aspect of Jensen's teachings did

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disgusting photographic documentation of the products of dramatically blocked bowels. "I think if you talk to iridologists, you get the impression that your colon is just filthy." Simon says. However, he also knew that when he began observing colon examinations in medical school, he occasionally saw that "people who drink and smoke and do all that bad stuff had pink, beautiful mucosa [the inner lining of the colon] that looked perfectly fine." Jensen explained this away to Simon by stating that the toxins were often hidden within the very walls of the bowel and thus were invisible to the probing medical eye. So Simon withheld judgment and began to consider iridology as a possible subject for the research project that is required for graduation from medical school at UCSD. He says Jensen was open to the idea, and

the two men discussed the project at length. Simon's idea was to pick some ailment that both iridologists and medical doctors felt they could detect, and to com-pare the diagnostic success rate of both. Simon says at first Jensen wanted the ex-Simon says at first Jensen wanted the ex-periment to concentrate on the colon area since he felt most comfortable with analyz-ing it. But Simon rejected that idea be-cause Western medical tools for examin-ing the colon tend to look at phenomena different from those inspected by iridologists, and thus the diagnoses

iridologists, and thus the diagnoses wouldn't be comparable. Simon instead suggested that the experiment focus on kidney dysfunction, since medical doctors detect its presence with a simple blood test administered to nearly everyone who is hospitalized. Despite a few reservations, Jensen expressed confidence that iridology could also accurately reveal kidney problems. The Escondido

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practitioner even lent the medical student a camera. "I really appreciated that,

It took Simon almost two years to collect photographs of some 300 different pairs of irises. "But I was really happy to do it. I was that interested in the work, "he says. He also recalls that at times when he was photographing the eyes of people undergoing hemodialysis — those whose kidneys effectively were not functioning at all — he noticed that according to the all — he hotced that according to the kidney area of their irises looked good, rather than diseased. "I wondered what the iridologists would say about that."

Finally, from the 300 pairs of photo-

graphs he selected 143 finalists, ninety-five of whom the hospital tests showed to have normal kidneys, twenty-four with mild to moderate kidney dysfunction, and twenty-four with severe kidney damage Then he randomized those slides and in separate sessions he asked three San Diego County iridologists, including Jensen, to assess the health of the kidneys of each of

assess the health of the kidneys of each of the photographic subjects. As a control, he also asked three ophthalmologists to look at the slides and ty to do the same by using whatever method they could dream up. Today, Simon says, 'My intent was not in the least to find iridology fallible. It hought that Dr. Jensen was being very sincere with people." The willingness of all three iridologists to participate in the orable of the property of the property of the nethod worked, Simon believes. Yet he way as soon as the iridologists bear artiblowing it."
When the numbers were finally added

When the numbers were finally added pp. Simon's first impressions were con-firmed with a vengeance. One of the three infologists (another Escondiso chiropra-tor who had practiced for more than forty years) identified the people with kidney disease eighty-eight percent of the time-however, he also said that eighty-eight percent of the normal people had kidney disease. The second infologists fared ai-most as dismally, correctly identifying

only thirty-seven percent of the diseased natients and fifty-six percent of the normal ones. Jensen performed the best, picking out fifty-seven percent of both the diseased and normal people. However, Simon's mathematical analysis forced him to conclude that this wasn't statistically signifcant. Ironically, one of the onbtha

gists in the control group did better than any of the iridologists.

"I was disappointed," Simon admits frankly. Yet he had decided beforehand trankly, let he had decided beforehand that "it wouldn't be right to write it up only if it was positive." So the Journal of the American Medical Association in September of 1979 carried an article co authored by Simon and his two faculty advisers which concluded by stating that advisers which concluded by stating that infology had no value as a screening technique for detecting or diagnosing kidney disease, and by suggesting that the technique posed harm to people by misdiagnosing them. Simon says Jensen and the other two infologists lost no time in reacting to it. "The article to them was a hostile blow."

Not long ago I returned to Jensen's ountain retreat to ask him about that ex-riment. Again we met in his office, a

cluttered, old-fashioned room that is deco enutered, old-tashioned room that is deco-rated, as are all Jensen's quarters, with enlargements of close-up color photo-graphs of flowers, one of Jensen's several hobbies. The photos reflect his staunch belief that life is more than colonics and carrot juice, that a balanced healthy life also should include physical beauty and joyful activities. I asked if it also could

joytu activities. I asked it it also could include an occasional dietary indulgence.

"I do not believe in extremism," he readily acknowledged. "I feel you can make a disease out of this health work. . . We feel that it isn't what you cat once in a while that counts. It's what you do most of the time. You should live on good foods at least six days a week. And if you live well enough you'll be healthy enough that if you do eat something wrong, your body will take care of it.
When my wife and I go to Vienna, we're
not missing out on some of the lovely
Viennese pastries they have there. But
when we're home we go right on the
wagon again! We're right back to our six vegetables, two fruits, one starch, and one

protein daily."

He seemed much more disconcerted by
the topic of Simon's experiment, and he

roped for several different criticisms of it groped for several different criticisms of it. First he says the quality of Simon's photos was poor, not altogether Simon's fault. ''Il don't think iridology was developed quite far enough [at the time of the experiment] to use the photographic analysis entirely. The camera was hand-held and the lighting was poor, he asserts, with the result that "the photos were only capable of showing twenty-five percent of what iridology can

really do."

Jensen also suggests that the laboratory tests and iridological examination for kidthe state of the s

there is no correlation between the two.

Finally, he frets at the memory of the
overall experimental design. "Iridologists
have criticized the very fact that I even did
it." And maybe they're right, he says unhappily. "I was asked to do in an hour and a half something that should have taken days. I had no time to think. No time to put it together. No time for cooperation. No time to know even what they wanted. And

there is no correlation between the two.

this is where I slipped. I kinda followed what they asked me to do. I did not insist that I should not do it."

He is convinced that further experi-

ments some day will be conducted and ments some day will be conducted and that, in fact, a golden day for iridology is dawning with the advent of computer analysis techniques. "A computer can tell things down to 1/2500th of an inch. A man can only see to a fiftieth of an inch!" He says Simon's experiment didn't shake one iota of his faith in iridology. "Allie is very sincere student and one of my best friends. And he's amazed by what I do with iridology. My analysis must have something in it to do the things I'm do-

How else can he explain all the thousands of patients who have improved under his ministrations? How else explain don't think iridology will pass out. The good in it is something you cannot bury. It has meant too much to people in the natural healing arts." He seems to try very hard or a moment to envision abandoning it— and to fail. "I can't go back on it," he says quietly. "It's an impossibility to go back on it...."



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## Philip Marlowe Slept Here

By Jeff Smith



For thirteen years, from 1946 to 1959, famed mystery writer Raymond Chandler lived and wrote in La Jolla, the small community that proudly juts outward into the Pacific. He had a love-hate relationship with the locale. "All I ask," he once said

with the locale. "All Jask," he once said in a letter. "is a quiet corner with deaf and dumb neighbors." Which is exactly what he got in La Jolla, except when he needed help, and then help was always there. Chandler didn't fully master his craft until he was fifty. Though he had spent several years in London as a journalist for the Speciator and Westminner Gazette. Chicago born Chandler actually spens the Chicago born Chandler actually spens the Chicago born Chandler actually spens to the Chicago bottom Chandler actually spens for the Chicago bottom Chandler actually spens from the Chicago bottom Chandler actually spens for the Chicago bottom Chandler actually spens from the Chicago chandler actually spens from the Chicago chandler actually spens was acutely sensitive about his late start as a writer. 'I'd rather my age were kept confidential.' he told a friend. 'I'm not confidential, he told a friend. "I'm not sahamed of it, but I look a good ten years younger, and I think it's bad publicity to be middle-aged and a beginner." When he and his wife Cissy moved from Los Angeles to La Jolla in 1946, the fifty-nine-year-old Chandler was hardly a be-ginner. He had four successful mystery



novels to his credit — The Big Sleep, Farewell, My Lovely, The High Window, and The Lady in the Lake — and with Dashiell Hammett, he ranked high in the pantheon of established mystery writers.

Dashiell Frammett, ne ranked high in the pantheon of established mystery writers. In each of the books, the central character is detective Philip Marlowe, a rarely



Clay
"mean streets" of Los Angeles and who
derives his code of values from a vanishing
moral universe. Each book reads like a
diary — a detailed, often hour-by-hour
recounting of events in the day of a private
eye who is "puzzled but never quite defeated" by the fallen world around him.
But whereas Marlowe wouldn't him!

twice about racing into dark, isolated areas or confronting suspicious individuals Chandler's life was far less adventure

Chandler's life was far less averauler-some. During his first nine years in La Jolla, Chandler was practically a recluse. The Chandlers lived at 6005 Camino de la Costa, a large, one-story, three-bedroom house located on the corner lot where the road makes a sharp right turn as it heads north from the Bird Rock area. The off-white structure, flanked by a flagstone retaining wall, sits on a promontory and commands a panoramic view of the coastline to the south. "It was really his dream house," says Juanita Messick, who was Chandler's personal secretary for five years and who still lives in the Bird Rock section of La Jolla. "He had made enough money writing screenplays in Hollywood o live on, and he wanted to give Cissy the home he thought she deserved." The place became a Sherwood Forest for the Chandlers, a private refuge apart from the Nottingham-like existence they had lived elsewhere in Southern California.

There was another motive for the pri-vacy. Just as Chandler was touchy about his age, he was doubly so about his wife's. Cissy — who pronounced her last name "Chond-lah," with a theatrical, patrician "Chond-lah," with a theatrical, patrician flourish — was seventy-six when they moved to La Jolla, eighteen years older than her husband. A pale woman with delicate features and fastidious manners,

moved to La Jolla, eighteen years older than her husband. A pale woman with delicited features and fastidious manners, Clasy traditionally wore canary-yellow clothing, a pastel hue that matched the color of her fading blond hair, which she color of her fading blond hair, which she level that matched the color of her fading blond hair, which she was of another cra. recalls Juanita Messick, one of the few people who had any constact with Cissy, and she chose to ablide in a refined, though by gone, past. "A conversation with Cissy, and she eschoes to ablide in a refined, though by gone, past." A conversation with Cissy, and she descite, "was like being in 1910." He was the control of the co



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was once the end of the line for the old San was once the end of the line for the old San Diego trolley. In 1947 Moe Locke leased the buildings — a former station and a storage/repair room for the trolleys — and ran what became a haven for writers and artists such as Jonathan Latimer, Max Mil-ler (author of 1 Cover the Waterfront and a neighbor of Chandler's), and movie direc-Billy Wilder, when he visited from Hollywood. "This is a town that cherishes ousy restaurants," says Jonathan Latimer. "La Plaza was the only good one La Jolla

ever had."

Geared toward relaxation, time itself was deemed unimportant at La Plaza. A logo above the fireplace claimed as much: El tiempo no importa, it read, and Locke used the expression in the philosophical sense — time doesn't matter — and also in sense — time dozen t matter — and also in a practical sense when patrons would gripe about dilatory service. People would often go there, planning to catch a movie later on, only to stay until it closed, chatting across cramped dining room tables that were designed, it seemed, to encourage

were designed. It seemed, to encourage group rapport.

As one entered the restaurant through a large door, one's first sight would be Washington, a tall, thin black man with silver-gray hair, charring meat on an open grill that faced toward the dining room, where twenty usbles with modest white linen tablecloths and napkins were bunched together under an open-beam ceiling. Against one wall were seven small them were paintings and wood carvings Moe Locke had brought back from his

frequent visits to Mexico, in particular, the

Rosarito Casino. Helen Hernandez, who worked as the reien remandez, who worked as the head waitress at La Plaza during the cleven years it was in business, distinctly remem-bers the visits of the Chandlers. "The waitresses would be terrified of therm," she recalls, indicating admiration for the couple, "since both he and his wife liked things done properly—the way they should be done—all the time, like making sure all the dinner dishes are removed before you bring in the dessert menu." Un-like some of the other writers and dignike some of the other writers and dig-nitaries who frequented the restaurant — and who would become, in her words, "well ploughed"— the Chandlers were always "a class by themselves: polite, well groomed. . . . We never had to pour them into a car afterwards."

The Chandlers usually sat in one of the

The Chandlers usually sat in one of the booths — apart, as always, from the crowd. They behaved like a dignified London couple acationing in California and waicining it warily from afar. Chandler was impecably dressed in brown tweeds, a tie, horn-rimmed glasses, and white gloves, which he wore to protect his hands from a skin altergy. Of medium bright and build, Chandler is best reumbered in build, Chandler is best remembered in those days for his stem look, which for-bade easy acquaintance. "People didn't get too close to Mr. Chandler because of his manner," says Hernandez, though she concedes that this imposing façade may have misled people; Chandler, the says, was actually a friendly man. J. Edgar Hoover would have found that

evening the late director of the F.B.I. (and an outspoken fan of Chandler's) was din-ing at the restaurant. When he heard that the author of The Big Steen and Farrayell. the author of The Big Sleep and Farewell, My Lovely was seated just a few tables away, Hoover told a waiter to invite Chandler to his table. "Tell him he can go to

last statement difficult to believe. One

dier to his table. "Tell him he can go to hell," gruffly replied the creator of Philip Marlowe. According to Chandler's biog-rapher, Frank MacShane, "Hoover fell into a rage, saying he would have Chand'er investigated by the F.B.I." At La Plaza, the Chandlers would usually speak politely with friends at adjoin-ing booths and tables, though the author never talked shop and would often duck out of a conversation the minute it no longer interested him. One topic, how-ever, about which he marshalled an ar-

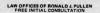
bowl of his curved-stem pipe with Dunhill bown of his curved-stem pipe with Dunniii tobacco, would ignite it with a silver Zippo lighter, would send thin silvers of smoke out across the room, and would hold court. The La Jolla Chandler saw from Holly-wood in the late Thirties had "an intangiwood in the late Thirties had "an intangi-ble air of good breeding," he said in a letter. "In theory, one may not value very much that quality. One may like a free and easy neighborhood where they smash the empty bottles on the sidewalk on Saturday night. But in practice, it's very comforta-ble." After he had lived in the community

ever, about which he marshalled an ar-mada of acerbic opinions, was his place of residence. When the subject of La Jolla rolled around, Chandler would stuff the

were allergic to such things, the place had few apparent tensions and literally lacked drama. Instead, it was a closed society of regulated habits and routines, and it stood regulated habits and routines, and it stood apart, on the periphery of San Diego, away from the growing congestion downtown. The aorta of Ardath Road had yet to be built, for example, and one reached the shops on Girard and Prospect streets by capillaries — La Jolla Boulevard to the south and Torrey Pines Road to the north. Chandler soon became dumbfounded by the somnambular streets, and he began to

miss the sound of shattering glass.

With the exception of La Plaza, everything else about the area lacked vitality to him, even scenic La Dolla Cove — where, he said, "the waves don't break; they side in politely, like floorwalkers." Sun-days were "shut up as right as a bank vault." so quiet. "It was like you were already buried." And the occasional cockrail parties he attended were all right he claimed, if you could stomach puce oranges. ... If you didn't forget your caraplags, he added, "you may have a rather nice time." In response to a com-munity that, to his mind, considered childbearing to be "too sexy," Chandler often threatened to run naked down Girard slide in politely, like floorwalkers." Sun often threatened to run naked down Girard Avenue at high noon, "shouting four-letter words." In no time, La Jolla became for him 'too dear, too damp, too elderly. A nice place," he remarked, quoting a visitor to the area, "for old people and



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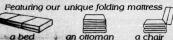
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### Philip Marlowe Slept Here

(continued from page 18)
"Ray thought La Jolla was the dead end
of the world." says Jonathan Latimer,
"but I think it was his stock-in-radde to be
unhappy, Hell, he'd go to Hollywood,
even to his beloved London, and he'd
come back grumping about this or that."
Juanita Messick agrees. "Ray was always
disillusioned by the people and places he
thought were so terrific." she says. "I don't think he and Cissy ever really and truly understood this area. I think he was disappointed in not feeling part of the community, and yet he rebuffed every effort people made to involve him here. Despite his interest in tennis, for example, he wouldn't join the La Jolla Beach and Tennis Club because at the time the club excluded Jews.

That's one part of the picture: the public image of Chandler as a spectral hermit, railing away at his hometown like a lone wolf howling at a fertile prairie from atop a forlorn knoll. But there is another part as well. Educated in England at Duiwich College. Chandler never fully adapted to California's aggressive pace and mercurial systems of value. He was also extremely shy. His raspy, cantankerous exterior was a means of warding off unwanted acquain-

tances — and surprises, which he detested — and it was also a front that concealed an essentially sentimental nature. Because of essentially sentimentar nature. Secause of these traits, combined with his desire to shield Cissy from the outside world. Chandler was like a door to people: to the majority he remained absolutely shut; to less than a handful he could be quite open. "After I got to know him." Juanita Mes-"Atter I got to know him," Juanita Mes-sick recalls, "I found him easy to get along with. Down underneath, Ray was a very kind person and loyal to the few real friends he had." These included Messick, Neil Morgan — who served as the model feel morgan — woo served as the moder for Lonnie Morgan, the young reporter in The Long Goodbye — and Albert Hernan-dez. Chandler's friendships with Messick and Morgan are well documented in Mac-Shane's biography and through Chandler's personal letters, both individuals being especially helpful to him late in his life; his relationship with Hernandez, however, is less well known.

Last things don't often seem so at the time. In the period between 1952 and 1954, however, Chandler confronted daily 1954, however, Chandler confronted daily the imminent death of his wife. Classy had become stricken with fibrosis, an incursible hardening of lung issue. "Of course, in a sense I had said good-bye to her long ago," he said in a letter. "In fact, many times during the past two years in the middle of the night I had realized that it was only a question of time until I loss her. Saying good-bye to your loved one in your mind is not the same thing as closing her eyes and knowing they will never open

As he watched his wife die "by half inches." Chandler was at work on a book that for him was different, a departure of sorts, by far his most ambitious work, which he originally entitled Summer in Idle Valley. In it, Philip Marlowe abandons his hardboiled mask and becomes more human and three-dimensional, and allows sentiment to influence his reason-ing. Chandler once told Juanita Messick, who typed the manuscript, that the book contained the summation of his views. The revised title of the book mirrors the period in which it was written. It was published as In which it was written. It was published as The Long Goodbye.

In its present form, The Long Goodbye reads like an encyclopedia of Marlowe's world. It is filled with cynical ruminations

word. It's filled with cytical ruliminations about Los Angeles — all of it: police, the decadent rich, quack doctors, mind derailers such as television and drugs, American food, jails, the publishing ind. stry, bars, organized crime, and so on. It is also an extended meditation on the subject of farewells. And the book, more a work of farewells. And the book, more a work of literature than detective fiction, was a con-tinual struggle to write. Between 1952 and 1953, as he was writing and revising the novel, Chandler would come to La Plaza alone, often late in the evening. He was still well dressed, though his tie was usu-ally loosened and his collar open. When he entered the door, he would make a right turn, away from the dining area, past the smell of slightly charred steaks, and would enter the bar. By then his white gloves were off.

The room was cantina-like: a wooden The room was cantina-like: a wooden bar padded with red upholstery, and ten stools, bereath which was an antique brass footrail. The small room also had three tables, with old wine barrels used as chairs Albert Hernandez, then in his

midthirties, was the bartender.
"Albert is a very special person," says
Esther Gwynne, at the time a reporter for the Tribune who made frequent visits to La Plaza with her husband Tom, also a writer "He knew everybody, and they all ad-mired him greatly." Hernandez had the reputation of being a first-rate listener, a capable conversationalist (when asked) and one tight-lipped customer when it came to the countless secrets disclosed to him in the bar. Though he was well versed in a variety of subjects, the talk was usu ally about tennis, since his son Albert, Jr., ally about tennis, since his son Albert, Jr., began to achieve national prominence in the early Fifties. Hernandez, who now runs Hernandez's

Hideaway in Del Dios with his wife Helen, also has another distinction. In the mid arso has another distinction. In the mid-Forties, Moe Locke made several trips to Mexico, especially to Tijuana, Rosarito, and Ensenada. When Locke opened La Plaza in 1947, he said he had a new drink Plaza in 1947, he said he had a new drink that might catch on. He gave Hernandez the ingredients and told him what to do. Hernandez performed his task and may have poured the first margarita in San Diego.

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Chandler wouldn't touch that flashy new concoction. His entrance into the bar new concoction. His entrance into the bar would signal Hernandez to mix a vodka gimlet, up — half vodka, half Rose's lime juice, no ice — a drink Chandler discov-ered in 1952 while aboard the luxury liner Mauretania on a trip to England. Chandler wouldn't sit at the tables or on one of the stools. He would pace from one end of the bar to the other, stopping occasionally for a swig of his gimlet. He was never boisterswig of his gimiet, rie was never bosterous, just intense. He had a lot on his mind, and the rarely crowded room became another Sherwood Forest for the author. It was also his confession booth.

"I was not in his business," Hernandez

awas not in his business. Hernandez says, 'so he would open up to me without feeling threatened, I guess.' Hernandez listened to detailed accounts of the current state of Cissy's illness, as well as literally hour-by-hour retellings of the events in Chandler's day—the number of words he wrote, how badly the book was going, troubles with character and mood, possible titles, and what he was thinking of doing next. Shop talk, in other words, in which

next. Snop taix, in other words, in which Chandler supposedly never intulged. On May 14, 1952, Chandler submitted The Long Goodbye to his New York liter-ary agent Bernice Baumgarten, along with a letter that claimed she may find it "slow as letter that claimed she may find it "slow going." "Alas." he said in the letter. "as one grows up one becomes complicated and unsure, one becomes interested in moral dilemmas, rather than who cracked who on the bead. And at that point perhaps one should retire and leave the field to younger and more simple men." Baungar-ten and Carl Brandt, his other literary agent, read the manuscript and wrote-lengthy, almost caustic, replies. Marlowe had become sort, they said, and "too Christ-like." And the ending of the book was too scinimental.

Christ-like." And the eading of the book was too sentimental.

After a long evening of pacing in La Plaza's bar, Chandler went home and wrote his own caustic reply. "God knows," he said, "The had enough worry to drive me off the beam. Being old-fashioned enough to be deeply in love with my wife after twenty-eight years of mar-

riage, I feel the possibility that I have let emotion enter my life in a manner not suitable to the marts of commerce . . . of course, there is also the possibility — faint as it is, I admit — that you could be a little

wrong."

Chandler said essentially the same things to Hernandez in the bar. "He would go over all the different things he had to do. He said his publishers were pushing

certain way, that he had to change this and that. Mr. Chandler got so angry one night he said he was going to tell them to

he said he was going to tell deal.

'shove it.'

Eight months and many miles of pacing later, Chandler was revising the final paragraphs of The Long Goodbye when an unexpected ending occurred. Hernandez's

midst of all his own troubles. Chandle would come to La Plaza not to bereave his own fate, but to listen; he was there to walk Albert and Helen Hernandez through their personal tragedy. "He helped us im-mensely," Albert Hernandez recalls. "He knew how to talk as much as he thought I should hear, and he knew when to be quiet. He was one of the people who stayed with us every step of the way." ...

It is difficult to determine what generates a work of literature, what behindates a work of interature, what centine-the-scenes factors go into its making. Linda Loring, a character in *The Long* Goodbye and Playback, for example, could have derived her last name from a street in Pacific Beech. And the title of street in Pacific Beach. And the title of Chandler's masterpiece, The Long Good-bye, could refer as much to the slow death of his wife as it does to the declining camaraderie in the book between Marlowe and Terry Lennow whom Marlowe had impulsively befirended. The novel is about friendabing and loss, which Chandler experienced first-hand at home, with Clasy, Hernandez, Chandler's life was filled with sad farewells.

Cissy died December 12, 1954, and Chandler afterward remained homeless for the rest of his life.

Chandler atterward remained nomicies for the rest of his sich bash that did the place proud, La Plaza closed New Years' Eve. 1958. It is now the fellowship hall of the La Jolla United Methodist Church. Chandler might have enjoyed that irony; Marlows would have med the loss of a good saloon. 26, 1959 at Scripp. Clinic. He is buried in Mount Hope Cemetery, in Southeast San Diego, where a sign at the Market Street entrance issues a warning: "Do not visit isolated areas alone" and "Beware of any suspicious individuals." Chandler reast in Jowe, which hovers over his grave, known damn well how to handle both situations with commanding ease.



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A recent article in California magazine told its readers that unless they were actold its readers that unless they were ac-companied by someone Chinese, the Chinese food served to them at restaurants would be Americanized and not identical in preparation to that served to natives. I've long suspected this to be true. Whenever I ask for suggestions from a waiter, he will look serious, allow for a long pause, and then answer, "Have you ever tried cashew chicken?" To get around the reply of cashew chicken, I will often begin by saying, "I've already tried cashew chicken; what else would you casnew chicken; what erse would you suggest?" And then, rarely without variation, I will hear, "Sweet-and-sour pork." Sometimes it seems to me that a school exists to train Chinese waiters to give these two answers — if you think I'm joking, try

two answers — if you think I'm joking, try tyourself.

Once, I felt h. But the perfect answer to Once, I felt h. But the perfect answer to Once, I felt h. A friend who was visiting me had spent many years in China and her Mandarin was impecable. She assured me that she would do the ordering and thus would call forth from the kitchen some wonder which was not on the printed with the same of the printed was a same of the printed with the same of the printed was a same of the

Chinese.

The state of the stat

The other evening six of us sallied forth to a new Chinese restaurant, Golden Boat Seafood Restaurant, whose claim is a seafood menu comparable to any found in Hong Kong. In Hong Kong, Chinese establishments do specialize exclusively in seafood, but as the owner of Golden Boat informed us, this would be impossible in San Diego, where people expect — what else? — cashew chicken.

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The menu at Golden Boat is one of the most ambitious I've encountered in this area. There are forty-three seafood items, ten soups, fifteen poultry dishes — you almost need a computer to help you with the menu. Golden Boat also offers six squab dishes, eight shark's fin, and nine

squab dishes, eight shark's fin, and une prepared in clay pots. If you went there every night for a month, you couldn't exhaust the 19's dishes which are available. Common sense will tell you that not every one is causily thrilling. Inevitably, some items on a large menu are intended for people who know very little about Chinese food and others will appeal to more sophisticated palates. I've been to more sophisticated palates. I've been to dishes, and my advice is this: tick to the seafood. This may not appear to be world-shaking advice, but none of the other dishes can equal what the chef originally intended and can do best — namely, seafood.

es can equa want to ther organism's can trended and can do best — namely, the control of the control of the control of the During my first visit, Golden Boat did not, as yet, have any implements with which to crack either lobster or crab. The lobster is fresh— either Maine or local is available — and the price is negotiable, depending on the members of your party. We had the Maine lobster in black bean sauce, and we had to tear the shells apart with our bare hands or teeth. Everyone regarded this as the highlight of the eve-ning. The bean sauce was well prepared, the lobster tender and fresh. One limita-tion, the portion was too small. If you of yourself — which any of us would have been happy to do— then you must instruct the waiter that you want a great deal of lobster. Six of us were being polite, not caring into the dish, but some of us came up with hollow shells.

The second-best dish, and one which is by fir the finest in town, was the bird's-nest scalley of it in town, was the bird's-nest scalley of its in town, was the bird's-nest scalley of the scalley of th

Legal problems

need not be

· Time consuming

· Over complicated

Sam A. McManes

(five dollars) was a most unappealing dish. Vermicelli noodles rather than the broad noodles to which we are accustomed were noodies to which we are accustomed were used, and again the sauce was somewhat sweet. To those of us accustomed to seeing the noodle ceremony performed and enjoying freshly prepared noodles tossed with shrimp, chicken, and beef, the dish at Golden Boat falls extremely short of

expectations.

Two interesting dishes bear mentioning: one is the fried squab (\$7.50), which is very well done with a crisp skin and supple flesh. You should be forewarned that noth-ing accompanies this dish; it's simply a quartered, fried bird. Therefore it may be quartered, fired onto. Therefore it may be ordered as an interesting appetizer. For those who like dishes prepared in clay pots, that is, baked, there's a dish called Cantonese beef stew which tastes remarkably like Mama's pot roast, though prepared with white radish instead of potatoes. It's not very Chinese in taste, but has the flavor of a stew, minus gravy. Again, the portion is not heroic and this dish, along with the bird's nest, can't be

Again, the portion is not heroic and this dish, along with the bird's nest, can't be shared by too many people.

During my second visit, I had scallops with vegetables (\$7.50). The scallog of the property of

I would recommend Golden Boat for its twould recommend Golden Boat for its scallop dishes, its shrimp, and its lobster. I would venture into chicken and squab, but not vegetables or noodle dishes. If I were close to Midway, I would surely stop off for a bird's-nest dish. In some sense the for a bird's-nest dish. In some sense the menu is too ambitious and hence the cheft is hard pressed to be equally expert with all of them. The ambiance is barmlike rather than intimate and is intended for large crowds. If you stay with the original intention of the owner, the seaflood, you won't fare badly and there's a pleasant waiter who will teach you how to say "Thank you" in Cantonese. First You Laugh



The world was made for our instruction—if we know how to learn from it. The opossum flattened on the freeway teaches us mortality. The consumed chocolate mouses teaches us the transitioniess of all homan joys. The pang at the sight of a coce-loved persons whom we have intentionally broken with teaches us that the emotions are allow to follow in the path of reason. And Les Ballets Trockadero do Monte Carlo, which performed last week at the Fox Theatre, teach us some essential elssons shout the nature of human. ssons about the nature of humor.

There is, first of all, the matter of incon-

a company of men, most of whom dance the roles of ballerinas. There are few things more fundamental in the way our minds structure the world than the distinc-tion between male and female, and this tion between male and female, and this distinction constitutes one of the basic aesthetic principles of traditional ballet. The gender of the dancers, the kinds of movement reserved for the males and females, the romantic relationship between the serse — this is the ground on which classical ballet is built. To see men it sensels were the server of the production of the which classical ballet is built. To see men in female roles, wearing feminine costumes, and exhibiting the carriage, movements, and gestures that are the bodily vocabulary of the ballerina, is to have all our expectations undermined: the world is awry, upside down, a bizarre distorting mirror of reality. The effect is striking when, as is the case

with many of these dancers, the maleness with many of these dancers, the maleness of the "ballerinas" is so evident: the great height, the muscularity, the big hands and feet, the armpit hair, the masculine faces. The incongruity is amusing, and the audience laughs. But there is a more subtly humorous effect when the man actually turns out to be an accomplished ballerina, with a size and shape that — if one does not look too critically — would not disgrace a slender and rather wiry woman of the usual bailetic build. In Pharaoh's Daughter one of the Trocks' more preposterous ex-travaganzas, the heroine (Princess Aspica) is danced by one Tamara Boumdiyeva, who has mastered the technique, style, manner, and attitude of the Russian prima ballerina so brilliantly that at times one finds oneself enjoying the sheer quality of the dancing, with all its romantic overtones of grace, tenderness, and dreamlike idealization of woman. Yet the awareness that this dancer is a man remains behind the pure aesthetic pleasure, like a tickle in the throat or a minimal but unavoidable itch on the sole of the foot. That tickle, that

itch on the sole of the foot. That tickle, that tich, is humor of a high and heady sort, the humor that can smile at the hidden incom-gnities in our most serious relationships, our loftiest enterprises. Classical ballet is a highly formal art. Everything in it is prescribed by tradition, and each movement and gesture has and each movement and gesture has familiar to the hallet audience as the familiar to the hallet audience as the housandth minute bridge or mist-hidden precipice is to the afficionado of Chinese apainting. Every art of this sort is perched precipice is to the ariconado of chinese painting. Every art of this sort is perched on a mist-hidden peak of its own, with the two abyses of boredom and self-parody at either side. When the dancers lack the inner energy and poetry to make the ar-tifices come alive, or when the chortog-rapher confuses classicism with routine, we are made aware of the stereotyped qual-ity of those movements and gestures and the dance becomes a series of stupefying clichés. That is what happens in a secondrate ballet company. There is nothing sec-ond rate about the Ballets Trockadero, a company which pushes the artificiality in the opposite direction by slight exaggerations and by getting things minutely wrong. The fragile construct of classical ballet, so near the edge of the ridiculous to being with, cannot resist this malicious nudging. Over the brink it goes, to crash far beneath in the tinkle of audience

hilarity.

This is the kind of humor that builds on the audience's knowledge of how things ought to be done, and that depends on the ought to be done, and that depends on the extremely narrow range of the acceptable in a classical, tradition-bound art. So, in the Trocks' delectable version of Les Sylphides, it is sufficient for the dancer's eyes to look off to the side when they ought to be looking straight ahead, or for the mimed gesture of listening to a distant call to be repeated once too often, or for the posed hand to be pointing in a nontradi-tional direction, or for there to be a tiny bit posed hand to be pointing in a nontradi-tional direction, or for there to be a tiny bit of extra vulgar kick in the fourth. The formal control of the cont

(continued on page 24)

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MARCH 18, 1982 23

### First You Laugh

The Trocks' Pharaoh's Daughter (La fille du Pharaon) is a ballet of this type attributed to the great choreographer Marius Petipa, and it is furny not because its conventions are ridiculous (they are not nore ridiculous than what we see in authentic ballets of the period), but because the very fact that it is the Ballets Trockamance - forces us to see the ridiculousness all bare, rather than swaddled and bulstered by the gentle frills of the authen-tic past, with its softening distance in time, its nostalgia, its odor of lavender and

pressed blossoms. "A Young English Lord wanders into a pyramid during a sandstorm, smokes optum and awakes in ancient Egypt, where he saves the life of the Pharaob's daughter. They immediately fall in love, and after a series of harrowing incidents, including death by snake blue and suicide in the Nile, the Gods take pity mush the same and the same properties." on the lovers and they are reunited. It is not much more foolish than the plots of a lot of nineteenth-century story ballets. But while we smile indulgently at the goom adventures of Odette and Prince Siegfried or Albrecht, Giselle, and the Wifis, beor Albrecht, Oiselle, and the Wits, be-cause they are anchored in a past whose romance we want to identify with, we laugh uproartiously at Lord Reginald Winthrope, the Princess Aspica, and Queen Tipitose XXVI, because they live in an imitation romantic atmosphere rather than in the real thing. A tree without roots

will topple at a breath.

What, then, is the serious lesson about humor we can learn from the Ballets

Trockadero de Monte Carlo? (Humor, after all, is the most serious way we have of relating to the world, since only humor has the courage to look unblinkingly at the immense distance between what we want and what we get.) Let us suppose that we have been involved in some experience where things have not turned out right, and where we have found ourselves disap-pointed and grieved. Instead of sinking in the grief and grinding our teeth about the disappointment, let us follow the example of the Trocks. Let us think about the ideal experience we have not had, and note all the minute, ridiculous incongruities be tween what ought to have happened and what actually did happen. Let us open our eyes to the stereotypical nature of all experiences, the battle that is like a kids game, the love affair that is like a soap opera, and by slightly altering and exaggerating (in our imagination) the events we are fretting about let us become aware of how preposterous human pas-

s and actions are, how in all their hear and earnestness they are parodies of them selves. Finally, let us take away the sentimentality, the nostalgia, the attachment to what has passed, and the egotistical pleasure in our own consistency of style, so as to get the lavender out of our memory and so as to see things as they really are

Actual laughter may not be appropriate to our most painful woes and hurts, as it is so wonderfully appropriate to the Ballets Trockadero de Monte Carlo. But there is a humor that lies too deep for laughter—the humor, for example, of these excellent dancers who are willing to be seen ar-ridiculous because they have gallantly ac-cepted the realities of the hierarchy of talent: since we cannot all be premiers dan seurs for the Royal Ballet or the American Ballet Theatre, it is still better to dance in a parody of ballet (and in drag) than not to dance at all. This is the humor that allies all of us, in our imperfection and fallibility. It is the humor that saves.

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### Dr. Paul J. Lavin

## Going Going Gone



DUNCAN SHEPHERD

A correspondent to the Letters column some weeks back started off saying some-thing friendly toward me (an approach, I have invariably found, in my little experi-ence of it, that does nothing to clog the lines of communication) and then got down to business. The correspondent regretted that I had not seen and reviewed Gal Young 'Un upon its appearance at the last San Diego film festival, hoped I would

avail myself of the chance to see it during its reappearance March eighth through tenth at the Ken Cinema, speculated that I would like it it aspeculation risky to put money on), and looked forward to any-thing f might have to say on the subject. I never ignore such letters, sometimes even answer them, and I might just as well an-ther them in the public print as by private pox (and get paid for it into the barrain).

That letter was not the first indication I had had that I may have missed out on a good thing. At the annual post-festival

bacchanal for staff members, volunteers, bacchanal for staff members, volunteers, and miscellaneous groupies, an idea was hatched, some time after the depleted wine carafes had been replenished, to conduct a ecret ballot among the assembled film aficionados aimed toward selecting the Best Film of the festival (and first annual recipient of the Golden Clipper Ship Award). Gal Young Un, though not the ultimate winner, emerged as one of the ultimate winner, emerged as one of the three runaway top vote-getters, together with Garde a Vue and Good Riddance. Despite the obvious and invalidating bits for any movie beginning with a "G," I resolved then and there not to let another chance to see the movie slip by

I can report that I found some things in it to like. What I probably liked best were the spreads of basic, honest, homey American cuisine — bacon and eggs, pork chops, siscuits, grits, succotash, corn muffins etc. — such as you are not apt to find color-pictured as food ideas in Good Housekeeping. I was also given renewed faith in my tentative conviction that the period re-creation possible in penny pinching independent productions like this one (Depression period, rural South locale) is of necessity going to be held within the bounds of good taste and de-cency. When the geniuses of Hollywood art direction are let loose on projects like Cannery Row and The Postman Always Rings Twice, told the sky's the limit, they are not going to go rummaging around the local flea markets looking for a cartload of flavorful period artifacts or visit the nearby Folk Arts museum to see what they can beg Folk Arts museum to see what they can beg or borrow; they instead are going to wave their magic wands and conjure up something that reeks of affluence, artistry, cultural erudition, and other qualities that give the lie to the humble level of life meant to be portrayed. The relatively few, highly prized possessions on display here — an iron stove, a coffee grinder, a moonsharer's still (assembled before our yes). sniner's still (assembled before our eyes), a sparsely stocked general store, and the proud centerpiece: a 1930 Packard con-vertible — do me fine. Some of the photo-graphic qualities are pleasing too, partic-ularly the rich forest greens speckled with

sunlight. Composition and editing rhythm sunlight. Composition and editing rhythm are another matter, often clumsy and slov-enly. The narrative style fits both those adjectives and other equally damning ones. Scenes consisting of one simple ii terance or one simple act (or little more terance or one simple act for little more are the basic building blocks in this slow going and inefficient endeavor. The plot-line, taken from a Marjorie Kinnan Rawlings story about a silver-tongued bootleg ger taking financial and emotional advanger taking financial and emotional advan-lage of a well-to-do widow, who was get-ting along quite nicely without a discerni-ble sex life, is narrowed to an uncomplicated, one-thing-at-a-time, straight-ahead cated, one-thing-at-a-time, straight-ahead course of development, and the nice turn it takes at the end doesn't seem to me reward enough for the laboriousness of getting there. This film bears all the signs of hav-ing been stretched out from a short story that probably should have been left that way. Inasmuch as the whole thing was written, directed, produced, edited, and co-photographed by one Victor Nuñez, it is not hard to know where to affix both blame and praise.

The Devil's Playground, a 1976 Austra-lian film now in the last day of a one-week ian film now in the last day of a one-week run at the La Jolla Village, would be worth seeing, I said to myself beforehand, if only to fill in the filmographic background of director Fred Schepisi, who got a lot of attention for The Chant of Jimmie Blacksmith, and is soon to come out with a Hollywood western entitled Barbarosa. But there turn out to be better reasons tha that to see it. They all came as a bit of a surprise to me, since I had not been very taken with the Blacksmith movie, and also since I always approach with terrible trepi-dation all movies about boys' schools, even when the school in question is no. as it is here, under Catholic auspices and a-boil with the emergent urges of pubes-cent seminarians. Well, I began to be put at my ease, at least on the stylistic level, with the sinewy and sensuous introductory se-quence of swim-suited boys frolicking about as if in Pederasts' Paradise, and was

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### Going Going Gone

(continued from page 25) seldom let down (at least, again, on the stylistic level) ever after. I was further heartened when I realized that the relationship between the teacher-priests and their young charges was not going to be an ad-versarial one, but one marked by dearly held educational ideals on both sides.

The Catholic-seminary aspect is not as

big a restriction or distraction as might be imagined. It even has some unforeseen advantages. Because of it (and perhaps also because of the 1953 setting), the kids, as compared with those we encounter in as compared with those we encounter in movies of Animal House lineage, seem almost spookily serious and mannerly. Youthful rebellion and ebullience in this context will not be expressed in food fights or panty raids, but instead in a lovely sequence in which the silence of prayer-and-contemplation hour is broken (at first accidentally, then mischievously) by the rhythmic piop-piop-piop of stones pitched into the swimming hole. Even a secret, extracurricular, sado-masochistic "purifi-To be sure, the itemized manifestations of male puberty — the arrival of hair in places previously bald, the unwanted erection, the wet dream, the "self-abuse," the outsized fascination of off-color jokes or magazine brassiere ads — must be of spe-cial concern for boys studying for the priesthood, but I cannot imagine that any grown male, of whatever upbringing could watch this movie without frequent twinges of recognition, or that many fe-males could watch it without twinges of

I was somewhat disappointed in the hawk-faced, iron-fisted priest who is always rattling on about punctuality, disci-pline, chastity, and other inflexible vir-tues. Or perhaps rather than disappointed, I ought to say that this was what I had expected to come up against and snould be grateful there wasn't more of. But any-way, quickly spoiled as I am, I was disap-pointed again when this holier-than-thou type turns hypocrite and sneaks off on a

however) to a public swimming pool; and again when he fantasizes himself taking part in Esther Williams-ish underwater aquabatics with three or four naked nymphs; and again when he cracks up altogether and spoils an otherwise pleasantly low-key and unhistrionic Irish wake. Rather better, in the area of slippages of faith and changes of personality, is the business of the cheerfully bibulous priest who, on his free time, flirts in the pub with who, on his free time, firsts in the pub with a couple of bobby-pinned, hair-crulered man-traps, but without he himself having any clear idea what the devil he thinks he is up to. In a quite different way, the jolly, bald, Friar Tuck-ish missionary pulls the biggest surprise, when he transfixes his biggest surprise, when he transfixes his fellow priests, the entire student body, and (it's reasonable to assume) the entire moviegoing audience, with a harrowingly vivid and poetic, and at the same time cordially and matter-of-factly spoken. what distinguishes Schepisi's treatment of the priests (not to slight his treatment of the boys) is his clear-eyed perception that

they and the boys are in the same boat, his ability, off that fact, to infer that the priests must be human beings, and his con-siderably greater ability to look at all of them as individuals, varied, many-sided, unstereotyped. Even the holier-than-thou type, who generally gets the priest-treatment meted out in Buñuel and Fellini and a thousand copycats, is redeemed briefly (but greatly) by his flair for Satie on the piano. Too numerous to mention (as the the piano. too numerous to mention (as the saying is) are the disarmingly intimate, insightful, compassionate, and tender glimpses of these priests in their dealings with students, in their discussions amongst themselves in private chambers (the gaunt senior member of the faculty has to wait for a silence to fall long enough that he can sport his opening and summon up the energy to speak: "What's the runter with masturbation anyway?"), or in their leisure hours. Tenderness is perhaps the most valuable quality of the movie, or anyway the quality I valued most. A favorite moment in this line is the shot of two off-industry priests in the crowd at a socier match: we see nothing of the action on field, but only the took of intense worry on their faces as senior member of the faculty has to wait

they gaze off-screen at some indeterminat rouble, and then their eyes rolling heavenward as they trace an arc to the other side of the screen, and their entire demeanor brightening and exploding as developments off the screen improve developments off the screen improve grandly. There might be some female viewers who feel themselves to be less in the dark about the role of sex in men's lives and thoughts than about the role of sports. That single shot explains a lot. ...

The first time I set foot in the Unicorn Cinema had to be September of 1971, not many days after I arrived in town to start graduate study at UCSD. The movie that graduate study at OCSD. The movie that night was Barbara Loden's Wanda, which I had seen earlier that year in New York, and was perfectly happy to see again, but not as happy as I was to find a theater in San Diego that would think of showing san Diego that would trink of showing such a thing. It has now been so long, however, since I last set foot in the Uni-com that I cannot offhand think what will have been my last movie there. The theater have been my last movie there. The theater will be closing its doors for keeps this coming Sunday, thus bringing to an end an era that dates back, I understand, to 1964, and a death scene so protrace 'and painful as to make Generalissimo Fianco appear to have bowed out quickly and gracefully.

have bowed out quickly and gracefully. For many of the years of my tenancy on this paper, the Unicom stood alone and unwavering in its commitment to the foreign film, the independent, the experi-mental, and the revival, while the Fine Arts, the Academy the the the La Paloma, and others poked around in this Field in the La Paloma, and others poked around in this field in the most fickle fashion. I don't remember the Unicom ever showing a surfing movie in order to make up for a poorly attended program of New Swiss Clienam; it certainly never tried out a policy of pomography to see if there might be more money in that. And although the internet-level and quality-level of their wardous "terropsectives," "festivals," a counted on most) "premierses" were wild, by up and down, the perennial prominence of their movies in my year-end wrap-ups and Ten Best lists provoked several readers to inquire whether I were receiving kick-

backs. The truth is, I could never attend the Unicorn without severe ambivalence. When it comes to the appurtenances of moviegoing, you see, I am a 7-Up and popcorn man, not a raspberry-coconut juice and Toblerone chocolates man, a Bugs Bunny and Coming Attractions man, not a slide-show and piped-in Pachelbel man: when it comes to movies themselves man; when it comes to movies themselves, however, I am no more a Walter Hill and Robert Aldrich man than I am a Wim Wenders and Satyajit Ray man, and however much I may have felt that a movie is just a movie, and is not jasmin incense and herb teas and art shows and "mysteries," there was simply no one else regularly showing the sorts of movies the Unicorn showed. But then the Ken Cinema's repertory

idea seemed to take root, and the Guild and Fine Arts picked up the first-run slack, and along came the San Diego Internationa Film Festival, and now the Cove and La Jolla Village and La Paloma and others dabble occasionally too — and you had to wonder at some point if the increased availability of such fare would create an availability of such fare would create an increased appetite for it or if the saturation point would be reached. I don't know how much any of these developments had to do with the Unicorn relinquishing its leader-ship position, but ever since it was put officially on the selling block (with no immediate taken) a couple of years ago, it has seemed a sinking ship and more a mattered conservation. immensione taken's a couple of years ago, in this seemed a shiring ship and more a mathematical hardware and the seemed and th

## Off the Cuff

What day in your life would you like to re-experience?



Encinitas

My twenty-first birthday My twenty-first birthday. My cousin and I are very close. My birthday is November 10, and my cousin's best friend's birthday is November 9, so she told me she was having a surprise birthday party for Teri, her friend, and she told Teri she as having a surprise birthday. her friend, and she told Ten she was having a surprise birthday party for me. I thought it was a unique way of getting us both there. It was a big surprise. We danced and partied it up till two in the morning. They played a lot of Motown — Aretha Franklin, the Tempasions. Three were over all bissing us know. They were all bissing us know. They were all bissing us time in my life that I feel the subject to the surprise of the s

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Jerry Prosek Restaurateur College Area To be eighte

To be eighteen again, to live just a day in that year. I had loads of fun. I was able to excel in sports - soccer was number-one. I enjoyed dancing. I enjoyed girls. It was a time in history when atime is history when
everything was permitted,
everything seemed like a free
gift of human nature. I grew up
in Austria. I've enjoyed
experiencing all the
developments from the horse to
the jet age. I enjoyed candles. I
remember the first
yellow-colored light bulbs and
what fascination they held. My
eighteenth year, that was a
milestone in my life, it was a
time of growth, that was
froward to the burnering
forward to the burnering
that,
youth for just a moment.



Carlos Velez and VI VI North Park

The day my daughter was born. It was a warm night in July, it was eleven o'clock and hwas at work. There was a July, it was eleven o'creck and jwas at work. There was a phone call and one of the guyscame in and said, "Oo home, came in and said, "Oo home, and the said of th



Esther Lebron Schaefer EKG Technician

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South Bay
Definitely my wedding day.
Definitely my wedding day.
It was neat. My whole family
was here from back East. The
entire weck before, it had been
raining and the rehearsal idin't
go well—not everyone
showed up. The day of the
wedding the sun came out,
everything went fine. It wasn't
a traditional "11" linke you
forever and ever. ... "We used
Whittaker nobe. It was outside
at the Cafe del Rey Moro. I had
on a soft ivorv-colored dress. on a soft ivory-colored dress and had my hair up with blue baby's breath in it. Steve had on a blue tux; he looked great. It was a multicultural wedding, that's what it was Portugese, black, Puerto Rican, white. Everyone was so different. It was really a great beginning.

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My first day in England. I
had never been out of this
country and I was completely naive as to what to expect. I remember descending, looking out of the window of the plane at patchwork fields, a real castle. Compared to America, I was surprised at the smallness of things — houses, cars. Even though English was spoken, it was still strange — the vernacular was different and at times it seemed as if they migh have been speaking Greek. It left me with a wonder that affected my whole outlook of the country and the people. I ended up living there for ten years. - Lin Jakary

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### Section 2

### **Events, Theater, Music, Film**



### Before & After

The morbid fascination with which the American public ollowed the recent eruption of Mount St. Helens has its roots in some of the most ancient

traditions of man. It is no coincidence that for centuries the Massi tribes of East Africa have called one active volcano that looms over their ancestal land OI Doinyo Lengai — the Mountain of God. Humans have always been intrigued and mystified by the forces of nature, and certainly those forces are condensed into wewsome form in

of the same forces in beach sand
— the pulverized fragments of
some ancient mountain range —
or even in the shrub root that is
slowly lifting and cracking your
sidewalk. But there's nothing
like a five-megaton explosion sidewalk. But there's nothing like a five-megaton explosion that rips off the top 1300 feet of an entire mountain to really bring home to you who's Boss.

The suddenness and power of

took even the scientists who were monitoring the vokano by surprise. Although it hadn't erupted since 1857, increasing earthquake activity around the mountain in the early 1970s led at least one government geologist to predict in 1975 that Mount St. Helens would erupt by the end of the century. In late March, 1980, the mountain in suddenly came to life, unaking soldenly came to life, unaking March, 1980, the mountain suddenly came to life, quaking and emitting a 10,000-foot-high plume of steam. After a few relatively small ejections of ash, however, it seemed to settle back into domancy. But early in April a growing bulge was detected over a one-and-a-half-square-mile area on the mountain of the control of

on the mountain's northern flank, and scientists watched it

distrustfully.

The final moment came on the morning of May 18, 1980.

An earthquake of magnitude 5.0 on the Richter scale caused a massive landslide in the bulge area, and the eruption followed, exploding upward at first, then unexpectedly blasting laterally outward from the bulge area with the force of 500.

Hiroshima-sited atomic hombs.

Vancouver! This is it!" Vancouver: This is it!
Johnston's body has never been
found; he was one of sixty-one
people who were either killed or
presumed killed in the
explosion.
Two cubic kilometers of rock

and debris were thrown into the air by the eruption (twice the amount of material that buried Pompeii 1900 years ago), forming a searing-hot cloud of death that flattened forests death that flattened forests seventeen miles away and rained several feet of ash on an area of nearly 200 square miles. Survivors in the blast area have described 200-foot-high fir trees falling like toothpicks on all sides, and deer and elk so confused that you could walk up to them and touch them. (Recently Mount St. Helens (Recently Mount St. Flelens gave notice that the eruptions will continue; scientists say that new tremors indicate the volcano will erupt within a few

volcano will erupt within a lew weeks.)

In the aftermath of the explosion, photographers flocked to Mount St. Helens, and one of them was Gary Brausch of Vancouver, Washington. Brausch, a nature photographer and former photogournalism who had the good fortune to climb Mount St-Helens several years earlier, eventually made some sixteen continually made some sixteen to the street of the several street of the several sev

### Almond In Wonderland

Frank Almond, at eighteen, was the second youngest of the forty contestants who entered the Nicolo Paganini the text of the control of the contr

never been heard of again.
In Genoe, first and second
prise were won by Soviet
violinists. A great many of the
contestants were heavily
oriented toward technique, say
Almond — they could play
mything at all on the violinity
material. Almond himself tried to
balance virtuosity and
musician. Blum of himself tried to
balance virtuosity and
musician. Blum of himself tried to

belance virtuosity and muclicinating becomes marked on interpretation, phrasting, "little teeps try things," incest marked to the property of the property of

Almand had nover entered an international competition before. He had gone to Genos expecting nothing at all. And when he won his prize he felt wonderland.

Almond stributes much of his according to his present competition of the present competition. Taketilin, almond since present competition of the present competition of the present competition. Taketilin, almond says enthulastically, "can see in on what you're doing, he describing what he wants to do and how it belances with what you want to do," he chooses the right pieces for the student's reperienced in finding out what a pupil needs to do, and he teaches what the pupil needs to (continuate on page 8, out. 30



Humanisms

The human figure, which has The human figure, which has been missing since abstract expressionism, is back in art. Contemporary arrists are not returning to a classical depiction of the human figure as the highest ideal of beauty,

however. Neither are they interested in reclaiming from photography the domain of documentation. What they are documentation. What they are making is a range of works that use the human figure as social comment, (neo) expressionism, or decoration. The impulse may be a new humanism, or it may be a defiant — desperate?—
solf-assertion in the face of the

(continued on page 5, col. 4)

**MARCH 18, 1982** 

## READER'S GUIDE

mbutuous to READER EVENTS must be received by mu-no later than the Friday preceding considered for publication. Please do not phone. The Events Editor photos to: READER EVENTS EDITOR, P.O. Box 80803, Sur Dieso, CA 92138

### Dance

Dance Jam." an alternative day, March 19, 8 p.m. to midright, Interval Foundation, 860 Third Avenue, downtown 297-1713.

"From Sequins to Satin," a senior dance recital featuring SDSU stu-dents Rosalie Asuncion and Kacie airbairn, will include iazz, class cal, and modern dances, Friday, March 19; and Saturday, March 8 p.m., room 208, women's gym, SDSU, 265-6821.

Dance Concert, the International Folk Dancers from Brigham Young University, under the direction of Mary Bee Jensen, will appear in countries, in a presentation that will include a variety of foreign and traditional American dances, Monday, March 23, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. Jazz and Tap Dancing will be per-tormed by members of the Pacific Dance Center in a program entitled "Tapestry." Wednesday, March 25. and Thursday, March 26, 7 p.m. Mandeville Auditorium, UCSD

### Film

Hollywood Film: The Collaboraof Alfred Hitchcock's class North By Northwest, with a talk by Thursday, March 18, 7 p.m., Cop-ley Auditorium, San Diego ley Auditorium, San Diego Museum of Art, Balboa Park. 232,7931

"1979 Whitney Biennial Film Exhibition," a film program circu-lated by the American Federation of Arts focusing on new forms of cinematic expression outside the conventional documentary and narrative traditions, will screen two movies: John Baldessari's Six Colorful Inside Jobs, and James Benning's One Way Boogie Woogie, Thursday, March 18, 7:30 p.m., La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

"Los Olvidados," a 1950 film by Luis Bunuel which depicts the lives of a group of juvenile delinquents on the outskirts of Mexico City, will be shown Thursday, March 18, 7:30 p.m., Del Mar Shores Auditorium, 9th Street and Stratford Court, Del Mar 942-1352.

Suspense in the Forties," a "Suspense in the Forties," a series of thin thrillers from the 1945s spensored by MracCosta College, continue with Gasleght, starting light Perpana and Charles Bover, and Mracler My Suver, with Errol. Flynn, Friday, March 19, 7-85 p.m., Del Mar Shores Auditorium, whisterest and Stranford Court, Del Mar. 942-1352.

Reptiles, Amphibians, and Spiders Reputes, Amphicians, and Spiaces will be featured in three films: "Reputles and Amphibians," "Clones of Frogs," and "Spiders," Saturday, March 21, 1 and 2:30 p.m., Natural History Museum, Balboa Park, 232-3821.

"Bedies and Bones" film series will continue with The Gene Engineers, an examination of the scientific, legal, and moral controversies surrounding the creation of new forms of life in the laboratory, Sunday, March 21, 1 and 2:30 p.m. Museum of Man, Balboa Park, 239-2001.

"Darby O'Gill and the Little People," Walt Disney's film tale of leprechauses and mager, will be shown as part of the National City Library "Afferschool" film series. Monday, March 22, 332 and 50 p.m., National City Public Li-brary, 200 East 12th Street, Na-tional City, Free, 474-8211.

Comedy, Laurel and Hardy's Uropa, the 1950 film which proved to be the duo's last cinematic effort, will be shown Tuesday, March 23, 7 p.m., Coronado Public Library, 7 p.m., Coronado Fublic Library, 640 Orange Avenue, Coronado, Free, 435-4187.

"Famous French Film Series" concludes with a screening of Jacques Tati's Mon Oncle, a 1958 satire of middle class life and its strite of middle-class file and its regimentation, Wednesday, March 24, 7 p.m., City College Theatre, 15th Avenue and C Street, downtown, 230-2622.

Evening Film Series of the La Jolla Evening Film Series of the La Jolla. Museum of Contemporary Art continues with Flasting Weeds. a 1959 production by Japanese director Yasujino Oru, Wednesday, March 24, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

#### Music

Chamber Concert, the San Diego State University Orchestra, under the direction of Chades Schneider, will perform works by Bach and Beethoven, and will be joined by violinist Farah Almond for brahms Concerto in D. Thursday, March 18, 8 pm., Smith Recital Hall, SDSU. Free, 265-6947.

Jazz, a student combo featuring pianis: Todd Hunter, trumpeter Randy Worland, bassist David

JERRY DYE

Marr, drummer Kevin Caruso, flautist Kathy Massey, and taxist Mart Kener, will perform as part of the continuing series of outdoor concerts sponsored by the music department at San Diego State, Friday, March 19, noon, Civic Concourse plaza, downtown. Free. 265-5824.

Popular Scottish Folk Group the Tanahill Weavers will perform a variety of marches, ballads, and jigs and reels, Friday, March 19, 7:30 and 9:30 p.m., the Old Time Cate, 14e4 North Highway 101, Leucadta, 436-4030.

"A Jazz Reunion," pianist Burch Lacy, basist Bob Magnuson, and drummer Jim Plank will join forces for the first time since having dis-banded their popular trio in 1975, as part of the continuing Friday Evening Concert Series, Friday, March 18, 8 p.m., Smith Recital Hall, SDSU, 265-6947.

Symphony, the San Diego Sym-phony and hornist Barry Tuckwell will be conducted by Gary Bertini in a program of Brahms' Symphony No. 1 in C Minor, Gliere's Hom No. 1 in C Minor, Gliere's Hom. Comcerto, and Weber's Overture to Der Freschütz, Thursday, March 18 and Friday, March 19, 8 p.m., Civic Theatre, downtown (236-6510); and Saturday, March 20, 8 p.m., East County Perform-ing Arts Center, 210 East Main Street, El Cajon (440-2277), 565-2865.

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## TO LOCAL EVENTS

Musically Speaking Series will fea ure Robert Merriman. principal hornist with the San Diego Symphony, who will discuss formed by the symphony in their concerts with guest soloist Barry Tuckweil, Friday, March 18, and Saturday, March 19, 7 p.m., Civic Theatre, downtown (236-6510); and Sunday, March 20, 7 p.m., East County Performing Arts Cen-ter, 210 East Main Street, El Cajon

Jazz Singer Carl Anderson, who red ludas in the film portrayed Judas in the film version of Jesus Christ Superstar, will per-form with his band and special guest Lisa Namro, Friday, March 19, 8:30 p.m., Camino Theater, University of San Diego. 293-4717.

Feminist Folk Duo, traditional and Feminist Folk Duo, traditional and original music will be performed by Laura Zweckbronner and Leslie Smukler, Saturday, March 20, 7:30 p.m., Grass Roots Cultural Center, 1947, 30th Street, Golden Hill.

Singer/Songwriter Melissa McCracken will perform her origi-nal songs, Saturday, March 20, 7:30 and 9:30 pm., Wing Cafe, 2753 B Street, Golden Hill. 239-9906.

Indian Classical Music will be per-formed by Ustad Sabri Khan, one of India's foremost practitioners of the sarangi, a bowed lute with a skin head and numerous sympa-thetic strings, Saturday, March 20, 8 p.m., Smith Recital Hall, SDSU. 265-4243.

"Musicians in the Making," will feature a variety of young musicians performing music by Bach, Mozart, Kreisler, and others, in a special the chamber music festival audi-tions sponsored by the Music Teachers Association of California, Sunday, March 21, 1:30 p.m., Jewish Community Center, 4079 54th Street, San Diego. Free. 583-3300 x19.

Choral Concert, the San Diego Master Chorale, with featured soli-sists Janet Smith, alto. Michael Sells, tenor, and Thomas Wikox, boss, under the direction of Charles Kercham, will perform Bach's Pas-sion According to Saint John, Sur-day, March 21, 230 p.m., Civic Theatre, downtown. 296-8022 or 296-8022. 236.6510

Chamber Music, the Unity String Chamber Music, the Unity String Quartet will perform Morart's Quartet in C, K. 465, and Mec-delssohn's Quartet in D Major, Opus 44 No. 1, Sunday, March 21, 3;30 p.m., Christ Church Unity, 311 Highland Avenue, El Cajon. Free. 444-1949.

Spring Concert Series at the First Unitarian Church continues with the Orion Duo, which will perform works from the classical gutar re-pertorie by Soler, Sor, Albeniz, and Debussy, Sunday, March 21, 7:30 p.m., First Unitarian Church, 4190 Front Street, San Diego. 298-9978.

Violin Recital, Frank Almond, Violin Reciral, Frank Almond, winner of the 1981 Paganini Inter-national Violin Competition, will perform works by Beethoven, Paganini, Brahms, and others, Sunday, March 21, 7 pm., First Presbyterian Church, 320 Date Street, San Diego (232-7513); and Monday, March 22, 11 a.m., room 220, music building, Grossmont College, Free, 465-1700.

Mini Concerts Series, the An-

drameda Quarret, which comprises Lynn Johnson on viola, guitarist Joseph Hoey, flautist Karl Cam-field, and cellist Lorie Kirkell, will perform works by Schubert and Haydn, Monday, March 22, noon, Beyerly Sills Salon, Cavac Theatre downtown. Free: 454-6522 or 459-7531.

Cottage Concerts continues it Cottage Concerts continues its spring season with a concert by double bassist Michael Wolf and panist Lynn Sundfor, Monday, March 22, nosin, Scripps Cortage, SDSU, Free, 265-6526.

Soring Chamber Music Series a Spring Chamber Music Series at the library continues with the Miramar Tito, featuring violinist Roy Dymott, pianist Pamela Stubbs, and Bonnie Rogers on French horn, which will perform selections by Brahms, Borodin, Bruch, and Duvernoy, Tuesday, March 23, 740 p.m., San Diego Public Library, 820 E Street, Journal of States of States of States of States of States Public Library, 820 E Street, downtown 236-5849

Symphony, the San Dieguito Community Symphony will be conducted by John Metager in a performance of Beethoven's Sym-phony No. 1, and works by Brahms, Tchaikowsky, Greg, and Grote, Tuesday, March 23, 730 p.m., Saint James Cartholic Charel, 463 San Landing, San Cartholic Charel, 463 San Landing, San Landing, Sainta Beach, 255-2545.

#### Special

"Miracle Mile," a performance piece by Nina Wise and Lauren Elder that explores our relationship to our cars, our daily tasks, and our dreams of paradise, will be pre-sented Friady, March 19 and Satur-day, March 20, 8 p.m., Sushi, 852

Eighth Avenue, downtown 235-8466.

Nature Walks through San Clemente Carwon will be led by the Carwonees, a volutioary out-reach group of the San Diego Natural History Museum, Satur-day, March 20, 10 and 11 am., parking lot west of Clarremont Mesa Budevard and south of Roure 52. Free, 232-3821 x204.

"Spring Festival," the University for Humanistic Studies will host approximately 40 exhibitors offer-ing holistic health products and services, as well as featuring a coninuous series of free lectures and demonstrations, Saturday, March 20 and Sunday, March 21, 11 a.m. to 6 p.m., University for Humanis-tic Studies, 2425 San Diego Av-enue, Old Town, 296-7204.

Third Annual Spring Equinos extravaganza featuring the music of Heartspace and information or holistic health will be held Satur day, March 20, 7:30 p.m., U.S. Grant Hotel, 326 Broadway,

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

Flowering Trees and Shrubs from Plowering Trees and Shrubs from subtropical regions of the world can be seen on guided garden walks every Sunday from 1:30 to 2:30 p.m.; and bought at a weekly rare plant sale, Sundays from 1 to 4 p.m., Quail Botantical Gardens, 2:30 Quail Gardens Drive, En-cinitas. 753-4432. "Fawctino Meets the Moral Majority," a highly acclaimed play by the San Francisco Mime Troupe, will be presented Tuesday, March 23, 8 p.m., Horace Mann Junior High School auditorium, 4145 54th Street, San Diego, 232, 5009.

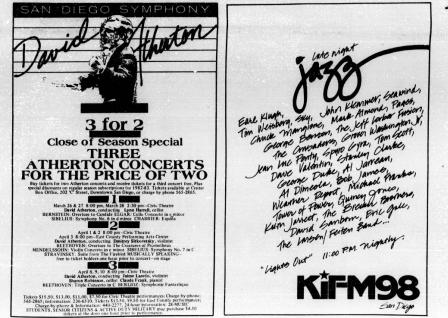
"Bodies and Bones: The Inside Story" will give visitors a behind the scenes look at the Miseum of Man's current exhibit of manning curator Rose Tyson and her assis-tant Liz Aicauskas, to be follows: by a wine and cheese reception Thursday, March 25, 530 p.m. Misseum of Man, Ballson Park

### Sports

Aztec Tennis, the SDSU men's tennis team will play five matches this week, against New Mexico State University, Friday, March State University, Friday, March 19, 2 pm., against the University of South Carolina, Saturday, March 20, 10 a.m.; against Dartmouth University, Monday, March 22, 2 pm., against March 22, 2 pm., against March 24, 2 pm., against March 24, 2 pm.; and against Aurch 25, 2 pm.; and against Aurch 24, 2 pm., and against 24, 2 pm., SDSU, 265-5347.

volleybill ream will play two games this week, the first against Pepperdine University, Friday, March 19, the second against Ohio State University, Wednesday, March 24, both at 7:30 p.m., Peterson Gym. SDSU. 265-5547.

Surf Conference Championship Series sponsored by the North Coast Family YMCA for amateus surfers will continue Saturday.



## READER'S GUIDE



Help raise a bundle for Easter Seals at the Seaport Village Kite Festival from noon to 5 at Embarcadero

Safurday.

liffing

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erry G. Bishop will erncee

Kazoo the Mime and Jeff the Juggli will add their special high jinks, t



March 20, 7 a.m., 15th Street, Del Mar. 942-YMCA.

Friendship Marathon, the second annual marathon and half-marathon, which stretch from Chula Vista to Tijuana, will be held Saturday, March 20, 7 a.m. to noon, J Street ind Bay Boulevard, Chula Vista

Bicycle Races, the Criterium and the Willows Road races will feature competitive heats for men and women ranging between 20 and 75 miles in distance, on two separate courses: the UCSD Criterium, which measures 1.3 miles per lap, and the Willows Road course, and the Willows Road course, which covers 6.3 miles per lap, with winners of the women's races at Willows Road qualifying for placement on the U.S. Olympic eveling team, Saturday, March 20, 120 a.m. to 130 p.m., corner of Gilman Drive and Meyers Road, UCSD, and Sunday, March 21, 8 to 11.55 a.m., Willows Road, two miles east of Alpine, off Interstate

women's track and field team takes on USC and the University of Nevada-Las Vegas, Saturday.

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Developmental Track Meet will be sponsored by the San Diego Association, with two-mile, mile, 200, 400, and 800 events, Sunday, March 21, 2 p.m. Balboa Stadium, 275-4558 or 455-9422

### Radio/TV

"Down Home Country," a live music extravaganza featuring hosts Charlie Pride, Tammy Wynette, and Jimmy Dean, and guests Steve Goodman, Lacy J. Dalton, the Texas Playboss, and others, will air Thursday, March 18, 8 p.m., Channel 15.

Alternative Treatments for Breast Cancer will be discussed by Gemma Parks, founder of the Cancer of the Breast Information and Assistance Group, on San Digo Perspective, Sunday, March 21, 8 a.m., KXKY-FM 96-5.

"Veterans in Transition," the dif-ficulties faced by military retirees switching to civilian life as-examined by Al Deahl in a three-part interview series, Wednesday, March 24, Thursday, March 25, and Friday, March 26, all at 3:05

### Lectures

Planetarium Lecture Series will continue with "The Earth, Moon and Sun," a discussion by Jon Obsen examining manifestations of the ef-tects of lunar and solar cycles on the earth, Thunday, March 18, 7:30 p.m., Southwestern College planetarium, 900 Otsy Lakes Road, Chula Vista. 421-1180.

loist, Sunday, March 21, 3 p.m., KPBS-FM 89.

"McKenna's Gold." a Western tale of Renna's Gold," a Western tale of greed, violence, and deceit, star-ring Gregory Peck, Omar Shatif, and Telly Savalas, will be shown Sunday, March 21, 3:30 p.m., Channel 39.

"Gala of Stars 1982," the third "Gala of Stars 1982," the third annual salare to the performing aris in America, hosted by diva Everthy. Silis, and featuring dancers Rudolf Nureyev and Mertill Abiley, voicinist Yehuld Menuhin, maestro Leonard Bernstein, and singers Marlon Horne, Phyllis Hyman, and the Broadway cast of "Sophicared Ladies," will be shown Sunday, March 21, 8 p.m., Channel 15.

"Nisei Legacy," the unusually high death rate from heart disease suf-fered by second generation Japanese-Americans is examined n this "scientific detective story which traces the lives of three Japanese-American brothers from Los Angeles, Monday, March 22, 10 p.m., Channel 15.

"Entertainment Tonight" will fea-ture singer Harry Belafonte discussture singer Harry Belatonte discussing his views on the current Hollywood perception of the black image with Roots author Alex Haley, Tuesday, 7 p.m., Channel

p.m., KPBS-FM 89.

San Diego Poet Steve Kowit will read from his work, with a discus-sion to follow, Thursday, March 18, 7 p.m., Plum's Books, 1615 West Lewis Street, Mission Hills. Free. 299-7098.

Vancouver, will read from his work, Friday, March 19, 11 a.m., Scripps Cottage, SDSU, 265-5423.

"In e Medical Aspects of Nuclear War" will be examined by mem-bers of Physicians for Social Re-sponsibility, Friday, March 19, noon, Stoneridge Country Club, 17166 Stoneridge Country Club Lane, Poway, Reservations: Lane, P 583-8532.

Book Reviewing, the ins and outs of book criticism will be discussed by Art Seidenbaum, book review editor for the Los Angeles Times, and by Digby Diehl. Seidenbaum's and by Digby Diehl, Seidenbaum's counterpart at the Los Angeles Herald-Examiner, as part of the continuing Living Writers series, Friday, March 19, 2 p.m., Little Theater, Hepner Hall, SDSU, Free, 265-6552.

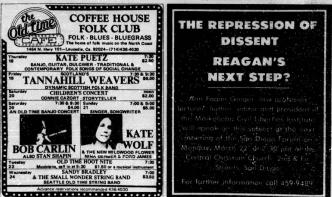
Tuna Fishing in the South Pacific and a model of international conflicts involved will be the topic of lecture by economist Fred Galloway, room 342, social science building, Friday, March 12, 3 p.m., SDSU. Free. 265-5471.

"The Last Californies." an "The Last Californios," an examination of the Hispanic colo-nials who first settled in California, will be the subject of a lecture by author Harry Crosby, to be aug-mented by photographs and a slide show, Friday, March 19, 7 p.m., Otto Auditorium, Museum of Man, Balica Park. 239-2001.

Ceramics Artist George Osyer, a contributor to the current Southwestern College exhibit "Barth: The Raw and the Cooked," will yow a slidelfocture presentation to help complement and define his work, Friday, March 19, 730, March 19, 730, mon 751, art building, Southwestern College, '900 Cray Lakes Road, Chola Vista. Free. 421-0349.

"Hiking the Pacific Creet Trail" will be subject of a slide/lecture presentation by Lorrains Proeb, who backpacked the entire length of the Pacific Creet Trail from Mexico to Canada, Friday, March 19, 7:30 p.m., room 207, Casa del Prado, Balbos Park. Free. 233-7144.

"Basics of Good Health" Lecture Series will feature H. David Lyons discussing the concepts of preven-tive health care, in the concluding segment of this self-help medical cetture series, Monday, March 22, 7 p.m., Health Center, 3446 Park Boulevard, North Park. Free. 296-8290.



## TO LOCAL EVENTS

"The Repression of Dissent — Reagan's Next Step!" will be examined by Ann Fagan Ginger, a law professor and author who is cur-rently president of the Meikeljohn Civil Liberties Institute, in a lec-Civil Liberties Institute, in a lec-ture presented by the San Diego Forum, Monday, March 22, 7:30 p.m., Central Christian Church, Second and Fir streets, San Diego.

Eating Disorders, anorexia ner-Eating Disorders, anorexia ner-vous, the conscious refusal to eat— even at the rak of death—in order to lose weight, and bulmas, the ingestion of large amounts of food followed by self-induced vomitting group focusing on self-help for eat-ing disorders. Monday, March 22, 7-39 p.m., 4790 Clairemont Mesa Boulevard, San Diego. 469-7814.

New Views of Women lecture New Views of Women lecture series continues with an examina-tion of "Feminist Perspectives on the New Right" by Professor Betry Brooks of Cal State Long Beach, Wednesday, March 24, 3 p.m., room 221, Hepner Hall, SDSU. Free. 265-6524.

"It's in the Stars," professional as-trologer Gail Guttman will discuss the basics for astrological chart reading, Wednesday, March 24, 7 p.m., 3138 Roosevelt Street, Carlsbad. 434-5026.

"Optimal Health Lecture Series" continues with U.S. Olympic ski team physician Robert Amot explaining "How to Be Your Own Jock Doc," Wednesday, March 24, "309 p.m., Monteruma Hall, Aztec Center, SDSU. Free. 265-5281.

"War Tax Resistance" will be dis-cussed by Jim Forman of the Peace Resource Center, Wednesday, March 24, 7 p.m., Wesley Methodist Church, 5380 El Cajon Boulevard, San Diego. 265-0730.

Author Alice Goldfarb Marquis will discuss her book, Marcel Duchamp: Eros C'est lavis, the only full-scale biography yet made about the enigmatic artist, Wedhesday, March 24, 7:30 p.m. D.G. Wills Books, 7527 La Jolla Boulevard, La Jolla. Free. 456-1800.

"New Images the Painting and the Process," a lecture by art critic Hunter Drohojowska in conjunction with the current exhibition, "Joe Zucker Paintings: Collection to Loan from the Rothschild Bank AG, Zurich," will be given Thursday, March 25, 11 a.m., La John Museum of Contemporary Art, 700. Prospect Street, La Jolla. 454-3541.

Spring Equinox Celebration

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

The Grand Ballroom\* U.S. Grant Hotel 376 Broadway, San Diego Dancing and Music with San Diego Recording artist Heartspace plus dancing and entertainment with YOURSELF, ARTIST MIND & ANVIL.

VOURSELF, ARTIST MIND A ANYIL, Alto-Holistic Health information, fire stiffs, and food provided by the Good Food Propie. In the Control of the Control of the Control (A federal, non-profit holistic corporation) (A federal, non-profit holistic corporation) (A federal, non-profit holistic corporation) (A federal of the Control of the Control of the Control (A federal of the Control of the Control of the Control (A federal of the Control of the Control of the Control of the Mortal of the Control of

national Cooperation or Interna-tional Competition?" is the topic to be discussed by Kenneth S. Pedersen, NASA's director of in-ternational affairs, in a lecture sponsored by the World Affairs Council, Thursday, March 25, noon, Sheraton Inn-Airport, 1590 Harbor Island Drive, San Diego. Reservations: 231-0111.

### Galleries

"Flashbacks and Forecasts," "war art " in the form of drawing, and sculpture, by Victom vetram vetram Rom Williams, will open with a reception for the artist, Fitday, March 19, 8 pm. to midnight; and continue through April 9, Pawn Shup Galley, 745 Tutin Avenue, downtown. 29:54479.

Photographer Ricky Dale Horton's recent trip to France and Africa is illustrated by a series of color photographs, which will be shown beginning with a reception for the artist, Friday, March 19, 5 p.m. to midnight; and continuing through April 3, Installation, 447 Firth Avenue, downtown. 232-9915.

"Public Arts from the New Nicaragus," an exhibition of origi-nal 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.

"Earth: The Raw and the Cooked," carrii 1 ne rawa ner cooker featuring artists expressing them-selves in earth materials ranging from fired clay to raw earth, will continue through March 23, Southwestern College Art Gallery, 900 Cray Lakes Road, Chula Visto. 421-0349.

"Bathers," a photography exhibit by professor Duncan McCosker focusing on images of figures at the beach, will be shown through March 26, Founder's Gallery, University of San Diego. 291-6480 x4296.

x4296. Steel Drawings and Sculpture by Kenneth Capps will remain on dis-play through March 27, Quint Gal-lery, 7521 La Jolla Boulevard, La Jolla. 454-1952.

Photographs by Craig Carlson, Walter Drucker, Paul Stachelek, and sculptings by Ron Tatro, will be exhibited through April 2, Art Gallery, Grossmont College. 465-1700.

Pattern Painter George Chemeche's most recent multi-figure works will be on display through April 3, Deicas Art Gal-lery, 1224 Prospect Streer, La Jolla. 456-1555.

"The Art of Ancient Egypt," a mixed-media display featuring many finely wrought sculptings, will be on display through April 10, the Galleries at La Jolla, 7868 Girard Avenue, La Jolla. 459-0622.

media work by thirty-two artists, selected by Sandy Ballatore, editor of Images and Issues magazine, will continue through April 23, Maple Creek Gallery, 2400 Kettner Boulevard, San Diego. 234-2151.

### Mount St. Helens

trips into the blast area by plan trips into the blast area by plane, truck, and on foot (with the aid of helicopter landings). Some of his photographs of the area appeared in Audubon, Smithsonian, and Time magazines. Now Braasch has drawn together his photographs of the mountain both before and

of the mountain both before and after the enzyption in a presentation entitled, "The Creation of Mount St. Helens." Although many of the photos of the mountain and the forests surrounding it, others chronicle the return of life. Jupine pushing up through the ash, and algae growing near the rim of the volcano itself.

"The property of the property of the mountain the pushing up through the ash, and algae growing near the rim of the volcano itself."

Brassch's twenty-five minute multi-image show (in which the image from one projects overlaps and dirsolves into another) will be shown at the San Diego Natural History Museum in Balbon Park tomorrow, Fridey, March 19, at 7:30 p.m. For reservations and durther information, call the museum at 232-3821.

— Gordon Smith

#### Almond

Almond
teamment from page 11
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ACTING WITH

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8

Concerto, under the direction of onductor Charles Schneider Then there will be a recital on Sunday, March 21, at 7:00 p.m., at the First Presbyterian Church, at the First Presbyterian Churel 320 Date Street, Hillcrest. (232-7513.) The program will consist of Bach's E Major Partita, Beethoven's "Spring" Sonata, Paganini's Caprice no 24, the slow movement of the Brahms Concerto, and a set of virtuoso variations on "The Last

Rose of Summer" by Heinrich Ernst. On Monday morning. some of Summer" by Heinrich Ernst. On Monday morning, March 22, he will give a concert at 11:00 a.m. in room 220 of the music building at Grossmont College. (Free. 465-1700.) On Friday, April 16, he will perform in recital at the First Unitarian in recital at the First Unitarian Church, 4190 From Street, Hillcrest. (298-9978.) And on Sunday, April 25, he will sunday, April 25, he will participate in an all-Stravinsky concert at San Diego State University, playing the solo violin part in The Soldier's Tale. (265-6947.)

- Thomas Arne

#### Humanisms

(continued from page 1)

toontinued from neget 11
Body Language: Current Issues
Body Language: An exhibition that
one of the state weeked at the
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nothing in common except they all are working with the human figure in a consengorary context. The underlying organization of the context of

left, is like a black-skinned Caucasoid, with a blank expression and one red eye; Rad, on the right, looks Negroid and has one red eye and zippers

unning over the top of the running over the top of the bead, which give an ominous cast to the blank expression; and Ghost, in the middle, is gray, with zippers everywhere and an expression so contorted in pain or perhaps disdain, that any nthropological reference is obliterated. They shock as a shrunken head might, with reverberations that are closer to the dangers of totalitarianism than the bizarre allure of sadomasochism. Sacrifice, a large-scale acrysic

painting on unstretched carvas by Andy Wilf (winner last year of the Los Angeles County Museum of Art's new talent award, who died recently of a frug overdose), documents drug overdose), documents a performance of Hernaum Nistsh. A reclining figure, covered with blood or red paint or ketchup or . . . is drinking a cup of red liquid poured by — and stretching his arms toward — a standing figure in bluejeans. This new-wave work, which can conservative be sold of conservatively be called gruesome, used to hang in Wilf's living room. His wife has said that she used to look at portion of it as abstract art, rather than

of it as abstract art, rather than at the whole thing.

Gwynn Murrill's Woman on a Log (1979-80), a nude figure of a woman, made of laminated maple strips, sitting on a real shog, has humor as well as a certain unsertling quality in its juxtaposition of the natural and the manmade, and an

juxtaposition of the natural and the mammade, and sexuality interesting throws way sexuality interesting throws way sexuality and interesting throws way sexuality and offer the sexuality and the sexuality and the sexuality and the sexuality and the sexuality sures. I see the sexuality sures at high levels throughout the charge of the sexuality and the sexuality and the sexuality and the sexuality and the sexuality of the sexuality and the sexuality of the sexua

- Amy Chu

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MARCH 18, 1982 5

### READER'S GUIDE TO THE THEATER DEATHTRAP

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

BARESTAGE ONE-ACTS

BAKESTAGE ONE-ACTS
Paul Moreto's betaer company, the
Barestage, presents three one-act
plays. The first, k-thn lakes Szanger
usth Roses, is a drama of time travel
about air man who viosges
about air man who viosges
who will be the second, first Leiber's
daughter. The second, first Leiber's
Mechanical Bride is also a futuristic
thriller—about a love affair that has
gone away in the late Twenteth
Century and the possibly dangerous
consequences that may result from it. The third one-act is Edward Albee's directs. (Sm.)
Second Avenue Theater, through
March 28: Thursday through Saturday
at 8:00 p.m. /natinee Sunday at 3:00
p.m. For information call 233-0141 or
692-3669.

BETRAYAL
The Marquis Public Theaser presents
the San Diego premiere of Harold
Pinter's award-winning drama. Winner
of the Drame Critics' Cinck Award in
New York, and the West End Award in

London Betraval explores the London. Betrayal explores the "eternal trangle" — wife, husband, and wife's lover — in an interlocking series of betrayals based on mutual infidelity. The play, however, presents the evolution of the affair(s) in reverse. the evolution of the affair(s) in reverse, beginning at a point two years affer they are over and ending on the first night of the relationship. The production is directed by Peter Robinson, whose credits include Curse of the Startung Class, Tartuffe, and Wings at the San Diego Rep. His cast includes Peter Jacobs as Robert, Jill Harris as Emma, Robert Paneco as items, and Erredentic Edmund as the Jill Harris as Emma, Robert Paneco as Jenny, and Frederick Edmund as the water. The set and costumes are designed by Joseph Dana, the lights are by Nancy L. Godfrey, and the sound is by Michael Shapiro. (Sm.) Marquis Public Theater, through March 28 Thundey through Saturday at 800 pm. Sunskey at 600 pm. Mattines Shartied, Yader 20 and Saturday, March 27 at 2.00 pm.

BRIGADOON BRIGADOON
Project Vanguard and the Westminster
Prestyterian Church present the
Lemer and Lowe musical about
Tommy and Jeff, two American
tourists who get lost in the highland
mists of Scotland. They come upon a miss of scotsand. They come upon a town that materializes only once every hundred years. Tommy falls in love with Flona MacLaren, and other romantic trisingles ensue. Brigactions is musical score includes "Almost Like Being in Love." "Heather on the Hill," and "Till Go Home with Bonnie Jean." The show is directed by Mikel Baird Taxer. (Sm.) Westminster Arena Theatre, Talbot at Carlon, Port Loma, Friday, March 19 through April 4. Friday through Sunday at 60.0 pm. For information call 222-4236.

DANCIN'
The San Dego-Playpoor Series offers a return engagement — To one used.

The San Dego-Playpoor Series offers a return engagement — To one used.

Award wirning muscal celestration of the dance, which renges in scope and every form of show business and deco dancing. Cujunally conceived, richarcographed, and decend by a sarrey of attack, among whom are Cat Sevent. Neil Diamonia Coopey M. Cohan, and John Philip George M. Cohan, and John Philip Springers. "Sing, Sing, Sing,

Man. The production features a company of eighteen dancers and singers. The sets are designed by Peret Lasin, costumes by Mile Furn, Peret Lasin, costumes by Mile Furn, Peret Lasin, costumes by Mile Furn, Michael Glibon, The choreography has been re-created by Call Ford Theritis Howay March 21: Thursday through Sunday st 8:00 pm. Matine Seaturdy, March 20 at 200 pm. For information call 231-8999.

The Coronado Playhouse is offering the In Levin suspense-thilled filled with the multiple twistings of piot that have characterized his other works, such as Veronica's Room. Rosemany's Baby, and The Stepford Wives. Thomas J. McCorry, artistic director at the Playhouse, directs the production (Sm.) production. (Sm.) Coronado Playhouse, through April 3; Thursday through Sunday at 8:00

DON'T DRINK THE WATER
The San Diego City College Theatre
Wing presents the Woody, Allen
cornedy about life in the "American
country". A veel meaning ambassador
and his son, hoth burmhiers, provide
refuge for a limity of fourths—a and
disagiliter—when the family is chased
by the secret police. Other elements of
the plot include the Sultan of Sashir
interior on an old deal, a mascillant orders in an asylum, and a love affair. (Sm.) San Diego City College Theatre, through March 20; Thursday through Saturday at 8:00 p.m.

THE EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON MARIGOLDS The Lamplighters offer Paul Zindel's Pulitzer Prize, Obie Award, and New York Drama Critics' Circle fork Drama Critics' Circle Award-winning drama about an embittered, poverty-stricken, and defeated widow and her two daughters, Ruth and Matilda. When

WOODY ALLEN'S

DON'T DRINK

THE WATER

Matilda, the youngest daughter, discovers a love for science in school, her successes in the classroom darupt the household and bring out the vindictive side of her mother's

the vindictive side of her mother's nature. (Sm.) Ben Polick Fine Arts Center, through March 28, Thursday through Saturday at 8:00 p.m. Matinee Sunday, March 28 at 2:00 p.m. FIDDLER ON THE ROOF

FIDULER ON THE ROOF
As part of the San Diego Playgoer
Series, the reviral of one of
Broadway's most popular musicals
comes to the Fox Theather, with
Herschell Bernard in the lead role as
Teye. Based on the stories of Sholem
Alcichem—with book by Joseph
Stein, music by Jerry Bock, and lyrics
by Sheldon Harnisk.— Flddler better
the story of a devot Jevekh farmly
love in a small onesent community in by Swelon Hernick — Publisher tests by Swelon Hernick — Publisher tests by Swelon Hernick — Publisher tests by Swelon Hernick — Hernick — Swelon — Swe

cal 231-695.

FO.B.

The Pindic Author Actors' Ensemble presents the Cobe Award-wireling play presents the Cobe Award-wireling play.

Chiese immigrant who comes "test of its boart" [Fo.D. Som his homeland his gave to the beat occur present-day Tomaco. California, where his switcomed by two present-day Tomaco. California, where his switcomed by his supervest articophysical ignorences. The jobs blends elements of statution commonly with the latency part of the century, and with Osterial Imprivation, John Birthy discose the Missing discose the Commonly with the latency discose the Missing and William Commonly with the latency and with Osterial Imprivation, John Birthy discose the Missing discose the Missing State of the Commonly with the Missing discose the Missing State of the Missing State of the Missing State of the Missing Mi

at 200 pm.
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Information call 574-7609.

THE GITHORISEADA LADY
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## READER'S GUIDE TO THE THEATER

rams about the misadventures of two rarefree gentlement. John Vorthington, inventor of a fictitious fother "Ernest," whose devious ways ifford John an excuse to leave his country home and journey to London, courty home and fourney to London, and Algemon Monrielf, his friend and confident, with whose cousin. Gwendolyn Earlaw, John is deeply in love (although she thinks his name is Ernest). The play is constructed around the missunderslanding of the name, and it takes aim at the Victorian prediffection for excessive earner stress, a pose that usually conceals hypocriss (Ern.) Stagehouse Theatre, Grossmont

College, through March 20; Thursday hrough Saturday at 8:00 p.m. IMPROVISATIONAL COMEDY
The International Blean Sales IB and Cuffer Flower and Don Versic, Israel
Cuffer Flower and Don Versic, Israel
Cuffer Flower and Don Versic, Israel
Cuffer Flower and Cuffer Flower
Inger, Nang with a comedy
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International Provision of the Sales (by or
International Tagher
Taghe IMPROVISATIONAL COMEDY

I OUGHT TO BE IN PICTURES

Simon's newest comedy, it is about Herb, who, after leaving his family sixteen years ago, suddenly finds his nineteen-year-old daughter at his doorstep. Directed by Frank Wayne, he aget inches Several the Fiesta's 1981 producti the Fields is 1991 production of Tribute). The set designer is Robert Earl. The lighting and sound designs are by Thomas Ware. (Sm.) Fields Dinner Theatre, through March at 6:30 p.m., curtain at 8:15 p.m. Sunday, dinner at 5:30 p.m., curtain at 7:15 p.m. Matinee Wednesday and Sunday, buffet at noon, curtain at 1:15

LADIES IN RETIREMENT
The Posto Pleyhouse is staging the
mysely thillies, written by Edwin Percy
and Regineld Denham, set in a remote
English country house in the 1890s.
Leanors Fiske, an aging former
acress, lives with her paid companion
Ellen Creed, Ellen has devoted her life
to the over of the symbol-michine. Secreta, here were not produced from the Leaff Council Election and provided from sisters and prevails upon files Fabet to doubt when to come for a vall. Ellen has also promised her sisters that they all never have to more again. Her with provided from the product allong with the unexpected arrived allong with the unexpected arrived her tenerous arrived procipatise dark design in the isolated house. Candoot Cameron directs the proposal victorium darms (film.) Thursday through Saturdey at 600 p.m.

LADY WINDERMERE'S FAN
The San Dieguito Latie Theore is
staging Oscar Wilde is sophisticated
comedy of merital manures in
Victorian England. The drams
revolves around a mother's sacrifice
for the sake of her daughter, and
problems arise when the daughter
discovers that the mother's sacrifice
resolved "Faul" in the ward's a ferrille
resolved "Faul" in the ward's a discovers that the mother's scentific moved of the intervent's object profession. Directed by William Inish, and starring behavior burstom in the lead, the members of the cast are Don Loper. Cosale Schez, Gingel Perry, Merc Thompson, Seen Plementy, Merc Thompson, Seen Plementy, Thompson, Merc Thompson, Seen Seen, Seen Seen, Seen

THE LION IN WINTER

on the attempts by King Henry II of England to pass on a unified kingdom to his three battling sons — Richard, Geoffrey, and John — all the while

(Sm.)
Parkway Junior High School, 9009
Park Reza, La Mesa, Friday, March 19
Park Hough April 24: Thursday Housigh
Saturday (except for Friday, March 26)
at 800 pm. Marines Saturday, April 17
and Saturday, April 24 at 2.00 pm.
For information call 298-8112 or
961-1193. LUNCHTIME THEATRE

series of satirical soap operas include Sweet Betsy from Pike, a horse-opera extravaganza by Mark Bucci, on March 19, and Raiders of the Lost Park by Byron LaDue, on March 24, 26, 31, and April 2. The latter, a a.m. (Sm.) Gaslamp Quarter Theatre, Friday, March 19 and Wednesday, March 24; lunch at 11:45 a.m., curtain at

MAN OF LA MANCHA MAN OF LA MANTANA
Save for some disturbing technical
elements and lapses in the pacing, the
production of Dale Wasserman's
musical tribute to Don Quilotte by the
Lyric Dinner Theatire is capably done.
Scott Chamberlain and Gordon
Howard, as Quixote and Sancho, are Opcoming installments for the Gaslamp Quarter Theatre's noontime

12:15 p.m.

A Musical Extravaganza

Yankee Doodle Dandy - Bill Bailey Grand Old Flag - I'll Take You Home Again, Kathleen Ta Ra Ra Boom De Ay

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visually almost identical to artist Gustav Dore's romantic, nineteenth-century illustrations of the characters. Obviously playing a role he has longed to perform. Chamberlain is indefatigable as the angular knight with a negret performance processor. performance is a mini-tour de for And Howard is likable as the trust achievement since these are, for the most part, monosyllabic nonsense couched in cutesy rhyme schemes, and appearing at inopportune moments in the musical. As the jaded Aldonza and an almost ruthless, Doctor Carrasco, Nanon Tygett and "Such, my angels, is the role of sex





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CALIFORNIA PACIFIC THEATRE 234-7938 CORONADO PLAYHOUSE 1755 Strand Way, Coronado 435-4856

C.R.A. THEATRE 9115 Clairemont Mesa Boul Diego 277-8900 x111 EAST COUNTY PERFORMING ARTS CENTER 210 E. Main Street, El Cajon

EDUCATIONAL CULTURAL COMPLEX THEATER 4343 Ocean View Boulevard, Southeast San Diego 263-7254 x33 FOX THEATRE 720 B Street, downtown 233-6331

GASLAMP GUARTER THEATRE 547 Fourth Avenue, downtown 234-9583 234-9593 GROSSMONT COMMUNITY COLLEGE Stagehouse Theatre 8000 Grossmont College Drive, El Cajon 465-1700 x410

JEWISH COMMUNITY CENTER Front and Center Theater 4079 Filly-fourth Street, San Diego 583-3300 x36

LAMB'S PLAYERS' THEATRE 500 E. Plaza Bouleverd, National City 474-4542 474-4342
LAMPLIGHTERS COMMUNITY THEATRE
Ben Polak Fine Arts Center
B033 University Avenue, La Mesa
464-4598

Theater Directory 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 Mes 464-1196

MIRACOSTA COLLEGE Little Theater One Barnard Drive, Oceanside 757-2121 x236 NORTH COUNTY COMMUNITY THEATRE VISIA 724-3421

OLD GLOBE THEATRE Old Globe Theatre Cassius Carter Centre Stage Festival Stage, Balboa Park 239-2255 OLD MISSION PLAYERS
Mission Basilica San Diego de Alcale
10818 San Diego Mission Road, San Diego
278-0021, 464-0401

OLD TOWN OPERA HOUSE 4040 Twiggs Street, Old Town 298-0062 PALOMAR COLLEGE
Palomar College Theatre, San Marcon
744-5860

PATIO PLAYHOUSE Vineyard Shopping Center 1151 E. Valley Parkway, Esc 246,6669 PINE HILLS LODGE 2960 La Posada Way, Julian 765-1100

POINT LOMA COLLEGE Salomon Theatre 3900 Lomaland Drive, Point Loma 222,6474 s/248 SAN DIEGO CITY COLLEGE THEATER Thirteenth and C streets, downtown 239-7854 SAN DIEGO JUNIOR THEATRE Casa del Prado Theatre, Balboa Park 230,8355

SAN DIEGO MESA COLLEGE 7250 Mesa College Drive, San Diego 279-2300 x236 SAN DIEGO REPERTORY THEATRE 1620 Sixth Avenue, downtown 231-3585

SAN DIEGO STATE UNIVERSITY Main Stage and Experimental Theater 265-6884 Open-air Amphitheater 265-6947 SAN DIEGUITO LITTLE THEATRE Dei Mar Fairgrounds, Dei Mar 755-7358

SECOND AVENUE THEATRE. 863 Second Avenue, downtown 233-3965

SCRIPPS RANCH COMMUNITY THEATRE Wengenheim Junior High School Wangenheim Junior High School Audtorium 9230 Gold Coast Drive, Mira Mesa 566-7300 x216 SOUTHWESTERN COLLEGE Arena Theater, Mayan Hall 900 Otay Lakes Road, Chula Vista 421-1180

SPRECKELS THEATRE 121 Broadway, downtown 233-6541

STARLIGHT Startight Bowl, Balbos Park 232-3049 or 234-STAR UNITED STATES INTERNATIONAL UNIVERSITY Zable Theater 10455 Pomerado Road, Scripps Ranch 271-4300

271-4300 University Of CALIFORNIA SAN DIEGO UCSD Theater, John Muli Theater, Studio Theater 452-4574 Mandeville Auditorium, Mandesille Recital Hall 452-2380

UNIVERSITY OF SAN DIEGO Carrino Theater, Alcale Park Linda Vista Road, San Diego 291-6480

### READER'S GUIDE TO THE THEATER

Tom Setme sustain a firm and necessary layer of realism throughout the everring (on Shauer, David Schrape, Kristina Martin, and Priscilla Aden are effected in minor roles, as it Lima West, who steals several scores are desired to the pool Don. On the whole, the efforts of the coas and derector Jukk Typet are quite pleasing—and even moving in spots. But the sound system at the Lybr colon destructs from the quality of their performances. Microphones piaced at the footights and above the stage swallow rather than project when the singers turn away from them. And the backup music — Wendy Harris on piano and Steve flaro on percussion, both competent musicians — emanates from two speakers located in the certier of the theater. These produce a timy, hollow sound, as if the add an undesired element to the Lyric's show, and all too often the THE OSCAR LADIES Lyric's show, and all too often the performances are upstaged by the repeatedly annoying technical elements of the production. (Sm.) Lyric Dinner Theatre, through March 28, Wednesdry through Staturday, dinner at 6:30 p.m., curtain at 8:00 p.m. Matinees Sunday, lunch at 11:30 a.m., curtain at 1:00 p.m.

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AMAY FORPINS
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OH COWARD! The Old Globe Theatre presents an The Old Globe Theatre presents an evening of music, price, poems, and skits written by Noel Coward and adapted for the stage by Roderick Cook. The revue includes songs of the 1920s to the 1950s such as "Mad About the Boy." It I Never See You Again," It I Follow My Secret Heart, and "Egieurer," O. Wood, who is also modification, Other cast monthers are monthers are an member of the cast, discrets the production. Other cast members are Anniphtichell, Joe Vincent, Susan Hegary, and Plat Meyer. The set design is by Mark Lounesh, the sighting is by Nern Doneye, and the musical director is Terry Obonnell, 15th.

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SPONTANEOUS COMBUSTION
Spike Somentino's improvisational
comedy group, which takes
suggestions from the audience and
often turns them into very funny
cornedy, continues its tradition of

lunchtime humor. The group — Ric Barr, Delia Puente, Biff Wiff, and Sorrentino — has invaded downtown's Gaslamp Quarter, where owntown's Classing Gualet, where it will appear every Friday at noon. San Diego Mercantile Building, 816 Fifth Avenue, San Diego, through March 26; Fridays at 12:15 p.m. For information call 283-9972.

TEN LITTLE INDIANS
The Old Mission Physics present
Agatha Christies is durable mystery
thriller. A strange country house on an
island off the coast of Devon. England,
is the site of a mysterious gathering.
Eight guests arme, invited by an
unnamed host. The guests have never
met one another before, no have they Egiff guests armse, minded by an event ment on an author better, not have being ment on an author better, not have being ment on an author better, not have being ment being being being being ment of the being and being being being and being being

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Shepoid, there are always core devices implies that, as a the two Inroduces devices to primare brings, their among its last of a counter effection of many is last of a counter effection of the state o

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blues. The musical also features more than forty-five virtage tunes from the turn of the century to the 1920s. Jarnes Mariey, among whose other efforts are Genrin, Three Paris. Genri and the second of the second Sandra Zatinsky az, Jivon Held, Lise Hernefield as Susannah and Algere Ausman Algere Adams as Emma Goldman. The sceric designer is Stephen Luxino, Laurie B. Gunn in the lighting designer, Sally Sosen Thomas is the costume designer. Marta Zeisan-Caola is the musical director. Lawerece Zeisan-Coola the orchestral director, and Bonnal-Johnson the and Bonnal-Johnson the Lyceum Theaters, through April 4. Tuesday through Sunday at 8:00 pm. Matinee Sunday at 2:30 p.m.

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YANKEE WIVES
The premise of David Rimmer's new play is intriguing. What is life like the spouses of superstans on the world's richest and most victorious baseball team? In a world where an E.R.A. refers to a pitcher's success

## 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

When I last recommended an Earl Klugh concert in this column, in June of 1981, it was solely on the strength of my familiarity with his recorded output. Such faith, while admirable in other contexts. admirable in other contexts, puts a critic in a precarious position should the touted artist

puts a critic in a precarious position should the touted artist prove to be a coppe in live provent on the common state of the



regarded Billy Conners in an early version of Return to Forever.

Unfortunately, when Klugh performed at San Diego State's outdoor amphilheater last summer, he followed long sets summer, he followed long sets summer, he sollowed long sets summer, whose Masic to Droof By drove more than half of the audience home before Klugh could play a note. I readed to one of the war's hest concerts, ha have another chance to heart shick because the heart shick consummate musician when

contributor and producer was Bernard Thompson. While no major black vocal group reported any loss of sleep over reported any loss of sleep over this threat to their dominion, the record was actually surprisingly well written, sung, and produced, drawing heavily upon the combined influences of Earth, Wind, and Fire and Chic's Nile Rodgers and Bernard Edwards. Considerations of quality aside Drouspers, local intensit in

material whose principal

Considerations of quality aside. Nowever, local interest in The Other Side of Us was traceable to Hi-Five's lineup of Frightnin' Lightnin' stalwarts, and this interest was not lost on Charger management. A pro sports franchise's front office is always wary of the nonathletic endeasons of its players (troken endeasons of its players (troken dwhile there was no official endorsement or denouncement endorsement or denouncement of Hi-Five's musical exploits,

of Hi-Pive's mustical exploits, insiders were aware of an uneasy shifting in the folding chairs of the team's summer practice headquarters when the album was completed to the First came the report and abum was completed to the First came the report and pholodout at the time might quit football to devote his time to a budding singing career. Then Thompson and his associates approached management with the left of replacing the chair of the property of the prop

than a hearty reception (management's stated objection was that there were legal complications involved in "promoting" a commercially released record, but the fact that released record, but the fact that owner Eugene Klein's son had a hand in the production of "Supercharger" undoubtedly weighed heavily in the decision not to use the Hi-Five tune). But perhaps the most

humorous anecdote concerning this matter centers around the this matter conters around the Charger's publicity man, Rick Smith. After listening to the final mits of "We Came to Tay," and mits of "We Came to Tay, and the content of the content of

chance to see Jefferson and Dean perform in person again. In the other concerts this week, jazz vocalist Carl Anderson, who portrayed Judas in the film version of Jesus Christ Supersdar, will perform with his band at USD's Camino Theater Friday night; while across town, pianist Butch Theater Friday night; while across town, pianis Butch Lacy, bassist Bob Magnussen, and drummer Jim Planik 10 SUSY 5 Smith Recital Hall. The concert, which will feature a selection of original compositions and jazz (continued on next page)



PRODUCED BY WOLF & RISSMILLER CONCERTS



Friday, April 16 Two shows 8:30 & 10:30

LEW TABACKIN TRIO

Sunday, April 18 3:00 p.m.—12:00 a.m. Direct from New York

EL GRAN COMBO

Plus ORQUESTA SIGUARAYA

Saturday, April 24 Two shows 8:00 & 10:30
WILLIE BOBO ORCHESTRA

Sunday, April 25 8:30 p.m. Direct from New York BOB DOROUGH

Listen to KSDS + JAZZ 88 / KCR + SDSI

Advance tickets available at Licorice Pizza, P.B.—Flipside Records, Sports Arena Bivd.—Chameleon Records, India St.—Hanson Music, University Ave. —International Blend, North Park—Military Special Services outlets For inf

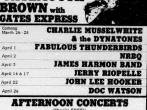
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143 S. Cedros, Solana Beach 481-9022

"A Jazz Reunion" featuring Butch Lacy. Bob Magnussen, and Jim Plank: SDSU's Smith Recital Hall. Friday, March 19, 8 p.m. 265-6947. CONSTABLES

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

KSM99 Rock Concert featuring the Bratz, This Kids, and the Budgets: Paloniar College Student Union. Saturday, March 20, 9 p.m., San Marcos. 481-8364.

CONCERTS

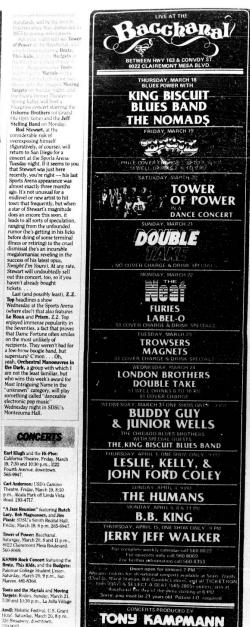
Bart Klugh and the Hi-Pive: California Theatre, Friday, March 19, 7:30 and 10:30 p.m., 1122 Fourth Avenue, downtown, 565-9947.

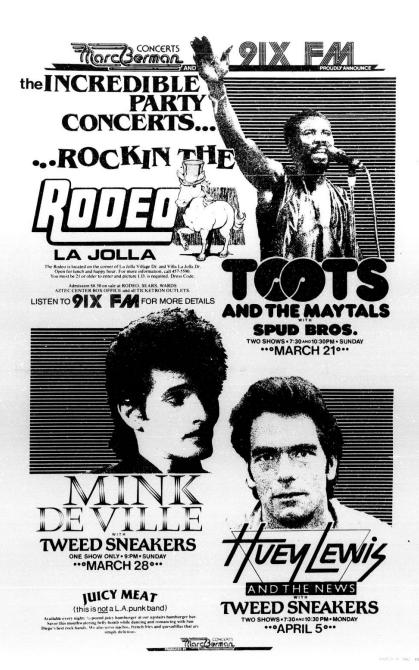
Carl Anderson: USD's Camino Theatre, Friday, March 19, 8:30 p.m., Alcala Park off Linda Vista Road. 293-4717.

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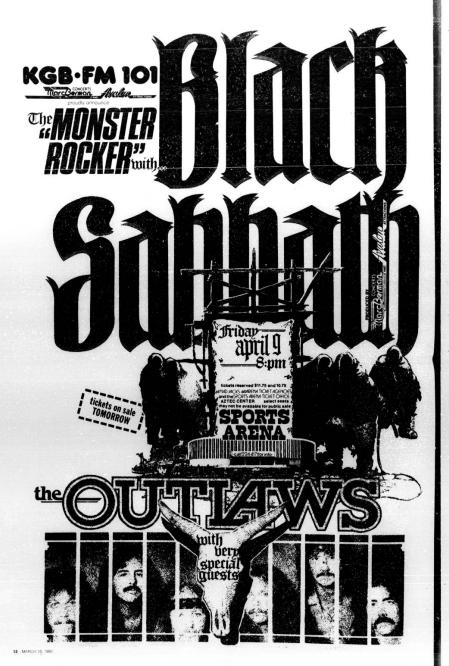
Toots and the Maytals and Moving Targets: Rodeo, Sunday, March 21, 7:30 and 10:30 p.m., La Jolla Village

Anvil: Holistic Festival, U.S. Grant Hotel, Saturday, March 20, 8 p.m., 326 Broadway, downtown, 239-9001.





CHICAGO SIX



What do you do when a city falls madly in love with an incredible performer and this entertainer simply loves America's finest city? It's simple...
...you bring the two together again!



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reggae music
Also appearing: Fabulous Spud Brothers

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in concert 2 shows: 7:30 & 10:30 - Tickets \$8.50 - Open Seating

Coming up: Mink De Ville – Sunday, March 28 Huey Lewis & the News - April 5

### IUICY MEAT

(this is not a L.A. punk band) sle every night: 1/2-pound juicy hamburger at our upstair burger bar. Savor this mouthwatering belly-bomb while a ndr omaneing with San Diego's best rook bands. We als rve nachos, french fries and quesadillas that are simply

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



Band

Tuesday-Saturday 9pm-1am

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



Osborne Brothers and the Jeff Ostorne Brothers and the Avi Stelling Band: Fiesta Dinner Theatre, Monday, March 22, 6:30 and 9 p.m., 9665 Campo Road, Spring Valley, 697-8977.

Rod Stewart: Sports Arena, Tuesday, March 23, 8 p.m., Sports Arena Boulevard. 224-4171.

Z.Z. Top, Le Roux, and Prism Sports Arena, Wednesday, M 24, 7:30 p.m., Sports Arena Boulevard, 224-4176.

Orchestral Manoeuvres in the Wednesday, March 24, 8 p.m. 265-6947.

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

Suburban Lawns, Red Wedding: Spirit, Friday, March 26, 9 p.m., 1130 Buenos Avenue 224-6457 or 276-3993.

Plugz, Wild Kingdom, Paladins: Spirit, Saturday, March 27, 9 p.m., 1130 Buenos Avenue. 224-6457 or

Mink De Ville and Tweed Sneakers Rodeo, Sunday, March 28, 9 p.m., La Jolla Village Drive at Villa La Jolla Drive. 457-5590.

Buddy Guy and Junior Wells and the King Biscuit Blues Band: Baccianal, Wednesday, March 31, 9 p.m., 8022 Clairemont Mesa Boulevard. 560-8069

Bonnie Raitt: California Theatre, Friday, April 2, 8 p.m., 1122 Fourth Avenue, downtown. 565-9947.

Circle Jerks, Funeral: Adams Avenue Theater, Friday, April 2, 8 p.m., 3325 Adams Avenue. 224-6457. The Paladins: San Diego State

University Aztec Center, Friday, April 2, 12 noon, 224-6457.

XTC: California Theatre, Saturday, April 3, 8 p.m. Wall of Voodoo, plus guests: Adams Avenue Theater, Saturday, April 3, 8 p.m., 3325 Adams Avenue. 224-6457.

The Paladins, the Magnets, and the Neat: Chula Vista Lions Club, Sunday, April 4, 8 p.m. 224-6457.

Sammy P.gar and Quarterflash: Sports Arena, Sunday, April 4, 8 p.m., Sports Arena Boulevard. 224-4171.

B.B. King: Bacchanal, Monday, April 5, 8 and 11 p.m., 8022 Clairemont Mesa Boulevard. 560-8069.

Huey Lewis and the News and Tweed Sneakers: Rodeo, Monday, April 5, 7:30 and 10:30 p.m., La Jolla Village Drive at Villa La Jolla Drive. 457-5590.

Diana Ross: Sports Arena, Saturday, April 10, 8 p.m., Sports Arena Boulevard. 224-4176.

Rickie Lee Jones: Fox Theatre, Tuesday, April 13, 8 p.m., 720 B Street. 235-4203.

Jerry Jeff Walker: Bacchanal, Thursday, April 15, 9 p.m., 8022 Clairemont Mesa Boulevard.



Club listings are compiled by Linda Nextn. 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; T Doran Eire Bourne Band, rock and



KPRI NIGHT featuring JEFF DEAN

50° WELL DRINKS 7-9 PM



THURSDAY. FRIDAY. SATURDAY & SUNDAY

Sunday, March 21

KGB's "HERGON'S" AFTERNOON COMEDY ROCK PARTY 4:00 pm on

Drink Specials • Free Appetizers 5 Professional Comedians • Live Band COMEDY



SCHEMMIL STEVE GATES RUSTY STOLNECK

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**JERRY** DYE has appeared with Redd Foxx

Tuesday, March 23 KGB TUESDAY shows with JIM MCINNES

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Your host Jim McInnes & KGB \$1.00 off with KGB card 50¢ WELL DRINKS 7-9 PM
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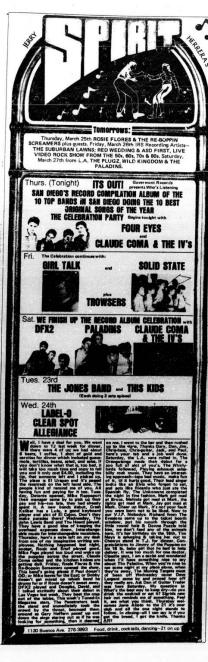


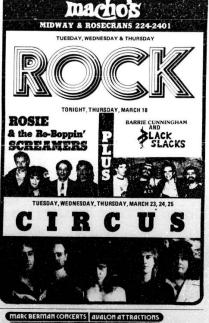
Wednesday-Sunday, March 24-28.
91-X night 50e well drinks 7-9
Free albums & t-shirts. Ladies free-compliments of 91-X

### COMEDY CABARET 91X NIGHT

Two shows, 8:00 and 10:30, Price of admission includes entrance to My Rich Uncle's separate rooms.

Two bars in one, Must be 21, 620°E IC agon Blvd.







Jools Holland Millionairs CALIFORNIA THEATRE SATO APRIL 3-8:PM Marc Berman

MARCH 18, 1982 15





Fridays and Saturdays Prockin Stevie W. \$25 cash prizes & album giveaways

Sunday, March 21 Mod Night with The Roosters

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This could be your paid audition!

**Battle of the Bands Audition Night** Cash Prize \$ 100

for best band Call 741-9394 after 8:30 for bookings

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140 South Sierra, Solana Beach. 755-6733 NO COVER until 9 pm every night

Happy Hour Tuesday—Saturday 50¢ well drinks 7—9 pm

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Dance to Reggae Rock

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Dress appropriately—No flip flops



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Distillery T-shirts now on sale Call 755-6734 for turther concert ticket inform

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Avenue, Solana Beach, 481,9022. The Constables, bluegrass, early evening Thursday, Moving Targets, rock and roll, Thursday through

Bobby C's, 455 First Street, Encintas, 436-7367; Emergency Ext, rock and roll, Thursday through Sturnday; the Forks, rock and roll, Sunday through Tuesday, Serry McCam and the GigoloS, rock and roll, Wednesday.

### **BUCK'S TICKET SERVICE**

CHOICE SEATS ON SALE NOW FOR

ROD STEWART "ENCORE PERFORMANCE"

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BLACK SABBATH WOUTLAW ★DIANA ROSS SAT. APR. 10 GREAT SEATS ★

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ASIA FEATURING STEVE HOWE FROM "YES"
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Burn Steer Saloon, East Valley 743-6422: Rock and roll, Thursda through Sunday, call club for

Charlie's Country, San Mar Boulevard at Highway 78, San Marcos. 744-4120: Dallas Express, country, Tuesday through Saturday

The Chooping Block, 1740 Fast The Chopping Block, 1740 East Vista Way, Vista. 726-8770: Mayhem. rock and roll, Tuesday through Saturday; live rock and roll, Sunday and Monday, call club for information.

Lounge, 450 Douglas Drive, Oceanside. 757-0860: New Country country rock, Wednesday through Sunday: Dakota, country rock, Monday and Tuesday.

Distillery East, 755 Metcalf Street, Escondido, 741-9393; Bratz, rock Escondido. 741-9993: Bratz, rock and roll, Dirk Debonaire and the Boat People, rock and roll variety, Thursday; dance with Bockin Stevie W., Finday and Saturday; Mod Night with the Roosters, rock and roll, Sunday; Battle of the Bands, Wednesday.

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach. 755-6733: Dallas Collins, rock and roll, Thursday through Saturday Trowsers, reggae, Sunday, Dirk Debonaire and the Boat People. ock and roll variety, Mon

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

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

Fogcutter, 2858 Carisbad Fogutter, 2858 Carisbad Boulevard, Carlsbad. 729-3189: Tremor, rock and roll, Thursday through Saturday; Incognite, new wave, Sunday through Tuesday; Planet, rock and roll, Wednesday.

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, Wednesday through Saturday; Kirk Bates, contemporary, Sunday through Tuesday.

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

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

Kooter Brown's, 656 First Street, Encinitas, 942-2980: Rosie and the Re-Boppin' Screamers, rock, blues, and rockabilly, Friday.

Monterey Jack's, 11940 Bernardo Plaza Drive, Rancho Bernardo. 556-2400: 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' Express, country western, Friday and Saturday evenings, Sunday

Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030; Kate Puetz, traditional and contemporary folk, Thursday; the Jannahill Weavers, Scottish folk



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D'STREET Sun Mon & Tues March 21-23 From beautiful downto Encinitas come the

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HAGAR/QUARTERFLASH April 4

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**BONNIE RAITT** April 2

RICKIE LEE IONES April 13

FIDDLER ON THE ROOFApril

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TICKETS

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The Shapberd Cafe, 1126 South Highway 101, Encinitas, 753-1124: Lisa Kanny, Classical plano, Thuraday, Molly, contemporary plano, Friday and Saturday, Feet of the Wheel, folk and contemporary, Sunday, Jeff Proctor, 'Go music, Contemporary, Wednesday, classica and folk guitar during lunch, seven days.

Stage Coach Inn, 1865 Vista Way, Vista. 724-9090: Cactus Jack, country, Wednesday through Saturday and Sunday afternoon.

Time Machine/Chez Orleans, 302 North Midway, Escondido. 743-1772: The Johnny Almond Rhythm Revue, rock and blues, Wednesday.

and roll, Thursday through Saturday; Bruce Cameron and Hollis Gentry Ensemble, jazz, Sunday and Monday; Emergency Exit, rock and roll, Tuesday and

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, Econdido, 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 Bouleverd, Loma Portal. 224-8282: The Ram Band, rock and

Shapin, old time banjo music, Saturday; Kate Wolf and the New Wildwood Flower, contemporary folk music, Sunday: Old Time Hoo Nite, Tuesday: Sandy Bradley and the Small Wonder String Band string band music, Wednesday.

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

Poseidon, 1690 Coast Boulevard, Del Mar. 755-9345: Planet, rock and roll, Thursday: Radio Romance, rock and roll, Friday and Saturday.

Poway Mine Company, 12375 Poway Road, Poway. 748-7296, 566-2070: The Johnny Almond Rhythm Revue, rock and blue Wednesday through Saturday

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

Red Coach Inn, 135 North Pine (comer of Centre City and Valley Farkways), Escondido. 743-9796: Midnight Delight, contemporary, Wednesday through Saturday, Rick Backus and Harmony, progressive country rock, Sunday through Tuesday.

Red Dog Saloun/Valley Fort Steakhouse, 3757 South Mission Road, Fallbrook. 728-1998: Don Tennison and Country Plus, country and contemporary dance music, Wednesday through

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

Sandy's, 510 West Mission Escondido. 743-0920: The James David Flynn Bwmb, rock and roll, Thursday through Saturday.

Triton, 2530 South Highway 101 Cardiff. 578-6440: Prophet, rock

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center. 749-1466: Rick Backus and Harmony, progressive country rock, Thursday through Saturday.

#### Beaches



# **SAN DIEGO**

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Beachcomber West, 2903 Mission Boolevard, South Mission Beach, 273-9644. Lee nock and roll, Welmesdy and Siturday, Welmesdy and Siturday, Bike Parent, 1289 Prospect Street, La Jolia, 454-9131: Peter Sprague Quartet, jazz, Pintuday, Charles Owens Quartet, jazz, Pintuday Charles Sturday, Bill Kje and Shep Meyers, jazz, Sunday, the Rob Schreiderman Fino, jazz, Monday, Joe Marillo, jazz, Paseday, the Böb Holta Thio, jazz, Welmesday,

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

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach. 488-1081: Linda Parra, contemporary, Tuesday through Saturday.

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

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

Dooley's, 2901 Nimitz Boulevard, Point Loma. 224-6628: The Barry Craig Quartet, contemporary, Thursday through Saturday.

Elario's, 7955 La Jolia Shores Drive, La Jolia. 459-0541: The Charles MacPherson Quartet, jazz Thursday through Sunday, Butch Lacy and Royn Lettau. jazz, Tuesday and Wednesday.

Gator Gardens, Navy Amphibious Base Enlisted Club, Silver Strand, Coronado. 437-2545: Mizzouri Foxe, rock and roll, Thursday through Saturday; Flyweil, rock an roll, Wednesday.

Halcyon, 4258 West Point Loma Boulevard, Loma Portai, 225-9559: Poison Ivy, rock and roll, Tuesday through Saturday: the London Brothers, rock and roll, Sunday and Monday.

The Headquarters Nightchub, 4617 Mission Bay Drive, Porlife Beach 270-ROCK: The Penetrators, rock and roil, the Crawdaddys, rhythm and blues, the Insex, rock and roil, Fridsy, the Tairds, rock and roil, the Flexies, rock and roil, the Neat, rock and roil, the Potatoes, rock and roil, Satuaday.

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

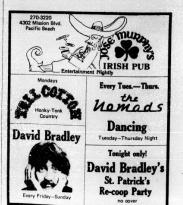
Hotel dei Coronado, 1500 Orange Avenue, Coronado. 435-6611: One Plus One, contemporary, Tuesday through Saturday.

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

ose Murphy's, 4302 Mission













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Boulevard, Pacific Beach, 270-3220; The Normads, rock and hines. The Normads of the Common and the Common and the Common and the Control of t

Portal 224-2401: Barrie Cumningham and Black Slacks, rockabilly, Rosie and the Re-Borpin Screamers, rock, blues and rockabilly, Hursday, Colour, Latino, Friday, Rahlua, Latino, Sturday, the Swing Set, hig Band swing, Sunday, Sugar Hill, rhythm and blues and disco, plus guests, Monday, Circus, rock and roll, Tuesday and Wednesday.

Mexican Village, 120 Grange Avenue, Coronado, 435-1822: The Third Degree, contemporary, Friday and Saturday; Ken Wilkins, piano bar, Sunday through Thursday.

Mom's Saloon, 945 Garnet Avenue, Pacific Beach. 488-9598: Pocketful, rock and roll, Tuesday through Sunday; the Flyz, rock and roll, Monday.

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 contemporary, Sunday and Monday; the Rollers, rock and roll, Tuesday.

Rodeo, 8980 Via La Jolla, La Jolla, 457-5590: Ron Bolton, rock and roll, Tuesday through Saturday, Moving Targets, rock and roll, Sunday and Monday.

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.

Sasia's, 4250 West Point Lorna Boulevard, Lorna 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 information.

Windrose, 1935 Quivira Road, Marina Village, Mission Bay Park. 223-235: Portiand Makai, contemporary, Thursday through Saturday, Four Eyes, rock and roll, Sunday through Tuesday, Bratz, rock and roll, Wednesday.

Woodcarver Plaza, 3225 Midway Drive, Lora Portal. 222-0388: Live bluegrass music, Friday and Saturday.

### San Diego North

The Ablene Lounge, Town and Country Hotel, 500 Hotel Circle North. 291-7131: Richie Gary and Sundown, country. Tuesday through Saturday.

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

Bacchanal, 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022: King Biscuit Blues, blues and





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Country Comfort
Friday & Saturday 9 p.m. – 1:30 a.m.

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

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Flanigan's, 5373 Mission Center Road, Mission Valley, 291-8635: The Siers Brothers, Beatles music and 60s rock, Thursday through



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462-1579

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

Hajji Baba, 824 Camino de la Reina. n Valley West. 298-2010 Middle Eastern music and helly doncing featuring Gazalah with Hashim on drums, Tuesday through

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

Journey, 5375 Kearny Villa Road, Kearny Mesa. 279-2040: Sinner, rock and roll, Underground, rock



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a) Rio South, Mission Valley, 200-2828-002 Ridge, contemporary and cornely. Baselay through Saturday, with Four Eyes, rock and coll, Friday and Saturday.

The Loading Zone, 7888 Othello et, Rearny Mesa, 277-9869-us, rock and roll, Thursday eb Saturday: Melting Pot. hers, rock and roll, Tuesday and

London Opera House, 5404 Balboa Varius, Clairemont, 279-2390; The fathburn Band, songwriter rock and roll, Thesday through Saturday.

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

Montercy Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1638. The Spud Brothers, '50s and '60s rock and roll, Tuesday through Saturday; Jim Hawley, contemporary, Sunday and Munday.

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

Savajo Inn, 8515 Navajo Road, San Carlos 465-1730; Illusion, rock and roll, Russlay 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, Diocland, swing, and oldies, Friday

The Patriot Game, 5353 Mission Center Road, Mission Valley. 206-8714: 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 Camino del Rio South, Mission Valley. 296-8588: The Cabaret Room: John ry, variety, Tuesday through lurday. The Playmate Bar: Jon Sandoval, contemporary piano. Thesday through Saturday, Gary Narramore, contemporary piano, Sunday and Monday.

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

Spirit, 1130 Buenos Avenue, Bay Spirit, 1130 Buenos Avenue, Bay Park, 276-3992: Four Eyes, rock and roll, Claude Corna and the IVs, rock and roll, Thursday, the Pupples, rock and roll, Girl Talk, rock and roll, Solid State, rock and roll. Land Piranha, rock and roll, Friday, DFZE, rock and roll, Trocsers, reggae, Paladims, rockahlly, Claude Corna and the Vs. rock and roll, Saturday, the Josephan, for Schad roll, This



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"Dansations" Las Vegas Style Dance Show Wed., March 24 hows at 10 & 10:45 p.m Happy Hour 4-9 p.m. (Hors d'oeuvres)

Crystal T's Emporium : Town and Country Hotel Hotel Circle North, 294-9010



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Wednesday night All well/call drinks \$1.00

Every Monday-POOL TOURNAMENT-sign up by 7:45

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280-6263: E. Zane Wood and Blazing Saddles, country, Tuesday through Sunday.

#### San Diego South

Anthony's Harborside, 1355 North Harbor Drive, downtown. 232-6358: Signed, Sealed, and Delivered, contemporary, Tuesday through Saturday.

Black Frog Restaurant, 4672 Federal Boulevard, East San Diego 264-5797; Ella Ruth Piggee, jazz, Wednesday and Thursday; Zzajj, 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 cornedy, Tuesday through Saturday Terri Fox, 'Sos revival, Sunday and Monday.

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

Calliope's, 2927 Meade Avenue, North Park. 281-2610: Flamenco music and dancing, Thursday. North Park, 692-0080: The Alvarez Trio, Latin jazz, Tuesday through Thursday; the Big City Blues Band, rhythm and blues, Friday through Monday. Crossroads, 345 Market Street,

downtown, 233-7856: Ella Ruth Piggee, jazz, Friday and Saturday. Su Doc Masters, 2051 Shelter Island Drive, Shelter Island, 223-2572: Crack A' Noon, contemporary.

Drowsy Maggie's, 31st Street and University Avenue, North Park: 298-8584: Lou and Virginia Curtiss, old time novelty sorigs, Thursday; Armic Levin, easy listening variety and folk, early evening Friday, Ruth Hertz, originals, Friday; Dennis Dobler and Gary Grissom, folk and country, early evening Saturday, Backstreets, originals, Saturday; the Jackstraws, English folk music, Sunday, open poetry reading, early

Jacketraes, English folk music, Sunday, open poetry reading, early evening Monday, Old Time Hoot Night with Lou and Vinginia Curtiss, Monday, Richard Freeman, bluegrass, folk end originals, early evening Bueday, Siamsa Gael Cell Irish Band, Traditional Irish music, Tuesday, Las Tray Slacks, originals and folk, early evening Wedinesday, Sam Diego Storytellers, Sall fales and folk stories. Wedinesday. Eric's Rib Place, 4263 Taylor Street, Old Town, 299-0060: Mardi Milligan, standard and contemporary guitar music. Tuesday through Saturday.

Fat Otty/China Camp, 2137 Pacific Highway, downtown. 232-0686: The Birdie Carter Quartet, Jazz, Friday and Saturday.

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island. 224-8242: Jay Star, contemporary Friday and Saturday.

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



5373 Mission Center Road 291-8636





CALIFORNIA THEATRE FRI-MARCH 19-7:30 & 10:30 PM

RODUCED BY AT TRACTIONS

through Saturday.

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island. 224-3577: Bruce McKeithen, contemporary, Tuesday through Thursday, Bruce McKeithen and John Salas, contemporary music for dancing, Friday and Saturday.

International Blend, 4034 30th Street, North Park, 284-9603: Dance to regigne music with DJ Neari, Thursday, Storm, salsa, Macaw, salsa, Friday, 004, rock and roll, Manual Scan, rock and roll, Saturday, Cornedy Night, improvisational cornedy, Monday; Meduza, Latin rock, Wednesday.

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

Jolly Roger, 807 West Harbor Drive, Seaport Village. 233-4300: The Russ Kirkpatrick Band, rock and country rock, Wednesday through Saturday.

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

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

My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego. 287-7332: Flyweil, rock and roll, Thursday through Saturday; rock and roll, Sunday through Wednesday, call club for information.

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

Prophet Vegetarian Restaurant, 4461 University Avenue, East San Diego, 283-7448: Lori Bell and Shep Meyers, jazz, Thursday, Saturday, and alternate Sundays; the Orion Guitar Duo, classical guitar, Wednesday, Friday, and alternate Sundays.

Raphael's, Travelodge Tower, 1960 Harbor Island Drive, Harbor Island. 291-6700: Larry and JoAnn. contemporary, Tuesday through Saturday.

Red Coat Inn, 5933 University Avenue, East San Diego, 583-6670: Stress, rock and roll, Tuesday through Saturday; Chaser, rock and roll, Sunday and Monday.

Sheraton Harbor Island, 1280
Harbor Island, 1280
Harbor Island Drive, Harbor Island, 291-2900. Sunodware Louige.
Stone's Throw, vintage jazz, blues, and rock, Tuesday through Saturday, Leslie Gold, contemporary, Sunday and-Monday, Butterfield's: The Bass Went Home, warely — Beatles to Bach, Tuesday through Seturday.

Sheraton Inn Airport, Sandpiper Lounge, 1590 Harbor Island Drive, Harbor Island. 291-6400: Gil and Marti, country, Monday through Saturday, Jazz Jam session with Jeannie and Jimmy Cheatham, Sunday.

Soledad's, 425 West B Street, downtown, 232-7568: Harvey and 52nd Street Jive, 30s and 40s swing, Wednesday through Saturday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island. 291-9110: Dusty and Melissa, contemporary, Wednesday through Saturday. Triton, 6011 El Cajon Boulevard, East San Diego, 583-3240: The Bruce Cameron and Hollis Gentry Ensemble, jazz, Wednesday through Saturday.

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070; Rixx featuring Gary Lee, rock and roll, Tuesday through Saturday.

Tuba Man's, 2551 University Avenue, North Park. 295-9426: Hardtimes Bluegrass Band, bluegrass, Thursday, Ira Cobb's Jazzbo Dixieland Band, Dixieland, Saturday.

Wing Cafe, 2753 B Street, Golden Hill. 239-9906: Melissa McCracken, original ballads, Saturday; Catherine Schieve and Stacey Wege, classical flute and clarinet, Sunday

The Wizard's Den, 4405 Euclid Avenue, East San Diego. 583-0648: Live rock and roll, Friday.

Zebra Club, 560 Fifth Avenue, downtown. 239-4222: The Paladins, rockability, the Crawdadybe, rhythm and blues, Thursday, Hari Kari, rock and roll, the Red Beret, rock and roll, Priday; Batallion of Saints, rock and roll, Ground Zero, rock and roll, Saturday.

### East County

Antonio's Hacienda, 700 North Johnson, El Cajon. 442-9827: Lonnie Hutson and Dusty Best, contemporary, Friday and Saturday.

Big Oak Ranch, 1723 Harbison Carryon Road, Dehess. 445-3047: The Big Oak Ranch Band, country, Sunday. 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 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 Lounge/Aunt Emma's, 1532 East Main Street, El Cajon. 442-7288: California Country, country, Friday and Saturday.

Driftwood Lounge, 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: Diamond Reo, country honky tonk and rock, Thursday through

Hungry Hunter, 402 Fletcher Parkway, El Cajon. 442-0517: Nightrunner, contemporary, Wednesday through Saturday.

Kentucky Stud, 11377 Woodside Avenue, Santee. 448-3402: Pony Express, country rock, Wednesday through Sunday, jam session Sunday.

Lakeland Resort, Highway 79, Cuyamaca. 765-0736: Country music, Friday and Saturday, call club for information.

Lakeside Hotel, 9940 River Str. Lakeside. 443-9591: Dakota, country rock, Friday through Sunday.

March 21, 22, 23, 24

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

La Posada del Sol, 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 Brighsam's Preservation Band, Dixeland and vintage Jazz, Sunday and Monday.

Magnolia Mulvaney's, 8861 Magnolia Avenue, 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 Canyon, country, Friday and Saturday.

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

Organ Power Pizza, 3459 Imperial Avenue, Leinon 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, Spring Valley. 464-9007: Country Justice, country, Friday and Saturday.

Reuben's, 5455 Grossmont Center 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 hallads, Friday.



March 18, 19, 20



ruce Springsteen, Pink Floyd, and their own dynamite origin

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From left: Rich Halliday—bass, Lee Carpenter—guitar and violin Owen Goldman—drums, Dale Breeden—lead guitar

A distinctive rock sound featuring music of Pat Benatar,

NINE NIGHTLY!
Never a cover charge

From left (front) Leader B.W., Henderson, guitar, and Derwin "Daw" Johnson, keyboards, (rear) Raul Carasco, voia Kerin Tillory, trumpet; Lawrence Validez, bass, Allen Hariar drums, Michael Ketleler, percusion and vibes; and Anthany Lessier, sax.

Funk with a Latin flavor. Show and dance band. Soulful and showful. Danceable and Listenable. Playing much of their own material composed by Butch Henderson and other band members.

**DANCING** 

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

Van Winkle's, 10055 Mission Gorge Road, Santee, 449-0060; Johnny Van Winkle's, 10055 Mission Gorge Road, Santee. 449-0060: Johnny West and the Chaparrals, country. Thursday through Saturday; Michael Wilkes, contemporary and variety, Monday and Tuesday.

Win Cody's, 240 Main Street, El Cajon. 440-9247: Chaser, rock and roll, Thursday through Saturday.

### 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, 30s rock, Monday and Tuesday

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161: Thumper, rock and roll, Tuesday through Saturday.

Dock's Cocktails, 317 Third Dock's Cocktails, 317 Third Avenue, Chula Vista, 422-1566: Jim Moore, contemporary, Thursday through Saturday, Earline Reeves, piano bar, Sunday, Bill Daniels, country western, Tuesday and Wednesday.

El Conquistador Hotel, Boulevard Agua Caliente 700, Tijuana. 1-70-668-64801: Baja Strings Fusion, contemporary, Friday through Sunday.

The Golden Barrel, 710 Nationa Avenue, National City. 477-7678: Full House, Southern rock, Friday 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: John Lewis, variety, Friday and Saturday.

Royal Vista Inn, 632 E Street, Chula Vista. 426-2500: Rex Paris, variety, Monday through Friday; Eddie Preston, contemporary and

country. Saturday and Sunday.

Westerner, 22 West Seventh. National City. 474-2919: Tony Mills 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 recorded oldies, Wednesday; the Rollers, rock and roll, Thursday.

PERFORMEN

Performers 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

### Rock & Roll

Allegiance: Spirit Anvil: U.S. Grant Hotel, Journey AdulTree: Night Oul East Johnny Almond Rhythm Revue:

Poway Mine Co., Time Machine Battallon of Saints: Zebra Club The Blitz Brothers: Canningham's Ron Bolton: Rodeo Bratz: Pulomar College, Distillery East, Windrose, Bocchanal, Charles Land

East, Windrews, Esschman, Flatigues 19.
Flatigues 19.
Flatigues 20.
Flat

DFX2: Spirit 004: International Blend Double Take: Beach Club,

Bacchanal The Doran Eire Bourne Band: The Anchorage
Ducktail Revue: Country Bumpkin
Mike Edwards: Reuben's

Plankhouse Emergency Exit: Bobby G's, Tritori/Cardiff The Flexies: Headquarters Nightclub
The James David Flynn Band:

Manual Scan

Flywell: My Rich Uncle's, Gator





HOURNEY 5375 Kearny Villa Rd. (Clairemont Met Our concert line 279-2040





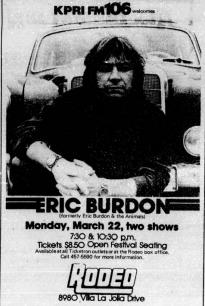


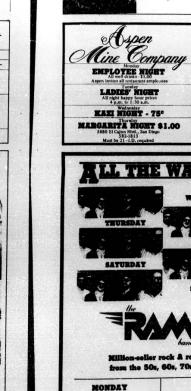
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Bobby G:
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The Neat: Headquarters Nightclub, Bacchanal The Nomads: Jose Murphy's,

Pocketful: Mom's Saloon Poison Ivy: Halcyon The Potatoes: Headquarter Nightclub

Printed Circus: Turquoise Loung Prophet: Triton/Cardiff, Fireside

Lounge The Pupples: Spirit

Melissa

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Push: Le Chalet
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Cuminipham's
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The Red Beret: Zebra Club
The Rixe: Tryjan Hors:
The Rollers: Old Pacific Beach
Cafe, Wild Turkey
The Rooters: Distillery East

Rosie and the Re-Boppin Screamers: Mandoln Wind, Macho's, Koofer Brown's Shuffle: Hunger's Hunter (Scenside The Siers Brothers: Flanigan's Sinner: Journey Sigh High: Pireside Lounge Solid State: Spirit The Spul Brothers: Montercy

Whaling Co., Rodeo Stress: Red Cout Im. T-Birds: Headquarters Nightclub This Rids: Hondquarters Nightclub This Rids: Home: Mochine Tower of Power: Bacchunal Tremer: Fogcutter Ultra Violet: Normandy Underground: Journey

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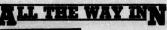
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Rick Backus and Harmony: Valley

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

California Country: Diamond Lounge/Aunt Emma's California Express: Burr X Ranch

House Colorado Cool Aid: Jolly Roger/Oceanside
The Constables: Belly Up Tavern
Country Cassiona: Country
Bumpkin
Country Comfort: Biodie's
Country Vastice: The Outpost
Country Rejects: Valley Center Inn
Saloen

The Critters: Old Pacific Beach

Cafe

Dalcota: The Country Side Lounge. Lakeside Hotel Dallas Express: Charlie's Little Bit

Bill Daniels: Dock's Cocktails Diamond Reo: Ember Room Electric Range: Nite Oul East Richie Gary and Sundown: Abileme

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

Man's Hey! Fever: Circle D Corral Sandee Hirsh: Reuben's/La Mesa Jetexas: Bunbury's The Russ Kirkpatrick Band: Jolly Roger/Seaport.Village Leather and Lace: Hutch's Legend: Stadium Club, Western Roberta Linn and the Gamblers

Atlantis

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

New Country: Country Side Lounge Jimmy Nixon and Downhome: Marna's Mink, the Mooraflow Phoenix: John's Tavern Pony Express: Kentucky Stud Rural Delivery: StrawHat

Crack A' Noon: Doc Masters
The Barry Craig Quartet: Dooley's
The Critters: Old Pacific Beach Comfort: Driftwood Lounge Joe Stewart: La Posada del Sol/Es Cajon, La Posada del Sol/La Cafe
Dee Daniels Duo: La Hacienda
Cantina
Devotion: Francine's
Dusty and Melissa: Tom Ham's
Elements: Holiday Inn/Mission

Tall Cotton: Jose Murphy's, Belly Up Taxem
Telegraph Canyon: Pomerada Club
Don Tennison and Country Plus:

Red Dog Saloon Johnny West and the Chaparrals: Van Winkle's White Lightnin' Express: Oakvale Lodge, Whiskey Creek E. Zane Wood: Wrangler's Roost

Baja Strings Fusion: El Conquistador Hotel/Tijuana Kirk Bates: Hill House

Top 40

Contemporary/

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Bill Prey. To Loo's
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Larry Keys Tries Partillon Lounge
Larry Keys Tries Partillon Lounge

Valley
Forward Motion: Black

Sue Berman: Su Casa Blue Sleies: Reuben's/Carlsbad Bogart: Holiday Inn/Embarcade Carmen and Carmen: Block Argus/Kearny Mesa Jack Costanza and Gerri Woo: RIB Kirkmatrick and Sim Hearin Hungry Hunter/Oceanside Larry and JoAnn: Raphael's Main Street: Bahia Belle Melissa McCracken: Tio Leo's,

Melisas McCracken: Tio Leo's, Wing Cade Bruce McKeithen: Humphray's Midnight Delight: Pede Cooch Im Mardl Milligan: Pric's Rib Place Molly: The Shaphard Cafe Jim Moore: Doc's Cockstalis Cary Narramore: Playboy Club Barry Nelson: The Anchorage Nightrunner: Hungry Hunter/El Caion

Nightrunner: Hargy I Hameria.

2. Signature of the Cornado del Cornado
Larry Piggs Monteruy Jack's
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Don Tennison and Country Plus: Don Tennison and Country Plus: Red Doop Saloon
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Corsaro's Strictly Jazz
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Bob Holtz Trio: Blue Parrol Bill Kyle and Shep Meyers Quintet:

Blue Parrot
Butch Lacy Ensemble with Kevyn
Lettau: Elario's
Bob Long: Hill House
Charles Mac Pherson Quartet:

Elario's Joe Marillo Quintet: Gold Coast Lounge, Blue Parrot Charles Owens Quartet: Blue

### Chares Overns Quarter Parrol Pelikan Alley: Saska's/Sports Arena Ells Ruth Piggee: Crossroads, Black Frog Port: Fish House West Rob Schneiderman Trio: Blue Parrot Peter Sprague: Gold Coast Lounge, Blue Purrot Stone's Throw: Sheraton Harbor Folk/Ethnic

Island
The Swing Set: Macho's
Time Piece: Black Frog
Zmij: Black Frog Blues/R&B/

King Biscuit Blues: Mandolin Wind, Bacchanal Melting Pot: The Loading Zone The Mighty Flyers: Belly Up Tavern

Screamers: Mandolin Wind, Macho's, Kooter Brown's

Star Fire: Le Chale! Sugar Hill: Macho's Trowsers: Distillery Nightclub, Bacchanal, Spirit

Bacchanal Room Full O' Blues: Belly Up

Tavern Rosie and the Re-Boppin'

FOLK / Ethnic

Maid Azamar Picilandia Jotel

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Macaw: International Blend The Middle Eastern Musicians Al-Salaam Restaurant Mimette: Edwin's Continental

Kate Puetr: Old Time Cole Stan Shapin: Old Time Cafe Siamsa Gael Ceili Irish Band:

ational Blend The Tannahill Weavers: Old Time

Kate Wolf and the New Wildwood

### **Everything Else**

Julio Aguirre: classical guiter. Kung Food Barler and On: contemporary and

cornedy, Doc Masters
The Bass Went Home: variety—
Beatles to Bach, Sheraton
Harbor Island
Phil Beaben classical and

Phil Bushern classical and conferency gusture, conferency gusture, Correcppis Vilvert Lorne Devid Bushings conneign and originals, Jose Harrylay Hannier Plainer Valley Hannier Plainer Valley Threadship conting, Hannada Hannier Lord Lord Lord Hannier Lord Cale Cale Cale Cale Cale Cale Lord Hannier Lord Lor

John Lewis: pariety. Old Bonita Llama: classical guitar, Kung Food Bob MacLeod: piano bar, Bahia

Glenn Miller: variety. Mel-O-Des

The Fred Land Trio: music of the

40s through the 80s, Sandtrap Lounge

Oh! Ridge: contemporary and Orion Guitar Duo: classical quita

Prophet Vegetarian Restaurant Derek Page: piano and vocal variety, The Press Room Saloon Rex Paris: variety, Royal Vista Inn The Rathburn Band: songwriter

rock and roli, London Opera House Buddy Reed: piano bar, Bahia

Buddy Reed: ¡Amo bar, Bahia Hotel Bartine Reeves: piamo bar, Dock's Cocktails Catherina Shiros and Stary Wege: classical fiute and claimet, Wing Cafe Teening Starks family entertainment, Organ Paper Fizza/Larrent Gross

Davey Tanas variety — pop to classical. The Press Room Saloon Jonathon Von Brana and Vestardaya: Ebis impersona Bahia Hotel Dala Vernous variety, Ramada Irun/Escondido Kem Wildons piano bar, Mexica Villans.



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All reviews are by Duncan Shepherd. Priprities are indicated by one to five stars and antipathies by the black spot. Unrated movies are for now unreviewed.

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Jerry Zucker, who are not. With Robert Hays, Julie Hagerty and Kareem Abdul-Jabbar. 1980 • (Mira Mesa Cinemas)

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Treatment

Shock

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Apocalypse Now — The Diggest

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paper and the gu continent, and which should serve the moviegoer as well, as he stagger out of the dark theater where he has wit-nessed this movie. With Martin Sheen, Robert Duvall, and Dennis Hopper, original screenplay by John Milius and narration by Michael Herr. 1979. "(Ken, 3/20)

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

(Not even the fact that Moore is at least a decade too old for his role can spot the flasor). And the received the spot that the received the else there is in the script besides furnly lines — rarely furnly enough numb to tell, to merit an out-foot laught, and the spot of the spot can about Ch activates. With John Sample Ch activates. With John Sample Charles of the Charles Janott 1982. (Clairemont, Iron 319, Power Hill Chema 2, Irom 319, Cosariside 8, Plaza Bonda, Rancho Bernardo 6, UA Cinema 3)

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(Aztec from 3/19; Cinema Plaza 5; Coast Cinema, from 3/19; College; Frontier Drive In; New Yalley Drive In; Plaza Bonta; Santee Drive In; South Bay Drive In; Sports Arena 6; University Towne Centre)

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"(La Pelonia, through 319")
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Butterfly — Based on a novel by James M. Cain, with Stacy Keach, Oraon Welles, and Pia Zadora, di-rected by Mert Cimber (La Jolla Village; Oceanside 8; Sports Aren & From 3/19)

Callgula — The most cryptic credits on any movie weer. The dismissed direction, Tend Beass, a credited only with Prisopal Photography not to be included to the control of the control of

### MOVIE DIRECTORY

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Center 3 Cinomas, 2120 Camino del Rio North (297-1886) Theater 1: Porty's, from 3/19 Theater 2: Call theater for program information Theater 3: Alliasing Cinema 21, 1140 Herel Circle Horth (201-2121) Charlote of Fire

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Coset Cinema, 277 from Avc. (429-4037)
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## **CURRENT MOVIES**

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tion 3\*19 Canney Rew — Sternback's human comody of the bovable losers along the bovable losers and the bovable losers along the bovable losers alo



The Beast Within

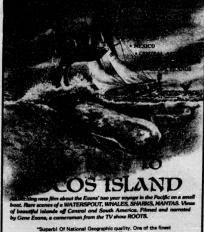
visualizing the sports action (some-how sports movies almost always succeed in distorting their chosen sport to such an extent that you can no sport to such an extent that you cann to cope tell with you were attracted to the sport in the first place). It is strong where most spout movies — most movies, really, of any sort — take no interest at all the characters forumed rationalizations for what they do, the American of the given provided the characters for the second glory, the Christian for the gipt of God. Each of these characters has a particularly step-edged scare in which they, in their turn, are put at a social Geodynamics.

tage and then forced to fend off prihopolysical stacks in addition to accord a development. With the Cross in Nazisma as a histocial fact, or Machinery discovers the state of the Cross of

the maker of RAW MEAT. Gary Sher-man. While offering no narrative inven-tion on the level of the sarler movis, the sarler movis, and the sarler movis, algor of the horizongenics—and spe-cifically the zombie subgenre's— siesy access to the subject of destination. The pictured deaths are horrisle enough in conception and in expe-tion to more than adequately express our natural and rational fear of the our natural and radional fear of the event (e.g., a dose of acid pumped up conserver in certain of a hypodemic or a hypodemic or a hypodemic or an event of a hypodemic or an event of the event of a hypodemic or and unnecessary dealests. The development of the themes to had point ornoribidity, espondary when certering around a fancy-dam mortician with high artistic preference and a necrophile; sale for the dig Berds, to value of the event of th

\*\*\* (Actoc. from 3/19)
Descript Breading — Evil is alloot in Androw Wyeth farm country, where a sect of isolations' religious lenatics identified as "Hetties" froy, we are considered as "Hetties" froy, we are ever" | keep guard against the influence of the incubus," and burn a cool absolute to the binzame Holy-cool and the section of the cool absolute to the binzame Holy-cool and the section of the

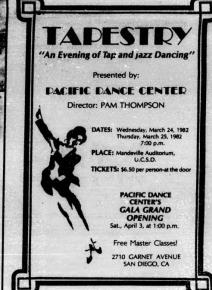
Death in Venice — Luchino Visconti's beautifully cadenced rendition of the Thomas Mann novella. In slow zooms and panning shots, it scrutinizes the deterioration, amid wilting heat and penniced programmers.



"Superb! Of National Geographic quality. One of the finest sea-going nature films of the decade."
—Santa Berbara News Pres: "A remarkably high quality film."

-Cruising World Magazine

ONE SPECIAL WEEK
Friday, March 19—Thursday, March 25
COVE THEATER, LA JOLLA
7730 Girard - 459-5404
7:00 & 9:00 nightly, Sun. matiness 2:30 & 4:30



-

Pleaser 3: Deathtrap, from 3/19 histor 4: Swamp Pring, from 3/19 heater 5: Porky's, from 3/19 heater 6: Arthur

Deathtrap — Comedy-thriller adapted from the Ira Levin stage play, starring Michael Caine and Christopher Reeve, directed by Sidney Lumet (Cinema Plaza 5, Collège, Fashion Valley, Harbor Drive In, Plaza Bonita, Rancho Bernardo 6, UA Glasshouse 6, University Towne Centre; from 3/19)

Death Wish II — Charles Bronson continues to run in bad luck. Now re-settled in Los Angeles (perhaps he would have done better to select Minot. North Dakota), he has his pocket picked, his home invaded, his housekeeper gang-raped and mur-

The Pear Hunt's — Michael Cumno's vietnam War story centur's around an "ours not to reason why" trio of mindlessly patriotic Middle Amer-icans from a small Pensylvania steel town. Three hours long, in the tradition

of view. There is at least one interest-ing scene — the one where the three Pennsylvania pals are reunited in Viet Cong captivity (a hethy improbability but rever mind that) and where Cmino introduces Russian roulette as Como introduces Russian routete as a vet Cong torture technique and a sins personal metaphro for the efficiency of the control of the control

**NEW PRINT!** 

See the time warp twice! Every Friday & Saturday

Evil Under the Sun — Everyone under the sun has a motive for murdering a bibtity Braudway lummary, and everyone has an aircight after a swell at a swell everyone has a swell everyone. A spically notely Against Divisional Application of Application and the swell on Style rather than on Substance — i.e. on abundant Adriads scenery, on sumplous on production, or shifty the swell of Evil Under the Sun - Everyone 

The Devil's Playground — Re

(La Jolla Village 3/18)

Sports Arena 6)
The Final Countdown — The USS
Nimitz, on routine maneuvers in the
Anadic, encounters a bijl of time furbulence, so to call it, and emerges on the
Anadic, encounters a bijl of time furbulence, so to call it, and emerges on the
anness attack on Phast Harbox, with a,
full arranal of nuclear-aga armaments
and a chance to rewarte the history
possibilities. One of the time travelers
to possibilities, one of the time travelers
is pursued far (the filmmakers are
nodern comennemess and amenities
of the Nimitz), and one world be will-

ing to hang around awhile after the this issue With Arthur Dignam, Nick Tate, and Simon Burke, directed by Fred Schepisi

> Flash Gordon — Much fun, when not trying extra extra hard also to be tunny. A bit like a BARBARELLA on a much bigger budget. It's a cruel fact more counts for more much bigger budget. It's a cruel fact of fantasy that money counts for more in this sort of endeavor than in most others, and blino De Laurentilis, who controlled the purse strings on both hese incivite, did it right this time. With Sam Jones, Medody Anderson, Max Von Sydow, Chrelis Mutt. Martangels Melato, and Topol, written by Allertine Signature. Hodges 1980. \*\*\* (Clairemont, from 3/19)

Floating Weeds — Ozu's unusually chipper, gaily colored, and briskly scored chronicle of a theatrical troupe's stampede through a provincial town. The family drama, and trauma, of surprise reunion and subsequent resembnent provides the ocsequent resentment provides the oc-casional pauses for sentiment, and the truly memorable scene is a shout-ing contest that goes on across a nar-row street during a dealening down-pour. 1959. \*\* (La Jolla Museum, 3/24, 7:30 p.m.)

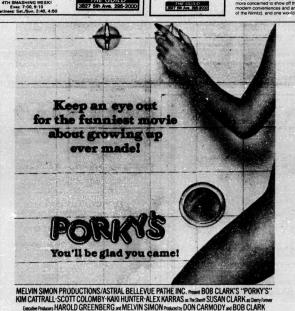
The Fog.— Another in the post-NIGHT OF THE LUNING DEAD line of single-proposition horror movies in which the action proceeds at top speed and in a straight line, like a break-away open-field touchdown run, rather than the more artful broken-field kind. The proposition here, laid out in a camplier recitation. tun. Atthet than the more arrust tun. Atthet than the more arrust tun. Here, laid out in a campline recitation by the hammy John Houseman, concerns a crew of protely markers compared to the pictures and the pictures of the

1900.

"The Prench Lieutenant's Woman—
John Flowles's Victorian-age ormance has been reteriouse with a modern and process of the process of t

Gallipoli — II BREAKER MORANT is the Australian PATHS OF GLORY, this is its CHARGE OF THE LIGHT BRIGADE. The method of making us, led the loss is the rather uneconomic one of forcing us to become quite close, over a leisurely and meander ing hour and a quarter, to two bright





Executive Producers HAROLD GREENBERG and MELVIN SIMON Produced by DON CARMODY and BOB CLARK Written and Directed by BOB CLARK STARTS TOMORROW!

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30 MARCH 18, 1982

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Watch the Academy Awards March 29 on ABC.

## **CURRENT MOVIES**

lads whose triendship would appear to be founded on multial handsomeness and feetness of foot. With the long-designed arrival at the Galipois and the foot of the

Hardly Working — Jerry Lewis is first move in a decade, not counting the aborted THE DAY THE CLAW and a sourced THE DAY THE CLAW finished and political presentable piece of work. Perry of the gap in I could be transplanted in ... where the control of the county of the common, material final quiesly former or talls to griften the first place, potentially funny situations without adequately finough our runlines to go with them, simps in continuity where or variables in the blink of an eye. Cueries that enter the mind about the surry Lewis of the Egyttes include a run year to did or this edit of inco-trol to soulf or the other of inco-trol to soulf or the other of the owner. And why are his eyes so horribly becomed "An ordinating the sould be a sould

Heater Street — Joan Mickin Silver's ambitous, yet perny-wise independ-ent production about the American-ization of Jewish immigrants on Mar-natan's Lower East Side, at the Mar-natan's Lower East Side, at the Mar-natan's Lower East Side, at the Mar-sitered down to Individual scenes that are 11dy, to-lihe-point, and a bit thirwad-out, K big line connections loud and clear." You can't pee up my back and make me trank for rean."

ness, in this random gambol through the ages, which underly sharehous the ported shall and ballout steeleds shall be a shall be a shall be a shall be printed shall and the shall be a shall be printed shall be a shall be a shall be printed shall be a shall be a shall be the shall be a shall be a shall be a to the shall be a shall

History of the World, Part I — The 
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— three characters isolated in a 
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the experience was the junch-rightschool locker norm. The grimment, 
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as opposed to lightness and easi-



young doctor. Zack, shares with his wife of eight years an uncommon affinity for Gilbert and Sullivan and Rupert Brooke. Where could he ever hope to find such another? Nowhere, probably — and certainly not with the



297-3931 10 Academy Award Mominations Katharine Heoburn Henry Fonda, Jane Fonda 

HOTEL CIRCLE 291-2121 CHARIOTS OF FIRE 224-3344 SHOOT THE MODN

Duly 12:00, 2:30, 5:15, 8:00, 10:30 pm. (PG) Diane Keaton Alteri First Mon.-Fri. 5:30, 8:00, 10:3 Sat.-Sun. 12:30, 3:00, 5:3 8:00, 10:30 (P)

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M SPORTS AREAN A DESCRIPTION OF THE PROPERTY AND AND A STREET AND A ST M SEEMBLE T

HIGHT CROSSING 2:30, 4:30, 6:30, 8:30, 10:30 (P Starts Friday Michael Caine **BEATH TRAP** 12:40, 3:00, 5:20, 7:50, 10:20 (PG) Starts Friday Addenne Barbeau SWARP Treasc 12:15, 2:15, 4:15, 6:15, 8:15, 10:15 Charles Bronson
DEATH WISH 8
12:30, 2:25, 4:20, 6:20, 8:20, 10:20 (R Starts Friday Pia Zadora BUTTERFLY 12:45, 3:00, 5:15, 7:45, 10:00 (R) 11740 BERNARDO CENTER CT 485-8841 RICHARD PRYOR LIVE ON SURSET STRIP 2:30, 2:15, 4:00, 6:00, 6:00, 9:45 (A DEATH TRAP 12:45, 3:00, 5:15, 7:45, 10:00 (PG) Starts Friday WCE SQUAD 1:50, 6:00, 10:30 (R) AMATEUR 3:45, 6:10 (R) EVIL UNDER THE SUN 100 315 530 810 1023 (

7 Academy Award Nominations CHARIOTS OF FIRE 2 15, 2 45, 5 15, 7 45, 10 15 (PG Starts Friday Don Monahan **PORKY'S** 1:15, 3:30, 5:45, 8:00, 10:15 (R) Starts Friday
THE BORDER 1:30, 5:45, 10:00 (R)
AMATOR 3:30, 7:45 (R) ita Ctr., Natl. Cty., 479 MANN

RICHARD PRYOR LIVE ON SURGET STRIP 2.15, 2.15, 4.15, 6.15, 6.15, 10.15 (R) Charles Bronson BEATH WISH II 12:30, 2:30, 4:30, 6:30, 6:30, 10:30

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MICHAEL CAINE CHRISTOPHER REEVE



in MALEYMES "DEATHTRAP"

Executive Producer JAY PRESSON ALLEIN Associate Producer ALFRED de

Music by JOHNNY MANDEL Produced by BURT THARBY AL FRED de LIAGRE IR

Screenplay by JAY PRESSON ALLEN Based on the stage play by IRA LEVIN
Directed by SIDNEY LUMET

PG PRESTA DEPART SCHOOL A WARNER COMMUN STARTS TOMORROW!

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Starts Friday Michael Coine DEATH TRAP 12:30:300:530:800:12:15

beely-faced nomosexual writer. Bart whose dies of a cultural evering is to whose dies of a cultural evering is to whose dies of a cultural evering is to whoregomeny. Climbon every dies of the control of the control of the cultural power of the cultural control of the cultural cultu no longer dany and must devise into no longer dany and must devise into Japan of the reason has compelled to doso according to the way the plot is last out, would seem both his district of the seem of the seem

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 Consequence.

government. (Center 3 Cinema 3; Fiesta Twin; La Jolla Village: Oceanside 8; Parkway 3; Plaza Twin 1; UA Glasshouse 6; Vine-

Montenages — No amount of black consists and business and business and business of the theme the disquent her business of the third was designed in the business of the state of the state

market) by speaking a very warped brand of English. 1981.

boring than you might think, if you had. The spatial restriction to the en-virons of a resisturant table is a mod-erately daring cinematic idea. But the idea might have seemed more daring, or anyway more cinematic, had it not been carried out in a mainter so over-whelmingly literary, Apart from some of the reaction shorts of Shawn, who is which turn out to be profitable (the man-eating white rabbit, the Black Knight who won't concede defeat while he loses arms and legs, left and right — "It's only a flesh wound"), and some of which turn out to be dead ends (dismal animation sequences). of the reaction shots of Shaen, who is thuly a furny-looking fellow, and was well exploited for that quality as the hormunculus: in Woody, Allein s had would not go over just as well on stage, and you should not be too sur-prised to learn than an earlier version of the script (co-authored by the two performers) was in fact enacted on the London stage. Decided by Louis Louis (Fire Arts)

Night Crossing — Not all the dreariness of this true-life escape adventure can be attributed to the quality of life in East Germany. The ardousrees of constructing a do-fl-yourself hot-air balloon to hop over the Iron Curtain (and then; after an unsuccessful (and then; after an unsuccessful maden light, another, bigger one) must be hard to make interesting on screen. But the elimination of detail, as practiced by these moviemakers, doesn't seem to be the best way. With John Hurt, Jame Alexander, Beau hard, and the second of the second

rected by Delteri Mann. 1982.

"(University Town Centre)

On Golden Pond — The list screw

teaming of Henry Fonds with
Källnine Insight of Henry Fonds with
Källnine Insight of Henry Fonds with
Källnine Insight of Henry Fonds with
Jame) has sillnine Insight of Henry
James Henry
Jame

(Cinearma)

Ragitime — Overstuffed and misshapine — Overstuffed and misshapine adaptation of the EL. Dostorior novel about the sloughing of of
Victorianism in America. A strong central potitive has been assuight in the
victorianism in America. A strong central potitive has been sought in the
has been flound to that purpose
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totenove you beek to the "blasspiolation", but the strong the control
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totenove the complete of the control
to those left somethow duty-bound to
to those left somethow duty-bound to
to include (a very relevant movegoer's
graps). A soft and seedenstry James
until but coford — in Newty years,
with May Steenburgen, Brad Dourt,
James Cloon. Estantivi McGovern.
earlier of the Virus 1, from 319. L.
Padoma, 320 through 23) Picnic at Hanging Rook — Trying to get thills out of this missing-persons case, dated Valentine's Day, 1900, is like trying to get blood from a stone (or





**EVIL UNDER THE SUN** 

12:45. 3:15. 5:50. 8:15. 10:35 (PG)

BUTTERFLY

**PORKY'S** 

12:30, 2:30, 4:35, 6:40, 8:46, 10:50 (RI

MISSING 30, 3:00, 5:30, 8:00, 10:25 (R

PORKY'S

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Mission Valley \* I-8 at Stadium

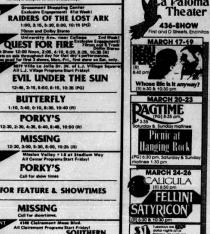
Start Friday! SOUTHERN COMFORT 2:35, 6:40, 10:40 (R)

FLASH GORDON

Monthergro
Monthy Python and the Holy Grail
Monthy Python as San - sometimes
Monthy Python as San - sometimes
Holy Python as San - sometimes
Holy Bython - some -

**PACIFIC THEATRES** 





## **CURRENT MOVIES**

crately straight faces either. Spei-ings Lucia seem to want to play both does of the street. In here both the necent trief and the sophisticated fare. Some will find that this two-cedeness tends to lower the level of comernt, that although the action is insessently levely it a also without real again required to meet the moves-age reported to meet the move-age more than hardway and take a soft-control of the street hils as a shower of poison darts, a imful of human skeletons, a blanket lurry spiders, an army of sadistic zis photographed with shadows zis photographed with shadows wing up their cheeks. The essen-point to be made about RAIDERS is that it is really just a kiddle movie — a kiddle movie de luxe, but a kiddle movie all the same. With Harrison Ford and Karen Allen. 1981.

mont: Oceanside 8)

better, in this case, from a rock). A brooding, inert mood piece, often reminiscent of a skinless David Hamil-

brooding, ment mode piece, other reminiscent of a sendless David Hamiltonia environment of a sendless David Hamiltonia environment of a sendless produced in scholars of a scholars of a

Porky\*s — 1850s youth comedy with kim Gatrail, Scott Colomby, Alex Kar-ras, and Susan Clark, directed by Bob Clark. (Center 3 Cinema 1; Fronier Drive In; La Jolla Village; New Valley Drive In; Coeanside 8: Plaza Bonita; Rancho Bernardo 6; UA Cinema 1; UA Glass-house 6; fron 3/19)

house 6; from 3/19)

Prophery - Sumministry scild at-love director John Franchschainer to show his initiate-force concern for its-ard causes (housing problems in the show his initiate-force concern for its-ard causes (housing problems in the show his initiate in the same show his poliution), while he amuses limited with the function of the problems in the STECAM replacement of the STECAM of STECAM replacement of the murderous filtern-foot-stall mutant that colds requely like a barriaceud bear). Soile purpose of helping Franch-enthering get to sleep at right and morring. There is nothing dis-morring. There is nothing dis-terned to the dismorring dis-morring. There is nothing dis-terned to the dismorring dis-morring. There is nothing dis-terned to the dismorring dismorring dismorring dismorring dis-dominant dismorring dismorring

Quest for Fire — French filmmaker Jean-Jacques Annaud's vision of prehistoric man. (Cinerama)

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and karen Alein 1946

Glossmorth Coernico

Reda — You do not have to be abnormally sensitive to detect rowy in Warmany Sensitive to detect rowy in Warmany Sensitive to detect rowy in Warmany Sensitive to the Common Sensiti

\* (Chema Piaza 5)
\* (Chema Piaza 5)
Richard Piper — It's not a movio in the iargest sense, but it's a lot of the iargest sense, but it's a lot of the iargest sense, but it's a lot of the iargest sense. This sive-in-concert, one-man performs anon, not even sespecially well financial more interested in the iargest sense. In the interest is a lot of the interest in the iargest interest in th

Richard Pryor Live on the Surset Strip — Richard Pryor's one-man show, filmed by Joe Layton. (College; Fashion Valley; Flower Hill

Cinema 3: Frontiar Drive In: New Val-iey Drive In: Oceanside 8: Plaze Bonita: Rancho Bernardo 6: Santee Drive In: South Bay Drive In: Sports Arena 6: University Towne Centre)

Review of University Towns Centre)

Saytices — Ancient Rome as built by Fellin. The characters may be split, as usual, in the canges, the little as usual, in the canges, the little Beautier and the gross Uples, and beautier and the gross Uples, and better your years as though they are revolving on a Lasy Susan the production is undersity impresses better your years as though they are revolved on a substantial production of the work correspondence to the work of the production of the control of the work of the production of the p

\*\*\* (La Patoma, 3/24 Imrough 26)
Scenners — What starts out giving every indication of being relieigant coence fection very soon settles down to being a flanciful sub-Bond spy vision \*\*TER AVENDERS or THE MAN FROM U N.O. E. E. at-val a network of telepathies superment with charve singular telepathies upon an experiment with charve singular material of course, be stopped. The middlessing and mountain-moving capabilities of middlessing and mountain-moving capabilities of moderate fection than in the pure fartase of withdress and visiants and measurement of the pure fartase of withdress and wizards and measurement of the pure fartase of withdress and measurement of the pure fartase of withdress and measurement of the pure fartase of withdressing the pure fartase of withdressing the pure fartase of the pure fartase of the pure fartase of the pure fartase of the pure fartase out of the pure fartase o

directed by David Cromorberg 1981. "Good Bay Drive In. Item 319)

The Sharing — The move starts out as if its going to be about the psychic powers of a little boy with an imaginary of the imagi

Kubrick. The truth is vice versa. With Shelley Duvall, Scatman Crothers, and Danny Lloyd, 1980. • (Harbor Drive In, from 3/19)

(réatro Drive in 100 319)
Robert Im Maon — A relisticative prove that Reports to be laver as territory adult, territy was territory true, ever when it is being most trazienty adult, territy, wet, territory true, ever when it is being most trazienty adult territory. The second is the months of "true later later and large training parts of the second large training parts of the second large training parts of the second fraging territory and flag to great register growth and flag to great three sloopes. And flag to great the second flag to great a move carefully planned to look casefully planned within Abert Frinzy, Daire Keaton, Karen Allen, directed by Alan Planner. This Franchot the Flagor Planner. — This Franchot the Flagor Planner. — This Franchot the Flagor Planner. — This Franchot Interno Planner. — This Franchot the Flagor Planner. — This Franchot Territory and the second flagor planner. — This Franchot Territory and the second flagor planner. — This Franchot Territory and the second flagor planner. — This Franchot Territory and the second flagor planner. — This Franchot Territory and the second flagor planner. — This Franchot Territory and the second flagor planner. — This Franchot Territory and the second flagor planner.

Shoot the Plano Player — This Fran-cios Trillad circus, by lurns comic-patients, and carbotic reveals what produces are controlled to the control output and in the French New Wave's as a whole, in long the tale of a deletion partial (Chaires Aramous) host-produced to the controlled to the host-produced to the controlled to the host-produced to the controlled to the controlled to the controlled to the service of the controlled to the contr trophies or held close to the breast like kritens, and the overall impression is of stapdashery or schizophrenia. 1961. "\* (Unicorn, through 3/21)

Southern Comfort - Walter Hill

hash't lorgotten astirely how to string shots together, as evidenced by the climacts indie-and-seek game indirect shelf-end-seek game (Squn village, Howgin is a necessary colon of a rusins sanctuary industed label to the sanctuary individual deals Brigadoon from the encreachment of modernity; any time you might wander into this quant little willage, and the will be supported to the sanctuary of the sanctuary of

toe-tapping folk music, dance, bar-becue, happy faces And Hill has or-lously worked very hard at file faci-ging and keeping a consistent visual qual-ity a near monochrome that gives the of a singus. Otherwise, flough, this movie repeats what was most disap-pointing about THE LONG RIDERS, a creeping conventionality in the salon scenes (much slow-mollon, espe-cially at moments when builds are calley at moments when builds are



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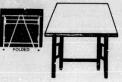
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at being soldier. There is much talk of honor, courage, leadership, duty, tradition, and such ike, Most of it is well said. But because it mostly comes from the mouths of babes, the ultimate effect, and a sair-yay one, is to suggest that ideas are not detachable from the people who hold them. With George C. Scott, Ronny Cox, directed by Harold Becker. 1981.

"" (Strand, from 3/19) To Grand, from 3/14).

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The Second from 3/14 is the Obsern covella, chronicity and or immigrant couple's cross-country oxysey dutation of the Second from 3/14 is the oxyse oxy

"Text" Be the Day — A likely lad with a cule face and a norful mnd, charge and charge (Sports Arena 6, 3/19 and 20 •

able man-eater who is at the moment folling on her bed, striking a series of calendar-girl poses). But Meyer seems to be pressing harder than be-tief for laughts (possibly her has been studying the "appreciations" of his work in highbrow him journals). He quickly exhausts his bag of razziedazzie tricks, and, with nowhere that or calch his breath in the angieand mechanical routine, interrupted only occasionally by a furry of nspiration. Shart Eubank, a wentul, givenessmething-do-play-with look on evitant of a pleasing to see Meyer's past actors turning up all along the way, but most of them are given nothing to do and the pleasure dims in a hurry, 1975.

"(Ken. 3/18)

Vice Squad - This Gary Sherman Vice Squad — This Gary Sherman shoestringer, cooled much more scicity in a verifiactive really than either his 
DEAD AND BURIED or RAW MEAT. 
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Hollywood at right, and if firms up its 
sense of veracity with a gritty, gramy, 
abrasive image, (John Alcott, who 
worked for Kublick on CLOCHWORK 
ORANGE. BARTH LYNDON, and THE ORANGE BARRY LYNDON, and THE SHINING, west the cinematographer). The plot, tidily compacted into one busy night, develops into a triple-pathed manhant (and womanhant) in which a sadistic pimp named Ram-rod, all duded up in Burito Brothers cothes, searches for the streetwalker who double-crossed him, while the

Urban Cowboy — A Texas oil worker (John Travolta, who would not took out of place at a dude ranch) experiences deep emotional fulliament with his success in diding the mechanical bucking bronco at Mickey Gilley's Pixas-seed saloon (three and a half acres, capacity of 7,000 — and yalf come now, heart) his fun is soon acres, capacity of 7,000 — and yalt come now, heart His fun is soon spoiled though, when his willful wife becomes almost as good at it as he is, and when a mean-looking stranger in a black fishing hoves himself to be even better. This barroom rivality would have lent itself with the mock-heroic mode, and can hardly help learning that way from time to bittle. As the silice-of-working-class-life time. As the slice-of-working-class-life is wants to be, the move is a whilly thin on work life (if you blink at the wind moments you may mas the oil fleight altogether). On locale, and on incovolory mystique that's supposed to be leid bare. With Debra Winger and Scott Glern, directed by James Bidges 1980.

(Poway Thioster, from 3/19)

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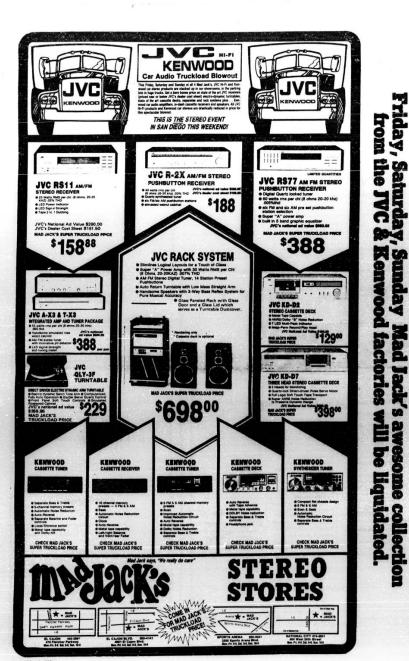
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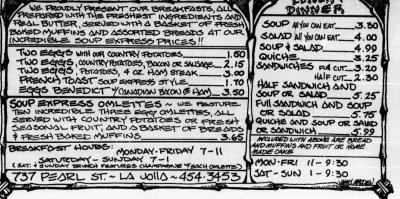




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Ings, 3100 reportante, 293-2246
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1971 UM SLIPER Reetle Automotic stick, new urethane paint, excitient interior, new tores. Aut turned and service of Must: see and drive to appreciate. 32100 per 1987-54 & 1955-59 and possers. 1957 upwinster. 1987-104 & 1955-50 per 1987-104 & 1955-50 pe

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1972 prient view. CAMPER Still wreated by 1970 Dates long part and part of 1970 CASE Visit Common and ASSESSMENT OF 1970 CASE VISIT COMMON AND ASSESSMENT OF 1970 CASE VISIT COMMON AND ASSESSMENT OF 1970 CASE VISIT COMMON AND 1970 CASE VISIT CASE VISIT COMMON AND 1970 CASE VISIT CASE

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TIPS DODGE HYCKUP. 2/4 ton, in good condition, in 1975 DODGE HYCKUP. 2/4 ton, in good condition, in 1975 DODGE HYCKUP. 2/4 ton, in good condition, in 1975 DODGE HYCKUP. 2/4 ton, in 1975 DODGE HYCKUP. 2/4 to 1972 CHEVY LUX: Was then 1000 miles on retuit or governey. Job/Pub Breach, body needs work Must good body, needs work 11200 or best offer 225-6137

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1971 DATEUR 510, 4 deer sedan, 4 cylinder (OHC).
Runs good, body and intention tale shape. 150,000 actual
mass. 1750 or make other. 244-040 actual
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PERRS VALLEY CAMPER, side-in, full floor, carpeted, the policy of the proposition 1962 FORD PICKUP, Long wide bed, 6 cylinder, 4 speed, heavy-duty luagement and ties Well manifolder County Eastern State County Eastern Eastern State County Eastern State County Eastern Easte

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1978 PINTO, new paint, gold, radial tires, must sell 1972 TOYOTA COROLLA good condition, 4 speed, air 1972 TOYOTA COROLLA good condition, 4 speed, air 1973 7813-1588

1972 FIAT 128, rurs well Needs interior work, 1400.
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1900 CONVERTIBLE COURSER, low miles, new paint and sizes, new rag top, custom exizes. Must sell AMV/FM casette, relable, good condition, clean. Adv. PM casette, relable, good condition, clean. 1981 DODGE COLT. 11.000 main. 5700 and take over 1972 8MW 2002: 53250 Has retuit engine. 237-755 payments or best offer. Date 281-1151 dats or 263-5775 evenings. 19% AMC PACER, I owner, white, 43,000 miles new trees and battery. Super transportation or 11200 851 mg, gold with neigh virial prefer. 34/1/34 street, over Avenue, Packer Seeto, 172-27-26 evenings.

1973 TOYOTA TRUCK, AM/FM carsette. Could use a brake job. You do or I'll pay. 11800: 270-3837. MUST SELL 1972 Dister Runs well Nice interior and exterior 1900 or will regionate 262-4626 before 8pm

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> Au,ST 4R1, 1970 Foot, low miletage, dependable trans-puration, excellent engine and mechanical condition (Diffe, 465-792 evening/wellerting). 499-8400 (2006) 499-9600 (2006) 1979 MAZDA 8-2000. 5 speed lung-bed pickup, excel-lent condision 47,000 miles, camper stell, blook. Many entals, 14000 9-27-2007. 1971 DATSUM PICKUP, excellent condition Fresh en-gin 12075 697-7976.

BIST BUT IN THE page. ANC shown nationals: 1974 BIST BUT IN THE page. ANC shown nationals: 1974 BIST BUT IN THE page. AND SHOP IN THE PAGE. 1974 BIST BUT IN THE PAGE. AND SHOP IN THE PAGE. 1974 BIST BUT IN THE PAGE. 1974 FORE-LIFEE, 1977 Honda Accord, 12900-279-0604 seen. Brack, 4 speed, 55,000 original males, 12495 or eat-12495 after Copin.

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1974 VW RUS/CAMPER Interior, require engine, new jumps of the properties 1979's 519-5555 days.

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KARMANN CIHIA, 1965, 1600 Very clean interior/ exterior, needs mechanical repair. Moving, must sac-rifice at \$1900 or best offer 287-7718 1979 VW RABBIT, excellent condition inside and out AM/FM, air conditioning, only 31,000 miles. Must sell before 4.25-82. 14495. 224-6636, keep trying OLDS CUTLASS Supreme. 1974. Body in good condi-tion, interior excellent but needs engine. Barbara 225-9874 after 6pm.

1976 CAPRI. 4 speed, Michelins, air conditioning AM/FM cassette, cranberry red, beautiful condition 12800, 443-8709

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1966 LINCOLN CONTINENTAL suicide doors, good sluge, new trakes, 1500 frm, 270-7397 after 4pm.

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SEAUTIFUL 1965 Mustang, 6 cylinder, tires like new good engine. Best offer. P. Allen 235-8172 evenings 1973 CAPR, excellent condition, \$1800, 449-456 after 5pm.

ATUA 200 ROADSTER head. 1225 Deroot looker whith 480 both new. Its Datum truck. Readers, 510 wagon, 1500 Limited sip. new. Its Datum, 1550 576-6749

177 Johns Received condition, 11800 444-4569 feet 500.

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1975 FORD F-250 4x4 parts. Transfer case, shafts, H.D. front and rear axies. Complete springs. 562-5414, 444-7579

1970 MGB, original owner, new top, Michelin tires, excellent running condition. 276-8223 9-5pm or 224-0360 after epm. \$2000 1969 FORD ECONOLINE VAN. good condition. 51200 or best, Frank 283-6951. 1976 MERCURY BOBCAT, 29 mpg nighway, new bat-tery, carburetor, brakes and more. 11200. 745-5629 persons and weekens.

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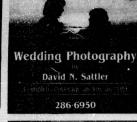
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MARIAN, bet you wondered if you'd ever see your name tere. Creately this ident I see go to your without care feet to fully, so get laids tous. We'll inever say grantly or but less can "tour Personals parine".

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FEMALE ROOMMATE needed to share 2 bestoom, 1-1/2 bith townhouse in College Grove area, Neat 1-1/2 bith townhouse in College Grove area, Neat 1100 deposit, 285-2188

SOOMMATS for OOTMUTER will send you in ques-tionnaire free! This comprehense questionnaire in-teres about you generatify, nobit, and plenyer maken about you generatify nobit, and plenyer maken about you set. The plen of roommate you onset in the plent of compatible roommosts. You propose a final report of compatible roommosts you propose the plent of t

ROOMMATES BY COMPUTER in giving away. The Home Safety Handbook: 10 all persons who substrict to dur service this week. Call now for a fine question name 6 in about the hypothosis. 215,4350.

FEMALE HOUSEMATE wanted, Leucadia: Financiar secure 25 to 40 year old nonstroker, share house with other adults, £195.4.1/4 utsides, 436-2422.

ROOMMATE NEEDED to share house with holistic practioner & dog, female preterred, or male with sensi-tive nurturing qualities. Want someone into natural conscious Blestyle North Pair. \$200 first & last months ner. Lynda 299-6164.

WANTED Roommute, prefer lenset, non-snoker 1200

WOMAN/COUPLE, child OK, Shire house in Mira a morth plus ustates Selling interer, \$190, upright, size medium value 2,271-4602 everings.

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NORSWORE 75-35, professoria, to state stope see over 2 Dections 2 Dection 2 Dections 2 D

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ROCHMATE WAYTED Employed, responsible person to share 2 bedfrom againment half block from batch in OPEN-MENDED HOUSEMATE WAYTED to share 3 to share 2 bedfrom respectively. If you want to provide the provider of the LEVE of the Provider of

month Available now 272-5671 after 9pm

SCHANE RACH Collective has opening for nousemate

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workshalling Mission Bay Furnaired, pool HSD, large

scheduling month 491-5131.

DELMAR finish recomment, non-smoker, Original mass-ey bedonich, Abb. Kinthen use, washer, dyer, ferrord year. Cuber, nest to park. '200 plan half unities." 100 deposit 222-0231.

FOREIGN STUDENT preferred to share large, comfort-sible house. 4 blocks from Mess College Large patio, in University City, Half rent & utilities. 453-2553 eve-ferredure. 150: 248-279 after 100-

FEMALE ROOMMATE to share 2 bedroom duplex with same. Nice yard. Carwon view. \$170, 235-6435.

DOMMATE, FEMALE PREFERRED, clean, mature, polygical and responsible. State 3 bedroom house in since 3 bedroom house in since 6 bedroom extens to 200 monts, past price, price, prosender, No pris. 220-8817.

RESPONSIBLE FEMALE or couple to share interhouse & garden 2 blocks from ocean in North County. No pers.

SUCH A DEALI Working female needed to share 2 bedroom apartment in La Joha, Bakony & oceannew 5250. Suse 456-1626 evenings.

RODHMATE NEEDED TO share 3 bedroom, 2 bath home in Clairemont with washer/dryer, dishwasher, yard, garage Prefor female. No dogs or kids. 569-7430. FEMALE TO SHARE furnished 3 bedroom house in Na-tional City. Quiet registorhood: \$145 & 1/3 usities & \$75 deposit. Liu: 267-2596 or 437-7091.

FEMALE ROCMMATE WANTED, clean, honest, non-smoker, responsible, platonic to share a 2 bedroom, 1 harn agariment in Mission Bay. 276-7537 keep trying.

MALE ROOMMATE wanted for a 1 bedroom apart-ment, 1 mae from SDSU. Own pathroom, carpeted and furnished: \$200 plus 1/2 utilities, 582-7284. MALE, NEAT, responsible and employed, to share a 2 bedroom, furnished condo in El Cajon-Lakeside area 5175 plus 1/2 utilities, 150 deposit 561-4123.

HOUSEMATE, M/F over 25. Nonsmoker, no pets, April 1. 3125 plus. Own room, large quiet, congenial home, private yard, garden space. 814. Dons, Encintas 434-4701.

FEMALE ROOMMATE warned for deluse La Jolla VI-lage Park condo wen tennis, pool, jacuzzi, racquetball. Extra large room. 1250, 455-1242 or 272-7288.

MALE VET student desires to rent room in home near Mesa College with minor kitchen privileges or 1 meal daily Amount negotiable. Paul 278-9064

FOCMANT WANTED Date date 2 befores 2 115 received. Little to Kennigen vace Serry, repets. 115 received. 2 1/1 Littles. 29 1-4967.

FEMALE ROOMMATE WANTED: Large 2 bedroom spartment in Facilic Beach. 1200 plus 1/2 utilities. Janes, 270-3634.

(A JOLIA ROOM Canyon lot, ocean view, quiet, clean, creative, responsible housemate warred: \$175, 1/3 utaties: 223-5566 X370.

PROFESSIONAL black, female needs roomnate to spacious 2 bedroom 2 bath apartment with pool and sauna Credit, references 5195/month, C.V. 425-5648. IMMACULATELY CLEAN female nonsmolier to share quer 2 bernom. 2 bath Fashion Valley condo. Au amenium, platoric 5240, deposit. Available April 15, Curv. 233-5151, 291-1972.

BOOMMATE WANTED for 2 bedroom house in Hill crest. Must be nest and responsible. Fer negosiable 5225 includes utilities. \$125 deposit. Evenings. 904.4938.

VEGETARIAN, NONSMOKER invited, Cardiff, Large yard, garuen, herbit, sprouts, wheatgrass, fruit trees. No pets. Beach one mile: 753-0327.

RODMMATE WANTED to share 2 bedroom condo new the college area. Washer and dryer, saura, swim-ming pools, and tenns courts. 569-1913 after 4pm. ROOMMATE WANTED to share 2 bedroom duples in Misson Cliffs. \$155/month plus 1/2 utilises. Student preferred. 796-4189

FEMALE ROOMMATE 2 bedroom, 2 bith apartners overlooking Mission Bay. Furnished, pool, HBO, large screen TV, video recorder, microwave, 1265 plus de-pout Patronic Stap, 273–2824. EMPLOYED MATURE MALE needs reasonable fur-nished studio for 1 bedroom) new transportation Excel-tion terrain 235-056, weekstay

FEMALE ROOMMATE to share 2 bedroom house. I mile from Suite College with snoker. Must be near, responsible, over 22, no pets. \$150, 465-9114 or 60-1610. HILLCREST: Male, 25-35, employed, non-smoker, & next to share 2 bedroom, 2 bath condo. 5225, 1/2 utilizes, 296-8641.

ROOM FOR RENT with professional woman and son [12]. Three bedroom University City townhouse, pool, terms, \$200 plus. Posteve, non-smaking, centered, honest communicator preferred, 453-8762. UBERAL ROOMMATE WANTED for new North Park condo. Own room & bath, nice, 5195 plus 1/2 utilities. Mice, 296-5799 after form.

ROCHMATE WANTED: Share 3 bedroom, 2 but house in Seria Mesa area. Prefer male, open-minded non-smoker, 1200 plus 1/2 utilities, John, 565-8588.

ROCMMATE: Female, Itemniot, to share 3 bedroom nome in North Park. Quet. metow boustedol. No auxiliago per si 155 pilas 1/3 sultisis. Available now. Jag 6 biocis from teach, 2 cedimons, 1 bash. Available now. 2017-2770 evening or leave message.

ROCHMATE WAVIED: Ocean Brach, 1 block from HSC, sectors, 2 cars, norsenciar Pock, jacusts terres, 160c; sectors packus 2 bectoors continue recreation HSC, ric. Deposit 1150, 1250 morenty 200-9123. Incidents, 1750 (950-968).

PACIFIC BEACH, senale over 25, responsible, non-smoker, to share 2 bedroom, 1 bath, apartment with

Inside "THE SPORTS PAGE" Sporting Goods 1764 Garnet Avenue, Pacific Beach Plaza 272-3326 (Between Newberry's and The Vineyard) Open 7 days FEAMLE TO SHARE spacing, furnished Mara Mena.

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FEMALE ECOMAMYE nonanology wasted for 2 be-nown 2 bath teerhouse I mile than 1004. 1142.50 encretsy, 1150 depail. More in nowe 460 0547.

SINGLE FEMALE autors or working there Rancho Britisho home. 1125 monthly. Exchange possible for rer stitus, \$400 mounters, 481-7421.

BOOMMATE PROFESSIONAL or working student. COLECG AREA 2 betwoon house with workings are applicable. But the property of the pr

post, super localer New major appliances (146448) Call loday. Telerent 226 8566 or 265-1266. Mission: Hills. vacancies also!

1400, FASHIONABLE 3 bedroom beach cottage. Wal-to-wall carpeting. Large living room. Wide selection of beach rentals daily. Dual A Home. 280-9664, fee. NORTH COUNTY BEACH bungalow. 1260 copy. I bedroom low deposit Call coday. (72238) see, Televier 942-5889 or 722-1591 or stop by 1317 South Hell Screet Oceanion.

CENTRALLY LOCATED COTTAGE 1180 Low deposit, furnished on request includes major appliances, cozy private yard. (23298) Call Telerent 265-1266 or 425-2751 for details.

4 BEDROOM: 2 BATH only 19460 Laundy hookus carport, yard, patio, pool, jacuzal & sauna: Children Oli See Nector Beatly at 4313 Euclid Avenue Innar El Cajo Blvd.) 582-5492, small Rev. Good Scaton. IMPERIAL BEACH, 3 bedroom, 2 bith 13901 Garage, yard, appliances H290R fee. New South Bay location Ask about our grand opening special Call Telerent 425-7151, Open 7 onlyst.

EAST SAN DIEGO, Spanish style 2 bedroom house, 1275 per moretni Enklosed yard for petsi Call today, yon't lasti (29588) fee Telepest 245 1264.

NORTH CLAREMONT, 3 begroom home with option to buy! 550 monethy includes goughe garage, fully fenced yard for lists & pets! Gorgeous view! [29258] Call Telerent 226-8566.

LA MESA, 3 BEDROOM house, 1475, plus garage, en closed yard, major applances lideal for college students [29718] Televent 265-1266. Many other college area

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NORTH PARK comfortable, furnished house, 1200 fenced yard, low move inst Available April 11 (2830R Call Televent 265-1266 or stop by 6342 El Calon Blvd.

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RESIDENTIAL HOTEL, 139 weekly, quiet North Park neighborhood, kitchen privileges, no couples, ideal for order nerson, 200,2220

CONDO, LA MESA, 2 bedroom, 2 bath, 1300 square feet, 1450 monthly Super Clean & spacious 292-0757 1350, EXTRA LARGE, furnished 1 bedroom. Available April 3. Reference only apply. Near bus, shopping, SDRU Very nice 8y appointment 440-8526, 4318 51st Green San Dieso.

2 BEDROOM, 1 BATH house in Normal Heights. Re-sponsible persons with references wanted, no pets. 1425. Call 295-1803.

Annexes body with 7 graduated and season of the 12 graduated and the 12 grad I BOOMMATE NEEDED to share 4 bedroom home on Misson Big. Occupancy starting April 1. Norsancier and 170 MONEY SAVEE, usitions are paid by the owner Misson Big. Occupancy starting April 1. Norsancier and 170 MONEY SAVEE, usitions are paid by the owner. Savee his start in the many start in the start in the save and save a save his start in the save and save a save his start in the save and save a save his start in the save and save a save his save and save a save a save a save his save and save a save

NICE PRIVATE rusts: 1 bedroom cottage in quiet are of Hillorest. No pets. 1260; 213:874-2527.

PROFESSIONAL COURLE looking for 2 bedroom, 2 bedroom, 2 bedroom, 2 bedroom freger in a nice neighborhood, in good condition. Prefer. Hillicrest, Pacific Beach, 497-1009.

GARAGE FOR RENT, single garage, storage only 145 man convenient North Park location, alley access

HOUSE FOR RENT. 2 bedroom, unfurnished 1550. Fericed yard, sony no pets. Available April 4, 4051. Fromontory Screet, Pacific Beach, 273-6721. FLIRNISHED HOME March 26-April 16, Very reason-able, terms inegotiable. Clinterrorit Mesa area 604-0342

PUT THAT RENT where you can keep iti Comfortable wooden houseboat, 25° 12000 or best 284-3596 & leave message 65° CS.

SOUTH MISSION BEACH, small unfurrighted 1 bed-room apartment new jetty, year round, parting, no pers. 1920, including unities. Weekdays 299-7153

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Real Estate

NORTH PARK. 2 on 1, large tront house. 3 bedroom. I both with over 1375 square feet. Englace, hardwood noops & wonderful strong Front house today feeting fronce & prouze hour earl 1 bedroom. With 20% down assume & OWC today payment after income 3750. Century 21, Carole Reatly 503-7900.

STONEHAVEN CONDOMINIUM near Bay Park. Popular 201 plan with view. 3 bedroom. 2 bath, wet bar. 2 car garage. Mr. v. =::entities. \$135,500. \$60-5975 or \$65-0722 evenings.

18900 DOWN: TOTAL monthly payments below 156/ And an effective interest rate of 12% on this Pena guitos condo. Hurry on this one! Broker 566-6160.

THE READER PUZZLE

The object of this exercise is to rearrange the traffic on the highway at the top so that it will resemble the highway at the bottom. Vehicles may be moved forward, back, or across, but not diagonally, to

ill an unoccupied space. What is the fewest number of moves required? Please list the vehicles you shifted — in sequence — on the lines provided.

Rules of the Game Prizes for solving the Reader Puzzle will be Reader

T-shirts.

2. All entries in the Reader 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 9:00 a.m. Friday, eight days following the issue date.
 All entries must be accompanied by your name, address, and shirt size (S, M, L,

 L).
 Employees of the Reader and their immediate families are and their immediate families are not eligible.

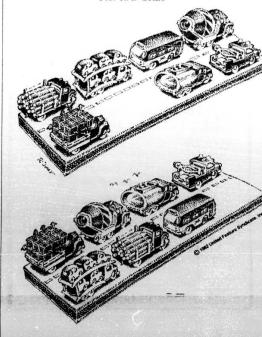
5. In the event of disputes or

5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary. We've only got five T-shirts a week to give away, so if there are more than five winners, we'll have a

6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our

7. One entry per person

No. 198 Shift



Top row:

1) Rabbit Redux
2) Breakfast of Champio
3) Lord of the Flies
4) The Grapes of Wrath
5) For Whom the Bell

Tolls
6) The Kandy-Kolored
Tangerine-Flake
Streamline Baby
7) Armies of the Night

Great Expectation
 Of Mice and Men

Bottom row:

11) The Last Tycoon
12) (Henderson) The Rain
King
13) Treasure Island
14) The Breast

15) The Sensuous Woman 16) On the Road 17) Gone with the Wind 18) To Have and Have Not 19) Catcher in the Rye 20) In Cold Blood 21) Of Hurnan Bondage

There were only twenty-four correct entries submitted, but then again, we only received thirty-three submissions. The T-shirt winners see: 1. C.S. Maina, Visia. 2. George Thewman, San Diego Bill Sazer, Pacific Beach 4. Arlene Kiefer, La Jolla 5. Frances Wolf, Mission Beach

