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ONLY \$100 DOWN and \$100 per month for a beautiful 3-1/2 are partiel with major regimely \$18 fromage at 3800 ft. stellation in Los Angeles County. 275, 3601



-The Man-**Who Would Make Stars**

If Bob Bussard is right, the following things will happen, perhaps within a half dozen years: 1) People on earth will be able to stop worrying about energy shortages. Forever. 2) Interplanetary space travel at last will be economically feasible. 3) San Diego will be head industry that will make IBM look like a

There's a good chance, I believe, that Bussard is right. He is a tall, thin man who has hired about eighty physicists and engineers and secreta work in second-story quarters in one of the E. F. Hutton buildings on Torrey Pines Mesa in La Jolla. With them, Bussard thinks he's going to be able to achieve nuclear fusion. Yes, fusion one of the great scientific rhapsodies of the Seventies, that which the physicists have been telling us was possible. And they've been telling us this for

thirty years now.

For all the excited publicity and the billions of dollars that have been spen trying, it's almost difficult to remember that no one has yet once achieved a controlled, sustained fusion reaction. Never. But amidst the jungle of fusion research, Bussard six years ago struck out on a very different path. He didn't make any startling scientific discoveries; he simply conceived of a different way to solve the problem. At first the path led him away from the entire fusion community, and while in this uncharted territory, he says he was ambushed by the U.S. government. Today, however, almost everyone

* * * It will be about the size of your bedroom

* * *

It will light up a metropolis

* * *

It is Bob Bussard's Riggatron machine, and it will change life on earth

* * *

By Jeannette DeWyze

within the world fusion comconcedes that this sad-looking, silver-haired Del Mar resident has a chance of being right; some say that it's a good chance.

"I was never mainly a scientist, never in all my life," he says. "A scientist is someone who's interested scientist is someone who's interested in studying phenomena and getting answers and then studying more." Instead, Bussard, who was born in Washington, D.C. fifty-four years ago, had other childhood models. His father was a civil engineer; his mother was an architect. And from the time he
was seven, Bussard says he wanted to
create useful things which had never
existed before. Thus his story, this story, is about engineering - about how it gets done and how it can seem

dashing, even romantic.
In Bussard's case, the first visionary idea was that of building rocket ships to carry humans to the moon, to other planets. So he got two engineering degrees and in the 1950s he worked on the government's program to design a nuclear-powered rocket. "It was a machine that everyone said couldn't be built, and yet it [the engine for the nuclear rocket] was built. It took a bunch of us a couple of years to make sure that it would happen. And it was a technological tour de force that to this day has never been matched any-where." Eventually, Bussard continues, "The market use for it went away because the United States decided not to go into manned interplanetary

City Lights



What That Man Can Do With His Baton

critics and fans of class music is that the quality of the San Diego Symphony baton of David Atherton, who baton of David Atherton, who took over as music director in 1921. What isn's so success stage are the nasty little backstage scuffles between Atherton and some of the musicians he thinks need improvement or outright. improvement or outright termination. In an effort to preserve their positions, somewhere between four and six musicians have filed formal sax musicians have filed formal grievances through their union against Atherton, and though everyone involved would prefer to keep the matter private, it is threatening to precipitate open animosity between the union and the

symphony management.

Earlier this month a letter from Pat Oakley, secretary of the musicians union, local 325, was distributed to all orchestra members. Oakley addresse the issue of recent changes made by Atherton in the ranking of players (by seating position and ability). The letter said that any musician called into a private consultation with orchestra ought to have a member of the union's orchestra committee presen and any potential change in position mentioned by Atherion should be written down and sent to the union immediately. 'The growing number of grievances and the chilling effect on relationships bring about this attitude and union," reads a part of the missive. "The seeming change to a crude and impersonal

approach must be met with firmness and dignity and full legal protection."

The grievances involved into the price value of the price value of the must be which are supposed to eithere to a specific process outlined in the master agreement between the tution and the symphosy. Other the price value of the price value of the tution and the symphosy. Other tution and the symphosy. Other tution and the symphosy. Other tution and the symphosy. The control of the price value of the v

— Janice Strait, the second manager, whom Atherton asked to share playing time with the third fluist. Strait and the union consider this a breach of her personal contract, which identifies her exclusively as second fluits.

identifies her exclusively as second flutist.

Otto Feld, whom Atherton demoted from assistant concertmaster to a section violin player. His grievance hinges on whether on the beautiful first followed the section with the second process the section with the second process the se grievance images on whether or not the music director followed the right procedures, but he has confided to friends that he thinks his age, which is fifty-two, also had something to do with the demotion. Feld

had been assistant concertmaster for fifteen years. — Charles MacLeod, who played principal clarinet for fifteen years before Atherton demoted him to second clarinet. His grievance is also based on procedural technicalities, but he's also known to be wondering if his age, fifty-two, was a factor.

- John Flumian, a violinist — John Flumian, a violinist whom Althrotton asked to resign last November. Flumian is fifty-time and is playing out this season, his eighteenth. His grievance alleges that nine separate sections of the master agreement were violated by Atherion. His lawyer has also fijed with the federal government a separate age-discrimination claim. Other musicians over the age

of fifty have been repositioned or asked to resign, but details about their meetings with Athenton and their possible grievances are sketchy, since a sittle or the situation of the situation of the aggirved papers will talk openly about the situation. Two of the grievances are moving into costly arbitration proceedings. And though each case is separate, they all seem to be been done and the situation of the situation. suits his own plans) without due regard for the purerwork.

'Atherton either doesn't have the patience to get the master agreement changed, or he's beligerent,' says one musician who's pressing a grievance, 'and I think it's a little of both.''

Of course, it's Atherton's job to make judgments about the musical abilities of his players, and to position them as he sees fit. And in this endeavor most of the orchestra seems to be behind him.

"Atherton is making changes that needed to be made, and

that needed to be made, and these people just aren't used to it," contends one orchestra member who requested anonymity. "These grievances are sour grapes, based on an attitude of mediocrity. That's what the union does protect the backs. The lowest element the backs, the lowest element The majority of the orchestra certainly has no respect for the union."

A Little Bit Of Cuba

About 200 recent Cuban refugees are receiving public aid here, and probably a few hundred more of the newcomers aren't listed on the welfare rolls. So where in Sar Diego do you find these so-called Marielitos, Cubans who escaped from the port of Mariel on their home island during the six-month period in 1980 when Castro permitted widespread emigration? Last year you could find about 160 of them frequenting the Centro de José Martí at 2205 Fern Street in

frequenting the Centro de José Marti at 2005 Fern Street in Golden Hill, a language school and vocational craining context of the Context of

The two just completed detailed interviews with thirty Marielitos here, and they found Marielitos here, and they for that most of the Cuban newcomers are living in rooming houses along the saretch of Market Street between Thirteenth and Twenty-third streets. Unlike Los Angeles, where a numbe of Cuban restaurants and market here," says Perez.
"You can get plantain bana

You can get plantain bananas, which are used in Cuban cooking, at Woo Chee Chong. And French bread is somewhat similar to Cuban bread. But there's no place to get casaba, which is a root plant used in

which is a root plant used in Cuba as a potato substitute." The refugee community bere is also notably short on Cuban comen, few of them joined the throngs from Mariel because Castro's government refused to let any children go. (Perca do Ckuno did speak with one twenty-three-year-old woman now living in San Diego who found a way to tie her two-year-old buby around her waist, conceal it with clothing, and escape under the guise of being pregnant.) Most of the Marielitos here, bowever, are either men in their thirties or

Okuno says two typical fellows are a fifty-nine-year-old bachelor and a bachelor and a fifty-eight-year-old man who had to leave behind his wife. After arriving in Florida both men were moved to San Diego by the government's by the government's resettlement agency and now they room together in a Market Street boarding house. There they spend most of their hours; neither has a job and each has been subsisting on \$150 per month from the government. Nonetheless, both expressed contentment with life here. In fact, the bachelor insisted upon proudly showing to the graduate students several pairs of shoes he has managed to pick up from Goodwill industries. In Cuba, he was

Industries. In Cuba, he was allowed only one pair, he said. Although press reports at the time of the Cuban exodus portrayed the refugees as being social undesirables, Perez and Okuno say that subsequent studies of the Marielitos have shown that only one recent of studies of the Manteliton have shown that only one percent of-them were actually hardened criminals. Although many of the refugees came from Cuban prisons, a large percentage of those people were political dissidents. Others who escaped were political resistances. dissidents. Others who escape were neither prisoners nor political outcasts, but merely ordinary farmhands and unskilled laborers hoping to improve their lot. Perez and Oktono found that the majority of the Mariellion is San Diego suffer from hundicage other than criminal records. Only three out of the thirty propie leading the propies of the propies of the propies of the temporary propies of the propies of the pro-tors man had worked as a professor in Cuba, most of the

one man had worked as a professor in Cuba, most of the immigrants have had only a few years of schooling. Furthermore, Perez and Okuno say the new Cuban immigrants here don't seem to be getting any sid from other Cubans who came here during earlier waves of immigration. "The [established] Cuban community in San Diego is very conservative, very assimilated. You'd never know they were Cuban," Perez says. "And they don't want anything to do with these new Cubans."

City Lights

That Up Feeling

across fire street from the control of the thirty-unit building will be erected on land Tucker originally purchased solely to protect the views from Brittany Tower.) He's also got two other projects outlined for

ing, capped perhaps by a

When Alex Tucker stands at the northwest corner of Balboa Park near Upas Street, and looks down Sixth Avenue Developers say the toward downtown, he sees an uninterrupted wall of condominiums and apartment Tucker's view is today just a vision — most of Sixth Avenue is now low-rise stucco and brick apartments and there are still a few empty lots. But he and other real estate developers are confident that the park's western perimeter — and muci Middletown area that stopes west from the park down to Lindbergh Field — will become San Diego's version high-rise Central Park West. Tocker has already built Brittany Tower, a fifty-two-unit, high-security, high-rise condominum project on Albatross and Laurel streets overlooking San Diego Bay. And Tucker plans to start construction soon on a three-story residential building across the street from Britian Fower. (The thirty-unit Middletown area that slopes bedroom condo (at the Banker's Hill Condomin

Tower).

Much of the Hillcrest area is zoned for high density — up to seventy-two units per acre — so as long as builders stay within the ze generous limits, they don't have to submit to a public hearing or to pressure for design changes. These developers also have the developers also have the advantage of dealing with homeowners in the area who are resigned to some of the changes in the character of their quiet, single-family neighborhoods. Activists such as Jim Kelley-Markham of Mission

bounded by Second and Third avenues and Upas and Walnut

desirability of the Hillcrest-Middletown locale is proven by the prices they are paying for building sites. Tucker paid sixty dollars per square foot (\$3.6 million total) for the land where Brittany Tower and its where Brittany Tower and its neighboring project sit. (University City land, by contrast, goes for about thirty dollars a square foot.) Future residents in the area, says Tucker, will be "people with big money. ... and there 'Il be a little something for the root so wealthy. now paying a minimum of \$125,000 for a first-floor, two near First and Pennsylvania avenues) and up to \$815,000 for a penthouse (at Brittany

Hills, who has fought to preserve Goldfinch Canyon support inner-city density as an alternative to sprawling suburban tracts. Kelley-Markham welcomes the Markham welcomes the
"cosmopolian feel" the new
high-rises will bring, though he
does have reservations about
architectural styles, including
the "too squat and boxy"
Brittany Tower. (Here his feud
is with the Federal Aviation
Administration. Developer
Tucker originally planned a
seventeen-story Brittany
Tower, but the F.A. A ordered
him to neare it fount to been

Field.) Elinor Meadows, a Hillcrest resident whose home rests on the rim of Maple Canyon at Third Avenue and Redwood Third Avenue and Redwood Suc. is also a canyon watchdog, but she has adopted a conciliatory position with developers. Meadows negotiated design revisions on the new Maple Canyon Condominums, where the developer agreed to bury and cover over the building's large, every the putted out from the canyon slope, and he also agreed to be rurping that he modify the algount of the structure so that some twenty feet of canyon

Avenue. Meadows has even come to Meadows has even come to the defense of the developers in one case. She is now telling her neighbors that plans by a group of attorneys to convert a large wood-frame house on Second and Redwood might be a good idea. Though the neighbors fear additional traffic and parking problems in the vicinity, Meadows worries that the alternative to renovation and use of the house as lawyers' offices would be destruction of the house to make way for another



The Race That Time Forgot

The venerable Mission Bay marathon clocked its eighteenth year of running last month, and it definitely showed signs of age. Paul vears, and the 1050 entrant epresented the smallest field 4800 runners in 1978, Missio Bay's peak year, and a record 2:14:40 finish in 1979, and it begins to look like the marathon's best races are

On that point there's not much argument from the city's top competitive runners. "No one of substance in San Diego ran the race this year," says
Mike Plant, managing editor of
the monthly tabloid Running the monthly tabloid Running News, which is based in San Diego but distributed all over Southern California and Arizona. Plant's criticism of the race in the current issue of his paper marks the first public outbreak of long-stewing disaffection among certain nunners. "It's not a quality race, by any means," seconds Tom Lux, a distance racer and coach at Grossmont Coilege. Like many local runners, Lux

didn't enter Mission Bay because he was waiting for a ten-kilometer race the following week in Phoenix,

which offered one thing
Mission Bay does not: money.
It probably doesn't surprise
you to learn that the best runners in the country have agents to negotiate their running deals. The front few competitors in the New York City and Boston marathons are paid approximately \$10,000 apiece to participate, and that's before the prize money is divivide up. The America's Fineset (it) pald maranton paid the top runners' expenses and awarded eash prizes last year, it drew name runners and 5500 total entrants, and was forced to turn away 1000. Its budget was a respectable \$60,000. Mission Bay's budget was \$10,000. "The old-fashioned idea of the amateur athlete is idea of the amateur athlete is gone," says Lux. "Today if you want to compete on the national level, it's a job, and you have to be paid

The San Diego Track Club. sponsor of the Mission Bay race, is faced with a dilemma. While race officials are concerned with the declining interest and finish times (though it must be noted that the women's times are getting faster every year), many flinch at the prospect of "commercializing" the race Like the Old Mission Beach Like the Old Mission Beach Athletic Club, the San Diego Track Club is made up of jocks whose ingrained distaste for commercializing fun and games borders on the manic. But. "Part of having a race is competition," says Dave Baxter, who's been the

Mission Bay race director the last three years. "It's more fun

to put on a race if the best people are running. But money, promotion, crowds, and fast runners are all tied in and fast runners are all tied in together." Baxter is the first one to admit that his forte is not fundraising and publicity, and he says that if someone were to modern commercial standards, the effort would not be met with great resistance.
Bill Gookin, who has been

person. Gookin is the man who started the race in 1965, and he was involved as an organizer until 1978. Though he hasn't yet formally accepted the director's job, he admits he's tempted. 'It's the only dam race in the U.S. getting smaller. Gookin laments with smaller," Gookin tanse.... a touch of paternal pain. - N.M

> - Paul Krueger Neal Matthews and Jeannette DeWyze



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SUBSCRIPTIONS Six Months - 514.95 One Year - 524.95 Payment must accomp subscription request.

Second class postage paid at San Diego. California. The Reader (USPS 336-730) is published weekly every Thursday or, jet the first and last Thursdays of the year. The entire contents of the San Diego Reader are copyright 1983, James Holman. All rights received.

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Command Decision

Smokey Gaines ("Take It to the Hoop," February 17) certainly has a very high opinion of himself. Concerning his incident with Daily Aztec sports editor Kevin Kragen ("I told him that someone might be callin' me for a recommendation on him some day, and that I wouldn't be able to mend him if he's always lookin' for a little dirt newspaper that solicited a job recommendation from a coach recommendation from a coach concerning a sports writer isn't worth the paper it's printed on. Jeffrey M. Nahill, Sports Editor Chula Vista Star-News

Mr. Underwood Would Like His Check

His CRECK
The Gordon Smith article about
San Diego State University and the
(notes free) thereof in busically
program was insightful and
informative. Smokey Gainess
who care about the quality of
checkation at SDU and the future
of his students. He knows that for a
young ather to its orea disease, so
going stated to its orea disease;
distincted in the pressit of
appears standing in to cree disease;
distincted in backethal and other
artivities goes a like deper than a
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distinctes in hasherball and other activities goes a bit deper than a reader could fathom from the Smith article. SDSU could be characterized as actizen's misrenity. The overwhelming majority of students there are working their way through, on the basis of low-paying, part-time golds. During my aporadic six years of study there (1'm finally finally in my M.A. thesis in anthropology). I only rarely neconstructed a sudcert

While many live in dorms or in East San Diego, reasonably near the campus, many also live at the beach, some fifteen miles distant. beach, some fifteen miles distant. And others live in a variety of far-flung places. I personally know of many students who commute from Descanso, South Bay, and North County.

Furthermore, the mean age of the student body is significantly higher than that of more academically prestigious schools.

While SDSU does attract some fine local scholars directly out of high school, many are returning students, veterans, ethnic minorities, females, and others completing their education after a considerable hatus.

What emerges from his brief particular and the school of the school while the school of the school

Letters

part-time, studying part-time, spending a lot of time on the freeway, and living in locations scattered all over the county. Is it any wonder that, in general, they exhibit little enthusiasm for exhibit little eathusiasm for extracurricular activities and spectacle sports? Do they have much of a chance to develop a sense of community and

special conference of control of a control o

The Wolfland Manifesto

I was quite upset and moved by the ordeal of Sara Holthaus in her visit to Tijuana with her sister Susan ("City Lights" February 17). On the other hand, I was amazed at the narveté of the two young and attractive girls in their journey through "Wolfland." Here's a word of advice: Stav

Here's a word of advice: Stay away from Mexico; it is dangerous! There is too much poverty. Unemployment has passed the fifty-percent mark. The people are angry and dying, and the government could not care

passed the firty-percent man. sue people are major and dying, and the people are major and dying, and less. The only thing they want from the tourists, especially the gringers, is their dollars and their veytians, and once they 've got veytians, and once they 've got veytians, and content they want from the tourists, and their stroy does not be extent of death. Sara Holthaus was very tacky to commonplate, we just don't hear about it. Mr. Holthaus is watting her time and money trying to do commelting about it. Mr. Holthaus is watting her time and money trying to do comething about it. Government officials are thrown to be the most will do is extract some more money out of her. Thirty years ago Mr. Ornon Weller sand to want of the death of the comment of the comm

And One Equally Serious

Answer
I have only one sections question.
I have only one sections question for the proper about its article on the Mastrean O'Commor for Mayor campaign ("The Inside Story," February 10), How could be write an entire story on the organization and/or lack of it properties of the pro volunteers and staff? Surely, relying on our opponents' opinio is less than the usual standard of journalistic ethics. No one can convince me that any campaign has the caliber of dedicated and competent volunteers that we do Colleen O'Connor O'Connor for Mayor Committee

Paul Krueger replies:
My story was based not on
the opinious off Commor's
opponents, but on my ord manalysis
of O Counto's campaign strategy.
Opponents were quoted to
highlight the possible effect of
these textics on their own
compaigns. It should be evident
from College College of the college of
the college of the O'Counter
compaigns. It was given the representative of the O'Connor campaign — was given the opportunity to rebut each of those opinions. I also talked with David Poindexter, an O'Connor

Few Things Straight

This letter is in response to an item in Paul Krueger's column, "The Inside Story," February 10 In the article Krueger reported th "Tom Shepard, a principal in the Hedgecock organization, says he fears a last-minute 'hit' mailer fears a last-minute 'hit' mailer from Cleator's campaign strategist Jack Orr, which would label Hedgecock as 'the gays' candidate.' "

considerate.

It yes a few things the property of the property public employees, including teachers, and actively sought the gay community vote. Can be than Mr. Shapard and Mr. Hedgecock now net that position? I want to relieve Toon Shapard of his fear. I assum Thou Shapard that if I suform the votes of Royer's embracement of "gay rights." It won't be at the last minute. However, I first difficult to the state of the community of the commu

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Straight from the Hip

Dear Matthew Alice:

Dear Matthew Attee: 1 recently enjoyed a 198i gamay beaujolais of the Point Loma Winery. The label was quite obscure. It stated the type of wine, that it was produced and bottled in San Diego, and that the alcohol content was Diego, and that the dicohol content was needve percent. My questions are, what is the background of this local vineyard, and do they actually cultivate the grapes in Temecula? Marlene Plummer

San Diego It's been downhill for Southern Califor-It's been downhill for Southern Califor-nia winemakers, ever since the first wine made in the state was made from grapes cultivated by the Spanish friars. Downhill as far as percentage of statewide produc-tion, that is, in 1979 only about one and one-half percent of the total state output of 400 million agalnos originated here. But there are signs that the rest of the state is paying attention to our wines. There was even a court case in 1930 where a Napc Valley winery—the region that tradi-tionally produces the state's finest wines was challenged when they wanted to call one of their wines a "Temecula chardonapy."

Most of the dozen or so San Diego area winemakers (I'm including Tenecula) in fact produce wine from grapes grown near Tenecula. Point Lonna Winery, now in its third year of production, is no exception, making about half its 700 gallons from Temecula grapes and the rest from San Temecula grapes and the rest from San Temecula Valley grapes. (It is not a vine-yard, by the way — It is a winery operation of a converted garage in Point Lorna.)
Two small wineries, Ferram in Escondido and Bernardo in Beauth of the Control of the Con Most of the dozen or so San Diego area



Quality vine must be made from grapes grown under pretty exacting conditions. The first general rule is that the goover the coult, the better the grape – fertile soil produces large berries and weak wine. Long, so that the fruit doesa't ripen too quickly. San Diego is really too warm, with too short a season, to grow many of the higher varietals, such as cabernet sanyingon. But chenic blace and gamay beau-joins do well here, and you will find that most of the local wines me of these typen to the control of the control wines are of these typen to the control of the contr

Viticulture is really a "science without a science," as local wine expert Dan Berger

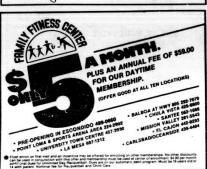
barnacles or mussels that grow on the shoreline rocks, the scratch becomes in-flamed and doesn't heal for a week or so. Is this caused by a bacterium, or maybe a fungus or some chemical? What can I do to help the scratches heal faster? The usual multilatic adopted four! comes heal musch Roser Romley

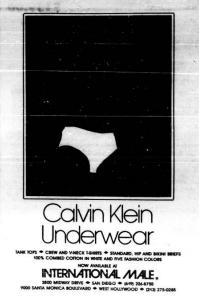
Cardiff
There are millions of denizens living rions the shoreline just waiting for the opportunity to invade your sanctum sanctorum, and a cut or scratch offers entry opportunity to invest opto "san type optosanctorum, and a cut or scrack offers sating to these nasty creatures — mostly staphylococcus bacterin, scrinical person of derman to the same of the same

There is was proved that the wind had a migor effect on the planet the stomates on the beaves closed against the wind — not the cold temperature — thereby shutting driven the plane's processes and affecting driven the plane's processes are processed as a prescription antibiotic. But I carried beauting many others.

Dera Manthew Alice:
It seems that every time I get scratched by source of the processes are processed as a processes and affecting driven the planet and processes are processes. The processes are processes a









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THE INSIDE STORY

IF YOU CARE ABOUT HOW YOUR TAX MONEY is spent, look downtown. The Centre City Development Corporation — the people who brought you Horton Plaza I — are sharpening their pencils and poised to write the script for Horton Plaza II. With none of the cork-popping publicity that heralded the ground breaking of Ernest Hahn's downtown shopping center, the CCDC board of directors earlier this board of directors earlier this month voted to let their staff begin "investigating the possibility" of bringing privately owned property north of Broadway into the redevelopment zone. CCDC staffer Pam Hamilton

sucwalks with planters, trees, bricks, and lights (though this future tax money tentatively has already been marked for other projects); CCDC would have condemnation power over stresses that "we're not saying we're going to do it... This [board approval] just means we can talk to the other projects); CCDC would have condemnation power over owners who stood in the way of desirable projects; and property owners could qualify for low-interest loans and revenue bonds issued by the city. CCDC's Hamilton looks at the U.S. Grant Hotel, forlorn and deserted on Broadway between Third and Fourth avenues, as a possible recipient of such aid not be the country of the co property owners and find out their concerns." But Peter their concerns." But Peter Davis, the lone CCDC board member to vote against the staff request, says even preliminary studies on the expansion of government-controlled, government-bankrolled Third and Fourth avenues, as a possible recipient of such aid. The idea of taxpayers underwriting Christopher Sickels, current lessee of the Sickels, current lessee or an Grant Hotel and a multimillionaire from the recent sale of his holdings in IMED, a local medical suppli seven-year, multimillion-dollar effort to rebuild the center city.

"We've told people that redevelopment was a catalyst that we needed to pick small pockets [of downtown manufacturer, embarra even the CCDC board even the CCDC board
members who voted in favor of
studying the redevelopment
expansion. Discussing
Sickels's stalled application for
a \$2.4 million federal grant to
refurbish the hotel, the CCDC
board was assured that Sickels
still qualified for the federal
money because his hotel is
surrounded "the appeter of real estate] and pump taxpayer subsidies into them so we could subsidies into them so we could generate private-sector money that would make downtown go," says Davis. "Now we've got the Hahn shopping center, which should be the perfect catalyst for these Inorth of Broadway) properties right across the street. But before the money because his note! is surrounded "by a pocket of poverty." CCDC president Dean Dunpby joked lamely that "it is terrible to characterize Chris Sickels as first piece of steel is laid [in the Hahn center], we want to take

these other properties over.
If Davis worries that taxpayers and the

losers, the winners would be wealthy landowners. CCDC staffer Hamilton, while interested in putting the [redevelopment] agency in there with public money where private money could work," notes that if the current redevelopment boundaries were "amended" to include some north-of-Broadway properties, landowners there would benefit in at least three ways: Tax revenues expected to be generated by the Hahn shopping center could be spent to beautify streets and sidewalks with planters, trees.

pocket of poverty." Another factor in the delay of the hotel's ten-million-older facelift could be a reported tiff between lesses Sickels, who is alsopping for the best financing deal, and one of the hotel best of the sickels of th

and highly visible piece of real estate.

CCDC is also looking at the California Theatre on Fourth Avenue and C Street. It is owned by millionaire A.W. Coggeshall, who was awarded 31.57 million for his property on Kettner Boulevard, condemned by CCDC for its condemned by CCDC for the California was receasily offered as a gift from Coggeshall to the city, but the deal was so complex that the city never seriously considered the offer. When Coggeshall's real estate agent heard about CCDC's interest in studying the agent heard about CCDC's interest in studying the north-of-Broadway area, he called to discuss possibilities with CCDC staff. The chief of the Walker Scott department store was also on the phone shortly after that CCDC meeting. Davis, the dissentin board member, is especially perplexed by CCDC's seemin willingness to get involved with such parcels. "The Walker Scott building has bee

for sale," says Davis. "If a private buyer doesn't want it, why should we?" The CCDC board, again

why should we?" The CCDC board, again with Davis's sole dissent, agreed also to let the staff study the idea of including the Cortex. Hill are air nedevelopment, and there are other possible projects of the construction of a parking for and relocation of the displayment of a parking for and relocation of the Greybound Bus Depot to a less valuable piece of property elsewhere downtown. CCDC's Hamilton says one of her planners can be this imagination wander far enough to include the Broadway corridor all the way east to Interstate 5 in a possible amended redevelopment zone. Even the "Little Italy" section of India Street is a long shor for some sort of interventionist planning. A CCDC staffer now sits in on regular meetings between

A CCDC staffer now sits in on regular meetings between "Links ltaly" property owners and city planners, who have rechristened the area "Harbor Negotiations are more furious, and equally unpublicated, with Santa Fe Industries, owners of the beautiful, Spanish-style Amtrak train depot on Kettner Boulevard. Santa Fe also owner of the dept. Just the size of the dept. Am the size of the size of the dept. Just milke the

HAD AN

north-of-Broadway landlords it wants out of its current roder-elopment designation, thus ending any threat of condemnation by the city. White Sants Fe saw a guardia in Mayor Pete Wilson, who successfully protected the depot against a state plan to purchase it and occure its film as a state-run Anstrak termin the company is worried about what Maureen O'Connor mit do if the is cleeted mayor. O'Connor, Santa Fermembers, was a leading O'Connor, Santa Feremembers, was leading advocate for ownership of the depot by the state. The campany is pushing hard to have the CCDC board approve a complex had deal by Materia. 4, a week before the mayoral primary election. The deal, which is still being negotiated, would include concessions on how Santa Fe can use its redevelopment holdings in

how Santa Fe can use its redevelopment holdings in exchange for the corr pany's promises to construct an office building and other projects. Than's a proposal that CCDC board member Davis cautions must be examined thoroughly, and which also has prompted others to wonder if Santa Fe's supposed fear of O'Connor isn't just a smoke screen hiding their desire to get twenty-five years' worth of favorable

Vietnam instead, which was highly stupid." But the nuclear-rocket program was gaining momentum at the time Bussard went to Princeton to pick up an advanced degree in physics.

By this point, fusion had already

captured his imagination. The rocket program had relied on the idea of using fission reactors — that is, engines rission reactors — that is, engines which produced energy by splitting atoms apart (just as the San Onofre power plants produce energy). But since the late Forties, physicists had power plants produce energy). But since the late Forties, physiciast had seen that enormous quantities of energy also can be produced by joining atoms together to form a new element. Chis is what happens in the sun, where hydrogen atoms are transformed into helium.) Bussard says it had become obvious to him in the microscopic control of the produced ones, partly because fusion is fueled by hydrogen, which is virtually free and unlimited, and furthermore, because a fusion reaction produces just 1/1000 the radioactive waste of a fission reaction. All that was needed was to do it. But ironically, by the time Bussard completed his dissertation (on plasma physics) in 1961, he had already decided that consortled fusion wouldn't be achieved for a long, long time. The basic problem is that the last thing hydrogen atoms want to do is to be fused into helium atoms. In fact, hysicists had uniformly agreed that just about the only way to get those atoms to fuse is to heat them to incomprehensibly high temperatures (tens of millions of degrees). Excited by that much energy — driven to such a superheaded frenzy — the hydrogen atoms officetively hould be mushle to avoid "imming

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highest melting point of any known material is only 6000 decrees Fahrenheit. The answer the w prysicists had quickly settied . 70 . was to contain the superheated his cogen gas, known as "plasma," by a force field, one created by magnets. To the physicists, it sounded simple, and initially hopes ran high that it would in fact be so. By 1961, however, the naive op-timism had all but died. The early experiments with magnetic "bottles" quickly showed that the bottles unex-pectedly "leaked." The physicists would start heating the plasma, and then some little amount of the plasma would sneak past the magnetic field and reach the walls of the container. At working on space propulsion for

He didn't lose his fascination with fusion, however. In fact, by 1973 enough progress had been made to interest him in a job as deputy director of the laser fusion program at Los Alamos New Mexico, and the next year Bussard was lured into signing on as assistant director of fusion research for the Atomic Energy Commission. If for the Atomic energy commission. If practical fusion power still was decades away, nonetheless OPEC had just imposed the first oil embargo on the world, and in response, the great race for fusion power had begun. Bussard worked with the AEC "just long enough to create this big, huge

research he was working on at MIT. The most original feature of that work was the kind of magnetic bottle Coppi was using to contain the hydrogen plasma. The plans for virtually every other magnetic bottle in the world at that time called for using "superconducting" magnets to create their mag-netic fields. And with good reason: superconductors require very little electricity to operate; there seemed to be no question that they would consume less power than they should be able to produce. However, due to certain other characteristics, superconductors only work in a huge machine, one about the size of a small office building. And such huge machines

bilding. And such huge machines were staggeringly expensive. Consequently, Coppi had built a magnetic bottle of the same basic design as all its larger brethren but with this crucial difference: he used copper magnets designed to produce extremely high magnetic fields to develop the meccessary force field. For various reasons, this allows for the construction of a very small magnetic bottle—say, in the range of a nine-by-twelve-foot book. At the time of his historic conversation with Bussard, Coppi was only using his creation to study regular hydrogen plasma, but he casually mentioned to Bussard that he thought it was theoretically possible to add deuterinal and tritium (both necessary to a fusion reaction) — and to shelve fusion in it. In practice, Coppi saw an issummountreaction) — and to achieve fusion in it. In practice, Coppi saw an insurmountable obstacle to doing this: the great heat of a fusion reaction concentrated in a room-size space would melt the inner walls of the reactor. This is when Bussard stopped in his tracks.

"I said, 'Bruno, it's a winner! If you

just marry it with aerospace engineer-ing and make it have wonderful heat transfer and high stresses and struc-tures, you can get a much higher power level — hundreds of times higher. And Bruno said, 'No, no, Bob. It will melt.' And I said, 'No, no, Bruno. Not

if you cool it properly.''

Today Bussard says, "All of a sudden I knew we had the answer to the fusion problem. I just knew if we dug

He was working at General Atomic at the time and he says, "You'd go to all these meetings and people would say, 'Did you hear about Bussard and his crazy copper machines?"

that point, rather than melting the con-tainer walls, the converse would al-ways happen: contact with the walls would instantly cool down the reaction

ways nappen: contact with ne waits would instantly cool down the reaction and half the entire process.

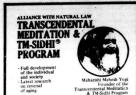
Bussard says by the time he received his Ph.D., it was clear that the fusion research community desperately needed to study plasma painstakingly in order to learn how to build better bottles around it. And most experts then projected that thirty years would pass before practical fusion machines would be build. This hardly suited Bussard, who, again, felt compelled to work on other high-such products for private industry (developing electrooptical night vision devices for Xerox;



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(continued from page 9) at it, it would work. And all of a sudden all this planning, and all those years would go away. And we'd have a years would go away. And we'd have a small, cheap hing. It was something that just smelled like it would work." That night at a party held in the home of Princeton University's president, Bussard walked up to the director of the government's fusion program and announced enigmatically that he had solved the man's problem." I said, 'Getting fusion power." When the man demanded to know how, Bussard realised manded to know how, Bussard replied that he had a few months' work to do before he could answer. "But I'll be back," he gloated.

To understand Bussard's excite-

ment, you have to understand what difference the small size of the reactor difference the small size of the reactor made. Smallness implied cheapness, and cheapness meant you could afford to build a number of the little machines elatively quickly, and push them to their limits, and break them, and build some more. "It's the classical Thomas Edisonian method of development. Bussard says. "You build and test, build and test, build and test." You develop the new machinery in spite of

the fact that you lack understanding of all the physics involved in running that machinery. Bussard cites an analogy: "If we had to understand on the basis of fundamental theory the flow of water in pipes before we could build anything that used flowing water in pipes, we would not today have flush toilets. Flush toilets were not designed on the basis of theory." By the same token, he figured that if you didn't first have to develop all the theory, fusion could happen much faster.

The magnetic bottles being used by the late Seventies in the main line of the government's research each cost

the government's research each cost the government's research each cost fifty to eighty million dollars. To consider an example close to home, the government estimates that it will have spent two billion dollars on the giant Doublet III experimental faison device in the course of the machine's fifteen-year lifetime up at General Atomic Technologies in La Jolla.

No one can afford to take risks with No one can afford to take risks with such a piece of equipment, Bussard says sympathetically. Breaking it would invite scandal . . . Congres-sional uproar . . . a threat to the very funding for the main-line programs! Since that's unthinkable, the established researchers have been forced to proceed an inch at a time, first developing the physics theory and only then timidly pushing the machines closer to their full capacity. Furthermore, even as new theoretical dis-coveries are made, the big machines can't be quickly modified to reflect the wledge. All this explains why in 1976 the government was resigned to not seeing a controlled fusion reaction until around the year 2000, with a twenty- to thirty-year wait after that for the real commercialization of fusion

Bussard, however, suddenly foresaw designing a series of little fu-sion reactors within about five years, establishing demonstration plants within an additional three to five years, and seeing commercial plants selling electrical power to utility customers just a year or two later — say, by 1988. And in the first year after Bussard's brainstorm, events moved with a speed to match his galloping vision. Within six months, Bussard and Coppi filed for a series of patents on various small machines that used copper magnets (which they had baptised "Riggatron (which they had baptised kiggarron reactors" in honor of the Riggs Na-tional Bank in Washington, D.C., which had extended them a line of credit). They also founded a company which they called INESCO (for International Nuclear Energy Systems Company) to develop the fusion machines. Within a few months more, they had obtained \$637,000 to study detail whether one could actually de sign and build machines to do what these machines would have to do.

these machines would have to do. The United States government provided that money. Bussard says he ad-ways planned to seek private funding-after receiving those first public monics, because "we wanted to hold the patent rights commercially, and be able to exploit it for profit. I learned a hell of a lot at Xerox. What I learned is that if you have a hell of a good idea and you own all the patent rights on it, you're gonna make billions of dol-lars." However, he claims he viewed and continues to view the very receipt and continues to view the very receip and continues to view the very receipt of that government seed money as "the best way to get a stramp: 'USDA Prime Beeft,' People believe it must be dealy because the government says so. It's probably wrong — but that's what people believe.' And so he claims he doesn't regret having asked for and received the government funds — even though the strings attached to that money nearly succeeded in pulling the fledgling company under before it really got started.

The calculations Bussard and Coppil undertook for their feasibilities sender.

undertook for their feasibility study bore out Bussard's initial intuition — it seemed (to Bussard) that the little fuseemed (to Bussard) that the little fusion reactors were indeed buildable. But then because the government had funded the study, a panel convened by the government's Office of Pusion Energy reviewed those conclusions in 1978 — and the panel's verticit was calamitous. The panel members as-serted that Bussard couldn't build magnets capable of producing a sufficient force field because no material existed that was strong enough. The magnets would break under the stress. The members also said it was impossible to transfer the unimaginable heat ble to transfer the unimaginable heat ble to transfer the unimaginable heat (roughly equal to the power consumed by the City of San Diego at any given moment, all concentrated into the size of a conference table) out of Bussard's machines fast enough to avoid melting the structure. The members picked at other points, too, and the combined effect was devastating.

To Bussard the official rebuke

ant nothing less than a declaration of war. He viewed the panel members' statements as blatant falsehoods. True, no metal existed with the strength needed for building the magnets. But one could be developed; industry normally only develops new materials when a specific need for those materials arises, Bussard pointed out, and no one before had needed a copper alloy of such strength. With regard to the heat-transfer requirements, Bus-sard countered that the aerospace industry in the 1950s had come up with methods for cooling far more heat than would concentrate inside his Rigga-

Today he looks back and judges that one reason the panel members didn't know these things was that most of them were physicists rather than en-gineers. Unlike Bussard, with his twenty years of experience in the aero-space industry, they simply didn't realize what dramatic technological strides that industry had taken. "None of them had ever built rocket engines. None of them had ever built highdensity power machines. Anything to do with the design of power equipment was to them a vast mystery," Bussard says.

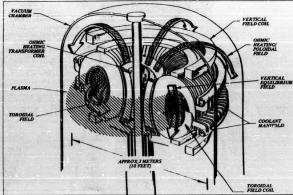
But he also believes more than sim-

ple ignorance was at work. He thinks the very concept of a small reactor threatened the review panel members, almost all of whom had close ties to the existing, more conventional research efforts. "If the way we were studying worked, we would achieve the result of fusion power twenty years sooner and at one-fortieth the cost of the way and at one-fortieth the cost of the way all those other people were chasing." Bussard says. If it even looked as if it might work, Congress just possibly could say to established fusion researchers, "Why are you asking us for a half a billion-dollar budget this year if . . . it can be done for ten million?" He save the faced with such a core. He says that faced with such a pros-pect, the government labs and insti-tutes in the conventional fu ion pro-gram made "a strong effort to discredit gram made "a strong effort to dis the entire idea and to view it as useless and hopeless, which would have pre-vented us from going forward with anyone," even private investors.
"I didn't want the war. I didn't seek

it out," Bussard says wearily. Neither did his partner, Bruno Coppi, who was so distressed by the turmoil that Coppi so distressed by the turnoil that Coppi withdraw from active participation in INESCO (although he still owns part of the company). "Bruno hates politi-cal conflict, and unforsunately the field of physics is dominated by political conflict," Bussard says. His own re-ponse to this encounter with it was to be more aggressive. "When I'm being be more aggressive. "When I'm being shor at by the biggest government on earth with cannons, tanks, and submachine guas. I'm not going to lie down and smile and say, "You're all wonderful fellas." I'm going to shoot back in order to survive."

Bussard says someday the long, day-to-day history of how his war evolved will get written, "and it's a Robert Ladlum story." Apparently a prominent character in the events was been Congressiana Milke McCormack.

then-Congressman Mike McCormack, whom Bussard had become friends with back while working for the Atomic Energy Commission. McCormack, in fact, was chairman of the Congressional subcommittee that oversaw all energy research back when INESCO applied for the feasibility study money, and when the first review panel report came out, McCormack again lobbied for INESCO. Ultimately, McCormack tought enough pressure upon the Department of Energy that it convened a second review panel ("very bright, senior people who were not beholden to the Atomic Energy Commission; whose salaries weren't paid by the fusion of-fice." says Bussard. "We had a retired vice president of Westinghouse, a senior professor at MIT, people from NASA"). Late in 1979 that second review panel released a report which Bussard says concluded that "the idea's pretty good, reasonably sound. It has risk but it also holds enormous promise. The program time is sensible: the engineering science seems okay."
"We won," he says flatly. Other



bess demandatily, if less damning, the accord passel's separa was still highly acaptical. But by the beginning of 1980, it didn't really seem to matter. In fact, a year and a half earlier Litton Industries had given INESCO a smile amount of money, not enough to begin designing the Rigastron reactors but enough to occupy a skeleton staff with some small-scale studies. Furthermore, in April of 1980 Bussard found a patron to help him start the main development program. Millionaire publisher Bob Guccione (Omni, Penthouse) was convinced enough of Bussard houses have convinced enough of Bussard has been according to the control of the second of lisher Bob Guccione (Omni, Penthouse) was convinced enough of Bussard's chances for success that he agreed to fund the project. At last, Bussard was finally doing it.

Just down the block from the Danish Pastry Shoppe on the main street in Del Mar, IN-

main street in Del Mar, IN-ESCO today has rented some rooms which might draw a sneer from any burgler who chanced to enter. These are big, fluorescent-lit rooms as spare and utilitarian as a freight elevator. They look empty, even though they harbor work benches, a machine shop, historescence, and other testing anharbor work benches, a machine shop, microscopes, and other testing ap-paratus. Some of the only color is pro-vided by pieces of copper deposited here and there: pieces as small as bottle openers, other slabs larger than cardtable tons

"This is really a very goal-oriented lab." says Stu Rosenwasser, who directs the facility. "It's not a research lab." When Rosenwasser joined the staff of INESCO about two years ago probably the most important goal of this lab was to come up with the copper

magnets — the metal which INES-CO's critics said couldn't be de-veloped. In fact, that metal had to meet formidable requirements. It had to be as conductive as possible, because the more conductive the Riggaron reac-tor's copper coils are, the less power will be consumed to create the mag-neti: field. Although pure copper is one of the best conductors in the one of the best conductors in the world, it's also not very strong, whereas the Riggatron magnets must be much stronger than steel. (When you run a huge electric current through a conductor, the interaction of that cur rent with the magnetic field produced by the current imposes a strain on the metal no less physical than the strain that exists when you suspend an au-tomobile from a metal hook.) So Rosenwasser and his crew got to work. Rosenwasser and his crew got to work. By this past August they had produced a copper alloy fifty percent stronger and thirty percent more conductive than any previously available alloy, a material more than three times as strong as ordinary structural steel and at the same time almost as conductive

as copper — certainly more than good enough for the Riggatron magnets. This accomplishment wasn't partic-ularly difficult or ingenious, according to Rosenwasser, a bovish-looking materials engineer who worked up the road in General Atomic's fusion pro-gram before coming to INESCO. First

Stars

manufacturers willing to work with the fusion company to develop the new metal. Then Rosenwasser and his crew looked at the existing alloy that came closest to what they needed, asking themselves what about it might be tained trace elements of iron and silicon, so INESCO asked the manufac turer to remove them, a step which immediately increased the conduc-tivity by fifty percent. Rosenwasser's team further figured out a different way to process the alloy, a method of

way to process the alloy, a method of heating and cooling and working it that improved the material still further. Rosenwaser says that by a similar process, the lab has solved the other major materials problems presented by the Riggatron project: he and his people have developed a method for building channels in the magnets (through which the cooling water will flow); they've developed new materi-als for insulating the magnet coils als for insulating the magnet coils (since standard plastic insulators break down under the shower of neutrons produced by the fusion reaction). These achievements aren't all that difproduced by the fusion reaction). These achievements aren' tall that different from the kinds of projects Rosenwasser was doing when he worked for General Atomic, the rival fusion company on Torrey Pines Meas; what is different is the pace of the project, the says. "Bob [Bussard] is a go-for-broke kind of guy. He envisions pushing technology farther than anyone. He's never statisfied." Bureaucrey within the small staff of IN-ESCO is minimal; employees talk en-



thusiastically about being allowed to work from seven in the morning until late at night if they feel like it (and conversely, to be able to get away when they need to). Rosenwasser says when he worked at General Atomic, he cunous enough to make an appointment to talk to Bussard and his second-in-command, an Israeli physician named Ramy Shamay, at their offices a few doors down from Alfonso is a construction of the second control of the sec when he worked at General Atomic, he never really expected to see Tusion in his lifetime. "It's not that what I was Joing wasn't exciting. It was. But when I would think of fusion power, I wouldn't imagine it happening until 2000 or 2000." Now he hopes to see it within less than a decade. Rosenwasser also remembers when he first heard about INESCO back in the late 1970s. He was working at General Atomic at the time, and he sease. "Work on to all these meetings."

General Atomic at the time, and he says, "You'd go to all these meetings and people would say, 'Did you hear about Bussard and his crazy copper machines?' "Later, after Bussard's "war" with the fusion establishment had ended, Rosenwasser heard that INESCO had relocated from the Wash-

the impossible." Today he's confident that not only

has INESCO solved the problem of finding suitable building materials for its small reactors, but the company also has designed a reactor that will work. That's an assertion upon which Ramy Shanny elaborates. A big, droll Ramy Shanny elaborates. A big, droll man who speaks with a pronounced Israeli accent, Shanny joined forces with Bussard way back in 1977; it was Sharmy who assembled the multinational staff of about fifty-five engineers and physicists now working for INESCO up the road from the Del Mar materials lab. For the last two Mar materials lab. For the last two years Shanny says that staff has been asking questions: "How do I fabricate this particular tube?" "How thick should it be?" "How do you connect the water?" "What's the pressure on the connector?" "What kind of insulator do I use?" "How do I machine lator do I use?" "How do I machine and fabricate it?" "How does it all fit together?" He says INESCO doesn't yet have "fabrication drawing," the detailed plans that show where every bolt will go, but the Riggatron reactor is "no longer just conceptually pos-sible. It's numerically defined and de-signed as to details." With the designs has today, Shanny insists, he could build machines tomorrow that should achieve the conditions that ought to achieve the conditions that ought to

achieve the conditions that ought to allow one to achieve fusion.

And yet INESCO doesn't plan to build the Riggatton reactors today or tomorrow or even this year. For one thing, enormous electrical power will be required to run the reactor magnets, roughly a gigawatt — the equivalent of the full output of one of the San Onoftre reactors. INESCO can readily obtain that nower by purchasing signatic reactors. Investor can reamy obtain that power by purchasing gigantic generators from one of many possible sources. The only hitch is that delivery-won't come for three years after the

order is placed. Moreover, Bussard and Shanny aren't ordering anything yet. First they've got to get more

Bussard says it will cost a minimum of \$100 million to test his concept and achieve fusion. That amount of money would buy not only the power generators and a test site (almost cer-tainly outside California), but it would also cover the cost of developing and building five separate reactor models to be tested on the site. By way of contrast, the giant new experimental fusion machine just unveiled at Prince-ton cost \$500 million, according to

Bussard, and is "a toy," generally ac-knowledged to be only a fraction of the size required to have any hope for pro-ducing power. Despite the Riggatron's relative economy, however, an addi-tional \$100 million is a heftier burden than Guoring will be able to shoulder. than Guccione will be able to shoulder alone. (Guccione has already given INESCO some \$12 million.) Thus, aimost immediately after enlisting Guccione's support, Bussard began turning to other potential backers, seeking not the minimum amount of \$100 million but \$250 million or more, enough for two test sites, one inside the United States and one outside the

country, with five experimental machines on each site.

"Raising that kind of money, privately, is a fascinating educational experience," Bussard understated one day recently. "That's more difficult than obtaining fusion," he jokes. "You're now talking in fractions of a "You're now talking in fractions of a billion dellars in private money, for an investment in something for which there is no possible payoff in short of six to eight years." It's a slow, tedious process of talking to people scattered all over the world; to date Buscard and Shanny have talked to some thirty American corporations, plus a number

of wealthy individuals here and abroad, and also to government offi-cials in several countries, most notably Israel and France. Bussard claims he alone logged at least 250,000 miles per year in airplanes over the past several years. Indeed, today he looks weary, sleeps only four to five hours a night, consumes megavitamins to increase his energy level.

scramble for money has drained him, however, he insists that those labors are almost over. As of today, INESCO has tentative com-mitments for \$150 million, and Bus-

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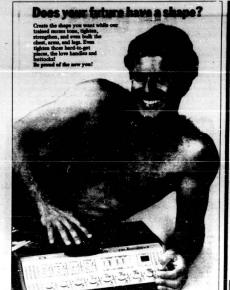
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about the balance within six months. Although he shies away from specify-ing where the funds will come from, in-house scuttlebutt says that Bussard is pinning his hopes on a major contribution from private Israeli investors. At least one recent report in the Israeli press confirms that likelihood; also, it fits in with Bussard's switch to espous-ing an overseas test site in addition to American one. (Though Bussard explains that switch in part by bluntly pointing out that having test sites in two countries insures that "no one political jurisdiction can completely stop it in case peculiar political things

happen.")
"This is the largest single private
R&D venture capital high-risk investment ever constructed." Bussard says
with a mixture of pride and fatigue. with a mixture of pride and fatigue. His attitude suggests he's already got the money in his pocket, that it's a fait accompli. Assuming that he's right and the money does come through, hings should start happening almost immediately. For instance, Shanny says INSEO will start building models of the Riggatron reactor's major subsystems; the purchase orders for the parts to build the models have already been filled out. The company will order the power generators, and the company will begin anarting off the time to their delivery. Meanwhile, e time to their delivery. Meanwhile, though the test machines have been signed already, INESCO's engi-trs will continue tinkering with the designs, raying to make them to reliable, more ingenious. They'll soor reliable, more ingestous. They'll conclude the final designs and begin building the prototypes by 1986. If INESCO gets the money tomorrow, then according to its schedule, it should complete construction of those

years from now.

Bussard says a lot of people express suprise at the action of testing the reactors in parallel, but he insists these critics miss the following logic: it takes much more time to build and test five machines sequentially than it does to build and test them virtually simultaneously. It is similar to the difference to th between placing five bets in one horse race, versus making one bet only in five successive races. With the second

method, you may win in the first race but you also risk not winning until the fifth, and when you're talking not about horseracing but about achieving fusion. "every year you delay going commercial [i.e., winning] costs you billions of dollars in profit," Bussard points out.

Because its prototypes will cost only about a million dollars apiece (com-pared with the \$500 million price tag on the large, conventional machines), INESCO can afford to build five at once, Bussard argues. But with those five, INESCO will nonetheless hedge its bets. Each machine will differ in size and basic design features; each will have a slightly different arrange-ment for heating the plasma, for example. No one knows precisely what conditions are going to be neces-sary to achieve fusion, and in fact, over the years, various physicists have developed various (differing) predic-tions. Given that, INESCO's five machines will each be based on the assumption that a different one of those predictions is right. One of the fire, Bussard says, will be vastly overdesigned. INESCO won't end up building that machine commercially because it almost certainly will be

"Yeah, it's faith if you like. It's faith that we'll stumble around long enough and find a way to do it." He enough and find a way to do it." He ways it's a faith, however, based on the fact that "we have ten to the twelfth fusion machines running sow — all the stars. They're just burning happily all the time ... and also there have been probably 500 small fusion machines. They're called thermonuclear bombs." At one end of the scale you have the stars; at the other the hydrogen bomb. "All we need to do is

right way to do it."

That still leaves the question of whether the Riggatron is the right machine. To that, Bussard replies that almost everyone in the world involved in fusion research is using the same basic type of magnetic bottle that the Riggatron design embodies. The Rig-gatron design is much smaller, it uses copper magnets, but basically it's a donut-shaped structure known as a tokamak (pronounced toke-ah-mack). the type of magnetic bottle which has the type of magnetic bottle which has shown the most promise throughout the hi-tory of fusion research. Con-sequently, says Bussard, "We have the benefit of all the world's knowl-edge and research of the last sixteen years of tokamak physics." Thus he argues that the Riggatron

Thus he argues that the Riggatron channak he as good a chance of working as any of the world's established research projects. Nometheless Busard concedes the outside possibility that the tokanak represents the wrong technological choice; that when his machines try to push the plasma to the final conditions in which fusion should also also a conditions in which fusion should also edges exemptions useful will have final conditions in which fusion should take place, something went will hap-pen. It's possible that the plasma could behave in a way it has never behaved under less intense conditions, that it could do something no one could have anticipated; no fundamental theory exists to explain how it always will

behave.
However, Bussard offers the fol-lowing case for his confidence in the Riggatron. He says three things really count when you've trying to achieve taison: how hot you get the plasma, how dense you get it, and how long you can keep the mess together before some of the particles meak off to the walls of the container and cool off. He continues, "Since tokamaks were in-vented by the Russians, those three parameters collectively have been ad-vanced by a factor of 100,000 by all the world's work to date." All INESCO. world's work to date." All INESCO has to do in its reactor is to go an additional-factor of six. "Now, our design is based on physics scaling laws, and we have moderately good hope that those scaling laws will still work over that last factor of six. We have a very little way to go," he

At long last Bussard has also begun to get support for that optimism from his peers. Last fall, for instance, IN-ESCO invited a committee composed of some of the most distinguished of some of the most distinguished names in fusion research to come to La Jolla to evaluate the progress of Bussard's Riggatron reactors. That com-

295-4240

mittee concluded that although the Riggatron project still poses extreme technical challenges, INESCO had made considerable progress and the reactors held great promise. "Two to three years ago, you couldn't have got-ten that committee together," says committee member Edward Kintner. Kintner himself formerly headed the government's fusion program during the time when Bussard's "war" with the establishment was raging. And yet today Kintner judges that if Bussard can get his funding, INESCO "will be the first to either prove or disprove

Other clues to the change in INES-Other clues to the change in INES-CO's status within the fusion commu-nity also have been turning up. Several stricles in national publications have appeared within the last few months touting the small-reactor approach to fusion. They've looked not only at INESCO but at a later entrant in the small-reactor sweepstakes — namely, General Atomic. Ironically, General Atomic still runs one of the most im-Atomic still runs one of the most important big-reactor programs in the country, and research within that program still continues to inch along. But the director of that program, Thiro Ohkawa, began working on a parallel small-reactor approach sometime in 1978 (two years after Bussard had his brainstorm with Bruno Coppi), Ohkawa shitted machine is not a tokamas; it's considered to be more experimental for that reason. Today Ohkawa shreets the work on both General Atomic's giant tokamak and on his

small reactor, "I have no doubt that within five years there will be five bet-ter ideas because then people will know that it works and so it's okay to think of it working... You know Von Neumann once observed that the secret of the atomic bomb wasn't the physics of it or the desire of this necephysics of it or the design of this piece or that. It was the notion that it will

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bomb would work, practically any-body could go out and design one." Bussard is so confident that his idea

will work that he's already paying people to pian for the consequences of the Riggatron's success. "Just build-ing the five or ten machines and proving that fusion works is not good enough," Bussard says. "That's abso-

lutely not a useful thing to do, all by itself. Because if that's all we did, Ramy and I would appear on the Johnny Carson show and be world heroes for fifteen minutes and then we would disappear and say, 'Well, now what do we do? We don't have a business.' The only way of generating in-come is to take those wonderfully interesting machines, if they work, and make them into commercial products that are sold to the utilities and steam

Thus Bussard aiready has a chemical engineer with an advanced physics degree designing prototype fusion

power plants. Those preliminary designs reflect a dramatic fact of life about the Riggatron reactors - namely, they'll have a very short life span, perhaps as short as only a month. This is because the neutron bombardment will make them radioactive, and radioactivity eventually causes the metal to fail. But since the reactors metal to fail. But since the reactors also will be relatively cheap — a half a million to a million dollars apiece — INESCO envisions power plants installing five or six at a time. As one of the little reactors wears out, it will be removed and replaced with a new one. They'll be just like light bulbs, crows

Bussard, simple and disposable. (IN-ESCO expects that the radioactive machines will "cool off" enough in a year or less that they can be safely handled and have various elements recycled for other uses.)

Bussard has hired another engineer, this one with a master's degree in business administration, to survey what utility companies want. This man also is one of those who have calculated what practical fusion power (as produced by the Riggatron reactors) is likely to mean in economic terms and those numbers are amazing. If the Riggatron reactors work, INESCO

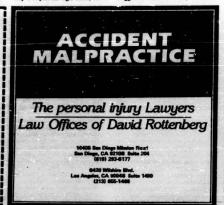


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hould be able to produce energy as heaply as if it were burning oil that osts only one to three dollars per barel (oil currently costs more than thirty follars per barrel). Consumers should e able to look forward to their electricity bills dropping by up to fifty percent. With regard to waste, fusion is a form of nuclear energy and it does produce some radioactive waste. But according to Shanny, that waste is a thousand times less toxic than the waste produced in a fission plant like San Onofre because the waste consists xclusively of metals (unlike fission, which produces other substances much

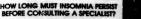
more difficult to contain and store) and because the radioactive isotopes pro-duced in a fusion reaction have much shorter half lives. Finally, besides being relatively clean and producing cheap electricity, the plants should also yield a range of other useful by-products, ranging from synthetic fuels to desalinized water.

Those economic benefits promise, in Bussard's words, that if the Riggatron reactors work, Bussard and his employees at INESCO will get "alarmingly" rich. But he says the money doesn't motivate him person-ally. I scoffed. Bussard owns two

Maseratis and flies the Concorde. Sure, sure, he conceded. He enjoys having a nice car and providing for his family (he's been married four times and has four children). But, he re peated, "Money has no meaning. The only thing that has any meaning in this world is time. The only thing money has a value for is to buy time back for yourself; to hire people to do things that otherwise eat up your time." And he claims that the only thing he wants to do with his time is more "creative engineering work.

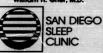
'To me, engineering is art," he says intensely. "I don't mean cookbook

engineering where you look up for mulas and design the bridge according to the formula. But creative, frontier engineering is like sculpture 'cause there's an idea in your mind no one's ever had before. And with a bunch of people you get together and out of your head you construct this whole new thing that's never existed before. And if it's useful for man, what a wonderful thing you've done! Engineering is the highest form of art. Chopping marble or applying colors on canvas is much less rich than engineering in which you translate ideas into objects that do things - for the first time."



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he atmosphere at the party in the Great Hall of St. Paul's Episcopal Church last fall was slightly more sophisticated than that of a church social. The food was potluck, but plenty of wine was available, and before the time came for filling the guests' plates, those agile enough par-ticipated in lively line dances and square dances. During the mealtime conversations, words like "archeoverheard around the roomful of nearoverneard around the roomful of near-ly one hundred people. For entertain-ment afterward, an amateur drama group called the "Personas" gave a well-rehearsed reading of an eclectic assortment of poetry — from T.S. Eliot to Ogden Nash — interspersed with guitar music. It was the first party of the Friends of Jung I attended.

A few blocks away a sign attached to a freshly painted old house on Front Street read "Friends of Jung Center." The C of "Center" was ornamented with a simple mandala design. The first comprehensive study of mandalas - circular symbols of wholeness was made by the Swiss psychologist Carl G. Jung. I have always been fascinated by the work of Carl Jung who died in 1961 at the age of eightyfive - so I was curious. Who were these people who call themselves his

I knew that Dr. June had been extremely skeptical about any organization bearing his name or about any attempts to codify his massive work

under a category called "Jungian the influence of Jung's own personating his lifetime a meeting had been called by some of his students and disciples with the idea of forming an organization. Jung was said to have been the called by some of his students and is an arrivable obscanners and crupted in students. anization. Jung was said to have been therefore by Jung's interest in much relieved when only a few people showed up. He is also reported to have 1900, when Freud said, "My dear declared on many occasions when saked to define some point in Jungian seaked to define seaked to define

organizations of any kind, from churches to P.T.A.'s, but I wanted to churches to P.T.A.'s, but I wanted to know what sort of people might call themselves "Jungians" and what an organization with tax-exempt status, a was just as occult, that is to say, just as organization with tax-exempt status, a was just as occur, times to say, just as board of directors, bylaws, and a center could do for such people. So, though I was not a member, I decided tific truth was a hypothesis that might to sample some of their activities, meet to sample some of their activities, meet to sample some of their activities, meet and talk with people, and find out not to be preserved as an article of faith about the history and resources of the for all time." It would be ironic, I group. I also wanted to know how they were handling the dangers that made Jung so wary — organizational infighting, evolving into a cult, becoming

of Jung's hypotheses.

Because of his disagreement with dogmatic, and ultimately deifying Jung. It seemed to me that these the sorts of things that had already happened with the Freudians. Perhaps



Sychology, "I am not a Jungian.

I have my own natural suspicion of make a dogma of it, an unshakable reanizations of any kind, from bulwark."

thought, if the Jungians were starting to form an "unshakable bulwark" out

Freud, many of Jung's views have re-mained outside the mainstream of clinical psychology in America. His studies of parapsychological phenomena, of Oriental religions and mythologies, of medieval alchemy, his theories for the interpretation of dreams — all are completely ignored in most undergraduate psychology courses. Only his theory of personality types has made its way into everyday use in simplified form, especially the

that is not to say that his ideas have not emendous influence in this cen-But they have been manifested in the fields of comparative relig anthropology, literature, and the

lung organization in San Diego was a Saturday seminar called, "Know, Find, Get Your Perfect Job." It was a natural for me since I had recently arrived in San Diego and was unemployed. The predictable ingredients of such a seminar were there — how to how to survive interviews, how to fill out application forms and write resumes. The unique aspect, however, was the large block of time spent deermining and evaluating our own psychological types; the idea was that personality type is a strong determiment of one's success or failure in a particular job. We took the Kiersey Type Indicator Test and scored it ourelves: it is a preference test designed o show one's type within Jungian

categories.
In addition to the basic tendencies toward introversion or extroversion, Jung identified four functions, one of ity and determine the way one ap-proaches life. These are intuition, sensation, thinking, and feeling. I was not surprised that the test labeled me strongly introverted. I was dismayed, owever, to discover that my domnant function was intuition: this commant function was infution; this com-bination seemed to be an impractical omen for the job market. Though I found Jung's typology a great aid in understanding myself, I also found it to be a wonderful sport among Jung-ians. They have endless fun explaining why they and others behave as they do:
"Oh, he's an introverted-sensation

type, so he's extremely good at all that tedious detail," or "I never learned to spell; after all, I'm an extroverted-

Besides workshops like the job seminar I attended, resources at the center include a small circulating li-brary of books (Jung's complete works are available here), periodicals, and tapes of lectures. A series of art exhibitions is displayed on the bare white walls of the sparsely furnished rooms. Retired nursery school teacher Jane Harter is at the center daily to help members who are interested in working with clay or chalk, and the office phones are staffed by volunteers every

weekday.

Before the center opened a year ago. St. Paul's Episcopal Church at Fifth and Nutmeg was host to most Jungian activities in San Diego. Since 1968, St. Paul's bookshop has served the Jungian community, and the facilities there are still used for larger gatherings such as lectures and parties. I attended two lectures in the Guild

Room at St. Paul's. The first was by an elderly Jungian analyst from Los Angeles, Dr. James Kirsch. The other lecture featured ethnologist Carobeth Laird, who described the Chemehuevi Indian mythology. In her eighties she became the author of four books, using material collected during her lifetime as wife and colleague of a field ethnologist on the Chemehuevi reservation in Southeastern California Nevada, and Arizona. She made very few Jungian references, but provided the audience with fertile material to make their own, as was demonstrated in the question-and-answer period

Activities of this kind have blossomed since the group was formally

organized in April, 1976. Before that, lungians were an unorganized group that arew around a nucleus at St A. (Jack) Sanford was called to be ctor there in 1965. Sanford brought with him a strong background in Jungian psychology, having studied at the Jung Institute in Zurich: since his arrival his sermons and classes at St. Paul's became the focus of a growing number of lay people interested in Jungian psychology. (Sanford left St. Paul's in 1974 to begin a full-time practice as a psychologist.) He and his colleague, Robert A. Johnson, who gives Jungian workshops at St. Paul's, are still regarded as the local Jungian

'gurus.''
Robert Johnson is a psychotherapist who uses Jungian techniques; he lec-tures internationally on Jungian topics and has authored two books — He and She, mythological approaches to mas culine and feminine psychologies. He agreed to see me recently as soon as he got back from his two-month trip to India. Two days after his return, I vis-ited him at his tree-shaded house in Kensington. An ascetic-looking man with straightforward blue eyes answered the door at eight in the morning at the time we'd agreed on and apologized for still being groggy from

t lag. Johnson told me that, like most Jungians, he got interested in Jungian osychology through his own therapy. "I went to Fritz Kunkel, a Jungian analyst in Los Angeles, at about the same time Jack Sanford was doing the same thing. It was such a profo experience for me, I simply stayed on as a student." From there Johnson went immediately to the Jung Institute in Zurich, which had just been formed

"I was the vouncest student in the analyzing with Dr. Jolandi Jacobi. I great archetypal, epic dreams — and Dr. Jacobi misunderstood entirely. She told me I was a young man and I shouldn't dream dreams of the sort. I understood that she was trying to tell me that a young man mustn't be oc-cupying himself with getting into the deep places of the unconscious. But she made a mistake. So I walked out on her and asked for an hour with Mrs Jung. I told her my big dream and she listened and didn't say much about it. But she talked to Dr. Jung about it, and when I got to school the next day, he phoned and said, 'You get out here. I want to talk at you.' At me, indeed it was. He laid into me for close to three hours. He simply told me who I was what I was good for, how I should live. and what I should not do. Without a word of interruption from me." Jung gave the twenty-six-year-old Johnson a lifetime of information and practical advice on how to live an entirely introverted life. "One thing he told me was never to join anything, and he proved to be right. He saw that all in my big dream. It was the marvelous intuitive faculty of his."

faculty of his."

Johnson completed his analytic training in London five years later. "I had an hour every day, seven days a week, for four months." Johnson explained how Jungian analysis differs from Freudian. "Freud thought the unconscious was just a blank page and that all of one's character sprang from cially very early ones. Freudian analysis attempts to put the character into some kind of order. Jung feels that one is born with a very distinct person-







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ality, just as distinct as he is physthe shape of the body, the color of the that. Dr. Jung's method of analysis was to search out that original charac-ter and work out the distortions."

Johnson describes Freudian analysis as the "couch technique," where the client talks and the analyst listens. whereas Jungian analysis is a dialogue between two people, face to face. This to society as an attempt to adjust one to oneself. This can put one into a correct relationship with society. Another big difference, Johnson said, was the two men's attitudes toward religion. Freud thought of the religious life as a neurot-ic compensation, whereas Jung said he never found anyone over thirty-five years of age whose problem was not basically a religious one.

Johnson says that Jung restored his religion to him. Over the lintel of the

religion to him. Over the lintel of the door of Jung's house at Kusnacht (Switzerland) is the inscription. "Asked or unasked, God is present." Johnson says this indicates Jung's attitude toward religion. "I was a profoundly religious person as a child and adolescent. I came from a household where — during my teen years — the church means a great deal to me. Then there was the inevitable rebellion in the late teens and early twenties. I threw the church over. Jung gave me the means whereby I could re-understand and restructure my religious life. I was raised a Baptist; I gravitated to the catholic end of the scale — namely, the Episcopal Church. I call myself a



monk. He tried living in an Episcopal monastery, but Jung's advice to avoid

joining organizations proved correct, and he left after two years. "I'm drawn to institutional life, and I ought to be a

to institutional life, and lought to be a monk," he said. "It ought to be time in a monaster, be said. "It ought to be time in a monaster appear of the said the control of the said th

son told me he doesn't like the

use of the word "guru" in reference to himself. "It implies that someone is on one level and someone else is on

olic (with a small c)."

India has taught Johnson a great deal, but he says he has not turned into an Indian. "I don't think a Westerner deal, but he says he has not turned into an Indian. "I don't think a Westerner should go outside of his own archetypal noots for his religious structure," he said. As far as Johnson's conception of God is concerned, he finds Western religious structure and its creeds in adequate, but correct as first as lamping of the same of th

another. The term implies an Eastern function like an Eastern guru and have no intention of it. Sri Aurobindo said that modern people have to be their own gurus, not appoint an outer one. and, of course, ironically made him the guru of the Twentieth Century." Because Johnson felt that much of Jungian psychology is indebt-ed to Indian philosophy, he was drawn to India. "About ten years ago I want-ed to go and see for myself, and it was one of the richest experiences that has ever happened to me. I've made five trips to India. The last one was the best "I'm an introverted-feeling type.

which is out of fashion in America. Of which is out of tashion in America. Or all the types to be, introverted-feeling is least useful, least easily lived in America. Indians are introverted-feel-ing types. I immediately felt at home there, even though India's such a poor there, even though India's such a poor country with so much illness. I made some very close friends there. In an introverted-feeling type, extroverted thinking is the inferior or fourth func-tion — the renegade. That's where one makes one's mistakes and gets out of control. It follows with me. Don't ever ask me to think. I can think under du-ress. But that's where it's an asset to

ress. But that's where it's an asset to know one's typology. I know that I can come up with magnificent utopian ideas — three aweek — but I can shat myself up because I know hat's not my best function."

I asked Johnson about his relationship to the Friends of Jung. "I moved to San Diego in 1966 when Jack began a Wednesday night adult education program at St. Paul's and we started working together then. Now I'm straddling both sides of the fence satisfaction!y. I don't have a lot to do with the organizational aspects of the Jung-

ian movement, but I'm not aloof to it. I don't hold any offices, but I'm well enough known to San Diegans that I an have a place in the organizations But if introverts like me were allowed to run the show, we would have every thing so quiet and inaccessible that nobody would ever hear of it "

Johnson believes that organizations like the Friends of Jung at least serve the necessary function of making material known to the public. "Jung ian organizations are strange bodies. This is one of those great paradoxes of life. Something has to be known to be useful to society. If people are to know about Jungian psychology, there has to be a place for lectures, an organization, a body of people, companion-ship. The danger of this, of which Dr. Jung was aware, is that as soon as something is organized, it loses the specificness or individuality of its ori-

specificness or individuality of its origin. For instance, information can
officed, and the spirit of it is lost.

I wondered if Johnson felt there was
any danger of deliying Jung. "Yes, it's
a way of ignoring him. An unerly different example of that, but illustrating
the principle: India has totallysterilized the ideas of Gandhi by deliying him and then quietly ignoring him.
They've put him off into the pantheon
of the asants and ignored him. One can
other same with Jung."

They are the pantheon
of Jung is not made up predominantly of professional
psychologists. J noticed that members
of the Friends of Jung tend to be white,
middle-class people, usually with a

iddle-class people, usually with a rotestant background. Many are of iddle-age or beyond, and there seem

ob e more women than men.

Glenda Taylor is a tall, attractive brunette, college graduate, wife of a stockbroker, and mother of two girls.

"When I got to school the next day, Jung phoned and said. You get out here. I want to talk at you.' At me, indeed it was. He laid into me for close to three hours."

But in style and interests she is no typical suburban housewife. Nor is she a typical Jungian, if there is such a thing. In fact, despite her deep in-volvement, she refuses the label. With her background in publishing, she took on the responsibility of preparing the manuscripts of Robert Johnson's books for publication. She also has a manuscript of her own which she is preparing for a book. She lectures from quently and gives workshops on the quently and gives workshops on the archetypal feminine and the

oddesses.
I attended a six-week workshop she gave on the goddesses at the Friends of Jung center. About fifteen people, mostly women, sat on folding chairs as Taylor showed slides and talked in her East Texas manner about the goddess-es of history and prehistory and their unconscious symbolism.

I also visited Taylor in her Solana

Beach home, where she told me how she got involved in Jungian psychol-ogy. "I first read Jung's Memories, Dreams, Reflections when I was in

college and was impressed and excited by it. But I just put it on my bookshelf with all the other books I'd been excited by, and that was that. Bill and I married when I was twenty-seven, so I

married when I was twenty-seven, so I was about thirty when we came to San Diego and I had a new baby. For the first time in my life I was at home not working. I had absolutely nothing to do and was going crazy.

"I didn't know anybody, so I went to the library and picked out a huge stack of books. For whatever reason, I noticed Jung and took three or four of his books. That very same week, looking for an Episcopal Church, I came his books. That very same week, look-ing for an Episcopal Church, I came upon St. Paul's and liked it. Jack San-ford was preaching. He had a 'talk-back' after the service; you could stay and talk about the sermon. It was an experiment he tried. During the ques-tion-and-answer session, I raised my hand and said, 'I'm reading right now some books by Dr. C.G. Jung, and what you say really reminds me of what's in his works. Have you ever

and said, 'Well, yes, I have,' and went right on to something else. At the time had no idea who he was."

Sanford became a powerful influence on Taylor through his sermons and classes. So did Robert Johnson. "I was really intrigued with Robert's work and his taking the mythological approach," said Taylor. "A lot of what he said I profoundly agreed with. It stirred me very deeply in ways I didn't understand. But some of it I didn't agree with. How could I not agree with Robert Johnson? I just wasn't supposed to. He and Jack were

resident gurus.
"But Robert was the agent of change in my life because he stirred me up so much, even in the process of disagreeing. I had to deal with it. I couldn't say, 'I don't agree,' and walk off. It just grabbed me. And so, for that I guess you could say he's really been a guru in my life, but not in the sense that I put him up on a pedestal. I've been constantly in the process of trying to knock him off the pedestal, and in the process I've had to dig in my own soul

and try to find out why.
"I had some dreams I went to Rob-"I had some dreams I went to Rob-ert for occasionally when I needed to. In one particular dream, a young man was cycling some blood out of his heart and drinking it through a straw. Robert interpreted it that I would al-ways be my own source, that I prob-ably would not do a lot of work with a therapist. So I followed that, started therapist. So I followed that, started doing my own journal work and my own study and my own introspection on a really deep level. I got to a point where I needed to stop going to lec-tures, stop going to workshops to have a really deep introversion on my

In the course of her two-year period

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of introversion. Taylor began the re search that led to her lectures and workshops on the feminine archetypes and her unfinished book manuscript. 'Robert was talking about Amor and Psyche, but I began to feel that one needed to get behind that. I wasn't quite comfortable with the story something in me wasn't satisfied. So I began to start looking in older refer-ences, discovering that there was a whole world of references to the goddess into the feminine prehistory. At first I was just writing out of my own intuitions. I was using the medieval story of the mother of Charlemagne, Bertha, and writing out of what I thought it meant, discovering a lot in

Jungian psychology is responsible for provoking Taylor's interest in Oriental and American Indian religions, to the point where she no longer considers herself a Christian but has founded her own "Fellowship of Comparative Religions." She told me, "I haven't gone to the Episcopal Church for five or six years; it's no longer a part of my life. I've always been a person who went to different churches. I grew up in the backwoods in Texas where there was only a Baptist Church. My uncle was a Nazarene preacher and went around holding tent revivals. I remember reading the Christmas story out of the Bible when I was four or five years old because it was cute (it was the only thing I knew how to read). I went to the Methodist Church in high school and the Episco-pal Church in college. Then I became

just give it all up: I had to fight against went to the Catholic Church because he was a Roman Catholic, and he de cided when we came out here that we would go to the Episcopal Church.

But something in me had always been prepared for going beyond Chris-tianity. My great-great-grandmother was a Cherokee Indian - she was obusly not a Christian, so part of me had that door open. I grew up in the South where most people I knew were prejudiced against blacks. But I wasn't; I wouldn't accept it. I don't know where I got that. Just orneriness, I guess. I didn't want to be told what to believe. Still don't, even by the Because of the time I spent study-

ing Jungian psychology. I was pre-pared and tricked into studying Eastern philosophy and religions — Hinduism and Buddhism. Jung tried to bonor and learn from all of them. He was very interested in Wilhelm's translation of interested in Wilhelm's translation of the I Ching, for instance. He went to Africa, came to America, and visited the Navajo and Hopi Indians. He was open to all the different approaches to religion. If there is such a thing as the Jungian way, which I doubt, I think it is this correction.

Jungian way, which I doubt, I think it is this cepnness to all ways.
Taylor does not agree with Robert Johnson's statement that a Westerner should not go outside his own roots for his religious structure. "It's really a contradiction in terms for him to you that, when it doesn't stop him from going to India to the Ashram. He's taking his Western person and putting himself in that environment, more or less in the same way that an anthropologist does. It's true that we will always carry our Western heritage, and it will be different for us. An anaside his cultural bias and just soak up

It was the transpersonal dimension of Jungian psychology that directed Taylor to Eastern philosophies. She said, "The archetypes, the idea of the collective unconscious, can be scary initially, but after that it becomes comforting. For me it becomes powerful, and that is what led me into these other philosophies, ways of tapping into the universal source. The Hindus understand the god of consciousness. They have the goddess Kali, the goddess of death and destruction

"I gave a workshop at Oceanside on the dark goddess. I was uncertain about giving this; our culture does not understand, honor, nor appropriate the values of the dark side — of Psyche and the feminine. That's what's wrong. I thought I would make it or break it at the Friends of Jung. I thought they probably would never in vite me to give anything else after this one. But it was quite well received. A lot of people were surprised. I don't know where else I would have given

hat and been understood."

On the other hand, the Friends of On the other hand, the Friends of Jung has not been totally receptive to everything Taylor has had to offer. "I came back from a Medicine Wheel gathering in Los Angeles, and I was so excited. Some of the people, including Jack, said they wanted to hear about it. So they had a board meeting, and there was some controversy over it, and one of the people said, "Well, it just ins't the Jungian way." Despite this experience, Taylor says the Friends of Jung has been profound-ly important in her life. This is also

the rinends of Jung has been protound-ly important in her life. This is also true despite Taylor's skepticism at the first meeting back in 1975, when it was decided to create a formal organiza-tion. "Frankly, I had the feeling it

might be the kiss of death, with what Dr. June had said about organizations I knew, from friends, that the Orange County organization had gone through some troubled times — some struggles between the lay people and the professionals, this kind of stuff. At that time I was in the throes of introversion, and I said, 'I'll support you, I'll come, but I'm not in a position to be active — on a committee or a board or anything. We've been through some of that, but it's been quite remarkable really. It's grown; new people are coming. I've been surprised how well it's worked."

Before this interview with Taylor, I had had a chance to see a little of this group interaction. This was the Friends of Jung Christmas party, where the Great Hall at St. Paul's was set up with long tables decorated with primitive goddesses made by members in a clay workshop. After the appetizers of spinach pies in filo dough, a buffet-style. With the aid of a little behaving more like extroverts than ineven approaching strangers. Psychotherapists and clients were socializing in a manner frowned upon

by Freud.

Taylor: "I've heard several people say that it was their religion, that the Friends of Jung as an organization was their tribe. I think the sense of kinship, the sort of numinous quality of a kin-ship that people feel for one another derives from the fact that introverts don't usually get involved in groups.
Usually they just walk by themselves
and don't know how to break into the social cliques. So when you finally find a group of introverts all like your-self, it's very powerful. It has some of the high energy of a religion."

Henry the Aped



JONATHAN SAVILLE

To be successful, any work of dramatic art must have clearly defined characters, a strong sense of momentum, a sharp focus of emotional interest, and a solid structure. In opera, which is drama writ large, these qualities must be evinced to some extent in the libretto, but even a defective libretto can be transfermed by the imagination of nsformed by the imagination of oser. It is in the music above all the composer. It is in the music above all that the characterization, movement, focus, and power need to be found. Drama is the representation of human wills in conflict, and the supreme art for the expression of will and conflict is music.

Saint-Saëns's century-old opera Henry VIII. which has just been given its American.

VIII. which has just been given its American première by the San Diego Opera, is a negligible work, remarkable only for the way it illustrates what can go wrong with the musical theater when the composer is defective in dramatic imagination. The li-bretto, by Léonce Détroyat and Armand Silvestre, tells the familiar story of the Tudor king's divorce from Catherine of Aragon and his marriage to Anne Boleyn. The librettists have — in the typical fashion of operas on historical themes — complicated the plot a bit with some fiction: a romance between Anne and the Spanish Ambassador, which is thwarted by Anne's alliance with Henry. The libretto is no literary masterpiece, but it need not be; as such things go, it is not bad. Henry is a strong character, driven by hunger for power and passion for women, ruthless and conniving in getting his way. Anne is ambitious and arrogant, renouncing her love for the Spaniard in order to obtain the throne. The Ambassador, Don Gomez, is the stock rejected lover ("She has betrayed me!"), with all the opportunity for dramat-ic outbursts that such a role calls for. The cast-off Queen Catherine is a figure of athos and dignity.

The situations are of just the sort that, in

the best opera composers, can lead to stir-ring music drama: a successful wooing, the confrontation of two rivals for the same man's love, the angry lover reproaching the woman who has thrown him for someone else, a tyrannical ruler stubbornly re-fusing to stave off the execution of one of Iusing to stave off the execution of one of his courtiers, an intrigue about a compromising letter, an act of noble renanciation. Donizetti of Verdi — or even Bizet-would have made wonderful things out of a libertto like this (indeed they did, in Anna Boleyna, Maria Stuarda, Rigoletto, Carteria, and a deven other operso). But Boleyna, Maria Suaurda, Rigoletto, Car-men, and a dozen other operas). But Saint-Saëns almost never rises to the occa-sion. His music is pleasant, uncoful, ele-gantly crafted, unmemorable, and un-dernantic. There is little power or passion in it, scarcely any pointing of the dramater. Or a minimal ability of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the co

and give the music some bite.

There is, of course, no Donizetti or There is, of course, no Donizetti or Massenet in the wings to take over. In-stead, one must rely on the director, Tito Capobianco, and his actor-singers to try to infuse some vitality into this bland, feebly lyrical score. I'm afraid they don't do much. Opera, alas, gives us one of the few much. Opera, alas, gives us one of the few chances we have nowadays to see the old, bad acting of the rhetorical-bombast school (modern, campy revivals of popu-lar melodrama provide another opportution gives us good measure. To realize how awful this acting style is — how unreal. inexpressive, mechanical, and stupid one need only imagine all those direction-less pacings, spinnings of the heel, arms raised to heaven, hands clutching the breast, denunciatory pointings, and so on treast, defunctatory pointings, and so on transferred to the legitimate stage, to a performance of Shakespeare, for example, or to one of our modern dramas on Tudor themes. Such acting would be laughed off the stage. That it is thought to be acceptable in operatic productions shows either that opera is an obsolete art that need not be taken seriously or that directorial imagina tion and acting skill are in such short sup ply in the operatic world that we have to put up with any kind of ineptitude. The phony gesture indicates phony emo-tion, phony emotion means phony drama,

nity). Of that, Mr. Capobianco's produc

and why any serious theater or music lover should want to sit through three hours of phony drama is something hard to under-stand. The fact is that such direction and Patrice Chéreau, or Franco Zeffirelli have shown decisively that the principles of good acting and staging need not be thrown into the waste basket just because thrown into the waste basket just because there is an orchestra in the pit. But from this production of the Saint-Saëns opera one would not suspect that it is possible to stage opera as effective theater. Henry himself, for example, is a charac-

ter with numerous erotic and political ter with numerous crotic and political aims, now lover, now tyrant, seeking total control of every situation along with a maximum of self-gratification. An actor performing this role would have to con-sider Henry's multiple objectives and the different sides of his character that come to the fore when he is wooing, condemning. conniving. commanding. Shertill Mitnes the fore when he is wooing, condemning, conniving, commanding. Sherrill Milnes makes only the sketchiest attempts at such a characterization, devoting most of his acting energies to maintaining an obtrusive lings. The limp is a typical sign of the extennality of this production, a series of superficial devices pasted over the empti-ness at the core. Nor does Mr. Milnes at the core. Nor does Mr. Milnes contend (as must all the singers) with a score that values a nice melodious line score max values a nice melonous mie over dramatic expressions of character and situation. But it still would be possible to sing in such a way as to give Henry some of the complexity and statute he must have if we are to take any interest in him at all. we are to take any interest in him at all. From this performance we get no sense of Henry as real, or as interesting; what we remember is nothing but the limp and all those flatted notes that make Mr. Milnes's singing so painful these days. Of Brenda Boozer's performance as Anne, one may remember a handsome embonpoint, a rich mezzo voice, and a predilection for spinning on her heel to indicate the upwelling of passion. Of tenor Jacque Trussel (Don strained upper range, and a great deal of rambling about. (Mr. Capobianco's for-mula seems to be: "If a character experi-ences any emotion, he should walk diagonally across the stage.") "Memora-ble," indeed, is not the apposite word for

There are some positive things to say, however. The third act is distinctly superior to what has come before, and the events in it seem actually to have

awakened the composer from his torpo The spark was evidently the pathos of former Queen Catherine, who is now confined to a castle and awaiting death. The nobility and sadness of the fallen queen a theme which provided Donizetti with some of his best scenes — inspired Saint-Saëns to compose music which, aside from its general mellifluousness and grace, seems for the first time to rise from the heart. It is the drama of the pathetic, a type of drama opera is particularly suited to and the composer carries it off well, with a and the composer carries it off weit, while a poignant expressiveness that is musically satisfying as well as true to character. But Saint-Saëns really had little dramatic instinct. One of the two touching arias por traying Catherine's pathetic state is sung by Don Gomez, quoting from the words of the abandoned and persecuted queen. No real opera composer would allow the extended musical expression of one charac ter's feelings to be put in the mouth of another character, a procedure undermin-

the second of the control of the con because this minimal acting is so much ness untrue than all those limps and breast-clutchings. Miss Deutekom actually man-ages to create a character with an inner life, as the dying Catherine struggles to decide

as the dying Catherine struggles to decide whether to take vengeance on her successful rival by giving Henry a love letter written by Anne to Don Gomez.

But even here, Mr. Capobianco — in his obstinately perverse way — gets things wrong. The libretto has Catherine finally decide to take the noble course, resource. wrong. The libertto has Carberine finally decide to rate the nodes course, reasonating vengeance by throwing the letter into the fireplace where it is consumed before Henry can see it. It is a dramatic act which confirms the truly regal character the libertitists, the composer, and this potential confirms the built up. But for incomprehensible reasons, Mr. Capobianco has Carberine inseased pive the letter stoughthe will use it at some later time to blackmail or expose Anno. This makes Carberine 's carbor Anno.' This makes Carberine's or expose Anne). This makes Catherine's final moment vindictive, petty, con-spiratorial; it confuses our sense of her character, blurs the focus of the scene, and thwarts one of Saint-Saëns's few successe in matching music to character and drama.
Yet in spite of this monkey-wrench
thrown into an already dilapidated
machine, Miss Deutekom maintains her grand and pathetic demeanor to the very end, and by doing as little as possible dis-tances herself from the superficiality of the rest of the production. If only by default, her performance reminds us that opera can be theater, and that even something so ineffectual as *Henry VIII* can have some relationship to life.

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The Location: 425 Robinson, Hillcrest
(295-2510)

Type of Food: Hamburgers, salads, Price Range: \$1.50 to \$5.95

Mours: Open daily. Monday through Saturday, 7:00 a.m. to 11:00 p.m., Sunday, brunch only, 10:00 a.m. to

About a month ago one of my neighbors rolled down his car window as I was walking down the street and yelled, "Crest Cafe. Try it. It's great!"

A week later, I invited a former student to lunch. When I told her we would be

dining in Hillcrest she exclaimed, "Oh, are we going to the Crest Cafe?" We were

Finally, last week I decided to try Crest

When we arrived, people were clustered on the sidewalk, waiting to get in. We left our names and took a walk around the block. After awhile we edged inside. I remembered the place from when it was a small Middle Eastern delicatessen with a few tables. The size of the room had not been altered, but in the kitchen, which was

been altered, but in the kitchen, which was open to view, three or four male cooks worked frantically filling orders.

The menu can best be described as American Roadside Basic — if you went on a trip and carme across a small restaurant that served hamburgers, sandwiches, salads, quiche, and soup, you would hardly be astonished. Possibly the quiche would not be steeded fees to exceed the salads. would not be standard fare, but everything else on the Crest Cafe's menu, including the omeletes, has been dished out across the country, lo these many years. There-fore it wasn't the distinction of the menu

After ten minutes of waiting in the crowded entryway, elbow to elbow with people who were ordering take-outs, we were given a table. Since the room is so were given a table. Since the room is so small, the best tables are against the far wall, but no one complains. The important thing is to be seated.

My friend ordered soup, the fresh garden salad, and the California chickensalad sandwich — the chicken salad with orange chunks and cashews was allezedly.

salad sandwich — the chicken salad with orange chunks and cashews was allegedly one of the best items in the house. I ordered a Reuben sandwich to start, knowing that I would order a hamburger afterward. The din was immense. A loudspeaker piped in music to agitate the soul, and the lack of acoustical tiles rande each conver-sation reverberate with the impact of a din-hammer. Everyone was cheerful, pleased to be there. The waiters and waitresses, roise and the constant press of dierrs, managed to maintain their sense of humor. It's the friendlines of the people who run this restaurant that contributes to its reputation.

We're all familiar with the line of John We're all familiar with the line of the land os revery-one only stands, and waste. The astric version is, "They do not server/We only stand and wast." We waited, Believe me, we waited, Just when we thought our order would be brought to the table, we were told there was no more chicken salad. My friend settled for the soup and salad. The soup, and odd version of multigatary, was a homemade chicken soup with apple silees and offer the soup and salad. The soup, and the settled of the soup and salad. The soup, and homemade chicken soup with apple silees in the settled of the soup and salad. The soup, and homemade chicken soup with apple silees in the settled of the

burger.

At a table at right angles to ours a distinguished-looking couple appeared disgruntled. I smiled at them and asked how they liked the place. The man replied,

"We've Seen waiting thirty minutes for a hamburger," and she added, "Never again." I went back to picking at our half

considered the best item, the home-irred potatoes with their skins on.

Lest you feel that the suspense is too devastating. I never did receive that ham-burger. After about ten minutes, the waiter brought the dessert, and when I inquired about the burger he replied, "Oh yes, I ordered it." After we finished the dessert, and with a cities of the human I manufe.

ordered is." After we finished the dessert, and with no sign of the burger, I tugged on his pants legs and canceled the order. Full of aphorab he repiled, "That's obay." I could feel the breath of the other hungy diarrs on my neck. We got up and left. Now, I should say that without equivocation Hilterest is one of the few areas in San Diego that has the atmosphere of a true neighborthood, where people seem to know and care for each other, and where trade for its restaurants and shops draws heavily from the people who live there. I am fond of Hillerest and enjoy my visits there. Crest Cafe serves its neighborthood and obviously meets a need ighborhood and obviously meets a need it is open from 7:00 a.m. to 11:00 p.m. — it is open from 7:00 a.m. to 11:00 p.m. Monday through Saurday, and for branch Sunday, It's always helpful to know of a cafe that's open late and where you can find something edible. Crest Cafe does very well at that basic, simple level of providing good but not distinguished food, throughout the day and night. But is reputation is out of all proportion to what it who there is the complex of the complex of

and said, "It's like this all the time, even in the morning." Question: why would asyone leave one's own neighborhood and travel to Crest Cafe for the noise, the wait, and the ever-loviar *American hamburgar? We need as many late-hour restaurants as we can gat, and for this! I must prisair Crest Cafe. But with the exception of after the heater or a cofecer, I would not subject

The Location: 530 University Avenue, Hillerest (206-0975)
Type of Food: Italian Price Range: \$2.50 to > 50 per Mondey through Felding, 11:00 a.m. to 10:00 p.m.: Saturday, 4:30 p.m. to 11:00 p.m.: to 11

Stefano's, once known as Zolezzi's, has been a landmark in Hillcrest for years. The interior has been redecorated, the atmosphere is redolent of family-style Italian restaurants, and though the tables are far too close together for comfort, it's especially worth noting for its homemade pastas and its half orders. The half orders especially worth noting for its homomorphisms and its half orders. The half orders of the various pastas, including six differ of the various pastas, including six differ on the pasta of the various pastas, including six differ one of the pasta of the various pastas, and the pasta of the various pastas, which may be expensive and may not prove too satisfactory. This was the case with my friend who ordered the first salmon wasn't done well. You'r bester off staying with pasta, or the frittata, which is the hallmart of those well. You'r bester off staying with pasta, or the frittata, which is the hallmart of this establishment are better of the stay of the stay of the pastas, which is the hallmart of the set stabilishment are better of which is evered in a wedge and has to be cut with knife and fort. Both of these are good in a homestyle way. We also found the half order of fettuccine Stefano to be pleasure enough— no one could fault if for being too spicy. The noodles are tossed with recream and a hint of Dijon mustard.

The noodles are tossed with cream and a hist of Dijon mustard.

There are two items which could bear marked improvement. The first is the marinars sauce, a heavy, dense tomato passe without flavor or subdely. It permetes all to many dishes, and in my opinion ruins them. The artichely fitting is not many dishes, and in my opinion ruins them. The artichely fitting is this sea of red paste. Moreover, if you other a dimer, the side order of pasta is also the victim of this ubiquitious sauce. The second area that requires improvement is the service, which was almost, but not quite, laughable. The dinnes were plunked down and the waiter vanished, on the ruin. When we received our half order of fettuccine, I naively assumed that the waiter would divide the pasts for sa, A pair waiter would divide the pasts for sa. A pair waiter would divide the pasts for sa, A pair waiter would divide the pasts for sa, A pair waiter would divide the pasts for sa, A pair waiter would divide the pasts for sa, A pair waiter would divide the pasts for sa, A pair waiter would divide the pasts for sa, A pair waiter would will be suffered to be a supplied to the past of the pasts of the pasts of the past of the past of the past of the pasts of the past of the pasts of the past of the pasts of the past of the pasts of the past of the past of the pasts of the pasts of the pasts of the past of the pasts of the past of the past of the past of the pasts of the past of the past of the past of the pasts of the past of the past of the pasts of the pasts of the past of the pasts of the past of the pasts of the pasts of the pasts of the pasts of the past of the pasts of the

Thoroughly **Modern Sophocles**



IGHT SMITH

I doubt that the august Sophocles would see the humor in Charles King 's 'modernized' adaptation of the great tragedian' Antagone. And the would be equally appalled by the current production of the damp, a combined effort of the Alaphana, and the Alaphana and the concerned with the mediations of the media as with the tragedy of a courageous woman who is cursed by fate and driven by law higher than those imposed on her by an unjust civil authority. No. Were the Masterto see the Bowery's production, he would cease bickering with Aristotle over some minor point in the Porties, he would true from his shaded nook in the Elysian Fields, and — mid-conniption – he would trundle over to the nearby River of Forget-

fulness, where he would guzzle down a few Lethean shooters in record time. Charles Rise in red color in macrobing history and the classics into contemporary language (or jurgon), dress, and attitudes. Other examples of this modern penchant for artistic license include the novels of lahmael Reed, T. Corraghessam Boyle's Mozer Mastre, Thomas Pynchoto's Constitution of this practice of the group of the strained member of this group. Jesus Christ Superstar. On first glance the aim of this practice appears to the sheer travesty, an iconoclastic opoofing of algebraic properties of the strained members of this group. Jesus christianed members of this group. Jesus christianed the strained members of this group of the properties of the strained members of the strained memb

inatively directed by Ollie Nash, has done just that.

King's adaptation does presuppose some familiarity with the original, especially with regard to the gravity of Antigone's decision to bury her brother (aimd all the goings-on in the production, this was not stressed with sufficient Carity). At the beginning of the good of the control of the cont

Thebes, Kreon issues an edict that forbids the burial of Polyneices, a rebel and, in the

Thebes, Kreon issues an edict that forbids the burlial of Polyonicies, a relet and, in the eyes of the new king, a traitor. Kreon's the second of the polyonic the polyonic the training the second of the polyonic training the polyonic training the polyonic training to the polyonic training to the polyonic training to the polyonic training train she performs instinctively, constitute the paradigm for an act of civil disobedience. The path through Thoreau, to Gandhi, Dr. King, and beyond, begins with Sophocles'

ntigone. What is so striking about Charles King's what is so striking about Channes King's adoptation and the production at the Bow-ery Theatre is that they achieve an aesthe-tic correlative for Antigone's act of civil disobedience. With an imptsh spirit and an underlying scriousness, the production re-fuses to play by the old rules. In an acti-mistry of the control of the control of the rules of the control of the spirit of the control o Oile Nash has replaced the formal de-corum of the original — which can result in stiff-backed recitations with both feel-ings and faces bidden behind large mash's — with a corporal representation of the play and a distinctive flavor, a conce play-fully disrespectful and adoring of the orig-nal. Sophocies' drams is static. The ac-tion is restricted to descriptions of events by the characters. In the Bowery version, the action is all over the stage — in feram-sequences, open confessions among the characters, and, unexpectedly, in the manipulations of the media, a mod-ern wirals. King has added with telling effects.

in the manipulations of the media, a mod-ren wrinke King has added with telling effects.

The suffering of Antigone, the deaths of her bothers, beneft, her france Haemon, the bothers, beneft, her france Haemon, the bothers, beneft, her france Haemon, the head of the head of the head of the punishment of Kreen (his cares is to stay alive) — all are treated as a media event, Actors arrive, with cameras for heads, and the audience at the theater writnesses not only the unfolding of the drams itself but also the gathering and relaying of that in-coly the unfolding of the drams itself but also the gathering and relaying of that in-double perspective, which recur in drough-out the evening, has a few harrowing lings to say about TV news, in the origi-nal, the choregos was the voice of the chorus, a winness whose comments re-flected the changing attitudes and growing awareness of the populace. In King is adap-tation, a jaded, fast-talking reporter sources, and the substances of the chorus of the chorus, as wintered-down reports from the scene. When she is done, she takes off the mask and prion to several hard-bitten observations. These contain a much more

accurate description of what is going on and — when compared to what she told her viewers — they reveal that her profession cares as much for higher truths as Kreon does for the higher laws.

does for the higher laws.

The playwright protests implicitly that
TV news mediates events. It comes between the viewer and the bare facts and
admits only partial access to the truth of the
historical moment. At the same time, Familiar figures like the cautious Ismene and the blind seer Tiresias — whose curse, in Greek mythology, is to tell the truth — are given identities right out of the National Section 1. tional Enquirer (Ismene is fooling around with Kreon; Tiresias is a fop). Kreon prowith Kroon. Trestian is a fup). Kroon produces dossiers on Biocles and Polynacide, with Kroon frontiers of the Biochem and Polynacide and Control of the Biochem and Polynacide and Control of the Biochem and Bio

gamental mystery.

This reservation aside, Ollie Nash's production at the Bowery is first-rate. Aided by Steve Berilotti's ethereal music Aided by Steve Berilotti's ethereal music and sound designs, and by Fred Sutton's intricate lighting, Nash has staged a bold, complex, multidimensional event that takes as many theatrical risks as King takes. Hiberties with the text. His principal actors, for example, are unmasked, while the sec-ondary performers wear masks. The result (of this and of other effects) is a disjunc-tive, though surprisingly uncluttered. tive, though surprisingly uncluttered, combination of caricature with fidelity to the emotional range of the original. Nash has also interspersed the play with a series Is an imaginative incorporation, rich in conception and execution, that moves by its own laws with a consistent unity of

its own laws with a consistent unity of purpose.

The performances of the cast also reflect this unity. Though given to distracting pacing between speeches, Lauren Hamilton is an appropriately indignant Antigone. Ginger Perty manages to generate sympactic than the control of the character before a given to the control of the character before a given to the control of the character before a given to the control of the character before a given to the control of the character before a five than the character before a five the character before a five the character before th believable identity in his bit part as Sgt. Baker. And Kenton Benedict, a new pres-Baker. And Kenton Benedict, a new presence in San Diego theater, plays the harried Kreon with unflagging intensity. One objection to the Bowery's production is that it has no curtain call. This is unfortunate, because the cast and the offbeat show in general both deserve several earnest



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She's Got A Crux

failed to see beneath the surface of Francesca Da Leo's "When Opposites Attract" (February 10), thus missing the whole point of the story — namely, why Francesca relationship with Ignacio. Francesca suffered the pain of racial oppression, causing her to hate the Latin in her father and with the self-destructive Ignacion because of this self-destru

because of this self-destructive hate. But it was through her acceptance and love of this man that she was finally able to accept the Latin in her own existence. Of course, we all agree how unfortunate it was that the Latin she chose to love was domineerin and violent, but to go through life hating oneself because of one's

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heritage and color brunfortunate.
too. And that, I belleve is the grux
of Francesu's tale.
Curolyn Crow
La Mesa

of their theaters in Glasshouse Square and El Cajon — nine' screens, miles apart — by one projectionist. After informing the local that its offer was final, U.A. locked out the contracted projectionists. This treatment of labor is a depressing throwback to earlier union struggles; Neal Matthews's cavalier attitude, as if the loss of jobs were some sort of

grotesque lack of respect for fair labor practice that has no place in the Reader. storybooks have become storybooks have become dux-laden antiques. A well-tended, intelligently run show pleases us now, and preserves the art of film for generations to corne. It is a shame that United Artists has such disdain for both present and future matter. taked pleases into the piece in taked pleases in the man piece in the And secondly projectionists do once than "push a few battons." Most are experienced electricians, and all union members have a requisist know ledge of what makes those battons work. A projectionist product that most viewers never concern themselves with film, it is an object that can easily warp, fade, be strate-bed, twen, mutilated, and for all practical purposes, destroyed when carelessly treated carrier. Readers might be interested in knowing that the 70 mm print of Smacked Of

E.T. which is currently playing at the Lorms in virtually perfect condition, has been run through the highly intricate and stressful machinery well over 1000 times— a tribute to the Loma's projectionist that has not gone unnoticed by E.T.'s distributor

Infantile Asininity The creodont ain't extinct yet, folks! Who, or what, else would be compelled to launch such

incredibly stupid, vicious, and ferocious attacks upon Judith Moore, both as a person and as a separation, which was a person and as a superation, established, and when the superation of the s Projectionists are responsible for our enjoyment of films not only while they flicker with life in first-run splendor, but also long after E.T. dolls and Jedi

My Friends Flicker

Flicker

Is was with mingled anger and sadares that I read "Splice of Life" ("City Lights."

February 3). Anger, because Nead Matthews's gray of facts was so at fault, saddress, because such careless reporting and sc cynical a tone can only divisalize the read construction of the situation at Classhouse Squares 'U.A. sixplex theaster can in no way be described as a strike, regulates of from Imaging mon't. "No comment." An untenable Gife was made to the projectionists (part of a policy pursued automothe by United Artists), which would have

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weet to Penero Wallanta for a
week. Everything wear great
to extend with the plane of the catch a flight home. I missed
it because my cab was late. The
ticker agent tool for le couldn't get a confirmed flight out for a
week and a half. I had blown
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Kathy Bloembe
Nurse
Santee
I was driving with my
mother back in Minnesota and
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things nut through your minde
"Now how am I going to fix
thin?" Just minutes later a
farmer came by. He was in his
sixties and thought the sight of
tus was a great joke. He pulled
tus sinto his yard with a tractor
and then he lifted the whole
front end of the car up on the
time and proceeded to change
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and add. "Here, you'd do terter use
this." "They randed it back to
him when their trip was over.



Jeffrey O'Callaghan Furniture Store Manager La Jolia

Ben Travis Retired La Mesa Retired
La Mean
We camp quite a bit. My
wife and I are pretty
independent. I like to by
repared, so it always seems
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co My older brother went off to college and my parents and I went to visit him. I was about coilege and my parents and I went to visit him. I was about seven. We were all sitted to seven. We were all sitted to seven with a constraint of the moon with a woman satronaut. I went for a walk. It was a large town and before I knew it I was routly loot. It was dark, I was only what to do. I heard the same Jerry Levis movie coming from a strange bouer. The from a strange bouer. The great many large large town and the seven was a seven and the seven when the seven was the seven when the seven was the seven when the seven was the seven was the seven when the seven was t officred to drive me around. I was in team. Just by coincidence, about fifteen minutes later we pulled up at a stop sign right behind my parents' red car. They had been driving around looking for me. any one thing in particular.
One thing I don't do anymore
is pick up hitchhikers. With all
you read in the papers
nowadays, you have to be
cautious.



La Jolla

Audiologist
La Jolla
My fiance and I were in the
little town of Tulare in central
San Josquin Valley, We had
some the state of the state of the
rings for two days straight
without any luck. Nothing
seemed to be expecially
striking and everything seemed
to be outrageously expensive.
It was pouring down rain when
we walked out of another
setting a little frustrated. As we
walked away I noticed a big fat
lady sitting in her car in front of
the store. She pot out, starred
waving her hands and
shooting. "Hey, lide!" I remember thinking.
"What is
remember thinking." What is
remember thinking. "What is
remember thinking." What is
remember thinking. "She told us
about a big jewelly store sale in
Visalia and that 's where we
ended up buying the ring. I said. "You oughta hire this
ludy, she goes out of her way." lady, she goes out of her way

- Lin Jakar





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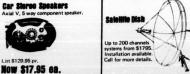






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Section 2

Events, Theater, Music, Film

American Dance

Twenty-five years ago, the Alvin Ailey Dance Theater was a group of seven dancers scrambling for rehearsal space in New York City. Unpaid, they'd rehearse for six months for one performance at the 92nd Street TM-TWHA and then scatter. YM-YW-HA and then scatter.
This catch-as-catch-can regime
continued for three years, until
the State Department spotted
them at the Jacob's Pillow dance
festival in 1961 and sent them
on a five-month tour of
Southeast Asia.
Today, Ailey's Dance Theater
is a phenomenon in the

henomenon in the emporary dance world: the

two junior companies (the Repertory Ensemble and the American Dance Center Workshop), a school with an enrollment of more than 4000 students, a full-time dance certificate program, a children's program, and a special project for blind and visually impaired students. It's also the only students. It's also the only

students. It's also the only contemporary repertory dance company in America. Alley has never fieth his dance vocabulary was the only vocabulary and addition to his vocabulary and addition to his conductive of the company's repertorie includes 103 other works by forty-some other choreographers. Alley's company has become a benevolent empire where new choreographers are nutrured, he work of established works of established works of established with the company has become a benevolent empire where new choreographers are nutrured, he work of established works of establishe





Ouick Change Artists

A special kind of theater is that in which a single actor embodies a series of different personalities, one after the other, with the aim of portrayin modern society as a whole. The scenes are comic, but they have a serious purpose; satire is mixes with pathos; and there is a detailed reproduction of the wa certain social types speak and behave. The actor needs imagination and versatility — and endurance.

and endurance.
The last example of such
theater we've had in San Diego
was Lily Tomlin's one-woman
show at the Old Globe. Now, Sushi is presenting two more: a double bill of Whoopi Goldberg and David Schein. The actors

(and their shows) come to us from the Bay Area, where both are members of a theatrical trouge known as the Blake Street Hawkeyes. But of course Whoopi Goldberg is no stranger to Sam Diego, where she lived not should be supported to the stranger of the street of the street of the was known here especially for her incredibly clever improvisational work (as part of Goldberg) and her acclaimed performance in the title role of San Diego Rep's Mother Courage. She has a zany — and often outrageous — imagination. Who else would

often outrageous—imagination. Who else would dream of portraying a seventy-seven-year-old Jewish woman who has just been told that she has goororhea! She has a sharp speced-out susfer skelters. "All paper-dout susfer skelters." All I really want to do, okay, is to be totally taken seriously, okay!"). She has a mobile face, capable of hilarious mugging and touching sincerity. And she has a sincerity. And she has a linearity and she has a long to the state of the state o

rapid transformations are reputed to be dazzling.
"Spook Show" and "Out
Comes Butch" will be presented at 8:00 p.m. on Friday, February 25 and 8:00 and 11:00 p.m. on Saturday, February 26 are Sushi, 852 Eighth Avenue, downtown.
February 26 are information, phone

For further information, phone 235-8466.

Carrying The Message

During what U. Urah Phillips called "the Great Folk Scare" of the Fifties and Sixties, Pete Seeger was widely hailed as the brightest star of the folk revival. This was hard on Pex₂, for he hates the whole idea of stardom.

songs speak for themselves; he wants the audience to respond not to Pete Seeger, but to the song. He once discussed an article that had been written article that had been written about the old British music hall tradition, in which it had been pointed out that the audiences "idolized their stan." Those performers had been pushed into stardom, Pete said, by economic fessionalism, and now — 100



Puppy Pageant

I know that my dog dreams o being in a dog show. Despite her lack of papers and AKC number she imagines competing for best of breed in one of several categories: her mother was, on the one hand, an Australian shepherd, with a well-marbled eve, and on the other hand, a eye, and on the other hand, a miniature psodle, while her father (I remember him only as "that ugly white dog who jumped over my fence") she idealizes as a champion pit bull terrier. But the breed that my

not yet been recognized by the American Kennel Club. It's a pity, for my dog has proven herself in the Alps among cows of all sorts; her coloring and markings, her ears, her height — to say nothing of weight,

length, and diameter — are better than the mean; and she loves milk and cheese. Admittedly, her tail lacks the proper forward curl, but she goes after it regularly, and it does actually seem to be getting closer to her mouth. Well, anyway,

refore the AKC accepts Appenzellers, or even considers introducing a mixed-breed classification, my dog will sadly and undoubtedly be beyond all three of the judges' most important criteria: type,



Still, she keeps her body groomed and her nose and hopes in the air for the next dog show. Little does she know that the Silver Bay Kennel Club will by Silver Bay Kennel Club will be holding its eighty-sixth annual dog show this Sunday, February 27. Beginning at 8:00 a.m. and continuing until about 5:30 p.m., 2653 dogs, representing more than 100 breeds, will be

working (including Dobies boxers, and Siberian huskies herding (shepherds, corgis, collies); hounds (dachsies, whippers, afghans); sporting (continued on page 6, col. 3)

READER'S GUIDE

Contributions to READER EVENTS must be received by mail to later than the Fishes preceding the Thraveku's space or note: to be considered for publication. Place do not phone. The Events Editor to seem to the trade of the con-tribution of the publication of the con-tribution of the co

Dance

Jazz Tap Performance will be pre-sented by the Jazz Tap Ensemble, Friday, February 25, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 440-2277.

Irish Dance Festival, featuring Irish dancing competition and demonstrations of jigs. reels, and group dances, will be held Sturday, February 26 and Sunday, February 27, 8:30 a.m., Escondido High School, 1535 North Broadway, Escondido. 743-0307.

Ballet will be performed by the dancers of the Stratford School of Dance in a program staged by Val-entina Tseitlin, former Bolshoi Balleri, a, Sunday, February 27,



W ORLEANS JAZZ, TORACCO ROAD Vednesday 2 7:30 GYPSY MOON TRIO FRADITIONAL AMERICAN & CELTIC MUSIC COVER CHARGE NIGHTLY 2:30 p.m., La Paloma Theater, En-cinitas. 755-4613 or 755-4948.

"Tapdançin" a movie document-ing the toots and new growth of American tapdance, will be shown Thursday, February 24, 7-30 p.m., Sherwood Auditorium, La Jolla Sherwood Auditorium, La Jolla Museum of Contemporary Art. 700 Prospect Street, La Jolla,

"Memories of Underdevelop-ment," a film dars of a maddle class intellectual caught in the midst of revolution in Cuba, will be shown Friday, February 25, 7 p.m., third lecture hall, UCSD, Free. 452-3362.

"Secrets of Shangri-La," a film hased on the book by Renee Taylor, will be shown with Tubran Medicine — A Buddhist Approach to Heading, Thursday, February 24 and Friday, February 25, 8 p. m., Laugh-ing Man Institute, 2162 Avenida de la Playa, La Jolla. 459-9109.

la Playa, La Jolla. 499-9109.

"Lake Tificace," a Jacques Cous-teau film about the highest naviga-ble body of water in the world, and Jungles: The Green Oceans, a film that examines jungle ecology, will be shown with The Levels of Lum-ing, a film about animal adapta-tions, Saturday, February 26 and Sunday, February 27, 2 p.m., Sunday, February 27, 2 p.m., Darke, 232-3621.

"Death of a Gandy Dancer," a film on death and dying will be shown and followed by a discussion by Luke Conerly and Alvec Darracott of Hospice of San Diego, Sunday, February 27, 2 p.m., Unity-San Dego, 1403 Princes View Drive, San Diego, Free. 284-1112.

"Race For Your Life, Charlie Brown," a movie starring the Pea-nus gang, will be shown Monday, February 28, 6:30 p.m., National City Public Library, 200 East 12th Street, National City, Free. 474-8211.

"The Sky on Location," a new film by Babette Mangolte, will be screened and discussed by Man-golte, Monday, February 28, 8 p.m., room 103, Mandeville Cen-ter, UCSD. 452-2862.

San Diego's Mystery Book Store

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294-9497 Grounds for Murder "The Private Life of Henry VIII."

Music

Chamber Music Concert, the Los Angeles Chamber Orchestra, with guest solors Yo Yo Ma, cellist, will perform works by Huydh, Ravel, Kennan, Hanson, and Bartok, Thursday, February 24, 8 p.m., East County Performing Arts Cen-ter, 110 East Main Street, El Ca-jon, 440-2277.

Contemporary Music will be per-formed by Sonor, the UCSD con-temporary music ensemble, Thurs-day, February 24, 8 p.m., Mande-ville Auditorium, UCSD. 452-3229.

Percussion Concert, featuring bassist Bertram Turetzky and six UCSD percussionists performing "James Balfour" by Scuart Snith, and other works, will be presented Friday, February 25, noon, Mandeville Recital Hall, UCSD. 452-3229.

Guitar Recital, classical guitarist Dale Grider will perform a program of Elizabethan music, Friday, Feb-ruary 25, 7:30 p.m., Habitat Book Shop, 4711 Third Avenue, La Mesa. 697-7922.

Mess. 691-1921.

"Addg." he Verdi opera, will be presented by the San Diego Opera, with Elizabeth Connell starring as Aida, Friday, February 27, 8 p.m.; Sunday, February 27, 230 p.m.; and Wednesday, March 2, 7 p.m., Clivic Theatre, 202 C Street, downtown. 236-6510.

Folk Concert, folk music legend Pete Seeger will perform a benefit program for Grass Roots Cultural Center, Friday, February 25, 8 p.m., California Theatre, 1122 Fourth Avenue, downtown. 232-5009.

Friday Evening Concert Series continues with a performance by Jeffrey Foote, basso-cantante and a professor of voice at Central Michigan University, Friday, Feb-ruary 25, 8 p.m., Smith Recital

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New Music from Down Under will be performed by Flederman, the Australian ensemble, Friday, February 25, 8 p.m., Mandeville Auditorum, UCSD, 452-3229.

Piano Recital, leate ring Esther Sax-on, will be presented Friday, Feb-mary 25, 8 p. m., Goodwin Chapel, Point Loma College, 3933 Lomaand Drive, Point Lona, 222-6474

African Juju/Highlife Music will Atrican Juju/Highlife Music will be performed by King Sunny Ade. Saturday, February 26, 8 p.m., Adams Avenue Theatre, 3325 Adams Avenue, San Diego. 283-1566.

String Quartet Concert, the Prague String Quartet will perform quartets by Mozart, Prokofiev, and Schubert, Saturday, February 26, 8 p.m., Mandeville Auditorium, UCSD, 452-4559.

Gallery Concert, San Diego folk singer Peggy Watson will perform Sunday, February 27, 2 p.m., San Diego Art Institute, Balboa Park. Free. 234-5946.

Organ Concert will be presented by Jared Jacobsen, Sunday, Feb-ruary 27, 2 p.m., Organ Pavilion, Balbon Park. 295-6000.

Great Cantata Concert will be presented by the Chancel Choir and will feature works by Heinrich Schuetz and Johann Sebastian Bach, Sunday, February 27, 4 pan. First Presbyterian Church, 2012 El Camino Real, Oceanside. 757-3560.

757.3560.

Vocal Concert, bass-baritone
Stephen West, who placed seventh
in the 1982 International
Tchalkovsky Vocal Competition in
Moscow, will present a concert
that will include excerpts from Cartiale Floyd's Susmands, Sunday,
February 27, 8 p.m., First United
Methodist Church, 2111 Camino
del Rio South, Mission Valley,
297.4366.

Dance and Music will be performed by Kiva, a UCSD experimental ensemble, featuring Hi-ah-Park, America's first Korean shaman, in a darece that explores the transformation of movement into a visual art, Sunday, February 27,

ROMANJA BUKGARJA CURKEY folklore tour

with an emphasis on festivals, dance, arts, and crafts.

Aug.15-Sept.5, 82,389. Pacific Beach Travel Monday, February 28, and Tues-day, March 1, 8:30 p.m., Center for Music Experiment, 408 Warren Campus, UCSD, 452-3229.

Cottage Concert Series continue with a string concert featuring Mary Lindblom, cello, Mary Karo Mary Lindblom, cello, Mary Karo, volin, and Louise Ottaiano, viola, performing works by Handel, Halvorsen, Walter Piston, and Beethoven, Monday, February 28, noon, Scripps Cottage, SDSU, 265-6526.

Mini-Concert will be performed by William Henry, the San Diego Symphony Orchestra's concertmaster and virtuoso violinist, and Ann Oref, a San Diego Symphony Orchestra violist who will accompany Henry on the piano, Monday, February 28, noon and 12-10 p.m., Crimad Salon, Civic Tay 2020 C Street, downtown. 239-9721.

Vocal Concert, featuring soprano Jan Randolph and baritone Tom Crane performing works ranging from Bellin to songs from Broad-way shows, will be presented Mon-day, February 28, 7:30 p.m., Mount Miguel Covenant Village, 325 Kempton, Spring Valley, Free.

469-4865.

Chamber Music Concert, the Tedpo String Coartet will present a program that will include Beethown's String Quarter No. 4 in C Minor, Monday, February 28, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Streer, La Jolla. 459-3724.

Chamber Music Concert will be presented by William Henry, vio-ninist, Karen Drifts, violinits, John Stubbs, violinist, Marcia Timbrell, cellist, and Marian Hays, harpier, Tuesday, March 1, 7:30 p.m., San Diego Public Library, 820 E Street, downtown. 236-5849.

Violin and Plano Recital, featuring violinist William Henry and pianist Ann Gref, will be presented Wednesday, March 2, II a.m., Performance Lab, Palomar College, II40 West Mission Road, San Marcos. Free. 744-1150 x2316.

Special

Puppet Show, the Kent Family will present the show Hamsel and Greed, Friday, February 25, 10 a.m., 12:30, 2:30, and 4 p.m.; Satunday, February 26, 1 and 2:30 p.m.; and Sunday, February 27, 1, 2:30, and 4 p.m., Puppet Theater, Balboa Park. 42:0-0794.

Custom Car Show, an annual event held for the past thirty seas in San Diego, and featuring custom cars, cycles, and hot rods, will be held Friday, February 26, 6 to 11 p.m.; Saturday, February 26, 1 to 11 p.m.; and Sunday, February 27, 1 to 10 p.m., Cocamunity Concurs, 202 C Street, downtown. 295-3138.

Free introductory lecture & psychic demonstration Fri. 3/4/83, 7:30pm Let Larry manel brighten your day. ndays, Wodnosdays & Fridays 5 PM

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TO LOCAL EVENTS

tour the Del Mar Castle before in interior is transformed for the 1983 Designers Showcase, will be presented with a wine and cheese result of the presented with a wine and cheese result of the presented with a wine and the confor further public inspection Saturday, February 27, noon to 5 p. m., perking at Del Mar faugusounds for a shurtle and the present of the pr

"Mama Do's Daughters," a drama "Mama Do's Daughters," a drama-tic collection of prose and poetry about black womanhood, will be-presented by the Human i Ensem-ble, Friday, February 25 and Satur-day, February 125 and Satur-day, February 126, p.m., Alterna-tive Space Gallery, 568 frish Av-enue, downtown. 563-8336.

Baschall Card Show, featuring dis-plays by more than seventy major sports memorabilis dealers from all over the country, will be held Saruday, February 26, 9 n. to 6, p.m., and Sunday, February 27, 10 a. m. to 5 p.m., Monteuma Hall, Attec Center, SDSU, 755-2811.

Booksale, sponsored by the Friends of the Library, will be heid Satur-day, February 26, 9 a.m. to 4 p.m., Point Loma Branch Library, 2130 Poinsettia Drive, Point Loma. 223-1161.

Spring Birdwalk will be led by Claude Edwards over a one and a half mile course, Saturday, Feb-tuary 26, 930 a.m. and 3 p.m., Cabrillo National Monument, Point Loma. Reservations: 293-5450.

"Tea Party Time," a doll show and sale sponsored by the San Diego Doll Club, will be presented Satur-day, February 26, 10 a.m. to 4

p.m., Scottish Rite Temple, 1895 Camino del Rio South, Mission Valley, 469-7058.

Theatre Tour, docent-led tours of the Old Globe Theatre are led every Saturday and Sunday, 11 a.m., Old Globe Theatre, Balboa Park. 231-1941.

Orchid Show will be held by the San Diego County Orchid Society, Saturday, February 26, noon to 5 p.m., and Sunday, February 27, 10 a.m. to 4:30 p.m., Casa del Prado, Balboa Park. 274-114;

Auction to raise funds for the Tor-rey Pines Brail Brith, featuring everything from accounting work to 200 tickets, will be held Satur-day, February 26, 7 p.m., 5t. Pe-ter's Chutch, 15th Street and Highway 101, Del Mar. 481-5710 or 942-5501.

942-5501.

Musical Comedy Revue, to benefit AIDS (Acquired Immunity Deficiency Syndrome) research and apport services at the Beach Area apport services at the Beach Area (Clinic, will be presented Saturday, February 26, 7 p.m., Caffe del Rey Moro, Balboa Park. 297-3959.

Moto, Battoa rair. 291-3939.

Nature Tours, guided by Audubon Society members, are held every Sunday, 10 a.m. and 1:30 p.m., Silverwood Wildlife Sanctuary, five and a half miles east of Lakeside on Wildcat Canyon Road. Free. 291-8271.

Purim Carnival, featuring a cos-tume parade for children, booths, games, and food, including hausan-tashen, will be held Sunday, Feb-ruary 27, 11 a.m. to 4 p.m., Con-gregation Berb El, 8660 Gilman Drive, La Jolla. 452-1734.

Florida Canyon Walks are led by Natural History Museum-trained guides each Sunday, 2 p.m., west end of Morley Field, Florida Canyon, Balboa Park. Free. 232-3821 x204.

"M*A*S*H Bash," a fundraising "M*A*5*H Bash," a fundraising event to benefit Crisis House, will be hosted by comedian Marty Mor-dan, Monday, February 28, 8:30 p.m., Donegal's Restaurant, 5323 Mission Center Road, Mission Val-ley, 440-5331.

"A Midsummer Night's Dream," "A Midsummer Night's Dream," the play by William Shakespeare, will be performed by the National Shakespeare Company, Wednes-day, March 2, 8 p.m., Main Stage Theatre, SDSU. 265-6947.

Home Decorating and Remodeling Show will be held next Thursday, March 3, 3 to 10 p.m., Del Mar Fairgrounds, Del Mar. 436-8370.

Bird Alert, a twenty-four-hour taped message telling what interest-ing birds can be seen where in the county, a service of San Diego Field Ornithologists, can be heard by calling 435-6761.

Sports

Rodeo, featuring competition of some of the nation's top cowboys in seven events, including barebuck riding, saddle brone riding, and bull riding, will be held Friday, February 25 and Saurday, February 27, 2 p.m., Sports Arena. 224-4176.

244-416.

San Diego Event Walk, a two-day event during which participants can choose among a dozen walk routes that range from two 100 miles, will be held Saturday, February 26 and Sunday, February 276, and Sunday, February 276, and Iday. 275-2018.

Friabee Clinics will be held by the National Frisbee League for players of all skill levels, Saturdays, noon to 3 p.m., East Mission Bay Park. Free. 273-7441.

sponsored by L'eggs and the YWCA, will be held Saturday, February 26, 8 a.m., Organ Pavil-ion, Balboa Park. 239-2902.

Bicycle Tour of Five Cities, a ride that includes crossing the Bicycle Tour of Five Cities, a ride that includes crossing the Coronado Bridge and touching base in Coronado, Imperial Beach, Chula Vista, National City, and Chula Vista, National City, and San Diego, will be held by the American Youth Hostels, Sunday, February 27, 7 a.m., County Administration Center, 1600 Pacific Highway, San Diego. 239-2644.

Women's Basketball, the San Diego State University Artecs will play Cal State-Long Beach, Tues-day, March 1, 7:30 p.m., Peterson Gym, SDSU. 283-7096.

Radio/TV

"Swiss Miss," a 1938 comedy star-ring Stan Laure! and Oliver Hardy, will be broadcast Saturday. February 26, 3 a.m., Channel 6,

"Mrs. Miniver," a 1942 movie about a family struggling through the German bombing of England, will be broadcast Saturday, Feb-ruary 26, 4 p.m., Channel 39.



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"The Getaway." Steve McOueer and Ali MacGraw play a couple of bank robbers with bad luck in this 1972 movie, Saturday, February 26, 8 p.m., Channel 6.

"Death Wish," after his wife and "Death Wish," after his wite and daughter are brut...lly attacked by muggers, Charles Bronson takes to the streets of New York to get re-venge in this 1974 movie that will be broadcast Monday, February 28, 12:05 a.m., Channel 10.

"M*A*S*H," the final episode of

Opera, Wagner's Die Walkure will be performed by Donald McIntyre, as Wotan, leader of the gods, and Hanna Schwarz as his wife Fricka, Monday, February 28, 8 p.m., Channel 15.

"The Trial of Lee Harvey Oswald," a courtroom drama about the trial of the man who was arrested for killing John Kennedy, but who never actually made it to the courtroom before being assessinated himself, will be shown in two parts. Monday, February 28 and

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READER'S GUIDE

Tuesday, March L 9 p.m., Chan-

"Asbestos — The Lethal Legacy," an investigation of the tragic con-sequences of asbestos use and the current controversy over who is te-sponsible, will be presented on Notu, Tuesday, March 1, 8 p.m., Channel 15.

series adapted from the motion pic-ture about the Indian leader, will be broadcast Wednesday, March 2, 7:30 p.m., KPBS-FM 89.

"Godunov: The World to Dance In," a profile of the Russian ballet dancer Alexander Godunov, will be broadcast Wednesday, March 2, 8 p.m., Channel 15.

"Rio Lobo," a 1970 movie directed by Howard Hawks and starring

John Wayne, will be shown Wednesday, March 2, 9 p.m., Channel 6.

"Reagan's Federalism: The Battle of the Buck," a documentary examining Ronald Reagan's proposal to turn congressional power over many federally funded programs back to the states, will be shown Wednesday, March 2, 9 p.m., Channel 15.

Lectures

Galaxies and Quasars will be dis-cussed by San Diego State Univer-sity astronomy professor Ron An-gione, Thursday, February 24, 7:15 p.m., Grayson Boehm Lecture Hall, Reuben H. Fleet Space Thea-ter, Balboa Park. Free. 295-0364.

"Doing Field Research in Africa: How to Go About It, Some of My Experiences," a slide-illustrated lecture by UCSD sociologist Be-netta Jules-Rosette, will be pre-sented Thusday, February 24, 7:30 p.m., north conference room, stu-dent center, UCSD. Free. 452-4390.

"Adventures and Misadventures with Turtles of Southeastern United States," a slide-illowrated lecture, will be presented by Crawford Jackson, Thursday, February 24, 7:30 p.m., Otto Center, San Diego Zoo, Balboa Park, Free. 264-3352.

"Challenges to U.S. Foreign Pol-icy in the 1980s," a lecture series, continues with a lecture on rela-tions between the United States and France by Jean-Claude Moreau, French consul-general to the United States, Thursday, Feb-tuary 24, 8 p.m., Little Theatre, Hepner Hall, SDSU. Free. 265-6244.

"Art Trends in Southern Califor-nia," a lecture by Christopher Knight, art critic for the Los Angeles Herald Examiner and former curator of the La Jolla Museum of Contemporary Art, will be pre-sented Thursday, February 24, 8 p.m., Sushi, 852 Eighth Avenue, downtown. 235-8466.

graphic equalizer list \$175 \$79.95

SPEAKER LINES-AUTO AND HOME

Arms Control Policy will be the topic of a talk by G. Allen Greb, a moted arms control research assistant, Friday, February 25, noon, auditorium, California Western School of Law, 350 Cedar Street, downtown. Free. 237-7816.

Wetland Development Adjacent to the San Diego River will be the topic of a discussion by Jack Fancher of the Fish and Wildlife Service, Friday, February 25, 7:30 p.m., Natural History Museum, Balboa Park. 291-8271.

"Psychic Injury and Sexual Abuse "Psychic Injury and Sexual Abuse in Therapy," a panel discussion with attorneys, therapists, and Evelyn Walker, whose 1981 luwsuit against her La Jolla psychiatris resulted in the largest psychic injury malpractice award ever granted mywhere, will be presented Friday, February 25, 7:30 p.m., Center for Women's Studies and Services for Women's Studies and Services for Estreet, downtown. 233-8984.

"Artists Diary," a slide chronology of artists' work will be presented by Pauline Doblado and Martha Matthews, Friday, February 25, 7:30p.m., San Diego Art Institute, Ballon Park. 234-5946.

"Rereading Minoan Architec-ture," a lecture by Donald Preziosi, will be presented Friday, February 25, 8 p.m., Lieb Auditorium, 505

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Coast Boulevard South, La Jolla. 454-7647.

Tribute to Black Women Poets, featuring the works of Gwendolyn Brooks, Margaret Walker, Coleen McElroy, and others, will be presented in an affermoon of readings coordinated by Sherley Anne Williams, Sunday, February 27, 2 p.m., Villa Montezuma, 1925 K Street, San Diego. 239-2211.

"A Brave New Gay and Lesbian World," a talk by Betty Berzon, will worte, a talk by betty berron, will be presented at a meeting of the Gay Academic Union, Sunday, February 27, 4 p.m., First Unita-rian Church, 4190 Front Street, Hillcrest. 222-7769.

Hillcrest. 212-7169.
"Psychology of Money," a lecture by Carole Robasciorti of San Diego State University and Lynn McKin-ley of Consumer Cate Coun-selors, will be presented Tuesday, March 1, 6:30 p.ms. community Room, Seass, Parksuy Plaza, E1 Cajon. Free. Reservations: 234-a318.

The New York Art Scene in the 1950s will be discussed by painter and critic Paul Brach, Wednesday, March 2, 3 p.m., room 103, Mandeville Center, UCSD, 452-2862.

"What Happened to Woman the Gatherer?" a lecture by anthropologist Adrienne Zhiman of the University of California, Santa Crus, will be presented a part of the New Views of Women lecture series, Wednesday, Marth. 2, 3 to 4 p. m., HH-221, SDSU. 265-6524.

p.m., INT-LL, SUSU. 203-50;4.

"Facts and Figures: Educating the Chost in the Machine," a lecture by Eugene Troxell of the SDSU philosophy department, will be presented Wednesday, March 2, 4 to 6 p.m., social science building, SDSU. 265-5263.

UCSD New Writing Series continues with a reading by British poet Gael Turnbill, author of Briefly, Scandings, A Trampoline, and other books of poetry, Wednesday, March 2, 430 p.m., Revelle Formal Lounge, UCSD, 452-6766.

"Rock Art of Baja California," a lecture by Ken Hedges, curator of archaeology ard ethnology at the San Diego Museum of Man, will be presented Wednesday, March 2, 7 p.m., Museum of Man, Balboa Park. 239-2001.

Mars will be the subject of the third lecture in a series of lectures about the planet by Bruce Cordell, a planetary scientist, writer, educator, and lecturer, Wednes-day, March 2, 7:15 pm, Grayson Boehm Lecture Hall, Reuben H. Fleet Space Theater, Balboa Park, 238-1233.

"Jealousy," will be the topic of a lecture by Gordon Clanton, a sociológist and author of a book entitled Jedousy, presented as part of the Optimal Health lecture series, Wednesday, March 2, 7:80 p.m., Montezuma Hall, Artec Center, SDU, 263-2581.

"Environments, Happenings, Fluxus and Performance," a lecture by the father of the "happen-ing," Alan Kaprow, will be pre-sented Wednesday, March 2, 7:30 Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

Poetry Reading, Abraham Janowitz will read his work next Thursday, March 3, 3 p.m., San Diego Public Library, 820 E Street, downtown. 236-5849.

Galleries

"Space — Light," an exhibition of recent paintings by Eduardo Nety. remain on view through Wenger Gallery, 4683 Cas Pacific Beach. 454-4414

"Continue," a collection of work

TIJUANA CULTURAL

THE OMNI-THEATER
Similar to the Reuben H. Fleet Space Theater, we are now featuring a multiprojector side show on pre-Hispanic cultures (21 minutes) and "Ropple of the Sus," an omni-film pancerans of Mexico (46 minutes) Showings in English are at 2 p.m., Tuenday through Sanday.

Snowman and THE MUSEUM his is the most important measure in Mexico, share Mexico City's national anthropological measure. The cerent exhibit, assembed from the collections of Chapelinese Carle and the national anthropological measure, includes carred stone figures from the mysterious Olinec culture, day figures and 3 degaged point from the national toy's Tordhesson, and s 4,000 square-front model of Temochildan, the capital city of

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International cuisine, with restaurant and cafeteria service and bar. We serve gournet food at prices far below those

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Admission to the omni-theater is 170 pesos (U.S. \$1.20) to the museum 60 pesos (U.S. \$.45)



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TO LOCAL EVENTS

with a reception, Saturday, Feb-ruary 26, 6 p.m., and will remain on view through March 19, Quint Gallery, 664 Ninth Avenue, downtown, 239-8592.

Fine Art and Graphics, winners of a fine art and graphics competition held to benefit the Save the Hill-crest Sign Fund, will display their works through March 4. Up Front Gallery, 415 University Avenue, Hillcrest. 298-3177.

"Lenswork," an exhibit of photo-graphs by Becky Cohen, Colleen Flayward, and Elizabeth Sisco, will be on view through March 4, Seneca Falls Gallery, 908 E Street, downtown. 233-8984.

Stoneware Ceramic Sculptures by Fred Olsen will be on view through March 10, Boehm Gallery, Palomar College, 1140 Mission Road, San Marcos. 744-1150 x2302.

Ceramics Installation by Howard L. Roberts will be on view through March 10, James Crumley Gallery, MiraCosta College, 1 Barnard Drive, Oceanside. 757-2121.

"Construct a Situation," an instal-lation by Mario Lara that requires viewer participation, will remain on view through March 11, Pawn Shop 2, 660 Ninth Avenue, downtown. 233-9242.

Porcelains by Curtis and Suran Benule will be on view with wood animals by Christine LoPresti, earthenware vessels by Jane Heaven, and blown glass by Lino Taglispietru, through March 12, Callery Eight, 7464 Oirard Av-erue, Ia John 454-7818.

"The Land: Two Perspectives," aerial photographs by William Carnett and nature photographs by Bruce Barnbaum, will remain on view through March 12, Photography Gallery, 7668 Girard Avenue, La Jolla. 459-1800.

"Nagare," an exhibition of Japanese wood-block prints, will remain on view through March 17, Founders Gallery, USD, 291-6480.

Paintings by San Diego artist Eugenie Gebb will be on view through March 19, Installation Gallery, 447 Fifth Avenue, downtown. 232-9915.

"At Home with Architecture: Contemporary Views of the House," an exhibition presenting single-family dwellings created by ten internationally known contemporary architects, will remain on view through March 20, Mandeville Art Gallery, UCSD. 452-2864.

"Indian Imagery," an exhibit of works in various media by Norma Andraud, Merilyn Beyrer Dean, Diane O'Leary, Ridge Kunzel, Nanci Nelson, and Mitti Washington, will remain on view through March 21, A.R.T. Beasley Gallery, 2802 Juan Street, Old Town. 295-0075.

Hmong Hats and Shoulder Bags from Laos will be on view through March 30, Lotus Folk Art Center, 3701 India Street, San Diego. 574-6686.

"Rhythmic Silk," an exhibition of painted silk by Gary Fey, will re-main on view through April 1, Friends of Jung Gallery, 3525 Front Street, Hillcrest. 222-8244.

"Tension and Harmony," an exhibition of Navajo weavings and textiles, will be on view through April 18, Museum of Man, Balbos Park. 239-2001.

"American Watercolors: Selec-tions from the Permanent Collec-tion," an exhibition of twenty-eight watercolors by American masters, will be on view through May 1, San Diego Museum of Art, Balboa Park. 232-7931.

Paintings by starving artist John Malloy will be on view indefinitely, Commercial Art Studio, 5114 El Cajor Boulevard, Suite 6, San Di-ego. 287-1563.

Dance

teontinues from page 1) modern pionees are preserved in a kun of living museum. Alley dancern (notably Donna Wood. Dalley Williams, and Ketih McDamild) are of the finest in the world. They must have an extensive knowledge of traditional modern techniques, but they must also be schooled in the less familiar technique of Alley's memory. Lester libroris Alley's memory, Lester libroris Gounded both the first internacial diance company and the first

Souther both the first intermental dance company and the first theater devoted exclusively to dance in the United States), as well as classical Russian ballet, jazz, African, Caribbean, and Breadway dance styles.

Breadway dance styles.

Breadway dance styles.

see a black folkine; group, expressing what Alley called when the company have transacended the black body, both he and his company have transacended the labels and limitations their ethnic of contention to regionally imposed orientation originally imposed orientation to regionally imposed orientation to regional to region morning repentance steeped in the blues, folk music, and Baptist services of Ailey's childhood — stand up as well today as they did a generation ago because what Ailey is able

experience. He's after experience. He's after immediate emotional impact. There's no abstruse intellectualizing in his work; it's deliberately accessible, colorful, theatrical, and packed with

character and nuance. The Alvin Ailey American The Alvin Ailey American
Dance Theater will perform this
Saturday and Sunday, February
26 and 27, at 8:00 p.m. in the
East County Performing Arts
Center, 210 East Main Street, El
Cajon. Though the Alvin Ailey
Repertory Ensemble has

repertory Ensemble has appeared here more recently, this will be the senior company first San Diego appearance in ten years. Saturday's program features the West Coast premières of the nutty romp Fontessa and Friends, and Sonnets (a homoerotic triangle based on Shakespeare's poems about the

is homoerotic triangle based on Shukespear's porms about the poet's love for the Dark Lady and for a beautify Joung man), as well as Elias Monte's cartly Trading, and Ailey's masterwork Revelations. On Sunday, the company will perform Ailey's first major concert piece, Blean Saier, and the West Coast premières of Researd, by company member Cary De Loastch, and, the bit of December, Talley Beatry's The Saack-Up. For more information, call 459-9788 or 440-2277.

Message

Pete Seeger puts on no airs, he wears everyday work clothes on the stage, he spends hours reworking his banjo and guitar accompaniments to make them ever more simple, and he'd obviously be most happy if he obviously be most happy if he could persuade an audience to drown him out with their singing. But in spite of all his efforts to efface himself, a stage is completely filled with his presence. I remember a foggy night at the 1963 Newport (R.I.) Folk Festival, where a cheering audience of 15 000 cheering audience of 15,000 gave eager support to all the performers, who feverishly

planned their programs to include their "socko" number so as to elicit still more cheers so as to elicit still more cheers. When Pete's turn came, he said, "Let's sing something" and led the crowd in a couple of quiet old standards — "Careless Love" and a lullaby. And he received the wildest acclaim of the

what a business has the extension of the evening.
What really comes across, of course, is Pere enthusiasm, an essential quality that is no some distant world of his com, but the essential quality is one essential quality in the essential quali

A photosynamic and a photographic and a photographi Session With the StarS SUNDAY MARCH 5 1983

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"McCollum has a near flawless act"

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shouting and stomping demands for a
double encore ... perfect on all

marks"

-L.A. Times

"Mark was energizing, motivating, refreshing, and downright hilarious."

—Indiana State University With Rick Rockwell, Michael Burger, Ventriloquists David Strassman

and Chuck Wood 9:15 PM Wednesday & Thursday, tickets \$3 10:00 PM Friday & Saturday,

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READER'S GUIDE TO LOCAL EVENTS

crumon home for the table, but Pere was just about beside himself with delight over the tish-crowded beach. When we got home I had to get out all the literature I had on grunion, and explain to him how to predict grunion runs with a ride-table and a lunar calendar.

The next day, he felt the same

The next day, he felt the same way about sallplanes. We took a walk to the Torrey Pines glider strip, and he spent hours talking to the pilots and watching the planes winched aloft to soar ack and forth above the edge of the cliff. He was terribly disappointed that a technicality (based on his not being a California resident) prevented his temporarily joining the Glider Club and taking a ride.

There is absolutely nothing There is absolutely nothing blase about Peter, he gets queetly excited over anything he likes, and this enthusiasm reaches out and catches up an audience. His enthusiasm is not only for the songs and the people who made them, but equally for their messages and the causes they espouse. Pete is best known as crusader for causes, and he finds in music the best means of

furthering them. Forty years ago he sing in behalf of the then-struggling labor unions, then is support of racial equality, then against right-wing censorship and oppression, then against our war in Vietnam, and most recently in favor of a clean and healthful environment. In this last cause, he helped to this last cause, he helped to organize a mighty effort at cleaning up the once-beautiful Hudson River, on which he lives. For this purpose he arranged for the building of an authentic replica of the extinct Hudson River sloop, and this replica—the Chemuter—has replica — the Clearwater — has for several years plied the length of the Hudson, with a crew of sailors and folksingers carrying

the message.
Through all of these "causes Pete has preached the unity of rete has preached the unity of all humankind, using his musical art to unify as well as to entertain and educare. This philosophy goes hand in hand with that of San Diego's Grass Roots Cultural Center, which in the last year alone has produced nearly 200 programs designed to promote equality, protect the environment, and provide a forum for progressive ideas. Pete

chooses to do only those concerts that he really wants t do; it is not surprising that he the benefit of the Giras Roos Cultural Center. His concert will be presented tomorrow. Friday, February 25 at 800 p.m. at the California Theatre, 1122 Fourth Avenue, downtown. For more information, call the center at 232-5009 — or better set, drop in (it's in Golden Hill, at 1947 30th Strucey) and see what it's all about. — Sam Hinton the benefit of the Grass Roots

Рирру

continued from page 1

(continued from page 1) (setters, spaniels, Labs), toy (Poms, pugs, Pekingese); terrier (bulldogs, Scotties, aireddles); and nonsporting (Boston terriers, Dalmatians, miniature and standard posalles). There will be a break in the judging at noon, when working police dogs will demonstrate their know-how, and dogs of various breeds will compete in hurdle

hosby Hall, the Exhibit Hall, not the Par O'Brien Payalion of the Del Mar Fairgrounds.

- Amy Chu



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READER'S GUIDE

Theater listings are compiled by Jeff Smith: commentary is by Jonathan Saville and Jeff Smith. Information is securate seconding to material given us, but it is always usite 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 offer.

THE AMOROUS FLEA

the sound is by Edgar Bullington. (Sm.) San Dieguito Little Theatre, Friday, February 25 through March 19: Thursday through Sunday (except for Sunday, March 6) at 8:00 pm. Matiner

BUTTERFLIES ARE FREE

a problem: Charley's real aunt ng as well. Directed by Kerry Jo

CROSSING NIAGARA

CROSSING NACARA
Port realism, part palyafully mystical fortases, Marson Angelos a genter.
GROSSING NACARA
Port realism, part palyafully mystical fortases, Marson Angelos a genter.
GROSSING NACARA
GROSSING N other's voice in the call in the Kep's opening-night performance of Crossing Niagara — a warm, upikin production — Partingion and Muray like Blondin and Carlo in 1859, met each of these challenges and triumphed. (Sm.) San Diego Repertory Theatre. Sixth Avenue Playhouse, through March 6. Thursday, through Sunday at 8.00. Thursday, through Sunday at 8.00. Thursday, through Sunday at 8.00.

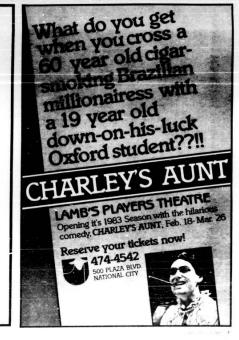
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Wednesday evenings at 7:00 pm. Musical selections from the Symphony's Winter Season

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READER'S GUIDE TO LOCAL EVENTS

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Puppy

(setters, spaniels, Labs); tov (Poms, pugs, Pekingese); terrier (bulldogs, Scotties, airedales); and nonsporting (Boston terriers, Dalmarians, miniature and standard posalles). There will be a break in the judging at noon, when working police dogs will demonstrate their know-how, and dogs of various breeds will compete in hurdle races.

Ash Hall, the Eshibit Hall, Trice Par O'Brien Paython of

- Amy Chu



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services. Up to \$6,000 in fines and up to
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THE AMOROUS FLEA

Bullington. (Sm.)
San Dieguito Little Theatre, Friday,
February 25 through March 19;
Thursday through Sunday (except for
Sunday, March 6) at 8:00 p.m. Matinee
Sunday, March 6 at 2:00 p.m.

BUTTERFLIES ARE FREE BUTTERFLIES ARE PREE
The Pine Hills Lodge inaugurates it
1983 season with the comedy, by
Leonard Gershe, about a young
songwriter who moves into his first

Cederberg, cast members for the production include David Heath, Deborah Gilmour, Charlie Jones, Carolyn Schade, Henry Le Clair, John Rosen, Robert Smyth, Pamela Smith,

CROSSING NIAGARA

CROSSING HIMANAY.
Part realism, part playfully mystical fantasy, Alonso Alegria's gentle, deceptively simple drama is about. Blondin and Carlo. On August 19, 1859, Blondin crossed Niagara Falls.

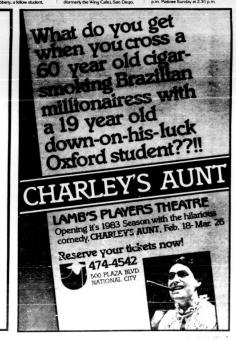
Thank you, Bach. Thank you, Beethoven. Thank you, Brahms.

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Declaration of the Congress of Mettlews, conceived by
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ANTIGONE

"... cause for rejoicing.
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GRILTY CONSCIENCE
Bichard Leminor and William Link —
creation of Lieuteant Columbo. The Execution of The Sissak and several other asset Severage sevices—could be of their asset Severage sevices—could of their new mystery-driller about the schemes of a mentiol coughe to mustler each other. Desseed in Janes segment of the cost make acceleration contributions to the Simpson, all cour milliams of the Cost make acceleration contributions to the slow. Plast Foliam Janison, as if he serve the acceleration of the cost make acceleration contributions to the slow. Plast Foliam Janison, as if he serve the acceleration of the could use some short Columbo. a country adversary for that detection is power of industrie making the plants of the louise, to a riche that could use some shorting up. Nearms Play has a folice as an imaginary prosecution with the could be served as an imaginary prosecution with a service of the could use some shorting up. Nearms Play has a folice as an imaginary prosecution with a service of the could use some statement of the could use some statement of the same imaginary prosecution of the same shorting some so

Believe it! By Ted Tally Directed by Gerald Gutierrez OLD GLOBE THEATRE March 3—April 3 (low priced previews Feb. 26—March 2)

â Wings

Wings

By Arthur Kopit

Dricted by Eve Roberts

CASSIUS CARTER

CENTRE STAGE

March 9-April 10

(ther briced previews

March 4-8)

Tickets: Old Globe Box Office & Ticketron Agencies, Information, Charge-By-Phone 239-2255 24 hour hottine: 23-GLOBE CO COCHTEAR

nelarious craft. The play itself, a labyrinth of interwoven puzzles that layers illusion and reality, is like carrying on a conversation with the Cheshire Cat. Plans are devised and Cheshor Ca. Plans are devised and executed, then they are devised and executed, then they are not also have been marked properties and the contractive and contractive medium and resulty variety will be a contractive and forth theteres the flusion and resulty variety will be a contractive and forth theteres the flusion and resulty variety will be a contractive and contractive and the surround the contractive and the contractive production of the plant of the contractive and the contractive production of the plant of the contractive and the contractive production of the plant of the contractive and the contractive production of the plant of the contractive and the contractive production of the plant of the contractive and the contractive production of the plant of the contractive and the contractive production of the plant of the contractive and the contractive productive and the contractive and

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Salasting at 800 pm.

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For one right only, the National
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card, directed by Lyman Sawille, include Nije Fladen, Rosensan, Johnson, Nisa Awa, Nish Catton, Kym Chee, Philip Bailes, and Nisa Chee, Philip Bailes, and Nisa Linear Chee, Philip Bailes, and associated director, Renee Westbrook is the interpreties assistant, and Straßley Paterson is the stage manager. (Sm.) San Dogo Cly College Theater. The Manager of the College Theater of theater of the College Theater of the College Theater of the College Theater of theater of the College Theater of theater of the College Theater of the College Theater of the College Theater of the College Theater of theater of the College Theater of theater of the College Theater of theater of the College Theater o

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THE MAN WHO CAME TO DINNER

in-the-Purk, directs the production. (Sm.) Main Stage Theatre, San Diego State University. Wednesday, March 2 at 8:00 p.m.

through Salanday at 800 p.m.

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OH WHAT A LOVELY WAR
The UCSD Theater is staging Joan
Littewood "musical entertainment" about the inhumanity of wer in general
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musical, the men and women saled
to fight for their ountry tell their
stories —about their lives prior to
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Dundes detects the production.

- SATURDAY, FEBRUARY 26 AT 8:00 P.M.

SUNDAY, FEBRUARY 27 AT 8:00 P.M.

TICKETS: \$12. \$16. \$20. FOR RESERVATIONS AND INFORMATION PHONE SAN DIEGO ARTS FOUNDATION 459-9788 OF ECPAC BOX OFFICE 440-2277

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452-457
Manndeville Auditonium. Mandeville Recital

UNIVERSITY OF SAN DIEGO

READER'S GUIDE TO THE

Members of the cast include Jose Bernotham, Charles Fin, Charace Bernotham, Charles Fin, Charace Hart, Cyritha Ly, Ben Luppila, Michael Masterson, Debuzh Mahmer, Michael Masterson, Debuzh Mahmer, Michael Masterson, Landerson Burnieg, and Ros Sanga, Judeanna Burnieg, and Ros Sanga, Judeanna Burnieg, and Ros Sanga, Sanga, Michael Margane, Schede Sangan, Rotherd Medigane, Rotherd Rode in the masic director, Sangan Mr. Market Marganeth Sanganeth, Sanganeth Marganeth, Sanganeth, Sanga

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the contrac with a no-host bar for both shows, and you must be twenty-one to strend. (5m.)
Grand Beltroom, Cafe del Ray Moro, Belbon Park, Saturday, February 26 at 7:00 p.m. and 10:30 p.m. For information cell 297-3959.

Information cell 2077-5096.

The Lewrock Well Village Thesire is singling the committee by Primy Function to singling the committee by Primy Function and singling the committee by Primy Function and Prim

Administration of the control of the versatile Deborah Branch both perform with the high quality expected of these two talented actresses. Robert of these two talented actresses. Rober Hansen, one of the best character actors in San Diego, is a fusty Cap'n. And young Gwen Payton almost steal the show as Lutiebelle, a naive. Alabaman in love with Purile and unaccustomed to the comparatively sophisticated ways of the valley. On sophisticated ways of the value, Unit opening right, it was runned that this was her first appearance on a stage. Which was hard to believe. Payton has a strong, clear voice, natural stage instincts, and the sharp timing of a pro. The part could not be done better, and her duef with Brown-Seward, in

the song "He Can Do It," is an absolute knockout. (Sm.) Educational Cultural Complex Then're, through March 6; Friday and Saturday at 8:00 p.m. Sunday at 6:30 p.m.

6-50 pm.

THE SECOND BATTLE OF

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PRAGUE STRING QUARTET

February 26, Saturday, 8:00 p.m.

Mandeville Auditorium UCSD Students Only \$5.50

G.A. \$12.00

Tickets at UCSD Central Box Office 452-4559 Presented by USD University Events Offic the familiar Cinderella fally jule. "The with a decidedy Yudish hists: "The herories is a rise," sewing gift, and herories is a rise, sewing gift, and herories is a rise, which gift and rise is received in the sewing sewing rise is received in the sewing sewing sewing sewing rise is received in the sewing sew

February 27 at 2-30 p.m.
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John Patrick's Empathy and Lorees Verby's Save Me a Place at Forest Lauri. The three plays will then run in repertory (ST). Morena Cafe Theatre, 4011 Avati Drive, San Diego, through March 12; Thursday through Saturday, meal at 7.00 p.m., show following. For information call 235-9111.

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Oh, did they ever!"

Jeff Smith, Reader

1/2 Price Hot Tix of performance THEA 235-8025

READER'S GUIDE TO THE MUSIC SCE

after nearly two decades of popularity. No one knows exactly when, where, or how swing got started, although references to it were made as early as 1508. But in strictly represented a confluence of several jaze-related streams of the first quarter of this century. Just as the merging of such seemingly uncomplementary islomes as ragtime and blues had preceded the development of

Music commentary is by John Mass commentary is 89 your 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 p.m.

Nazir beenty wars ago (that hardy seems ossible), when the first wave of the British Invasion was establishing a beachhead in this country, there developed between certain of my older relatives and myself generational war over musical taste. Most of them has come of age during what has since come to be known as the tig tiand Ex, and they could neither understand nor silently tolerate my enthusiasm for the Bastles, and they could neither understand nor silently tolerate my enthusiasm of the Bastles, the Animaks, and the rest. My father, a contempurary of Cene Krupa who had surrendered a promising curer as a Nearly twenty years ago (that Kinga who had surrendered a production of the control of the cont



its employment — of these rock-balting swing sealost seemed to be. "The big bands are coming back!" — by response to making a coming back! — by response to making the big bands are not coming back because they never went anywhere. Like any important musical trend, big band for swing music was destined to creat at some point, and for most purposes, it broke and leveled out in the mid-forties, becaled out in the mid-forties.

arieties of jazz coalesce to become swing. Swing incorporated the rhythmic strength of stride piano, the hypnotic riffing associated with the blues bands of the the blues bands of the Southwest, and the mannered delivery of the concert bands of the Northeast. It was a somewhat paradoxical form in that it introduced the "hot" element of jazz — the blistering rates of the area, forement. solos of the era's foremost

element of jazz — the bistering solos of the era's incemost players — to the "sweet," exemplified in the matted sounds produced by the read and brass sections of the big sounds produced by the read and brass sections of the big sounds of the search with the section of the the section of the the section of the the section of the search with the section of the section of the style — as box-beat, blues-rich, hard-swingfur mask— and not hearted. He was upstaged, after a fashion, by his plantist, William Basie (the soloriquet "Count" was used as a promotional gimmick in 1955), who not only formed his own hand in the mid-firthies with the best players from Motern's and Walter Pagie's bands, but and Walter Pagie's bands, but following and bold reputation as a bandleader that it is he who is identified with the Kansas City style of jazz.

Basie wearnt, and isn't, a remarkable plantet, but he could "swing," if one goes by the board definition of that term as an cluster tripthinic sense that

suggests acceleration. Basie's suggestions can be found in the almost humorously exagerated economy of his playing style (he will often remain silent for economy of his playing style the will often remain silent for several bars, then play a single, punctuative node. But Basis is not renowned for his plaintitic admitted that the several bars, then play a single punctuative node. But Basis is not renowned for his plaintitic and the several sever

Although a big band seems something of an anachronism now, the eighty-ish Basie's credentials as a jasz innovator are unassailable, and his name alone is so strongly identified with the prestigious light in which swing was once held that its utterance can sometimes encourage strange assumptions. This was brought home to me to continue to the continued on page 120 continue





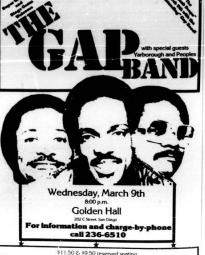
ELEVEN SONS Sunday, February 27 8:00 PM

ADAMS AVENUE THEATRE Tickets for all shows available at Off The Record, Stiff Competi Lou's Records, Assorted Vinyl (UCSD) and Ticketron.



MEAT PUPPETS M.D.K. (from Berlin)

Friday, March 4 8 PM ADAMS AVENUE THEATRE (Tickets at the door)



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PRODUCED BY **Palm©Silva Presents**

OXO KAMAKAZI KLONES This Sunday, February 27th, 8 p.m. AT THE LITTLE

recently when an older or any upcoming concerts that might appeal to his relatively conservative tastes. I mentioned Basic's gig, and he responded, "Basic, huh. Those big bands are really coming back, aren't they? Count Basie and His Orchestra will be at the Fox Theatre tonight. Thursday.

Before it was cancelled, the Paul Butterfield show (originally scheduled for this Saturday at the Belly Un Twern made this week look like a great

one in which to feel blue, since if was one of at least three noteworthy blues concerts taking place in a four-day stretch. With Butterfield out. that still leaves us with two shows that do not exactly lack for credibility. Tonight, Thursday, the James Cotton Band will play at the Belly Up. A noted blues harpist and singer. Cotton may not be one of the first musicians one thinks of when the subject of harmonica artistry comes up, but that's only because he does not believe in hogging the spotlight. As

shouldn't be afterwards. The shouldn't be allerwards. The fifty year-old Cotton plays with the energy of a coft. He'll be joined by San Diego's blues band, the Hurricanes.

The other major blue presentation this week feature Sippie Wallace. Willie Mae "Big Mama" Thornton. and Jeannie Cheatham in a convert entitled. "Three concert entitled, "Three Generations of the Blues." Wallace, you might recall, performed at last fall's San Diego Jazz Festival. An

(whose own style she greatly influenced), Wallace is more than just a blues singer, having penned many well-known blues songs during her illustrious career. Though she's naturally lost some of the vocal suppleness and the ability to articulate phrases that marked her early efforts, Wallace's vocals nonetheless retain the rhythmic certainty and acerbic insight that separate the great

singers from the merely good.
Thornton, now in her sixties is perhaps better known to San (continued on page 14



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EOMING:
MAR. 4. ALAN HOLDSWORTH & I.O.U
MAR. 11: 3 O'CLOCK
MAR. 12: ROCK-A-BILLY DANCE
MAR. 18: RANK AND FILE

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REFLECTIONS REVUE

great as they are, blues harpist-such as Butterfield and Charlie

Musselwhite command one's

impressive, he is almost never

undivided attention, and there stage belongs to them. Cotton, however, "picks his spots" (to use one of Milton Berle's favorite phrases), and the result is that while he is often

lets: call \$68-1566 or \$88-4271

CAUGHT RED HANDED-BUT NOT RED FACED

Four great shows featured!

HARBOR ISLAND-Reflections, San Diego's hottest new entertainment lounge, has been caught red-handed. Thousands of customers have accused the bay-front lounge of showcasing the best live music and dance entertainment in San



To prove the point, Reflections will feature not just Signed. Sealed and Delivered (and do they ever) will ofter upbeat show tunes and jazzi choreography. Ducktail Revue brings back the

Stone's Throw is the mi the 20s to the 34s. And the Newports a classi-titles quartet, round out the bill of fare with Las-Vegas style pop and dance mus



Signed, Sealed & Delivered

vidence has also been found that Happy Hours at Reflections are some of the happiest anywhere.

Daily from 5 p.m. to 7 p.m., you can wash down scrumptious hors d'oeuvres with double wel drinks for only \$1.25. No wonder San Diegans think Reflections is outrageous.

We've had no choice but to plead guilty to several comfort, by providing our guests with an ntimate living-room alcove, a heated outdoor deck overlooking the marina, and stylish ringside seals for the dance floor and stage action. The jury is still out-and you're it. Catch our show



REFLECTIONS

Take the scenic route!

Half the fun of going to Reflections is getting

there. Don't get tangled up in Mission Valley

Harbor Island Hotel. On the way, you can see the twinkling lights of the San Diego skyline reflected in the bay. Drive to the west entrance

of the hotel's parking lot, and turn north. Here you'll find Sheppard's Lane which will bring you right to our front door.

Then, check our view: a floor-to-ceiling panorama of the marina, and if you've come for happy hour, watch the spectacle of the sun sinking slowly behind Point Loma. It's a great

view, in a great place-romantic, intimate and

Take Harbor Drive west past the Sheraton

traffic. Head for the water.

March 1-5 Newports Marchen B. Dockfail Review March 9-13' Newports *

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Thursday (TONIGHT) TROWSERS SAG-FERENCE ME FIRST plus BALLISTICS

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CLEAR SPOT , L. ORPHANS

RHYTHM & BLUES NIGHT RICK GAZLAY & THE STUDEBAKERS

Wednesday MARCH 2nd SAN DIEGO'S SONGWRITERS' SHOWCASE

TRASH CHAZ plus THE RIPSAWS

A full night of top local songwriters performing their origin HEAR THE HITS OF TOMORROW TODAY! Songwriters Bring your guitar or tool, bring your songs, bring dog & join in the fun. Sign up at club at 8:30 pm.

MITCHELL CORNISH CO & THE HELLHOUNDS

TOUNDITOWS Section 5. Spirit's first All Female Rock & Roll Combet fortuing SOME GRILS vs. SHEBA. March 4: Polygrat arists—"The Walls Came Down" THE CALL plus guests
March 5: From L.A. - RED DEVILS

Bowling EV. MUSIC RIMOR RId's sold. Insuling MRTS. The Beechang.
As sold. Insuling MRTS. The Beechang
and Innet's getting the Tim Macc Secreta,
and Innet's getting the Tim Macc Secreta
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some spoken ideas THE MUSIC SYSTEM by ROBERT FRIPP

March 2, Wednesday, 8 p.m. Mandeville Auditorium Students \$5.00, G.A. \$7.00

Tickets at UCSD Central Box Office 452-4559

Presented by UCSD University Events Office

NOW YOU CAN DANCE AT TUXEDO **CHARLEY'S**

Dancing, drinking, dining. Where do you go if you want a little class? T.C.'s incredible memorabilia and old-fashioned fun atmosphere make the perfect setting for classy and casual dining, dancing and meeting people.

BARS ON 3 FLOORS

VIEW BAR & LOFT See Lindbergh Field and watch T.C.'s real choo-choo train.

> OYSTER BAR & DELI Cozy up to the fireplace

RICK'S CAFE AMERICAN Dance! Dance! Dance!

20 SPECIALTY APPETIZERS

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Lehr's presents . . . together for the first time ever San Diego's top two bands Thursday, Friday & Saturday

Dallas Collins & Baggar Doors open at 7:30 p.m. Please arrive early for best seating.

TONIGHT!

KPRI FM106 ---

Dallas Collins



ROCKIN' WEEKEND



Dallas Collins

Two bands
Two dance floors Three bars

SUNDAY

Sunday, February 27 ... & every Sunday

KGB-FM 101

tiels, surprises & major premiere movie ticket g & Gabriel Wisdom's video show starring YOU!

Dallas Collins

MONDAY

See the final episode of "MASH" on a 9ft, big screen TV

TUESDAY & WEDNESDAY



NIGHT

Diego audiences, having performed here numerous times over the years. If one thinks of Raitt as a young, white protegee of Wallace, then the ate Janis Joplin should be considered on a similar light with regard to Thornton. The obvious differences between Joplin's scaring syle and that of other female singers also gives us a clue as to Thornton's unique approach to the blues. Thinke many blues singers, Thornton strikes a debus singers, as the strike of the part of the singers, and the singer osidered in a similar light

only exorese them dut asymmish those who inflicted them in the first place. Thorstonial state of the most place in the first place. Thorstonial state of the first place in the form of the first place in the first place in

favern, was de timely on Chausers.

In other concerts this week, the Lords of the New Charch will play twice in San Drago county before the Week Drago to the Lords of the Week Drago to the Detailery East in Econodic to share a bill when the Detailery East in Econodic to share a bill when the Detailery East in Econodic to share a bill when the Detailery East in Econodic to share a bill when the Detailery East in Econodic to share a bill when the Detailery East in Econodic to share a bill when the Body the Econodic to the Detailery East in Econodic to the Detailery East in Handline as how that also features Elevens Soas (not Buth Brans as originally advertised) Sanday night at the Adams Avenue Theater. I liked the Lords's debut album, but there are some that the Spirit in support concert at the Spirit in support or the Control of the Detailer Concert at the Spirit in support or the Control of the Detailer Concert at the Spirit in support or the Control of the Detailer Concert at the Spirit in support or the Concert at the Spirit in support or the Control of the Detailer Concert at the Spirit in support or the Control of the Concert at the Spirit in support or the Concert at the Spirit in support at the Concert at the Spirit in support or the Concert at the Spirit in support at the Concert at the Spirit in S

environmental concerns long before it became fashionable. Ordinarily, I like to keep music and politics separate, because all too often an artist's desire to preach overrides any intention preach overrides any intention of producing quality music, and at that point he or she might as well set their instruments down and speak from a podium. But such biases don't readily apply to Seeger, since he was, at least in his prime, a songeriter who could impart a serious message and still appeal to the musical ear. Once blacklisted by television for his alleged. ear. Once blacklisted by television for his alleged communist sympathies, Seege emerged the moral and legal victor, and has for the last couple of decades busied himself with conservationist and antinuclear work. On the himself with conservationist and artinuclear work. On the musical side, Seeger was one of the first musical "populists," encouraging members or his encouraging members or his encouraging members or his encouraging members or happen of the encouraging members of his encouraging or guitar, and generally ending the encourage of his encouraging and encourage of his encourage

a modern form that combines the ancient musical traditions of the Yoruba tribe (Nigera's largest) with American pop/soul stylings. Ade, a bona fide star in his native Nigeria, profiers a heady soup that blends Yoruba drumming with pop instrumentation (including



SATURDAY MARCH 12 FM **CLUB REGGAE ON BROADWAY**

AT THE CARPENTERS HALL, 24TH & BROADWAY, GOLDEN HILL 97.00 ADVANCE 58.50 AT THE DOOR ALL AGES WELCOME FOR TICKET OUTLETS AND INFO. CALL 283-1566 OR 233-4271

5O46 Newport Ave., Ocean Beach 222-53OO Entertainment by the Sea

Nine Nightly! Never a cover charge. Le Happy Hour 5-7 Mon.-Sat.



Thursday, Friday & Saturday, February 24-26





Sunday & Monday, February 27 & 28

Party



Beau Weevil

Tuesday & Wednesday, March i & 2

On Sunday night, the Bruce Cameron/Hollis Gentry jazz ensemble will perform at the Bacchanal in a concert dedicated to the local jazz radi station KSDS, on the tenth anniversary of their jazz format The ensemble features players

Diegans, and have been written about in this column from time to time, including Cameron (trumpet, flugelborn, cornet). Centry (sase and flutel), Marc Henster (bass), Cerl Founs, Jr. (Urdum). Stiller (bass), Gerl Founs, Jr. (Urdum). Stiller (bass), Gerl Founs, Jr. (Urdum). Stiller (bass), Cerl Founs, Jr. (Urdum). Stiller (bass), Gerl Founs, Jr. (Urdum). Stiller (bass), Gerl (bass), Ge

The Jumes Cotton Band and the Hurricanes: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Lords of the New Church, Incognito Rechers, and Durius a the Magnets: Distillery East, tonight, Thursday, call for times, Mission at Metcalf, Escondido.

The Blasters: SDSU's Backdoor, Friday, February 25, 8 and 10:30 p.m. 265-6562 or 265-6947.

King Sunny Adi: Adams Avenue Theatre, Saturday, February 26, 8 p.m., 3325 Adams Avenue. 233-4271.

Lords of the New Church and Eleven Sons: Adams Avenue Theatre, Sunday, February 27, 8 p.m., 3325 Adams Avenue.

The Bruce Cameron/Hollis Gentry Jazz Ensemble: Bacchanal, Sunday, February 27, 8 p.m., 8022 Clairemont Mesa Boulevard. Sep. 8068

Sippie Wallace, Big Mama Thornton, and Jeannie Cheatham Belly Up Tavern, Sunday, February 27, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Robert Fripp: UCSD's Mandeville



HURRICANE





· · · THE CAMPERS

Proday, March 4 7/16. IRRNY RIGORALO.

Sign dress recommended
Shartday, March 9 9/16. CORNNY COTTS SHOW
Belly Vig. and all Tradeston contents
Survey, March 10 9/19. IOCHINY COTELAND
Survey, March 17 9/19. IOCHINY COTELAND
ACK MAKK & TITE IRRAFT ATTACK.

Vednesday, March 30 9 PM COWBOY JAZZ

STONE'S THROW Virtage jazz & swing

CHICAGO SIX Friday Dixieland jazz BOB LONG Sunday

Bop boogle & jazz



FOR INFORMATION CALL 481-9022



ROCKIN'

ROULETTES

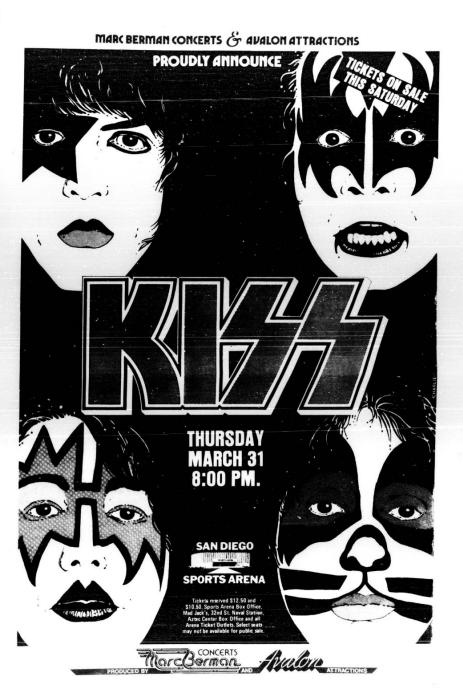
NIGHTFLIGHT

50° DRINKS 'TH, 10 PM

NO COVER CHARGE

Carriage Lounge, Correspondente





San Marcos, 744-4120: Dallas Express, country, Wednesday through Saturday, and Sunday afternoon jam session.

The Chopping Block, 1740 East Vista Way, Vista. 726-8770: Dakota, country, Tuesday through Saturday.

The Country Side Restaurant and The Country Side Restaurant and Lounge, 450 Douglas Drive, Oceanside. 757-0850: New Country, country, Thursday through Sunday, with jam session Sunday; Lone Star Country, country, Monday through

C.W.'s Saloon, Carmel Valley Road at Via Cortina, Del Mar. 275-6556: Lanny Prewitt and Cinnamon

Ridge, country, Wednesday through Sunday.

Distillery East, 755 Metcalf Street, Escondido. 741-9393: Lords of the New Church, rock and roll, Darius and the Magnets, rock and roll, Incognito Rockers, rock and roll, Thursday, dance to recorded music with Rockin' Stevie W., Friday and

Saturasy.

Distillary Nightchah, 140 South
Sierra Boulevard, Solara Beach,
755-6733: Dirk Debonaire, rock and
roll, Thursday through Saturday.
This Kids, rock and roll, Sunday
and Tuesday, with Squad, rock and
roll, fluesday; New Wave Dance
Contest featuring the Karmikase

March 6

h 11, 12 & 13

March 28

March 31

Klones Wednesday

Pireside Lounge, 439 West Washington, Escondido. 745-1931: Magic, contemporary dance music, Tuesday through Saturday.

Glamo's, 380 North El Camino Real, Encinitas. 942-1676: The

Fish House West, 2633 Sc Henry's, 264 Elm Avenue, Carlshad. 729-9224: Tony Soraci and Co., with Judy Armes, contemporary. Tuesday through Highway 101, Cardiff. 753-6438: Django, jazz, Thursday through Saturday; Tony Ortega, jazz. Sunday.

Gentleman's Choice, 1020 West San Marcos Boulevard, San Marcos. 744-5215: David Stilley, contemporary, Thursday through Saturday. Hill House, 2730 Via de la Valle, Del Mar. 755-6614: The Mardels, vintage rock, Thursday through Saturday, Dirt Cheap, rock and roll, Tuesday.

Hungry Hunter, 1221 Vista Way, Oceanside, 433-2633; Mr. Peet and

Beckett Band, rock and roll, Thursday through Saturday; the Market St. Band, contemporary, Monday; the Bob Long Band, bop, boogie, and jazz, Tuesday and

the Wandering Boys, rock and rhythm and blues, Tuesday through Saturday; live entertainment, Sunday and Monday, call club for

Jolly Roger, 1900 North Harbor Drive, Oceanside, 722-1831: The Russ Kirkpatrick Band, rock and country rock, Wednesday through Saturday.

Saturday, Jack's, 11940 Bernardo Plasa Drive, Rancho Bernardo. 566-2400: Thunderholi the Wondercoli, rock and roll, Thursday through Saturday; Mary Perrin, contemporary, Sunday and Monday, magic shows, Ruesday; Pyte featuring Dose Doran,

Old Time Cafe, 1464 North Old Time Cafe, 1464 North Highwy 101. Lexadis. 436-4302: Jim and Theresa Hinton, traditional and original Cellic music. Thurshy: Lost Highway, bluegrass, Frisky Rick Russin, folis gaitar, Joellen Lapidus, mountain ducliemer. Saturday: Obacco Road featuring Sue Palmer and Bric Hybertten, New Orlean jazz and swing, Sunday: Old Time Hoot Nite; Tuesaby, Coppe Moon Trio, traditional American and Celtic music, Westernian American and Celtic music, Westernian American and Celtic

Pancho's, 1309 Camino Del Mar. 481-0414: The Jack Costanzo Quintet, contemporary Latin

LIVE

JAZZ

BOBBIE

TRIO

PAUL YATCH music, Thursday through Saturday, rhythm and blues jam session, Sunday afternoon.

Pizza Chalet, 918 South Santa Fe Vista. 758-5740: San Diego North County Bluegrass Club open stage fourth Tuesday of each month.

Porcerada Club, 12237 Pomerado Road, Poway. 748-1135: Stagecoach, country rock, Wednesday through Saturday.

South Escondido Boulevard, Escondido. 747-5000: Ted and Dave, contemporary, Tuesday through Saturday; Magic, contemporary, Sunday and Monday.

Red Coach Inn, 135 North Pine (at Center City and Valley Parloyays) Red Coach Inn, 135 North Pine (at Center City and Valley Parkoways), Eacondido, 743-9796: Ron Bell, easy listening and country, Wednesday through Saturday, Harmony, country, Sunday through Tuesday.

Red Dog Saloon/Valley Fort Steakhouse, 3757 South Mission Road, Fallbrook. 728-1999: Ray Sanders, country and pop, Friday

Encinitas. 436-5001: Clarence Bell, jazz, Friday and Saturday.

The Shepherd Cafe, 1126 South Highway 101, Encinitas. 753-1124: Kent Horner, contemporary piano, Thursday, David Merchant, contemporary guitar, Friday; Andrea Faith, country, and folk guitar. Saturday, Mike Clark, contemporary piano. Sunday and contemporary piano, Sunday and Monday; Gina Serio, criginal vocals and guitar, Tuesday; David Beldock, contemporary guitar, Wednesday; live folk classical and contemporary music, lunchtime, seven days.

Stage Coach Inn, 1865 Vista Way, Vista, 724-9090: Wes Reo and the

through Sunday.

Sunset Lounge, 2328 South Escondido Boulevard, Escondido. 741-2541: Country music, call club

Tequila Flats, 3296 Mission Avenue Oceanside. 757-7757: Mojave, rock and roll, Tuesday through Saturday

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center. 749-1466: Country On The Rocks,



BILLY SQUIER JIMMY BUFFETT

STYX PAT BENATAR KISS

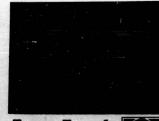
HALL & OATES

BEACH BOYS & PADRES May 8

8650 Miramar Rd., S.D. 92126 678-SNOW (7660) (Open Saturdays)

POSTER BLOW-UP

check or money order to Ticket Emporium or cell for de



Texas Tuxedo

Barker & Orr These two will bring down the ho Every Sun. thru Tues., 8:30 p.m. 'til Ch



MASH BASH Our Place

2424 Fifth Ave. 232-1773 (South of Laurel)

day, February 28, 5 pm



Pancho's

Jack Costanzo Band

D.J. Pancho

Rhythm & Blues Jam

Ritual

Tuesday 5.00-9:00 p.m.

1309 Camino del Mar, Del Mar 481-0414



Thursday, Friday, Saturday, February 24-26



Movina largets

Sunday-Monday, February 27-28 and every Friday Happy Hour in March

> FEATURES Playing Music of the 80's

LADIES!!!

Don't miss Thursday nights at the Halcyon ... all ladies admitted free - super drink specials

Coming in March

Tuesday-Saturday, March 1-5



Tuesday-Saturday, March 8-12 & 15-19







ENSEMBLE

Wed-Sun May 11-Jun 19

All performances 9pm-1am. No cover charge. 459-0541 1th floor, Summer House Inn, 7955 La Jolla Shores Dr.



oil. Thursday through Saturday Turf Room: Special K. contemporary. Tuesday through Saturday

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640; Platet, rock and roll, Thursday through Saturday; the Johnny Almond Rhythm Revue, rock and blues, Sunday and Monday; Robyn Banx, rock and roll, Tuesday and

Reaches

Anselmo's, 3750 Sports Arena

Boulevard, Lorna Portal, 224-2107

Atlantis, 2595 Ingraham Street. Mission Bay, 224-2434; Chain through Saturday: Roberta Linn. contemporary. Tuesday and Wednesday

Bahia Beile, at the dock, Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551; Main Street, contemporary music for dancing, Friday and Saturday.

Rahia Hotel, 998 West Mission Ray Drive, Mission Bay, 488-0551: Mercedes Lounge: Blumer,

contemporary, Tuesday through Saturday, Piano Bar, Buddy Reed, Tuesday through Saturday, Bob MacLeod, Sunday and Monday.

Jackson Jazz Blues Band, jazz and

The Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822 Chuck's Steak House, 1250 Prospect Street, La Jolla. 454-5325: Tony Barriwell Jazz Quintet, jazz. Fuze, rock and roll, Friday and Saturday Thursday through Saturday.

Blue Parrot, 1298 Prospect Street La Jolla, 454-9131: The Chuck The Comedy Store, 916 Pearl Schiele Trio, jazz, Thursday, Road Work Ahead, jazz, Friday and Street, La Jolla, 454-9176: Local and national comedians, Wednesday through Saturday; amateur night, Saturday: the Paul Sundfor Quartet jazz, Sunday: the Greg Bloch Violin Trio, jazz, Monday: the Joe Marillo Quartet, jazz, Tuesday: the Daniel

Dooley's, 2901 Nimitz Boulevard. Point Loma. 224-6628: Tryangle. '60s to '80s rock, Wednesday

Carlos Murphy's, 4303 La Jolla

Village Drive, La Jolla. 457-4170: Zuma, contemporary, Thursday: Steve Hudson, comedy and music

through Saturday

Elario's, 7955 La Jolla Shore Elario's, 7955 La Jolla Shores Drive, La Jolla, 459-0541: The Kevyn Lettau Quartet, jazz. Thursday through Sunday: the Peter Sprague Quartet, jazz. Monday through Wednesday.

Gaslight Room, 2855 Midway brine Lorna Portal 223,8122 Charley's Goodtime Band, Dixieland, Thursday.

Hakyon, 4258 West Point Loma Boulevard, Loma Portal. 225-9559: Moving Targets, rock and roll, Thursday through Saturday, the Features, rock and roll, Friday happy hour, Sunday, and Monday

rock and roll. Tuesday and ssion Bay Drive, Pacific Beach. 0-ROCK, 270-7881: Mud and abilly show featuring the Jetz Seventh, Playground Slap, and

ry Good and the Decent day: Squad, rock and roll, plus ests, Saturday. ilton Hotel, Cargo Bar, 1775 East lission Bay Drive, Mission Bay. 76-4010: People Movers, ontemporary, Wednesday through sturday; Triple Play,

VID BRADLEY

Avenue, Coronado. 435-6611: One - One - Doris, contemporary dance music, Tuesday through Saturday.

Islandia Hotel, 1441 Quivira Road. Mission Bay. 224-3541: The Naki Ataman Trio. American and nternational dance music. Friday

Islands Saloon, First Street and Orange Avenue, Coronado. The Constables, bluegrass, Friday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach. 270-3220: David Bradley and the Maniac Band, comedy and music, Thursday through Saturday, the Normads, rock and blues, Sunday and 1056 River (1)

HAPPY

HOUD

Thursday-Friday 3-8 p.m.

Different munchies every week

Most drinks under a buck.

99° shrimp cocktails served daily.

Join us every Monday night for

Monday, the Shake, rock and roll, Tuesday and Wednesday.

Le Chalet, 5046 Newport Avenue Le Chalet, 5646 Newport Averu Ocean Beach. 222-5300: Mixed Genes, rock and roll, Thursday through Saturday: the Hurricar rhythm and blues, Sunday and Monday; Beau Weevil, mountain jazz, Tuesday and Wednesday.

Macho's, 2966 Midway Drive (at Rosecrans), Loma Portal. 224-2401: White Dwarf, rock and roll Thursday through Saturday, with the Shames, rock and roll, Saturday.

McP's, 1107 Orange Avenue, Coronado. 435-5280: Delene, contemporary, Thursday and

Concert!

Mexican Village, 120 Orange Avenue, Coronado. 435-1822: Daybreak, contemporary, Friday and Saturday.

Moby's Broiler, Adam's Rib Restaurant, 1403 Rosecrans Street. Point Loma. 226-1871: Skip Garcia. contemporary, originals, and comedy, Tuesday; Jinnah Williams, contemporary, Wednesday and Thursday; T&A, contemporary, Friday and Saturday

Mom's, 945 Garnet Avenue, Pacific Beach. 483-7737: Driver, rock and roll, Thursday through Saturday; Rage, rock and roll, Rail, rock and

roll, Sunday and Monday; Notonous, rock and roll, Tuesday and Wednesday

Mulyanev's, 1031 Orange Avenue, Coronado, 435-4660: Gary Sherwood, contemporary, Friday

Mustang Club, 3595 Sports Arena Boulevard, Loma Portal. 223-5596 Richie Gary and Sundown, country, Tuesday through Saturday: Country Jamboree featuring four bands, Monday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach. 270-7522: Jim Hawley, contemporary, Wednesday through



LARGEST M*A*S*H Party in Town February 28, 8 p.m. • Final episode on wide-screen T.V. • Free color T.V. giveaway • Celebrity appearances (including several San Diego Chargers)• Hot-Lips kissing booth • Dancing • \$5 donation to Muscular Dystrophy (MDA) gets you admission and a free M*A 5*H T-shirt.

1904 Quivira Road On Mission Bay • 223-8061 Two minutes west of Sea World's tower.

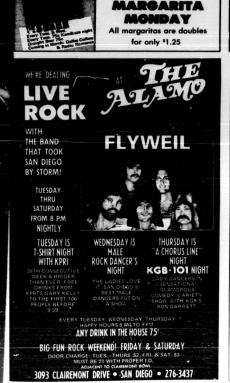


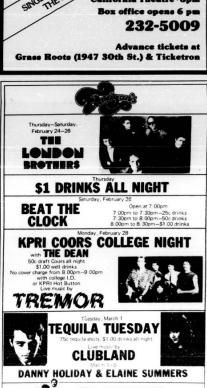




BLACK ANGUS TUESDAY -SATURDAY, MARCH 1-26

THE DANCE MACHINE





Sunday: the Mix. rock and roll Monday and Tuesday.

Rodeo, 8980 Via La Jolla, La Jolla 457-5590: Tweed Sneakers, rock and roll, Thursday through Saturday, with Automatics, rock and roll, Friday, Clubland, rock and roll. Sunday and Monday

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay. 274-3314: Donisa and Andy. contemporary, Friday and Saturday

Texas Teahouse 4970 Voltaire Street, Ocean Beach. "Torncat" Courtney, blues, Thursday.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay.

BUFFETT

BENATAR

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. 223-2335: The Siers Brothers, '60s

rock and Beatles music. Wednesday

through Saturday: Dirk Debonaire

San Diego North

The Abilene Lounge, Town and

SOUIER

STYX HALL & OATES

UPCOMING SHOWS

7285

rock and roll, Sunday through

Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Stampede, country, Tuesday through Saturday. The Alamo, 3093 Clairemont Drive Clairemont, 276-2240; Flyweil, rock and roll, Tuesday through Saturday. Bacchanal 8022 Clairement Mesa

Bacchanal, 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022: Country Dick and the Snuggle Bunnies, rockabilly, Thursday; the Shames, rock and roll, Friday; dance to recorded music, Saturday, Bruce Cameron and Hollis Gentry Ensemble, jazz, Ella Ruth Piggee, jazz, Peter Sprague, jazz, Sunday.

Black Angus, 5247 Kearny Villa Road, Kearny Mesa. 279-3100: True Spirit, contemporary, Tuesday through Sunday.

Black Angus, 10370 Friars Road, Mission Valley. 563-5862: Push, rock and roll, Tuesday through Sunday.

Blarney Stone Pub, 5617 Balboa Avenue, Clairemont. 279-2033: Brian Connelly, Irish music, Wednesday through Saturday.

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa. 578-8666: The Johnson Brothers, contemporary, Thursday through

Donagal's, 5323 Mission Center Road, Mission Valley. 297-6370: Delene, contemporary, Monday through Wednesday.

Flanigua's, 5373 Mission Center Road, Mission Valley. 291-8635: The London Brothers, rock and roll, Thursday through Saturday.

Gold Coast Leungs, Town and Country Hotel, 500 Hotel Circle North, Missio: Valley. 291-7131: Jerry Mehnick, piano variety, Tuesday thrrugh Saturday; John Kormanik, piano variety, Sunday and Monday.

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

Hungry Hunter, 2245 Hotel Circle Place, Mission Valley. Cindy Berryhill and Rick Saxton, contemporary and originals, Saturday and Sunday.

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Missio Valley. 297-1101: Debi Pace and Mike and Lynn Cherry, contemporary, Sunday and Monday

Kearny Mesa Bowl, 7585 Clairemont Mesa Boulevard, Clairemont. 279-1501: Third Degree, contemporary, Thursday through Saturday.

The Magic Lamp, 9522 Miramar Road, Mira Mesa. 271-8780: The Johany Almond Rhythm Revue, rock and blues, Thursday through

Monk's, 10475 San Diego Mission Road, Mission Valley. 563-0060: Rage, rock and roll, Tuesday through Sunday.

Monterey Whalling Company, 887 Camino del Rio South, Mission Valley. 291-1638: Ohl Ridge, comedy and music, Thursday through Saturday; Tommy Rocker, rock and roll, Sunday; magic shows, Monday; live entertainment, Tuesday, call club for information; Stoney, Throughethe ince blues Stone's Throw, vintage jazz, blues and swing, Wednesday.

THES

WED.

THUR.

FRI.

Lasagna

Sweet & Sour Chicken

Teriyaki Beef

Food & drink specials all month

picture I.D. is required.

Dress Code.

Rodeo is located on the corner of La Jolla Village Dr. and Villa La Jolla Dr. For more information, call 457-5590. You must be 21 or older to enter and

7pm-close Shooters, Schnapps, or G 120 75c

6-9 pm 25c draft beer 9pm-close 75c draft beer

7pm-close Kamikazes 75c

Happy Hour extended to 8pm

Navajo Inn, 8515 Navajo Road, San Carlos. 465-1730: The Pep Boyz, rock and roll, Tuesday through Saturday: Illusion, rock and roll, Sunday and Monday.

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

Patriot Game, 5353 Missi



Theresa Hinton, traditional and ginal Celtic music, Tuesday, dy Reilly, traditional Irish sic, Wednesday through Sunday,

willion Lounge, Town and untry Hotel, 500 Hotel Circle eth. 291-7131: The Jim Hession rio, '40s to contemporary dance nusic, Tuesday through Saturday

rit. 1130 Buenos Avenue. Bay

Park. 276-3993: Trowsers, ska and Park. 276-3993: Trowsers, ska and reggae, Ballistics, reggae, Me First, reggae, Thursday: Squad, rock and roll, Sheba, rock and roll, the Jones roll, Sheba, rock and roll, the Jones Band, rock and roll, the Ravers, rock and roll, Friday, Killer Pussy, rock and roll, the Orphans, rock and roll, Clear Spot, rhythm and blues, Mitchell Cornish and the Hellbounds, rock and roll, Saturday, Rhythm and Blues Night with Clear Spot, plus guests; San

NO?NAME

SOON TO BE A

TRADITION

We would like to thank the Siers Bros. for a great opening weekend. Thank You!

WHITE DWARF

THE NIGHT WE'VE ALL BEEN

* SATURDAY, FEBRUARY 26, 1983

WE GET A NAMEYOU GET TO PARTY TWO GREAT BANDS NO COVER CHARGE

"SWAWES

have shared concert billing with such acts as: George Thorogood, ZZ Top, Cheap Trick & Joan Jett. Justly so.

More great rock & roll in March,

See you Saturday at the naming party! You may win a trip for 2 to Acapulco. Great Mexican food now—soon to be 24 hours.

BANOUET FACILITIES

2966 Midway Dr. 224-2401

Week 3,4,5 W E

ely enjoyable and danceable—true rock experts" —The San Diego Unior: Uncompromising rock & roll!

The Sport's Inn, 5520 Kearmy Villa Road, Kearmy Mesa. 278-5332: Skip Garcia, contemporary, originals, and comedy, Thursday and Friday happy hour.

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa. 565-2272: The Dan Luevano Trio, jazz and contemporary music for dancing. Thursday through Saturday.

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa. 695-1461: Joe Stewart, country and contemporary, Tuesday through Saturday, Johnny Cadillac and Ace, contemporary, Sunday and Monday.

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

San Diego South

Anthony's Harborside, 1355 North Harbor Drive, downtown. 232-6358: George Colovus and Co., contemporary, Tuesday through Saturday.

Astec Bowl, Turquoise Room, 4356 30th Street, North Park. 283-3135: The Breakers (formerly the Road Runners), rock and reggae, Wednesday through Saturday.

The Backdoor, Aztec Center, San Diego State University, College Avenue, East San Diego. 265-6947: The Blasters, rockabilly, Friday.

Barnacle Bill's, 1880 Harbor Island Drive, Harbor Island. 297-1673: Eddie Preston, contemporary, Wednesday through Saturday.

Black Prog. 4672 Federal Boulevard, East San Diego. 264-5797: Jazz, Friday, Saturday. and Sunday afternoon, call club fo

Boat House, 2040 Harbor Island Drive, Harbor Island. 291-8010: The Boat House Cornedy Club with M.C. Rick Rockeell, Wednesday through Saturday featuring Mark McCollum, Thursday through Saturday: Steve Hudson, comedy and music, Sunday through Tuesday.

Cafe dei Rey Moro, 1549 Ei Prado Balboa Park. 234-8511: Keith Limberg, contemporary. Tuesday. Balboa Park. 234-8511: Keith Limberg, contemporary, Tuesda: Gil Warner, piano variety, Wednesday through Saturday; Raggle Taggle, Renaissance folk music, Sunday afternoon.

Chateau Lounge, 3623 College Avenue, College Grove. 582-5820: The Booze Brothers, rock, rhythm and blues, country, and comedy, Friday and Saturday.

Crossroads, 345 Market Street, downtown, 233-7856: Purl, Jazz, funk, and new wave for dancing. Wednesday through Saturday, and early evening Sunday

Doc Masters 2051 Shelter Island Drive, Shelter Island. 223-2572: Radio Romance, rock and roll,

Tuesday through Saturday; rock and roll, Sunday and Monday, call club for information. Dookie's, 4125 Ft Caion Boulevard

Doolie's, 4125 El Cajon Boulevard. East San Diego. 283-6581: Paul Gregg, piano bar, Wednesday through Monday; Jo Traynor, piano bar, Tuesday.





Rock 'n' Roll Tuesday-Saturday, February 22-March 5





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Sunday & Monday, February 27 & 28



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

Grass Roots Cultural Center, 1947 30th Street, Golden Hill. 232-5009: Paradise St. Band with Jim and Theresa Hinton, original and traditional Celtic music, Saturday.

Hamburguesa, 4016 West Wallace Street, Old Team, 295, 0584; Donn

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Drive, Shelter Island. 224-3577 Lynn Cherry, contemporar Tuesday through Saturday

Holiday Inn/Embarcadero Holiday Inn/Embarcadero, Porthole Lourge, 1355 North Harbor Drive, downtown. 232-3861: Double Play, contemporary, Tuesday

Jolly Reger, 807 West Harbor Drive, Seaport Village, 233-4300: Illusion, rock and roll, Wednesday through Saturday.

Kung Food, 2949 Fifth Avenue, Hillcrest, 298-7302: Llama, classical guitar, Tuesday and Wednesday; Julio Aguirre, classical guitar, Thursday, Doug Hewett, Originals and soft folk music, Friday; Walter, classical guitar, School

Mandolin Wind, 308 University Avenue, Hillcrest. 297-3017: King Biscuit Blues, blues and rhythm and blues. Thursday through

McDini's Downtown, 647 Market Street, downtown. 232-1795: The Market Street Band, contemporary

Friday, with Joann Carter, Thursday

No. 1 Fifth Avenue 3845 Fifth Avenue, Hillcrest. 299-1911: Kirby Bible, contemporary, Monday, and Thursday through Saturday. Red Coat Inn. 5933 University Avenue, East San Diego. 583-6670: Prophet, rock and roll, Tuesday through Saturday.

Old Town Saloon Cocktail Lounge, 2495 San Diego Avenue, Old Town. 298-2209: Tim Reed, live and recorded rock and dance music, Friday and Saturday. Reuben E. Lee, 880 Harbor Island Drive, Harbor Island. 291-1880: John Campbell and Nightfire with music for dancing, Tuesday through Our Place, 2424 Fifth Avenue (at Laurel), Hillcrest, 232-1173: Bobby Gordon, jazz, Friday and Saturday; Paul Yatchi, jazz, Wednesday.

Santany.

Sheraton Harbor Island, 1380
Harbor Island Drive, Harbor Island. 291-2900: Reflections: Signed, Sealed, and Delivered, contemporary, Tuesday through Saturday, Stone's Throw, wintage jazz, blues, and swing, Sunday and Monday, Sundowner Lounge: Leslie Cold, contemporary and shardards. Gold, contemporary and standards. Monday and Tuesday; live contemporary music by various artists, Wednesday through Sunday.

Sheraton Ion Airport, Sandpiper Lounge, 1590 Harbor Island Drive, Harbor Island, 291-6400: Jazz jam ression with Jeannie and Jimmy

jazz, early evening Thursday; Lori Bell and Shep Meyers, jazz, early evening Sunday. Soledad's, 425 West B Street, owntown, 232-7588: Harvey and 52nd St. Jive, jazz, blues, swing, and show tunes, early evening. Thursday and Friday.

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

Trojan Horse, 6179 University Avenue, East San Diego. 582-1070: The Blitz Brothers, rock and roll,

Tuba Man's, 2551 University Avenue, North Park. 295-9426: West Coast, light rock and jazz.

Upstart Crow & Co. Bookstore and Coffee House, \$35 West Horbor Drive, Scaport Village, downtown. 232-4855: Rebecca Roberts, classical guitar, late morning Sunday.

East County

ntonio's Hacienda, 700 North hnson, El Cajon. 442-9827; stral Ground, contemporary day and Saturday.

lack Angus, 1000 Graves Ave Cajon. 440-5055: U.S. Male, id roll, Thursday through iturday; RPM, rock and roll, sday and Wednesday.

ney Stone, Too, 7059 El Cajor levard, La Mesa, 463-2263: ran McVicker, Irish music, lednesday through Sunday.

e Boondocks Restaurant, 8320 rioway Drive, La Mesa. 465-3660 nice Robbins, contemporary and sy listening guitar, Sunday and

ull and Bear, 690 North Second reet, El Cajon. 440-5757: Wizar Intemporary, Tuesday through

se Calypso Lounge, 975 reenfield Avenue, El Cajon. 0-9526: Ron Morin, country sursday through Saturday.

e D Corral, 1013 Broadway, El

Cajon. 444-7443: Country Casanova, country, Tuesday through Saturday.

DeAnza Springs Resort/Heliday Trails, 1951 Carrizo Gorge Road, Jacumba. 766-4384: Smokin', country rock, Friday and Saturday.

Diamond Lounge/Aunt Emma's, 1532 East Main Street, El Caion 442-7288: The Little Big Band country, Priday and Saturday.

Don Carlos, 7856 La Mesa Boulevard, La Mesa. 466-9375: Trio Azteca, traditional Mexican music, Thursday through Sunday.

Driftwood Lounge, 5286 Baltimor Drive, La Mesa. 462-0533: Carl Simmons and Southern Comfort, country, Tuesday through Saturda Country Justice, country, Sunday and Monday.

Flinn Springs Inn, 15505 Highway 80, El Caion, 443-9568: Timberlake

Hungry Hunter, 402 Fletcher Parkway, El Cajon. 442-0517: Mary Perrin, contemporary, Tuesday through Thursday, Cantina,

contemporary, Friday and Saturday.

Kentucky Stud, 11377 Woodside Avenue, Santee. 448-3402: Country Justice, country. Thursday through Sunday, call club for information.

Lakeland Resort, Highway 79, Cuyamaca, 765-0736: Vinnie Bonne, rock and roll, Friday and Saturday.

Lakeside Hotel, 9940 River Street. Lakeside. 443-9591: Supercolt, country rock, Friday and Saturday evenings, Sunday afternoon.

La Pizza House, 566 Paraiso Avenue, Spring Valley. 475-0912: Just Practicing, music and corned, Wednesday through Friday.

Lorenzo's, 596 Broadway, El Cajon. 442-9696: P.F. Flyers, contemporary, Tuesday through Saturday; Fro Brigham's Preservation Band, Dixieland jazz, Sunday and Monday.

Magnolia Muhaney's, 8861 Magnolia Avenue, Santee. 448-8550: Gerry Baze and A Touch of Class, Wednesday through Sunday.

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 Conte Road, Santee. 448-9934: Rock and roll, call club for information.

Mr. Bill's Backroom Saloon, 399 North Magnolia, El Cajon. 447-4500: Jim Evans. contemporary, Thursday through Saturday, with Ray Correa, Friday and Saturday, open stage talent night, Sunday.

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

Our Favorite Place, 8646 Mission Gorge Road, Santee. 449-6240: Pony Express, country rock, Thursday through Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon. 448-4111: Emergency Exit, rock and roll, Tuesday through Saturday, Network, rock and roll, Sunday and Monday.

Pelikan Pub, 7828 Broadway, Lemon Grove. 464-9284: Sunny Nites with Doug Brush and John Waybrant, goodtime contempor music. Friday and Saturday.

Reuben's, 5455 Grossmont Center Drive, La Mesa. 465-3464: Brad Strackbine, contemporary and originals, Tuesday through Saturday.

Sexton's, 7353 El Cajon Boulevard, La Mesa. 460-1500: Steve Mouzas and Finest Action, oldies, contemporary, country, Tuesday through Saturday.

The Turquoise Lounge, 5975 Severin Drive, La Mesa. 465-1525: The Nornads, rock and blues, Tuesday through Saturday.

Van Winkle's, 10055 Mission Gorge Road, Santee. 449-0060: Johnny West and the Chaparrais, country,

South Bay

Black Angus, 707 E Street, Chula



283-7448: Lori Bell and Friends,

Pacific Wine Bar and Bistro, 480 Market Street, downtown.

239-9839- Mel Coot and Marguerita Page, jazz, Friday and Saturday

Papagayo, Seaport Village, West Harbor Drive, downtown, 232-7581: Barry Craig, jazz and contemporary, Tuesday through Saturday, Joseph

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Stone's Throw Feb. 6, 7, 13, 20, 21, 27, 28

S Sheraton-HarborIsland Hotel



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Vista. 426-9200: Baja Strings, top

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

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161; Bandit, rock and roll, Tuesday through saturday, rock and roll, Sunday and Aonday, call club for information.

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

Landmark Cocktail Lounge, 2511

Sweetwater Road, National City. 475-7313: Firecreek, country. Friday and Saturday The Lantern, 1322 Third Avenu

country, Thursday through Sunday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479-3537: Wayne Gire, contemporary, Thursday through Saturday.

Palomino Star. 3008 Main Street. Chula Vista, 427-5889; Branded,

country. Friday and Saturday

Darci Daniels

& Niteline

Feb. 1st thru March 5th Tuesday thru Saturday "MORNING. NOON AND NIGHTLINE" Great Show and Dance Music Group

W and Dance Music

LA HACIENDA

Teapot Inn, 1060 Broadway, Chula Vista. 427-1304: Bach-a-la Trio, contemporary, Wednesday through Sunday. Chula Vista 427-4200: Rus Wild, rock and roll, Wednesda through Saturday.

S

BUCK

*

*

Westerner, 22 West Seventh, National City. 474-2919: Tony Mills and Crosscut, rock and roll, Tuesday through Saturday

Royal Vista Inn. 632 E Street. Chula Vista. 426-2500: Live

entertainment, Tuesday through

Saturday, call club for information

Wild Turkey, 5080 Bonita Road, Bonita, 267-2550: Toys, rock and roll, Thursday through Saturday; Fig and the Bombers, rock and roll, Sunday, Automatics, rock and roll, Monday through Wednesday.

Darius and the Magnets: D East Detente: My Rich Uncle's Dirk Debonaire: Windrose, Destillery Nightclub Dirt Cheap: Hill House

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223-9979









Whiskey Flats, The Magic Lamp Automatics: Rodeo, Wild Turkey Village, Navajo Inn Incognito Rockers: Distillery East Insex: My Rich Uncle's Baudit: Charce Machine
The Bedeet Band: Girmo's
The Blasters: The Backdoor
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Clear Spot: Spirit
Coulshaud: Roll
Belliomath: Spirit
Country Dick and the
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Country Dick and the Smuggle
Dalla Colline: Afric Corresponse
Durksa and the Magnetas: Distillery
East Randit: Dance Machine The Jetz: Headquarters Nightclub The Jones Band: Spirit Kamikaze Klones: Distillery Nightclub

Nightchb Killer Pussy: Spirit The Russ Kirkpatrick Band: Jolly Roger (Occuristic London Brothers: Flamiparis Lords of the New Church: Distillery East The Markels: Hill House Tony Mills and Crosscut: Westerner

Pluggesund Slag: Hexidquarters Nightchib Prughat: Red Cost Iran Prughat: Red Cost Iran Prughat: Red Cost Missters Radia Blasmasca: Doc Missters Radia Hackmas Edgl: Up Taxern Tha Rama: Spirit Hack Bodd Toxer Sulcon Robyt Blass: Boddy G's Passay Mire Co, Whistoy Flats RPM: Black Apaciel Cajon Rumsing Will: The Lastern Tha Sewalth Hackquarters





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Countryside Lounge Lost Highway: Old Tirne Cafe Ron Moria: Calypso Lounge New Country: Country Side Lounge Immy Nixon and Downho Mama's Mink

Month of Man and Dombone: Home I Man and I Mar Romer's Home I Man Rome I Man Rome I Man Romer I Man Rome I Man Supercolt: Lakeside Hotel Timberlake: Flinn Springs Inn Johnny West and the Chaparrals:

Contemporary/ Top 40

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House
David Beldock: Shepherd Cafe
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Saloon
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Kent Horner: Shepherd Cafe
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Roberta Linn: Atlantis
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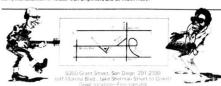
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175 First Prize

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"Tomcat" Courtney: Texas
Teahouse Redrouse
Rick Erlien: Drowsy Maggie's
Hughey Gaskins: Carriage Lounge
James Harman Band: Belly Up

James Harman Band: Belly Up Tawern The Huwteanes: Le Chalet, Belly Up Tawern, Passay Mine Co., My Rich Uncle's The Danis! Backson Jusz Blues Band: Blue Purrot King Biscuit Blues: Maradolin Wind

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Folk/Ethnic

Bling Sunny Adir: Adorns Avenue Theater Tom and Judy Carlstrom: Drosesy Maggie's Brian Gennelly: Blorney: Stone Pub-Jack Contains Quintat: Paricho's Andren Palls: Shapherd Cafe Blichnet Preser in: Drosesy

Bichard Freervan: Drowny
Maggir's
Opper Bisson Tries Colf Time Cole
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Droug House, Maggir's
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Maggie's Rick Ruskin: Old Time Cafe San Diego-Trinidad Steel Band: Belly Up Tavern Siamsa Gael Celli Band: Drowsy Maggie's Trio Azteca: Don Carlos

Everything Else

Julio Agairre classical guitar, Kuny Food Phil Burber, guitar variety, Cusina Walling and Chateau Learney Devel Bradley comedy and originals, low Murphy's Bod Canner and Pury Short: original and topical songs and comedy, Pursuny Maggie's Paul Grafty in the Chateau Paul Bradley Chateau Section of the Chateau Original Chateau Chateau Paul Chat

Joseph Hoey: classical guitar, Parpagupo Steve Hudson: cornedy and music, Boat House, Carlos Murphy's Just Practicing: cornedy and music, La Pizza House John Kormanie; piano vuriety, Gold Coast Lownge Llama: classical guitar. Kung Food Bob MacLeod: piamo bar, Bahisi Lloval

Hotel

Jerry Melnick: piano variety. Gold Coast Lounge Oh! Ridge: comedy and music,

Rebecca Roberts: classical guitar Upstart Crow & Co. Tommy Stark: family entertainment, Organ Power Pizza/Lemon Grope

Jo Traynor: piano bar, Dookie's Gil Warner: piano varietu, Cafe del Yourself: "cosmicomic" music, Che







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CURRENT MOVIES

sheer volume of piess, however im-presses more by industry than by will. With Robert Hays, Julie Hagerty, Peter Graves, Lloyd Bridges, and William Shalner 1982. (Mira Mesa Cinemas, Poway Thea-

All That Jazz — A sert of 42nd STREET with asprations to Lincoin Centre, following the title-ribbon casserois recepe of Fellins 81s, of internaged reals; kindsy, and memory. The changes wrought on the backstage-miscal formula by these uptown ambitions are of dublicus import a dezying jacker than-the-eye port a dezying jacker than-the-eye port a dezying jacker than-the-eye semen-wetfed frouters, a document semen-wetfed frouters, a document semen-wetfed frouters, a document and y sequence of open-healt supervisions. semen-wetted trousers, a documen-tary sequence of open-heart surgery. The undercover brand of Philistinism peddled in this move is the notion that high art — in other words, art at about the level of 85 on a scale of one to ten — is supposed to be swallowed with a wince. Roy Scheder, Ann Renking, Jessica Lange, directed by Bob Fosse 1879.

All the Marbles — The slobbiness in-herent in the subject — women's pro-fessional westing — is not as over-helming as might be feared. For all the undoubted appeals to 1-8-4 fam-ciers, and for all the distant ROCKY parallels played up in the alds. this furns out to be a surprisingly down-bealt comedy, with a perhaps not so local comedy, with a perhaps not so surprising empi-lass on seedy sports arenas, Sportan locker rooms, cheap motels, and fast-food restaurants, but with also a really fresh and accurate

autum Midwest landscape Director Robert Aldrich throws away a great chance at further downbeatness, in the misanthropic Lardner ven, by maintaining the illusion that these stomp-and-gouge sporting events are strictly on the up and up, appar-ently, believing that much of their melodramatic punch would be lost if it were admitted that their outcome is were admitted that their outcome is predetermined. But the lack of co-respondence of these matches to real" professional westing is really only a protein to the extent that their much chade and clumber. The one lining that can be positived to as putting these matches above their "eat" ones seen on IV as that they are better shot and edited. After move as a whole and edited. After move as a whole and edited. After move as a whole second control of the state of the second directed at its subject matter. scowls directed at its subject matter. Peter Falk, Vicki Frederick, Laurene Landon 1981. "" (Bijou, from 2/25)

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Autumn Marathon — Prize-winning Soviet film about the personal prob-lems of a university professor. Go-billed infected by Georgy Danella. Co-billed with PORTRAIT OF THE ARTISTS WIFE, a Russian romantic triangle.

PACIFIC THEATRES

Gresmont Shopping Center
Exclusive Engagement I Sh Week!
70mm and 8 Track Dolby Stereo
Daily 12:00, 4:00, 6:00 (PG)
cicle Engagement. Sorry, No Passes or
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Ville Le Jolle Dr. (M. of L. L. Villege S

WITHOUT A TRACE

LORDS OF DISCIPLINE

Daily 12:30, 3:00, 5:30, 8:00, 10:25 (R)

THE STING II

Call for showtimes (PG)

THE VERDICT

THE ENTITY

WITHOUT A TRACE

THE VERDICT

1:10.3:45.6:10.8:35, 10:55 (R)

DARK CRYSTAL THE TOY

Alexander Pankrator (Ken, 2/24)

Best Friends - Barry Levinson and Beat Priends — Barry, Levinson and Vatere Cutrin. Scripharing pathrers who are also husband and wite. have written a semi-private joke about mental pathrers of the pathrers of the husband and wite, and about what husband and wite, and about what happens neat Phe various loppes that are arrised through are haddy very health food resolutions, weedling chapes, trains, weather, and what negath food resolutions, weedling chapes, trains, weather, and what occupies most of the movie— visits with the in risks of both sets) with the in risks of both sets with the in risks of both sets with the control of the movie— sock on these matters is somewhat re-strictive but what really narrows the species self-influence in after that receives a self-of-but control in the production of prod self-analysis But Reynolds and Gold-er Hawn, the stand-ins for the actual authors, seem cut out for cuteness, but not for other trots essential to the entire tropic self-actual to the entire tropic self-actual to the series of the self-actual to the Barnard Hughes, Audra Lindley, and Keenan Wynn, directed by Norman Jewison, 1982 ' (Mira Mesa Chemas, Strand, from 225)

The Best Little Whorehouse in Tesses — The stage musical Burl Reprodukted and Dom DeLussed! Dobly Patron is line (despite dong a poorliess and less good rendition of which was not a stage of the second of the sec

team's playful, pattycake exchanges are quite dated now, although at times still quite salacious, and the adaptastill quite salacious, and the adapta-tion of the labyrinthine Raymond Chandler mystery novel is not as bat-fing as it is reputed to be. However, there is also a grand confidence in the allure of film noir atmospheric detail and narrative conventions. — high-time floats, neon lights, trench coats, other texture conventions and process and time fogs, neon lights, trench coats, clandestine comings and goings and doings—for which director Howard Hawks has a nonchalant knack. And there—are unforgetfable imper-sonations by Martha Vickers and Boo Sleele respectively, of a debauched of an analysis of the common of the size of the common of the "" (Ken. 227)

The Border - Bornanticized Mev-can madorna and child Satirized Anglo housewes Visian-zed taw-men. Evistentialized hero. Tony-working-class dormas in the days of the Angly Young Men prepared him working-class dormas in the days of the Angly Young Men prepared him well of the bless indicage. — both makes of the control of the con-prison. The control of the con-mission of the control of the Pasto. The control of the con-prison of the control of the con-mission of the control of the Pasto. The control of the con-prison of the con-prison of the con-prison of the con-trol of the con-trol

Clash by Night — An "experienced" woman tries to settle down to conjugal contentment with a Monterey fisherman, but is cruelly tempted toward a new, extramantal experience. Sordid domestic drama, with a whole-souled belief in man's capacity to sink to the

evel of beasts (and below), from a scapie of long time castigators of the human race Chitord Codes on when being it is based, and director Frizt Lang. Nicholas Musuraca, Lang. Nicholas Musuraca, cameraman, whos up a palpable alt-mosphere, with a feer, dense treue tran Lang bypically dest with lons of shadows and organete smoke parabara Starwyck. Robert Ryan. Paul Douglass 1965.

The Dark Crystal Lokennesque transay designed by British institution Brain Froud, co-directed by British Reson (creator of the Musphels) and sense (creator of the Musphels) and et al.), and enacted by a new breed of the property of the sense of the sen

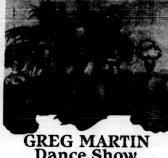
Powey Theater, storn 2:29.

Dawn of the Daed — George A. Romero's companion piece to his. NIGHT OF The LINNING DEAD, set largely (and inspirationally) in a sub-urban Pitisturyin shopping center, less a sequel than a remake, a new and improved version with slicker technique and gaudier special et technique and gaudier special et disapporti even the most hyberculations of the earlier tim. It is gratultuous, y. scandalously, nose-thrumbingly, scandalously, nose-thrumbingly BEYOND THE VALLEY OF THE DOLLS — unless of course, you are one of those persons who under no circumstances can admit the possibility of there being anything humorous

La Paloma Theater

Part Des Locales Control of the Cont

FRUIS OF



Dance Show

* LAS VEGAS - STYLE DANCE REVUE * Wednesday, March 2, 1983 Wednesday, March 2, 1983 SHOWS AT 10 & 11:30 P.M. Crustal T's Town and Country Hotel. 500 Hotel Circle N., 294-9010

IS SPLENDID:





CURRENT MOVIES

incheon meats, by a helicopter ropeller, and then going into a abber-kneed wobble as though he ad just experienced Teaths Steven-brs right hand. 1979.

"(UA Glasshouse 6, 2/25 and 26 (1974).

OLTERGEIST nor a body-possessor in THE EXORCIST. What, then, is D.L.F.GGEST nor a body-possessor, as in THE EXOCRIST. What, then, is a and where in screen history do we not a second to be a screen history do we have a second to be a se

.T., the Extra-Terrestrial — Nothing ore ought to be required to dismiss teven. Spielberg's pretense of veetness and innocence, or to dissist the movie in total from respectful properties with the contraction of the contraction. iss the movie in rich from respectual markeration. Than a glance at the latti-scene of the monogrammatic scene of the monogrammatic scene of the scene of the scene of the primary cigar-colored creature hav-primary cigar-colored creature hav-primary cigar-colored or near crea-ture of the color of ash, the ful-sion of the scene of then the sellless title alen severs all then the sellless title alen severs all as. For cruelty to characters and au-tence alike, the expiration of E.T. ears comparison to Dickens's olishing-oil of Little Net. No one but a ard-carrying masochist would want ctually to carry out such a compancually to carry out such a compan-on, and, in any event, the rulevance of the comparison is very soon quelched. For sheer manipulative-less, for utter shamelessness in pur-uit of popular approval. Spielberg leaves Dickens choking in his exhaust once having shut E.T. away in en, once having shut E.T. away in coffin, he arbitrarily brings him kt to life again. The threshold of imelessness is crossed over at my other points as well particularly poetberg's courtship of the under-rive viewer, or of any other viewer ing to switch off his brain in an et-lo feel that business again. With or to feel that young again. With fenry Thomas and Dee Wal-ace 1982. (Cinema Plaza 5. Loma)

Forced Vengeance — The beginning is such a mess — what with the two separate flashbacks, the ill-written harration ("Hong Kong is ske a stap in he face that makes you feel good"), he superfluous sightseing four the recibits that come in two distant installments, and the slow-motion, sightseins, but that it is lose tike to be the control of the stap of innents, and the slow-motion, sizetted kung-fu fight that looks like abstract. James Bond-style credits puence but turns out to be a pre-w of an actual event — that it is. loosable to take much interest in at comes later. It is just barely pos-

Afface, Iron 225)

 Agrice, Iron 225)

 Agrice, Iron 225

 Agrice, Iron 22

Gandhi — Den Kingsley as the Indian political reformer and pacifist, with Candice Bergen, John Gielgud, Trevor Howard, and John Mills, directed by Richard Attenborough.
(Cineme Plaza 5; Grossmont, Plaza Twin 1)

labels is precisive in the common that is a production of the in the oldendary. Even for viewers about the popen conditions of the in the oldendary. Even for viewers who we received a proper English in the probably not awfully relengable. In the probably not awfully relengable, in a short of the production of the pro

The Lady on the Bus — Brazilian sex goddess Sonia Braga (DONA FLOR AND HER TWO HUSBANDS) in a film by Neville D'Almeida (Cove)

(Cove)

Lienna - Diagnosis of the percent specimen hair writer director. John Scholler of the Section of the Se

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The Lords of Discipline — It's been a white since the Southern mistary and the since the Southern mistary and the since the Southern mistary and the sense of the since the sinc

Sentee Drive In, 10990 Woodside Ave., Santee (448-7447). Theater 1 Fire Sing II and Spring Fever Theater 2 Fire Near of Living Dengerously and Missing, from 2/25

Spring Valley, 1057 Ellieton Blvd., Spring Valley (466-6633) The Verdict and Author! Author!, from 2:25

relations between individual cadets, to between cades and officers or be-tween any of these and "The System," aftain a measure of complexity, but motodrama predominates. With David Kethi, Robert Prosky, and G. D. Sprad-in, directed by Franc Roddam. 1983. ("Cincrama, New Valley Linve In, Oceanside 8).

Lovelick Tepid romantic corriedy, in the New York style It wants to take up residence in a certain situation, but doesn't want to do the construction work repressary to put if there The desired situation is a middle aged Manhattan psychoanisty becoming amorously obsessed with a twenty eshipped to the property of the control of the con destrict offuction is a middle liquid Markalain psychosological wight becoming patient, and noking everything for a ball of counterfranderwise. Profile he psychological anterior may be a did counterfranderwise. Profile he psychological anterior to the statistication on either side. And in any calculation on either side. And in any clickleness, the onese contravally furns its attention to other fashionately foots. (Marchal Bossman he loops.) (Marc

MOVIE DIRECTORY Mirry Mean Clinemen, 8118 Mirry Mean Divid. (566-1972). Theates 1: The Man from Snowy Never and Mountain Men. Theater 2: Best Francis and The Mans Event Theater 3: Anglaine II: The Sequel and The Data Crystel. Theses 4: Welcodrome and Scanners, Born 2/25.

Actoc, 665 5th (239-9239) 46 Hrs., A Stranger Is Matching, and Furced Vengeance, from 2/25

Vergeence, from 2/25

Builtone, 4th and E (233-3326)

Seven Grand Masters, Return of the Seven
Crand Masters, and Sensors, from 2/25 Date of the Control o

Casino, 643 5th (232-6879) Call theater for program information Guild, 3827 Str., (48crest (295-2000)

Cove, 7730 Girard, La Jolla (459-5404) The Lady on the Bus

Fine Arts, 1818 Garnet, Pacific Beach (274-4000) The Prates of Pagantre Frontier Drive In, 2001 Michaey Dr. (223-5535) Theater 1: The Sing II and The Buest Latte Microstocus or Ress. Theater 2: Lorencis and A Midsummer Night's Size Comedy Theater 3: Call Seater for program information

Lome, 3150 Rosecrans (224-3344) E.T., the Extra-Terrestrial

Strand, 4950 Newport. Ocean Beach (223-3141)

Best Friends and Private Benjamin, from 275

Basir Freeds and Provide Bengamin, from 2'25
All Classchowse A, 3'05 Sporth Arens Bird.
(222-2548)
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CLAIREMONT-KEARNY MESA-UBYERSTT CITY

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La Josta Village Theater 3, 679 Villa La Joha Drive
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Center 3 Cinemas, 2120 Camino del Rio North (297-1868) Theater 1. The Verdict Theater 2: Without a Trace Theater 3: The Entity Inema 21, 1140 Hotel Circle North (291-2121) Fleata Tein, 475 Sh. Chula Vista (422-5267) Theater 1: The Sting II and Spring Fever Theater 2: Massing and Amin, the Rise and Fall Iron 2:25 Roose ashlon Valley 4, 110 Fashion Valley (291-4404) Theater 1: Lovesion Theater 2: The Year of Living Dangerously Theater 4: 48 hrs. Herbor Drive In, 32nd and D. National City (477-1392) The Sting II and The Best Little Whorehouse in Texas

Theater 4: Missing, from 225 Km. 4051 Adam Ave. (285-200) Missins Marathon and Protrait of the Artist's Missing 224 Minely Python and the Holy Grail and Jabbownody. 225 The Sturf Man and All That Jazz, 225 The Big Steps and Clash by Right. 227 The Trouge and Mis Are All One. 226 thou

State, 4712 El Cajon Boulevard (563-8050)

Ace Drive In. 8000 Broadway: Lemon Grove (469-5328) Mother Lode and Amerithe Rise and Fall from

Pass Bonta, 605 Freeway at the South Bay Freeway (476 G056) Freeway (476 G056) Theater 3. The Year of Living Dangerously Theater 3. The Year of Living Dangerously Theater 4. An Officer and a Gentleman Theater 5. Madman Theater 5. Madman STATE UNIVERSITY entury Tein, 54th and El Cajon Blvd. (58 Theater 1: Mother Lode, from 2/25 Theater 2: The Man from Snowy River nerame, 5889 University Ave. (583-6201) The Lords of Discipline The Lords of Discipline
ollege, 6303 El Cajon Blvd. (296-1455)
Theater 1. The Sting if
Theater 2. An Officer and a Gentleman
Theater 3. Michigan
Theater 4. Missing, from 2:25

from 2:25 South Bay Drive In, 2170 Coronado. Impenal Bear (423-272) Theater 1: Call theater for program information Theater 2: The Entiry and Vising Fours Theater 3: Madman and Beyond Eval Wilege, 820 Orange Ave. Coronado (435-6161) The Man from Snowy River and Modern Problems, from 2/25

Palma Theeter, 827 Palm Avenue, Imperial Beact (429-1082) Let's Spend the Night Together and Spring Feyer, from 2/25

Wogue, 226 3rd. Chuis Vista (425-1436)
The Man from Snowy River and Mother Lock
from 2-25

Avo. Vista Way (726-3040) Cell theater for program information Bijou. 509 East Grand Ave. Escondido Seansh moves

Camino Circina 4, 2253 El Camino Repút Oceans de 1435-9144 Tresser F. The service: Tresser G. Madman Tresser S. Victor Victoria and My. Faster tress nom 2,25 Tresser 4. Calimouse for program information

Cinema Plaza Theatre 5, 2565 El Camero Resil Caristod (729-7447) Theater 1 Toother Theater 2 E 1, the Earle-Terrestrial Theater 3 Clarichy Theater 4 The Strig II Theater 4 The Strig II Theater 5 Motion Lodge and Timender The Mode (1900 and Timender The MASIC 278 and 28 molecular MASIC 278 and 28 molecular Creet, 102 N. Freeman, Oceanside (722-6561) Cell theater for program information

Call theater for program information Plower Hill Cinemas, 2630 Via de la Valle, Del Mar (755-551) Theater 1: The Year of Living Dangerously Theater 2: The Sting II Theater 3: The Wordcr

p Paloma, 471 First St. Encintas (436-7469) Fruits of Peasion. & 25 through 3/3 Dance Graze, 225 midright The Rocky Horror Robure Show, 2/26 midnight

New Valley Drive In., 3840 Mission Ave. Oceanside (797-556).
Thester I: The Sizing II and The Best Little Thester I: The Sizing II and The Best Little Thester 2: The Lords of Discipline and The Border Thester 3: Mediman and a second resure Thester 4: Spring Fever and a second require

Theater 4. Spring Faver and a second leab Occassible 8, 25 FV fax Way, Occassible (439-7069) 19 FV fax Way, Occassible Frequent 48 Feb. 19 Feb. 19 Feb. 19 Feb. 19 Frequent 5 Feb. 19 Feb. 19 Feb. 19 Feb. 19 Feb. 19 Frequent 5 Feb. 19 Feb. 19 Feb. 19 Feb. 19 Feb. 19 Frequent 6 Spring Chicagopine Theater 6 Spring Chicagopine Theater 7 Feb. 19 Feb. 19 Feb. 19 Feb. 19 Feb. 19 Gentleman, from 2 Feb. 19 Frequent 8 Feb. 2019

Plaza Tein, 345 N. Escondido Bivid. Escondido (745-5087) Thouter 1. Gandhi Theater 2. The Verdict Pdway Theater, 12845 Poway Riz. Poway (748-71(0) The Dark Crystal and Arplane II. The Sequel from 2/25

Num 225
Rancho Bernardo 6, 11740 Bernardo Piaza Cout (485-681)
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Theater 5. The String at Theater 5. The String at Theater 6. The Alan Form Showly River
Theater 6. The Alan Form Showly River

Star. 402 N. Hill. Opeanside (722-2895) Seven Grand Masters and Return of the Seven Grand Mesters, from 2.25 Towns, 217 N. Hill. Opeanside (722-2156) Call theater for program information

Vineyard Twin Cinemas, 1529-22 East Valley Parkway, Escondido (743-1222) Theorier 1 Toucase Theater 2 Sophie's Choice

VIDEODROME AMIN: THE RISE & FALL

CURRENT MOVIES

Many people in Western culture, de-nied access to the Header's Digest or the Ladies' Home Journal, are per-haps no better acquainted with Freud than Maishall Brickman appears to be, but they therefore do not presume lowife a serrip amount humaning. P

Oceanside 8 Parkway 1 Plaza Bonita Rancho Bernardo 6 UA Glasshouse 6 University Towne Centre Wegand Plaza 6)

The Main Event A deeper dimen ion, if not a whole new definition, has seen added to the word "pest" by

unings that would not be funny even it someone other than Bartra Stressand were doing them. We are awarded a wide variety of lews of the star's hindquarters, but these are not enough to compensate for the longue that never rests, the nose that knows, and the never rests, the nose that knows, and the never rests. and the new reddish hair first holdes not go at all well with the rose and rust colors Stresand is always wearing or standing in front of With Ryan O Neal, directed by Howard Zieff. 1979.

The Man from Snowy River — The

the BBGs, recuprised algorithm and the BBGs, recuprised algorithm and cooking and the Cooking California and the Cooking California and the Cooking California and the California and th

interested, when he himself was evidently no? Con the one hand, the indexed levels of the second second to the a behandered hand the indexed levels of the second s moment when the young lever surns have not seen the clematic closes. Let the six have a six of the clematic closes that the clematic closes that the clematic closes that the clematic closes that the clematic closes the clematic closes that the closest closes the closest closest

A Midsummer Night's Sex Comedy

Woody Alen's ethereal variant on Ingriar Bergman's earther SMILES OF A SUMMER NIGHT Can Allon have expected anyone to be terribly interested, when he himself was evi-dently not? On the one hand, the

Missing trespective of the slow-to-emerge (but much-publicized) thesis about American cellaboration in the death of an American pournalist during the 1973 overthrow of the Allende government, there is plenty here that is believable. Much of that "fixehol" is crammed itso the tense. here that is belevable. Much of that 'plenty' is crammed into the tense first half-hour, which re-creates a Latin American mistary coup from the nar-rowly subjective viewport of visiting Americans who (like the movie audi-ence) do not quite know what is going on. With the ventual disappearance of the journalist, the entrance of his hydrogeneous father. If a take-charine hydrogeneous control is a superior of the hydrogeneous properties. of the poursalst, the eritance of his businessman later (a take charge businessman later (a) take charge businessman later (a) take charge and the amendate profileration of includus Amenda businessman later businessman later businessman later on becomes increasingly monoto-rous, slugged, and offuse, dark businessman later ("College," Fiesta Twen, La Jolia Vi-luge Colorance & Wegard Plaza & from 225) user e. Wegard Plaza & from 225)

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CURRENT MOVIES

brought up, in slightly altered guisses over and over) permist the Python group, on any off-the-culf inspiration, to lear off in any direction, some of which turn out to be profitable (the man-eating white rabbit, the Black Knight who won't concede deleast whate he loses arms and legy, left and night — "It's only a flesh wound"), and some of which furn out to be dead some of which furn out to be dead onds (dismal animation sequences).

Directed by Terry Jones and Terry Gilliam. 1975.

* (Ken, 2/25)

The Mountain Rien — Charlton Hes-ton and Brian Keith hunt beaver, but have better luck with Indian squares (please, no jokes), in some mighty pretty Wyoming country, both of them bundled up almost to the point of im-mobility in fur coats, buckskins, and heaves and mountain the second

(Mira Mesa Cinemas)

Wy Fenoths beer — 1954 is it, television is in its Golden Aga, comedy is man, and notability runs chest-deep. The character who prefers this year own all others is a squired-cheeked own of the character who prefers the year week is his Betrong Idol, an Errol Fyrm-like actor-carouser (Petersheeke is his Betrong Idol, an Errol Fyrm-like actor-carouser (Petersheeke Inselie betrong Idol, an Errol Fyrm-like actor-carouser (Petersheeke Inselie betrong Idol, and Errol Fyrm-like actor-carouser (Petersheeke Inselie between I



his behalf). A multitude of periphera characters crowd around the central characters crowd around the central pair, most of them coming straight from stock, sch-ding one of the most straight from stock, sch-ding one of the most shock, sch-ding sch-ding, sch-di

puzzle why a movie in this day and age would take so long gong over these fundamentals. but then, it seems uniquely able to take a tong the seems of the vast amount of locit seems of the seems of the seems of the vast amount of locit seems of the seems of the seems of the vast amount of locit seems of the seems of t even, than Richard Gere's acting style, which is early John Cassavetes. With Debra Winger and David Keith, directed by Taylor Hacklord 1982. (Coilege: Oceanside 8, Plaza Bonita; Rancho Bernardo 6, UA Glasshouse 6; University Towne Centre)

Private Benjamin — A pampered Jewish American Princess, at we's end after lier brand-new bindegroom perishes from a mid-coltal heaf at-lack, is conned by a fork-tongued Army recruiter into signing up for a firree year hitch, and this proves to be firee-year hitch, and this proves to be a character-building experience, exactly as always advertised, once she gets over the initial shock of not finding the promised condos private comes yactes. Every step forward on the road to independence and self-esteem is followed, however, by a step or two backwards, in the direc-tion of killutiness, and dumb. laughs. The heroine's rah-rah curtain isem —"Don't call me shipped," ought to effect a somewhalt tempered popose in the viewer's med such as ponses in the viewer's med such as good with the top to the control of the

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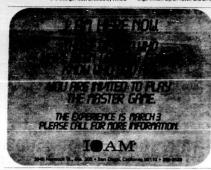
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Apache Travel

CURRENT MOVIES

color-crained inastrulacks to Auschied witz, which do not come up until a long ways in . make the movie seem more movietike. that is, they make it seem a different, more ordinary (not to mention longer) movie. With Meryl Streep, Kevin Kline, and Peter MacNicol, wif-

ten and directed by Alan J Pakula 1982 " (Oceanside 8, Valley Circle, Vine-yard Twin 2)

ten by David S. Ward, directed by Jeenin Paul Kagan 1983. Plazc S. College, Fashon Valley, Flesta Twin. Flower Hill Chemia 2: Frontier Drive In-Harbor Drive In. La Jolia Virlage, New Valley Drive In. Rancho Bernardo 6. Santee Drive In. Sports Arena 6).



The Year of Living Dangerously the audience of HODER. Italiano and Reality Made Simple. The smarty-parts treatment of this matter experty stricts limited to what we might agree to call the Mage of Moves, a limitation to could be depaid to the country of the cou

prise. And of those there are plenty. With Peter O Toole, Barbara Hershey, and Steve Railsback. 1980. 1 (Ken. 2/26)

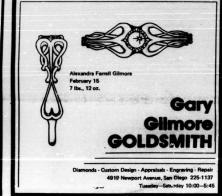
conventional ann predictable, but what hurs them, a addition, are the 'not funny' parts — or after, since had description covers too much ter-story, the not even trying to be furny' to the control of t Tootale — Rather more fun than funny. Unemployed New York actor Mchael Dorsey, colled up as Southern bele Dorothy Michaels, tries out soap opera. The "tun" part off consists in trying to locate and identify. Dustin Hoffman amost the femining camouflage of his Dorothy Michaels persona. The funny garts lend to to na Plaza 5: Cinema 21: Vine-" (Cinema F vard Twin 1)

The Verdict — The focus of this Davids's Goldan courtoom orana is on the planetity attorney (the David needed in a properties of the planetic regictal majoration soul, "Mail ver have here is no extraordinary lawyer in the Perry Mason modi, not even an a waking-talking wrock. The setting jor of his disreputable personally serves, festly, to delay the aimeal and, the certifal case, which becomes for the hero a last chance at self-redemption and a golden opportunity makes in impact for being laconac and cryptic in expression." If I take the to speak lines that are none the less mawksh in majord for being leconic mawksh in majord for being leconic money. I'm lost "Thrings change" cle: About hallway through, interest does pot up, as the lawyer's numeric charge in the less mawksh themse of professional ineptical cherely to the case, and as the less mawksh themse of professional inequality of the less mawksh themse of professional inequality of the less may be a seen and the less mawksh themse of professional interest and spoomersms, list runny-moded and spoomersms. list runny-moded and spoomersms, list runny-moded and spoomersms, list runny-moded and spoomersms. In runny-moded and spoomersms, list runny-moded and spoomersms and spoomersms. In runny-moded and spoomersms are spoomersms, list runny-moded and spoomersms. In runny-moded and spoomersms, list runny-moded and spoomersms. In runny-moded and spoomersms are spoomersms, list runny-moded and spoomersms. In runny-moded and spoomersms are spoomersms and spoomersms and spoomersms. In runny-moded and spoomersms are spoomersms and spoomersms and spoomersms are spoomersms.

The Verdict - The focus of thi

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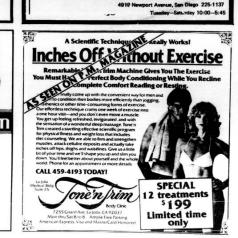
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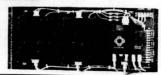
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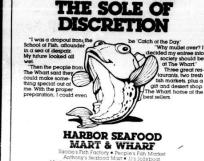
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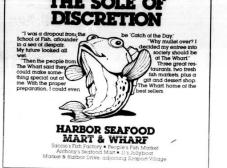
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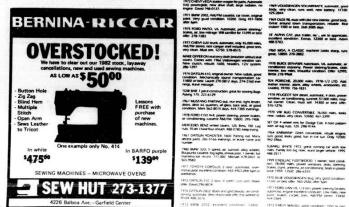




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TOM IN ESCONDIDO. I was there February 12. You had on a plaid start & boots. Let's any again. Journa. ATTRACTIVE, CLETURED women, who enjoys be & people, duncing, the arts & world affairs seeks smaller suphisticated mate. Progressive, 60 plus. Box 8000011 Cm (Those of Page 800001)

DANA, I SEE the Mes of Circle have gettern to you. Too ATTRACTIVE, PROVESSIONAL male, 30, with 5 educa-tional origrees, liberal-minded, musically talented, lactoregitarian, seeks sincere, pretty lemale, non-moder, over 21, 8to 1463, Oceaniate, 92054.

SINSTITVE MANN, 31, seeks loving, genter, neath con-icious eronam who warns sering, close realizonally with local possels, demoust-invaring 8th 83445, sin which local possels, demoust-invaring 8th 83445, sin analysis own half 8th y 282-4995, after fight.

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SERV. MESA, student implicate, characteristic character DALLO DE MARCO SERVICIO DE LOS DE PROPERTO DE LOS DELOS DE LOS DELOS D

SNOW, I'LL be your prince if you're more than just taky H20. Medin.

JESUS CAN HELP you. let me pray for your need. Send request to: O.V. 392 Lorna Drive. No. 100, Las Angeles, CA 90057.

PED S. sly as a four I love the intrigue. Windrose tonight.

LALRA YOU'RE a parasite Stop trying to run my life! it would have been better had I never met you. Get out and stay out!

FEMALE, ATTRACTIVE, and blond, booking for a "sugar dadby "Flun boxing & classy. FO Box 50075, San Diego, CA 92105.

ATTRACTIVE DIVORCEE meet gentleman 55-65, 6-nuncially secure for companionals). Box 9773, San Direct 92109.

BOR. YOUR COLD indifference is just as tead as the sexual harrassment. Couldn't we find some point into-

BY & THE SHADOWS, will make you work to dence

COLCIT. - I more in more presentably items and items of the collection of the collec

SINGAPORE. 40' motor vessel leaving via Alaska Raffy 1984. 39 year old seasoned slipper, seels unattacted obmitures. 30-40. Will, 80: 99715. Pacific Beach.

COMPUTERIZED & CONCERNED!

\$325 Larger duplex, garage, yard! No. 2247R \$340 Family style 2 bdrm & yard! No. 4278R \$350 Custom home & garage, yard! No. 4278R \$395 Larger 2 bdrm, 2 bath & garage! No. 4791R \$450 Xint locale 2 bdrm & garagel . . . No. 42821 \$500 Huge 4 bdrm & garage, Incd ydl . No. 42391

425-7151 333 BROADWAY, CHULA VISTA

\$105 La Mess, free utilat Now! No. 2830R \$200 Rustic cottags, utila paid! No. 4444R \$235 Apriley Valley cottags, today! No. 4657R \$235 La Mess dazzter & garage! No. 26531 \$300 Latesia 2 John & Hood yd! No. 4681R \$300 Larger 2 John & gar & fired yd! No. 25527 \$300 Dessmy 4 John & pad , gaozzt! No. 4648R

\$350 Larger 2 botim & gar & fred ydl . No. 2: \$500 Dreumy 4 botim & pool, jacuzzil . No. 4: 440-0886 340 NO. MAGNOLIA AVE.

\$190 * utils pd & view, pets! No. 7.22 \$325 Certished court, pets ok! No. 7.20 \$325 Leuc, unit & gar utils ad! No. 7.20 \$1350 Coastline 2 blorm & gar & ydl. No. 600 \$1500 Chelline 2 blorm & gar & ydl. No. 600 \$1500 Celline 2 blorm & gar & ydl. No. 7.227 \$450 C'abd condo & wet bur. 2 bdrml No. 7.205 \$500 Cellinitias bright 2 bdrm/2 bal . No. 5420

722-1591 1317 SO. HILL ST.

GUARANTEED PLACEMENT

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CACCEL SPACIOUS very private norm in never 3 bed-nocens, Zenorine view, 3 bloos town occan. Adact be next. 8 responsible: 1170 plus 1/2 usitions control. 250-600-600.

FEMALE ROOMMATE wanted to share furnished apartment in large complex in nice area. Free rest and meals provides someone responsible and non-smoker. Platonic. 298-7987.

ROOMMATE WANTED for quiet. Claremont home Looking for someone who is near, oten and non-smoker, no pets. \$190 plus utilities. 278-3194 or 279-9219.

FEMALE 8 working, 18-30, for 2 bedroom cottage in facilit. Beach: Own room and bottes. \$180 includes utilities. Music & unotern welcome. 483-3486. ROOMMATE! MARRIED couple with baby need roommate to share 3 bedroom house in Hilkmst. \$167 morethy, \$50 depose. 1/3 utilities. April 1st. 1027 Johnson Ave.

MALE ROOMMATE NEEDED 2 bedroom house, \$150 pils 1/2 utilizes. Near 40th & University. George. 272-5058.

ROOM FOR RENT Lovely Encintus home: Country area Horse, chickens, garden, Non-drinking, no illugs, vegetarum: D Street, 436-7541.

PROFESSIONAL, AGED 25-35, to share my 2 befroom 2 burn, full facility (2 pools, racquerball, etc.). 1265 Mission Valley Apartments, Margi 594-2411, 7-9pm. SOUTH MISSION I found 3 bedroom. 3 buth paradise nivertooking jetty, inside jacuzat. \$1200. Looking for 2 other professionals with style: Lee 468-2177. CLAREMONT, NEED reluble roommate for 4 bedroom house in quiet residential neighborhood with family atmosphere, must work, available now. 1250 includes ubbes, 483-0457.

FEMAL? ROOMMATE, 4 bedroom, 2-1/2 bath. 115t plus 1/4 utilities. Washer, dryer, post, jacuzal, tenni courts. Norumoker Terrasurka. 272-9283 after light. YOUNG NON-SACKING working couple wanted to rent master suite in large fully furnished University City house. Heref. 453-4508.

FEMALE ROCKMATE wanted, \$190 ptus 1/2 utilizes in Ocean Brack, Nice area, large aparti-ent. 222-2989 der 5 20mm.

WANTED FEMALE roommute for spucious 2 bedroom apartment in Pacific Beach with freglace, buttory and view. 1225 plus half useries, Boo., 270-3778. ROOM FOR BOTH AGAIN CHISSIN IN FICE but bed-room, two bath nome 1185, 1/4 electricity Firepace, washer, dryer, microwave. Penny, 9:30-10pm. 495,0005.

SENSITIVE OPEN-MINDED main wanted to share 2 bedroom, 2 but house in beach with same for only 1150 morenly. Pets OK 272-1492, anytime.

MALE ROCAMANTE for small 2 bedroom beach hous — nest, adventurous, happy, employed, 5150 plus do posit, Jodie, 483-5795 after 7pm or Sunday. PROFESSIONAL Mix-ON to share 2 begroom house in Hillcrest. Fireplace, carryon, yard, cuf-de-sac. Frefer non-snoker and must be quet. 1325 per month. 200,7127. Instantant SCIONA FOR BENT, 1200 Prefer plus 25. Mára Minu 566-4789 after 60m.

WANTED: DHAMMA student as noommater in Tibetan Buckheit Meditation Center, Encantas, 1183 month 5 bedrooms, 3 baths, ocean view. Available March 1st.

DOYOUNEED ahome? I need a male roommate Large North Park house, own entrance. \$220 monthly plus 1/2 unities. Owner 692-1601 NEED A ROCHMATE? I doll I am 25, femule, & Christian, Looking for same in North County area, I am very monorable, 435-8146 linear message. BESPONSIBLE, CLEAN, nonsmaking he wanted to share 2 bedroom, 2 bith condor North Bonits, Professional desired, 1200 months and 275-2762, bear manufactured.

COUPLE WITH 10 year old child & 2 small dogs, need 2 bedroom house. Will pay 1350, 475-2059.

COMMATE WANTED, male or female for new 3 bed-com, 2 bath nome, overlooking Massen Bay. Many member, Norminching studies, young professional preferred 1275 monthly & utilities, 275-5138. BOOMMATE WANTED 2 bedroom, I buth apartment in Picific Brach with pool & laundry, 3/200 monthly plus 1/2 ubbtes, Tammy 239 6081 x404 days or 272-2963 avenues.

FEMALE WANTED to state pleasure 2 perfoom noise new SDSU 1 car OK 1175 & 1/2 usines. Se 267-2325 RESPONSIBLE PERSON wanted for nice 2 bedroom hume near \$0\$U. 1175 monthly, 699-7794.

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270-272 - 270-27 Control of Number Of Section (August Control of 17/10 And the Thursday I. All and the Thursday II. All and the Thursday II. All and the Thursday III. All and the Thursday

SELECTIVE MANK, non-bar cruster, seeks bright, active, clean-living, nonsmaking, liberal woman. To appreciate an howest, sharping, entertaining, activets, beautic man, 24. Goodpewshoes, Box 5803, 92105. ARE YOU AN EXCEPTIONALLY bright, sensitive, to-gether ledy in her 20s or 30-7 Then how diyou get stuck in this place? Let's share riotes. Henry, Box 3804, San Davin, 92109

SIX CONVENIENT LOCATIONS . OPEN 7 DAYS

DOCKEN THE REPORT OF THE PROPERTY OF THE PROPE

KENSINGTON HOME has bedroom for normoking, tidy person. Conflortable 3 bedroom home with fer-place, yard, big kitchen, garage Share with single owner. 1150 monthly, Daug 281-1750.

\$240 Pr. Loma duplex & yardl ... No. 2251R \$300 Man. Beach view, free utilal ... No. 4597R \$125 Pac. Beach duplex & yardl ... No. 2589R \$330 Qualint ruttic 2 bdm, goonl ... No. 2589R \$350 Normal Hrs. 7 bdm & garagel ... No. 2078R \$450 Clailemont incire 2 bdm & garf ... No. 2078R \$565 Family 3 bdm, Clmn., garagel ... No. 2761R

226-8566

3304 MIDWAY DRIVE

\$210 - S.JJ. cottage & tenced yard! No. 5840R \$250 Private home & garage, now! No. 2767R \$265 Budget family 2 bdrm, kida! No. 2750R \$295 Bilks to campoul Cott. & gar, petal No. 4531R \$296 Kint No. Park 2 bdrm, soon! No. 6829R \$230 Artist à crestion, 2 story, peta! No. 2228R \$320 Artist à crestion, 2 story, peta! No. 5895R \$320 Artist à crestion, 2 story, peta! No. 5895R

265-1266

\$195 Vista studio & appl & lo depl. . . No. 9416R \$250 Horse prop., Esc., ger, nowl. . . . No. 7467R \$236 2 bdrm home, A/C, ress. termsl . No. 7433R \$315 Vista 2 bdrm home, kids ok! . . . No. 7585R

335 W. GRAND AVE.

6342 EL CAJON BLVD.

Nation: So Seek Servicing region and price of the price o

ROOMMATE WANTED for quest Claimmore home looking for someone who is next, clean & nonsmoker No pets, \$190 plus uplies, 279-9219 2r 278-3194.

Journal of Section for the Control of Section

MALE OR FEMALE, 37th and University, 1142:50 plus 150 depose, and 1/2 utilities and phone. Smoker OK. WANTED MESA College (15 minute drive, Pacific fleach, etc.) Small room/studio/basement, 375-3150/ trade. Malle student, norsinoleens? Respectful, con-siderate only reply. Auron. 282-5625 evenings. LA JOLLA, SHARE 3 bedroom home near beach, Prefer female monsmoker, neut, happy, responsible, rea-sonably quer, 1250 plus 1/3 utilities. Ann 459-7146, lease message. FEMALE ROCHMATE, nonsnoker wanted to share 2 bedroom, 1-1/2 buth townhouse/apartment in Claimons area, 3215, deposit, and 1/2 utilities. Penny 546-1937, 922-5525.

FEMALE SHARE 1 bedroom apartment. Furnished. ROCHMATE WANTED — Det Mar, 3 bedroom home. 1300 a month plus utilities. Female preferred, smoker OK. 481-3373 or 755-2930.

FEMALE ROCHMATE, N. Clairemont, 3 Degroom, 1-1/2 bath, 5200 moreh, 1/3 of utilities. Degroot ne-cosable. Bellymics. Available early March, 270-3643.

SOUTH AR SIGN BEACH, roommate wareed for quare 3 bedroom house with fireplace, garage, semi-tempted year more! \$300 can file or set atm.5341 OCMMATE WANTED for house in Clairemont, money yard, garden, new carpet. \$190 month, \$50 fromst. \$72 asters. \$72.454

SOMMAT EARLY IN the part of th

Boss CE-2 Chorns was \$130.00 Boss BF-2 Planger was \$150.00

Now an incredib 74.95 49.95 That's That's % off Brand new white & black strats.
With tremolo & four bolt necks, only *453.75

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Bosses AD-202 multi-effects rack was 395.00 aour 229.00.
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After's also offers so interest, so time limit layaways IA. SELEX Transport hours but furnished. 1250 piec. SCOLARATE WANTED, branche fruite flower novem-fly) addition. Private year Entergore. Security of the control of the co PACIFIC BEACH recommend warried to share 2 lands coops. 1/2 both townshoom 1/25 & 1/2 utilities. 1/2 both townshoom 1/25 & 1/2 utilities. 1/2 both townshoom 1/25 & 1/2 utilities. 1/2 both townshoom 1/25 both 1/2 utilities. 1/2 both townshoom 1/25 both 1/2 utilities. 1/2 both townshoom 1/25 both 1/2 both 1/2

Promet: Hickory or oak sticks 3 pairs for I Remo Drum Heads Always 2 for 1 Yannsha Delexe Hi-Hat stands only \$49,95 New Rogers Drums now in stock-check out the hardware Lay-a-ways, no intenset or time limit. Tama (Canno) chain sprocket pedals

Jama (Camot) chain spools to only \$39.50 (advig, Pead, Tama, Rogers & Yamaha ats for rent from \$35.00 a month. (also rent to own)
Pearl Hardware 45% OFF starting from

MALE GRADUATE student to share heavy furnished room. Nonuncian Washer and dryet. 1200 months includes another understanding and open male Custemore 2 cellation. Not quale Starten registeron collections of suggest 1,915 20 point // Littleber 189-0558.

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ROOMBATS WANTED to share three bedroom house in Poway: Large yard Avoilable March 1, 1200 mont: pag. 1/s utilizes, Roy, 271-5461.

NAV E/FEMALE ROOMMATE desired for large 3 bed-room home in Chulu Vista, Fireplace, garage, and patio. 1225 per moreth plus usitions. 425-7160, 426-3550.

ROCAMATE: LLDUIT townhouse, 2 bedroom, 2 bets, pool, jacuss, dry saura, 88CL 1310 per month. Across from beach, Det Mar. 755-0564. ROOM FOR RENT 1225 a mores in Santer home. Unities paid, Auf use of hitches, done to shopping and library. Female professed. Nancie, 562-6943. ROCAMARE WANTED In La Mesa. Afair or limite, responsible. 1162 a month plus utilities. Private drive. no pets, no sesseco. Kevin, 676-6772. ROOMMATE, 20-30 YEARS to share beautifully fur-rained two tedecom duples, fillules FSB, fillules bed-room \$300 page 1/2 utilities, lisbort, 234-6201 work, 279-7255 after door.

NATIONAL CITY, new 3 bedroom house with fregion, defendation, balcony, good view, \$225 month plus 1/3 BANCHO BERNARDO, Male to share 1/2 large house. Januari, laurally, rec. club. 1250, 451-1022. FEMALE ROCKMANTE worsted, clean, quiet. Own room in O.S. house, 2 blocks from bench. Robb Field in back, 272-4779 or 224-1749.

HOUSEMATE WANTED: female preferred near Mesa College Warter & dryer, Breptace, security, 268-9567 for details.

1450, 2 BEDROOM DUPLEX at beach (Ocean Beach)
Thirting, new carpet, mini, blinds. Available now.

THEO 1.7-VENCE, LAUGHENG, spiritually expanding non-incidents, over 18, invited to join/urset extended temby April 18, (Rought wisking 2 nonins) Nature passing 1994-1995 et 292-3105.

EMALE ROOMMATE to share 2 bed

FEMALS ORX.* Four root a reportable branch consense of their first. 2 the days. Just 2 the

For Rent

VACATION BENTAL, Hawaii timeshare condo, Choose from 9 detuse resorts. Complete with kitchen, beach-frant. 175 daily. 1 bedisoon; 195 daily. 2 bedisoon, serce 6, 272,730a

HOUSE FOR RENT. 2 bedroom, 1 bath. 7510 Draper Avenue, La Jola, California, Parsially furnished. 5675 monthly, Silt. Ross (213) 894–6982. BIG BEAR CABIN. Sai Big Beart Cory croin, seeps 5 feeplace, Sully equipped. Near slopes, forest, lakes Quart tree area, 150 nighely, 1275 weekly, 582-0958. AVAILABLE MARCH 1ST, 3 personer, Class

FEMALE NOTA-SMOREE recommete wanted to share large 3 bedoom, 2 bids house in La Mess. 3185 month plus (1/3 utilities, 971-976) or Mess. (2/2-926)5.

2 SEDICONIS AVAILABLE, share other rooms, includes utilizes. Lis Messa. \$140 and \$165. Upstains. 440-1799. Institute of the control of the co GARAGE FOR RENT, single-car, North Park area, 545 secretly 3 month manimum intervals, Pol. 297, 5100.

LOMA FORM? 2-bedroom, 2-beth condo near Sports Arms, Furnished, vacane, pool, jacuzel, small yard, No pets, 1950/morth, 1300 depout, 226-1677. ING MEAR MOUNTAIN, modern cabin for ners. Suing, faring swimming horseback-riding frephase sunders, streps 6. Phosos available: 140 & up. 506-0032 after 6/m 578-6434.

SENECIS WHO BASE funds can have note-free hous-ing. Fund rating involves some work at first No fee, non-goods, Law-energy, American Planner, 277-5-297

SASS MONTHLY, 2 MEDIDONA, 1-1/2 bath condo. Parados Halls. 1050 square feet. Pool. No pets.

Rental Agencies Common to the person to the Part of th

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HAWAII VACATION. Beauth furnished beachfront condo on Maiu Fanzatic view and beaches. Special discount rates. By owner: 281-4267.

TUDIO RENTAL, 2000 square feet cyclorama, 20 foot

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VACATION CARN RENTAL Rig Bear Sugarouf area Seeps 5, kitchen, 3/4 bath, freplace, 140/right, For information, 942-1943 evenings.



\$950

PACIFIC BEACH, Lurry 3 bedroom duplers, 1625 Like new New sitchen, appliances, plush carpet, remodeled bathroom, more Patio, parking. Close to bay. No pets. 275–2431.

RENTAL 2 BEDROOM, I-1/2 tath, unfurnished town-rouse at Porit Loma Tennis Cub: Corner unit. Deh-waher, refrigerator, pool, jouzzi, tennis. Available now. 5525 month. 22b-1677 LA JOLLA STUDIO. 1 person, 1 block to beach. \$275. March 1, no pets. Quiet. 459-1384 early or later eve-

LA MESA, 2 bedroom apartment, near 70th & University, available April 20, 1374 moreh, quart. 284-8000

NORTH PARK, newer 2 bedroom duples, \$395, Delure surmy kitchen, yard, laundry, 2 parking spaces. Conve-tions, neutral, Linearysty/805, No. park, 564-8334. NORMAL HEIGHTS — specious 2 bedroom, 1 bath condo available March 5th. Comes with refrigerator, distinuative, waster and dryen. Ample parking, 5440, 282-1262, after 6pm for details.

BIG BEAR SNOW Summe ski reneat. 3 bedrooms, 2 baths. Seeps ten combetable, 233-5492, 748-0376.

KALE, HAWAII, luwy oceanifore condo Beautiful Prince-Je Golf, terms, pool, and spa. Decorator fur-

I BEDROOM MISSION HILLS. 1275/one, 1285/ couple. Utilities part. First & last plus. 1100 cleaning deposit. Available March 1. 296-5871. GARAGE FOR STORAGE. Near El Cajon Bled. and Texas St. Alley access, dry, and secure. 3 month minimum. 540, 663-3412

WANTED TO BENT: guest house in Pacific Beach or La Jobs. Could act as housester during owners absence, highest references. 274-8048

NORTH PARK, large 2 bedroom, I bath Available March Ist, Excriters location Close to breways, Excep-tionally clean. Mast see to appreciate. 1490 including seatter. Story. 1923, 3454, or 540, Sept.

CUTE 1 BEDROOM in North Park. Stove, refrigerator, curpets, drapm and laundry hookup. Lots of greenery. Available February 7: 1295, 463-3412.

REHEARSAL SPACE available: 24 hours a day No neighbors to bother you. George 576-0353 nights. OWN ROOM in Livury condo 1195 Pool, Jauna, Lake Murray & Navago near SDSU 697-5e65 or 265-8000

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Musicman RP or RD-100, watt w. 12" e.v. Musicman RD-00 wett with 12" e.v. \$520 \$312

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Plus fots more Musicman amps, heads and cabinets below cost!

All Roland cube amps and all acoustic bass and guitar amps at an unheard of 55% off list!!!

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Washburn neck-8ht-score; and cassic! Gibson Thunderbird bear, a cleasic! Ricky 4001 bear September 2015 and season and season se

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All sale prises finited to stock on hand, sale ends 3/3/63.

Open Mon.—Sat. 10–7, Sun. 12–5:30. 6005 Anavlins St., san Diego 565-8814
veniently located one block east of Hwy 805 on Clairemont Mess Bred. (behind Arby's)

TUPRINCHME 2 BECORDON, 1-1/2 basis, South Males.

9995, 2 BEDROCM PLUS list, 2 basis, spiral statis, roof
spiral, after your design room, Straight, French stoors.

Beginn and agreed, Anti-Male Melling 1, 1998.

Alexon 1, 1999 secretic Synthage 1, 255-5689.

March 1, 1999 secretic Synthage 1, 255-5689.

March 1, 1999 secretic Synthage 1, 255-5689. PARK CITY CONDO reneal, 549 for 2, 163 for 4, nightly free shattles to sown and all sking, no car needed free shattles to sown and all sking, no car needed floware 64.4-9 for 15 for day 272-7426. HOLD MAY MULE in Sin Care plan large 1 and 1 MIDDOOM MODILE role in Life Sin 1950 (See 277-798).

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HOLD MAY MULE in Sin Care plan large 1 and 1 MIDDOOM MODILE role in Life Sin 2 1950 (See 1960). Available March and close 1 See 1950 (See 1960). Available March Ski PARK CITY, condo for rent, I week. March 26, 1983. Seeps 6-8, poot, jacuzzi, new life, 1450, 277-5831. RENT REDUCTION desired on small fair in exchange for creative remodeling and renouszors, woodwork. Sincere, will gave you a good exchangel improve your properties? 277-06-12. PACIFIC MEACH, single garage, slowage only, 150, 3074 Hazzer Street, Available ones, 273-0970. BC SEAN RENTAL boo 2 bedoom house. I inflator-right with fregiste, door to stops. I in Village flee by week or weeken't deed (15) enrouge. Bere by week or weeken't deed (15) enrouge. COCOUNT CAMPOR IN MARK 115 per motion in 12

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Murry & Navage new ISDU - 697-5e65 or 265-5000.

LUXURY 3 BEXICOMA: 2 bitm, Bonita Vista townhome:

**Local pringer - Ferspisce, wert bar: 1700: No pets

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MALE CONDO, 2 bedroom, 1 bath, 1 week only, 1275. Beachbors and beautiful 455-7540. See Advisory 1005 Auditor Morth

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DELUGE 2 BEDROOM, I bath apartment in Pacific Beach Walk to beach shops, bus, No pets, 5450 monthly, 1251 Guard No. 1, 483-0583 or 274-0062. RESTORED 2 BEDROOM house, fireplace, large com-mercially zoned lot, 3 car garage, pler by of parking, see at 4252 40th Street, 2:0-05:7 or ;72-2260.

ATTENTION VETERANS, the nuive many homes that

FREE-LIFE STYLE, 50' floating condo, much more than just a boats '400 square feet of siving space with fire-place, matter bedroom, bath bue, Hatthen, Inc. (Detel powered, Self-contained, a perfect the aboard. Just like a house, 121,000 fem or trade-up into real estate. Roy 255-4179 or 223-0297.

KENNEL, LIC. 50 dogs, large home, guest house, super pool, half AC. Lot, prime location 3149,900. Every offer considered. Agent. At Season 560-5975 or 571-5255. ONLY \$74,900 FOR perfect starter home in Mira Mesa. Large rear yard, and of course, it's offered with VA or FIAN terms, Phany, Agent 566-6160.

BAY AND OCEAN view home in presigious Bay Park area. Private, high atop a hill Mint condition! Wood pargust stoors, reduced: \$129,000. Arlene, agent 456,125.

CUSCK POSSESSION. Extra large 3 bedroom, 2 both home in Altra Mesa. Community pool. Sonal at Just 199,500 VA or PHA. Agent 566-6160.

Link? 3100 DCMN and \$100 per month for a brauchal 3-1/2 acre parcel with major highway 138 frontage at 3600 fest elevation in Los Angeles County, near the Pines resert. Call now 275-3461

HAMBION CANTON, brauthd view, 2 bedroom, 1 bath, freplace, garage, crosse, 6 loss, fruit trees, gar-ders, house OK, many potentials, close to all. Com-

PLANT LOBAN TENNES Club condo, I bedroom, jacusti, post, sugra, emercine rooms, servite courly. 9-1/2. 10-1/4, 11-1/4 seem bushishin Bob, 571-7771 (secre);

NO DOWN PAINTENT, no qualitying 3 bedrooms, 2.5 bath, den, 1 year old condo. Talse over 12% loans, 175,000. Located at the Mille of Cars. Cynthia, 474-4918, bares to-

SOLANA MEACH CONDO. Specious 3 bedrooms, 1-3/4 barbs, post-picazal, sauna, serviti caura, taréastic landicape 50 yards from beach, priced to sell fast \$132.00.0 Course 255-2500. 3 BEDROOM, 2 BATH, luxury sownhame, one mile to.
Mission Bay Park, pool, jacust, garage for sale, rent or
trade. Opening methanist All 1, 2006. CONDO POR SALE. San Carlos area. 2 bedroom, 1 bath, RHA loan, 195,000. Assumable at 9-1/2%. Asking 172,000. 245-7826.

I BEDROOM CONDO — by owner. Must sell 157,900. Mission Valley, many extras, air, pools, etc. Birdused considerably & terms negotiable. Auto acceptation in part down. 563,5001.

PENASQUITOS, BY OWNER 4 bedroors, 2 barn, 1 nory, 1730 sq. ft. family room, eat-in lateren, huge lot, view, 5134,900. Large assumable at 11,25%.

MOBILEHOME for sale. 64x12, now in Northern California Marynville area. Carole. 566-0186. POSITIVE NON-SMORING housemate trend possible partner) wanted to there fiver up house with further construction possibilities on lot. Sharon, days.

OWNER LAID OFF Take over payments, no down, 1980 Golden West mobile home 24+48, 2 bedroom, 2 bith, den, idult park, San Diego 263-5850 TWO ON ONE 3 bedroom plus 2 bedroom, good condition located near University Hospital, zoned 'C' By owner, no agents please \$139,900, 463,7015 BY OWNER 1 bedroom Condo, small complex on Texas S. Have outgrown so must set: Preplace, microwave, dishwarter, etc. Nice and cosy, 551,000 or near offer /12-2429.

THE READER PUZZLE

By Don Rubin

Every typeface has its own personality, its own set of . . . well, character traits.

Fach of the words in the been set in one of the typeface in the right-hand column. And

We'd like you to match them up (in both directions) by drawing lines between the

For example, the word

Prizes for solving the Reader Puzzle will be 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.

shd their immediate families are not eligible.

5. In the event of disputes of ties, decisions of the judges will be final, and arbitrary.

We ve only gof five T-shirts a week to give away, so if there are more than five winners, we'll have a lottery.

6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our.

MHOODS

For example, the word "Whoops" would be more appropriate in the shattered typeface ("Sincerely."). The word "Sincerely," on the other hand, would look better in the typewriter face ("Wanted"). You get the idea.

Rules of the Game

T-shirts.

2. All entries in the Reader

CA 92138) by 9:00 a.m.
Friday, eight days following
the issue date.

3. All entries must be
accompanied by your name,
address, and shirt size (S, M,

Employees of the Reader and their immediate families

7. One entry per person.

No. 245 Face-Off

FRAGILE

GOOFY

Sincerely,

Wanted

DEAR DIARY

Digital

DIMER

UNCLE SAM

Camp Muddy

VCHEU7

IVY LEAGUE

Hookah

Screwy

DATA

KOSHER --

LAST WILL

starprobe

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ners of and Answers to der Puzzie #243, Area

Here are the answers to the Area Code puzzle. We have supplied the corresponding cities, too.

Roosevelt Blvd. and Allegheny Ave. are in Philly (215).

East Hartford is in Connecticut

(203). The Ventura Freeway is in L.A. (213).
Faneuil Hall is in Boston (617).
Providence is in Rhode Island

Market Street is in San Francisco (415). Dan Ryan X-way is in Chicago

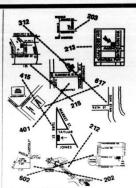
North Capitol Street is in Washington, D.C. (202). The 59th Street Bridge is in New York City (212). Cactus Road is in Phoenix

Your solution to Area Code

Nearly all of the 138 entrants were able to dial the correct

imbers.
The T-shirt winners are: Michael Monagan, Los Angeles
 T.F. Andrews, Pacific

Beach
3. Jerry James, San Diego
4. Judy Darby, San Diego
5. Carol Gross, San Diego



26 FEBRUARY 24 1983

quet, well-ray street. By owner, VA, FHA, or conven-tional OK. 168,900. Call 561-1618 after dam week-days or all day weekends.

te for regionations, strategy, coverant prepara risk analysis. Call Mr. Grant 232-2931

PACIFIC BEACH Sail Boy New condos. \$124,900 De-lair 2 bedroom townhomes, private 2 car garage, fre-place, upgraded thrubus frame location & price! Prog-ress Realty 286-3400

CHEAP MONEY Indo, 43 spaces, mobile home purk \$160,000 at 8%. 2nd at 10%. \$125,000 down \$165,000 has pice. Private party. 726-5859. ONE BEDROOM CONDO 725 square feet, assumable loan at 10.5%, 18000 down, 165,000, 223-5835. NORTH PARK. I bedroom condo. Will sell or trade for small house. 295-0824

SPANISH THE 3 bedroom 1-1/3 bith, panorums wew, alarm system 220, electoic garage door opener Walling distance to University of San Diego Forced as feature 275-2224.

3 SEDROOM, 2 BATH, colonial brick, family room with fireplace, 199,500. Below appraisal, 3907. Aragon Dive 583-5148.

Ped new Zupen. 16500. Must see 16-09/15

FORCIOURED Tables on Zupen. 2011-1423

HORSE SECOND TO SECOND TO

275-4338 DON'T CALL US. Due to the same very least to some data years from any least to some data years from any least to some data years from any least to some data years.

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LAKESIDE SCENERY, mountain greenery mobile home on quiet, secladed hillside, wew windows, 1 bedroom, deck, carport, walk to restaurant poot fishing \$15,000. low interest negotiable 749-2041. NICE AREA FINE PARK two bedroom, two bath, double wide mobile home. Extra Cultivaria room stuched fences (small per OK. By owner: \$10, 900, 429-805.)

FORSALE BY OWNER 4 bedroom, 2 purp, poor, ferrord front countywell. 199,000, 426-2201

FWO BELACION, two bills. 2046. Impile: 1012/ Calorina room, carport/utility sheds, wunter/drye-space enet \$201, family park, cubholise lood, sauria-philate, \$33,000-235-1337 days or 274-2241 eve-nings.

BY CHANGE Curemont, 3 bedidom, 1-1/2 bith, fre-place, formal driving noom, 2-car gazage, oversize chaway, 199,000, negotiatier, 25% driwn, owner val carry 270-4538.

MUST SELL Sacrifice three acres Northern California great investment, a value at 18000. Must sell. 15900 each bugs all 479-9116.

FOR SALE OR TRADE 40 acres, ocean view, Malicu, or rights 1195,000, low down, owner will carry balance also acreage in Palmdale near new airport. 272-2260 WANTED \$70,000 at 10% to be secured by first trust deed on house 271-9501

11 ACRES. Near golf course, nearly clear field or trade for home, motel. Susmess, perios, in or out of state 5/19-9383, make offer. MUST SELL NOW For 15,000 down plus half closing you incume focus payments of 1510. Excellent condition, frep...ce. appliances. North Park. No agents 562-1586 evenings.

BELOW APPRAISAL Fietcher Hills were nome 3 bed-room 2 bath, satural, deck, assume monthly payments of \$1300, \$15,000 down, or make offer, no relations, 260-1307.

150 BUERRONT ACRES, fee and clear, near Attural. California, water rights, retirement paradise; hunting, fishing, logling, faming, etc. \$90,000, sell or trade for improved property 270-9646.

CHLAAVISTA 3 bedroom, new root hardwood floor quet neighborhood, close to all 185,000 427-4400

OUIET BONITA described home in a cul de-six: 3 bed-room: 2 bath, firebace, double garage, PUD poor 1110,500 475-3617 Her opn.

CONDO FOR SALE Lovely one bedroom in Scripps

20 TO 120 LEVEL ACRES FOR SALE, EAST COUNTY, Boulevard area, near Wordfarms, Water & electricity available By owner Fersible terms, 583-5525

TERRASANTA rice large, 2-story 6x45x805 home featuring Country Rechen, mother-in-law unit wer separate entry, covered becave by 4 betroom, 3 buth 1166,000 Owner 279,6596.

WOODED PARADISE Owner offers 5 beautiful level, the covered Minnesotra acres for 16000 full price 1500 down, 365/month, Near highway, college town, later/resorts, 588-9510.

TRAVCO MOTOR HOME wanted. Age not a factor 270-0230

VIEW OF MISSION BAY, orge, one begroom, one but prime end unit condo, poor jacuzzi, more, greve loca burn, no agents, 175,900. Owner 210,5852. TRADE 2 LARGE CONDOS owned fee and cear for 3 plus income units or commercial 272-2260. ALIEU DARDENS, S PARRORS J DESTRUCTO CLASSES parto protecció y del 32,500, dy owner 440,0494 de 439-3812



1207 PM: 1250 RENT7 Clean mobile nome. 25 ft, pm. fect student/strage. 10 mm. to SDSU, low space net. 130,000 Scnt. 465-2631 1. 1000 Sc

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CABIREE SAN CARLOS condo Very nice 2 bedroom.

1 both upstan end unit. 173,900. VA/PHA Owner
522-1991. 414-222.
Good down payment supplies 582-3592.

Not indeed using it in the 1000s, low upon any.

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How to Place Your Free Classifieds

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DEADLINES. Classified ads of any kind can be mailed to the Reader and must be received by 8 a.m. Thursday, one week before the intended issue. Only

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THE READER reserves the right to edit or refuse classified ads due to inappro-priate content, space considerations, etc.

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