

City Lights

Thousands Of Suits

Results are in. The award for having filed the most small claims during 1982 goes to the City of San Diego, which initiated some 1816 of the court actions last year. First runner-up was Pacific Telephone, which sued slightly more than 1600 individuals.

Most of the claims filed by the city derive from unpaid library fines, according to Marilyn O'Neal in the treasurer's office, but the city also turns to the courts for help in collecting a portion of other monies (limited to small claims to \$1500), ranging from compensation for damaged fire hydrants to bounced checks written to pay for city business.

licenses.

After the city and the phone company, the pack of litigants thins out notably. The County of San Diego last year took third place, its claims ranked from recalcitrant dog owners (ninety came from animal control) to those who were overpaid in food stamps. Sears Roebuck and the Scripps Clinic and Research Foundation tied for fourth place with 593 claims each.

San Diego Trust and Savings Bank, with 471 claims, ranked as the fifth most prolific small claims filer and this city's most litigious bank by far, compare that to the thirty-three filed by Bank of America. "We try to resolve problems directly with the customer," says a Bank of America manager, who adds

that if negotiation doesn't work, the bank figures a legal suit isn't worth the time. (In contrast, San Diego Trust says that its philosophy is to recover potential losses "aggressively.")

Montgomery Ward (with 395 actions) followed Sears' example and ranked as the sixth busiest small-claim filer. But generalizations about what sort of retailers sue their delinquents are risky. Bullocks, for example, filed 105 small claims last year, while Neiman Marcus filed only five. And Woolworth's didn't file any.

Beneficial Finance Company of Southern California, with 350, filed the seventh largest number of small claims. Local medicine men rounded out the top ten; a Kearny Mesa group

of anesthesiologists known as the Anesthesia Service Medical Group came in eighth with 266, dentist James D. Shelton was ninth with 169, and plastic surgeon Geoffrey A. Smith and his associates came in tenth with 127.

In a few cases, the surprises are not in how many claims a litigant filed, but in how few. For example, in contrast to the phone company's 1605 claims, San Diego Gas & Electric only filed twenty-one small claims throughout last year. SDG&E's credit supervisor, Terry Thomas, explains that people far more ready give up their phones than their electric power — and SDG&E's policy traditionally has been simply to cut off service rather than mess around with small claims court. Thomas says the utility did

experiment for the first time last year with small-claims actions when it filed and won judgments against three customers who had run up unpaid bills for more than \$300. To date, however, SDG&E has collected the money from only one of those individuals and is still trying to get its due from the other two. Thomas says the experimentation will continue even though SDG&E's management has felt "We really don't want to be known as going to the small claims court all the time and clogging it up. . . . We have a bad enough image already."

—J.D.

Blues For Mr. Archie

Archie Payne had grand intentions of turning San Diego's oldest jazz nightclub into the city's most popular when he purchased the Crossroads in the Gaslamp Quarter seven years ago. The club, located on the southwest corner of Fourth Avenue and Market Street, had been providing local jazz artists with a place to play since the late Fifties, and shortly after Payne signed his twenty-year lease, he says he was grossing about \$10,000 a month, just enough to cover his expenses. But to Payne, the fact that several other jazz clubs had opened around the time of his purchase — the Catamaran in Pacific Beach, for one — and were doing brisk business proved that the Crossroads could be doing better, and he felt the chief deterrent to larger crowds was the club's somewhat rundown appearance. So when private redevelopment in the Gaslamp got underway and the building's owner made plans to replace the rotted floor and patch holes in the walls and the ceilings, Payne decided to spend \$25,000 of his own money to do some remodeling himself. He closed the club in December of 1979 and, in the ensuing eight months, watched the various structural renovations being completed while doing some interior work on his own. The bar was rebuilt and relocated, the black paint was removed from the windows to reveal the original stained glass design, new tables and chairs were installed, and the interior was painted a startling, almost fluorescent shade of blue.

But when the club was finally reopened in August of 1980, Payne lamented the throngs of people he had expected never materialized. And from that moment on, he's been losing money, with monthly grosses down forty percent to an average of \$6000 (Payne says he is now interested in selling the



Archie Payne

Crossroads.") "While I was closed, the Blue Parrot opened in La Jolla and the Triton opened in Cardiff," Payne recalls. "That's the thing that really hurt, those other clubs taking over while we were closed. We're trying to put it all back downtown, where everyone seems to think it belongs, but it hasn't been working that well. Maybe one day, when the Gaslamp thing is keen."

Also hurting the Crossroads, in Payne's eyes, is the lack of support from the Gaslamp Quarter Association, an aggregate of local merchants whose job it is to promote both the area and its businesses. "We've offered to help them, but I don't think there's been any real mutual thing there," Payne adds. "For instance, here we are, the oldest jazz club not only in downtown, but in the entire city, and this last Gaslamp Quarter Jazz Festival [February 18], they didn't ask us to participate. So scratch your head — we didn't ask them why, we just kind of continued to do our thing."

Dan Pearson, the association's treasurer and spokesman, tells a different story. "We've made various efforts to work with Archie," he says. "But he's never attended a meeting, never volunteered any time or effort. And we didn't ask him to participate in the jazz festival because the year before, we had, and his band showed up late and then complained to us about not being remunerated properly." Pearson adds that he feels the club's decor is at least partly responsible for Payne's problems. "I used to be there all the time because I like jazz, but it's just not comfortable anymore."

Pearson says: "The shade of blue he used is a very cold color, and before he did it every body tried to talk him out of it, but again he didn't listen."

Others, too, seem to agree with Pearson that many of the Crossroads' problems lie with Payne himself. Trumpeter Bruce Cameron used to play at the Crossroads frequently in the late Seventies, but hasn't set foot on the club's stage since remodeling was completed more than two years ago. "Part of the problem is that Archie won't pay enough to get good drawing bands," Cameron says. "He's offered us a maximum of \$325 for one night, which is definitely on the low end. Plus there's the fact that most of the other clubs are open at least five nights a week, while he only has live jazz two or three nights. In order to play at the Crossroads for two nights, we'd have to give up five nights somewhere else, and that just doesn't make any sense." Cameron, too,

feels the club itself is simply not as conducive to live jazz as it once was. "Archie's made no efforts to improve the acoustics, even though everyone's complained about them," he says. "The sound was much better before he remodeled — there were low ceilings, carpeted floors, paneled walls, and thick padded seats, so the sound didn't bounce around. Now the ceiling's been raised and the walls are covered with plaster, and the sound is awful. As a result, the atmosphere is not right. Sometimes the ambience that it had before isn't there anymore — in fact, the times that I've gone there recently, I've just felt real uncomfortable."

—T.K.A.

.381

Springtime has a way of giving bloom to baseball stories. This one is about the career of John Ritchey, born, raised, and now retired in Southeast San Diego, and at one time a helluva ballplayer. But since Ritchey, who is fifty-nine years old, was born in the pre-Jackie Robinson days of color-line baseball, he didn't grow up with the dream of someday playing in the big leagues. It simply was not a possibility. So when he got a shot at the majors, his considerable talents couldn't carry him completely across that line by themselves, and Ritchey had to settle for another title he never dreamed of: first black man in the Pacific Coast League.

"I decided to let circumstances pave the way for me," reflects Ritchey as he leafs through old scrapbooks filled with clippings about himself. These days a young man with Ritchey's talent might have a clear highway to the World Series. But in 1938, when the young catcher slugged his team into the American Legion Junior World Series in Albemarle, North Carolina, the Southern officials wouldn't let him play (also barred from the diamond were one other black and two Mexican-Americans). Never mind that Ritchey was already a Southern California legend, leading San Diego's American Legion Post 6 team in hitting with a .340 average. The team won the series anyway. In 1940, again at the Junior World Series, this time in Spartanburg, North Carolina, Ritchey and his darker-than-white teammates couldn't even sit on the bench. "Before that tour, I didn't know what prejudice and bigotry was," he says. "But I came back with a bitter taste in my mouth."

He learned about racial prejudice quickly after that. From his championship team at San Diego High, Ritchey moved onto the championship team at San Diego State College in 1942. He was all-conference that year, but when the pro scouts came around, they looked at everybody but me. It was a great team. There must have been sixty percent of us signed." From that team came Jim Wilson, who pitched many years for the Boston Red Sox; Solly Hemus, who later managed the Cardinals; and standout third baseman Jackie Albright. Each of the white players at State was in the "V-7" program, a kind of ROTC that attended school. Ritchey couldn't be a member because he was black. When many of the players went to war in 1942, Ritchey was sent to action in Europe in an all-black Army unit.

On his return he played one year of baseball at State, winning MVP honors, and then was asked to try out for the Chicago American



Ritchey: kneeling, center



John Ritchey

Giants of the Negro League. He beat out veteran catcher Jake Tobert and won a \$400-a-month contract, and then proceeded to tear up the diamonds. As a rookie he led the league in hitting (.381) against such teams as the Cleveland Buckeyes, the Kansas City Chiefs, and the Indianapolis Clowns. That same year, 1947, Jackie Robinson broke into the big leagues with the Brooklyn Dodgers. Ritchey's exploits attracted the attention of the Chicago Cubs, and the windy city sports pages frothed with news of the Cubs' first tryout of a black man. But before the Chicago club made up its mind, twenty-three-year-old Ritchey received an offer from his home town's Padres — an absolute first. I just fluffed out, couldn't hit, couldn't

be the first black man in the Pacific Coast League. But even though Ritchey started hitting like a jackhammer (seven hits in his first eleven at-bats), the players treated him like a stranger, and opponents didn't exactly welcome him. "That initial streak year went right down the drain," says Ritchey. "It was the loneliness, having to room by myself. Half the guys wouldn't even speak to me. I was ostracized. One guy came into home first, airborne, and ripped my chest protector right off me. I guess they thought I was taking too good and butter out of their friends' mouths or something." He still managed to hit .320 that year. But the following year, "I was an absolute flutz. I just fluffed out, couldn't hit, couldn't

catch, couldn't do anything." They traded him to the Portland Beavers, and from there he knuckled around the minors until 1957, when he went to work in San Diego for the Camation Dairy. He never did get called up to the major leagues. "Every place I played where people were friendly, like Venezuela, Mexico, the Dominican Republic, Canada, they couldn't get me out. I was a sensation." The newspaper clippings prove that a near understatement. "But when I'd come back to the States, with people talking behind my back and making remarks, I couldn't let it all hang out, I guess."

—N.M.

Where'd You Park?

Downtown San Diego's office workers were in a near panic last April when their last source of cheap and convenient parking — the four-square-block area between First and Fourth avenues south of Broadway — was sealed off to cars and opened to the earthworms that have started work on the Horton Plaza shopping center project. Today, though, that panic seems unwarranted. A host of mini-lots, some offering a full day's parking for just fifty cents, opened around the Marina area near the new Pardee and Shapell condominium projects. A 400-car, ground-level lot was opened on the vacant parcel along the south side of Broadway near India Street (\$1.50 per day).

But before long — perhaps next year — the 400-space Broadway lot will be displaced by new commercial development, downtown's new high-rises will fill up, and parking could get tighter; it will certainly get more expensive and involve longer walks from lots — for example, from south of Market Street.

Downtown's planners admit the crunch is coming, but they're not too concerned about heading it off. The planners have known, for instance, that the Horton Plaza center's two

multilevel parking structures and its single underground garage will hold about 2800 cars, and that sound like considerable parking, none of it will be designed for use by office workers. Commuters will be actively discouraged from keeping cars there for the day; there will likely be low first-hour rates (perhaps fifty cents) and exorbitant second- and third-hour and day-long charges (perhaps, say, CCDC planners, up to five dollars per hour).

What's more, the CCDC planners see no other parking structures for downtown workers being built in the future, and zoning laws won't force the creation of such spaces. (Unlike the rules for residential areas, which often require two spaces per housing unit, downtown's commercial business district zoning requires no parking for new buildings, regardless of size. The new Imperial Bank Building, for example, was constructed without underground facilities.)

One reason for the planners' laissez-faire attitude on parking is expense: above-ground spaces now cost about \$6000 each and subterranean spots average about \$11,000. Another justification is the planners' faith in the potential malleability of downtown commuters. Recent studies show only about nine percent of office workers arrive at a light before moving.

Twenty-seven percent in Los Angeles, a city not known for its love affair with mass transit. And drivers, the planners say, will simply get used to more congested streets and tighter parking. "I hear people gripe about having to wait a complete cycle [of the traffic light] at an intersection," says CCDC planner Al Mercer. "Well, in most cities you can wait fifteen or twenty minutes at a light before moving."

CCDC's sentiments are backed by the businessmen who make their living from parking lots. These entrepreneurs say there will never be a parking problem here of the sort that plagues San Francisco or New York, because there is simply too much open land on the downtown perimeter. CCDC and the parking lot pros look to the northwest corner of downtown (Front and First near Cedar Street) and the southeast section (Market Street near Fourteenth) as sites for parking, perhaps served by shuttle buses. Yet the planners are showing some caution. While they talk of "market solutions" to the parking problem, CCDC is studying parcels north of Broadway, perhaps on Third or Fourth avenues, that could hold high-rise parking structures.

—P.K.

—Paul Kravitz, Neal Matthews, Ivanette DeVries, and Thomas K. Arnold



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Your Witness

I must speak up in defense of Dr. John Repaire ("City Lights," March 3), who delivered my two beautiful granddaughters at home. I have had three children delivered in hospitals and I assure you the kind of care and dedication that Dr. Repaire gave my daughter was in the highest tradition of the Hippocratic Oath. The whole family was there at birth to give moral support to my daughter. Dr. Repaire was with her for many hours, attending her and watching her every moment. No doctor in any hospital ever did that for me or any of my friends, where the usual procedure is for the doctor to run in and out.

It is very strange that Dr. Repaire has to be persecuted for having the courage to give women what is their birthright, and that is a home delivery. Having had Dr. Repaire for a family doctor for six years, I assure you that his compassion and dedication to the patient is foremost in his medication. His ability as a doctor is exceptional and because he cares for his patients and respects their wishes, he listens to their complaints and requests very carefully. He has always respected my wish to get a home delivery. His opinion is one case cost me twenty-five dollars. To confirm it

with another doctor, it cost me \$650. Dr. Repaire was right all along. Dr. Repaire is an honest and truthful doctor and very rare among physicians. Neal Matthews' article has not ferreted out the total truth, and I would like to see the Reader dig a little

Letters

deeper, and perhaps mention that the patient in question who did not want to go to the hospital had a religious background of being a member of Jehovah's Witnesses, which may have prohibited her from following Dr. Repaire's advice. The Reader does have courage to print what is true. So is this case.

Theresa Yianulis
La Jolla

Neal Matthews replies:
The total truth is that the patient in question, Starla Vance, has a different recollection of events than does Dr. Repaire. True, Vance is a Jehovah's Witness, but this wouldn't necessarily preclude her from going to a hospital, however, it certainly means that she would be unlikely to submit to a blood transfusion. Dr. Repaire

has maintained that he did tell Vance to go to a hospital when she continued bleeding after delivery. Mrs. Vance has claimed to the contrary, that Dr. Repaire never said that, and in fact she said she asked Dr. Repaire more than once if she should let him administer a hospital, and the doctor allegedly replied that she should simply come to his office. The state Board of Medical Quality Assurance, after considering this conflicting testimony and other evidence, decided to discipline Dr. Repaire.

The Objective, The Substandard, And The Ugly

Your food critic, Eleanor Widmer, despite an apparently objective account of nonunion service and a substandard Reuben sandwich at the Crest Cafe ("Serving All of Hillel," February 24), is evidently wrong in her generous assessment of Hillel's chutzpah. If the ugly and Semitic of Raymond Woodin-Shall's letter (March 3) is any indication of the mentality of the cafe's jelly regular patron, they are an ignorant of basic human decency as they are of the quality of corned beef. I hope Mr. Woodin-Shall is neither a typical café customer nor a resident of Hillel—or, for that matter, David Scott Feldman. Mission Beach

But The Bun Is Still Baking

Please tell Eleanor her hamburger is ready! Patrick and Donna McLoughlin
The Crest Cafe
Hillel

Consider The Sauce

Shirley Widmer has no grace on San Diego's gastronomic horizon. Her wit is legendary and her Lucullan credence is awe-inspiring. Having gotten these recommendations off my lettering chest, I wish, however, that she would say the hell out of my favorite restaurants. Her slurs at Stefano's ("Serving All of Hillel," February 24) hit me where I live. Having eaten there on at least two dozen occasions, I still await the first plate thrown on my table. The

waiters are among the most gracious and well-informed in town, and although I doubt that anyone spotted Eleanor and said, "Hey, let's throw plates on her table," that still remains a distinct possibility. The sauces at Stefano's are a delight, especially the pesto, but even the ubiquitous red sauce is never runny and is always robustly seasoned.

All in all, folks, although I respect Widmer from Rancho Bernardo to "people" food, don't let her mess with Mission In-Between.
Harold Farberstein
El Cajon

Latins Make Better Stereotypes?

Compelled, yes, compelled I am to write again. This time on behalf of several Mexican friends to whom I have shown Francisco De Leo's magazine op-ed, "When Opposites Attract," (February 10) and the subsequent letters regarding it. They were just as surprised as I was to read that there were women who felt that Ms. De Leo's Punch-and-Judy antics were respectable, if not desirable steps on the road to "self-build," and were also disturbed that no one noticed the racist overtones of what was simply otherwise a thoroughly revolting saga of abuse.

Racism generally manifests itself in two fashions, each equally destructive to the subject of the oppression: the racist either openly deprecates those who are foreign to him, or he romanticizes them into caricatures—creations of his own wilful imagination (e.g., the hot-blooded Latin, the bargain-basement Jew)—and thereby renders them less than human. Ms. De Leo perpetrates the latter by perpetrating her article with subtle racist overtones that, when tallied, result in the classical stereotype in which white Americans dearly love to pigeonhole the Latin male.

I would like to take this opportunity to assure you that half-sauces, "papas" swimming lessons in flood control channels, and body-sterming female infants to the floor do not play a part in Mexican romance as a whole. Misogyny and violence can be found, unfortunately, in all sectors of society in cultures throughout the world, but to in any way intimate that they are the hallmarks of "Latin love" is tantamount to "Latin love" is tantamount to (continued on page 30)

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Straight from the Hip

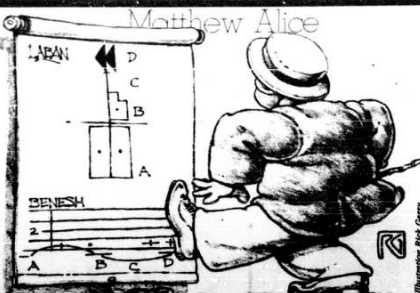
Matthew Alice

Dear Matthew Alice:
How is dance translated from the mind of the choreographer to paper, and passed on to generations of dancers? Do choreographers "write" dances? Also, if there is a way to write ballets and modern dance, how do the dancers know they're performing it like the choreographer intended it to be?

Joe Cantillon
Hillcrest

Old Twinkles Alice can answer your terpsichorean queries. Joe, though I must call on the visual aid department for assistance. You will see in Rick Geary's illustration two examples of the notation systems most popular today. Both illustrate the same sequence: A) starting position, feet together; B) step forward on right foot; C) spring into the air (gracefully, Joe); and D) land to the left, feet together, knees bent. The upper example is in Labanotation, created by Rudolf Laban in 1928 and the most widely used system in modern dance. The lower example, in Benesh notation, is used mostly for classical ballet (the Royal Ballet in London uses this system to notate all its dances); it was invented by Joan and Rudolf Benesh in 1955. The first attempts to translate dance to paper were made in the Fifteenth Century, and though various methods were devised over the centuries, none really saw widespread and permanent use. Many were based on musical notation, such as the Stepanov system (1892), but with the twentieth-century liberation of the body in dance it was necessary to invent a method that could record all movements. Labanotation and Benesh notation are the best we have now.

But even though almost all human movement can be written down using these two systems, from fouettés to finger-



snap, the time-honored method still predominates: choreographers write their dances with their dancers' bodies. It is a person-to-person process, beginning in the studio with instruction to the dancers from the choreographer. The dance, if worthwhile, is then passed on orally (and visually) from teacher to student, generation to generation.

And that raises the old artistic bugaboo, style. There are infinite ways to execute a sequence of steps in dance, as in music there are infinite ways to perform a sequence of notes. Who, fifty years from now, will remember Nijinsky's style? The steps, maybe, but the actual style? Memory (and notation) will pass down incomplete versions, but videotape would seem to be the way to overcome this obstacle, since it presents the visual art in a visual, permanent medium. In fact, videotape is finding increasing use in dance — the

Royal Ballet also videotapes its dances — and will probably be the major tool for passing down dance to future generations.

Dear Matthew Alice:
Many restaurants in the San Diego area now feature foods brewed over a mesquite fire. Where does all this mesquite wood come from? Are vast areas of our deserts being denuded to supply our diners with this amenity?
Brian Wyckoff
Escondido

Vast areas of our deserts, mostly in Arizona and Texas, have already been denuded of the native mesquite forests, or *bosques*. This happened long before the wood became de rigueur in Southern California cookery. Now most of our mesquite charcoal (and the best) comes from Mexico, in the Sonoran desert regions of Sinaloa and Sonora.

The native mesquite (genus *Prosopis*) was indispensable to the inhabitants of much of the arid regions of North America; it was used primarily for food, but also provided fuel, shelter, weapons, tools, and medicines. So important was this plant that the Seri Indians of Sonora had names for eight different stages of pod development. But the plant is also vital for all other life in the desert: it provides food and shelter for animals and is an excellent nitrogen fixer — as its leaves die they fertilize the soil with nitrogen.

Then the Europeans brought agriculture and cattle to the desert. The water tables dropped and the *bosques* died, or were cut down for agriculture. And this created a dangerous situation. Mesquite is often thought of as a pest, and it is eradicated to provide agricultural land, to provide fuel, or simply to get rid of the "weed." But unless it is replaced with plant cover, loss of soil and nutrients can occur and a barren wasteland results. Much of Africa and the Himalaya, for example, is undergoing this process of desertification; the Southwest and northwestern Mexico could easily fall victim to the same fate.

And yet other, more serious uses are being planned for this "amenity" besides filling restaurant barbecues. The seed pods are extremely rich in protein and could serve as food for humans as well as for animals, and the plant is potentially useful for manufacturing ethanol. Someday, who knows, you may drive your car, fueled by mesquite-made ethanol, down to a fast-food stand for a mesquite-pod burger. Vam.

Get a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 88963, San Diego, California 92138.

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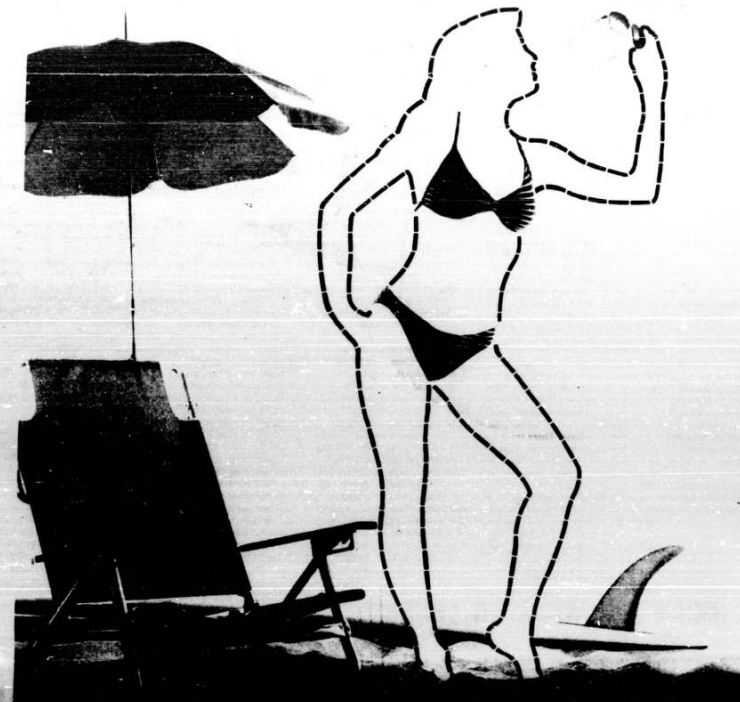
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THE INSIDE STORY

BY PAUL KRUEGER

SHERIFF JOHN DUFFY COULDN'T HOPE FOR a better bunch of friends than the San Diego City Council. The sheriff wants a new \$400,000 turbine-powered helicopter to bolster the aging fleet of seven whirlybirds that make up ASTREA, the county's airborne law enforcement unit. Duffy and ASTREA backers last November asked voters to approve a one-time property-tax increase to fund the copter purchase, but the measure failed. (It got fifty-eight percent of the vote, eight percent less than the necessary two-thirds.) A one-time private fundraising drive that began last year has barely passed the \$500,000 mark.

But Duffy hasn't let the problems deter him. A group of back-country supporters on the Poway City Council came up with a plan that would by-pass both the voters and charity by going directly to other city councils for a twenty-cent-per-voter "contribution." These gifts would total \$400,000, and assure the purchase of a new chopper. North County's San Marcos, Vista, Carlsbad, and Escondido quickly said yes, as did Del Mar and National City — nine municipalities so far have decided to contribute. Still, the City of San Diego, with 875,000 citizens and a potential \$175,000 contribution (43.75 percent of the purchase price), was the big catch. So the ASTREA sponsors asked San Diego City Councilman Ed Strumka, an ex-cop, to be their point man by taking the donation request to his council's public services and safety committee.

The committee cheerily endorsed the idea, despite the fact that both experts who were asked to provide opinions recommended against the

contribution. These advisers are not biased against law enforcement — one is the city manager's office, the other the San Diego Police Department. Police Chief Bill Kolender, in his report to the committee, argued that a new helicopter for ASTREA ranked well below other department priorities. But the committee members doted on the cop's efforts in tracking down lost children wandering atop Mt. Palomar, and disregarded Kolender's research and record-keeping. Those figures showed that during a random, thirty-eight-day period, an ASTREA helicopter assisted San Diego police thirteen times. Eight of those assists were requested by officers; five were volunteer responses. The helicopter flew along on four robbery calls, one hit-and-run, two burglaries, and other sundry misadventures. Not one lost-child search. Kolender's report also noted that "the biggest concern of [police] is the lack of availability of ASTREA on many occasions when requested by our department . . . due to required maintenance [of the helicopter fleet], inclement weather, and Escondido quickly said yes, as did Del Mar and National City — nine municipalities so far have decided to contribute. Still, the City of San Diego, with 875,000 citizens and a potential \$175,000 contribution (43.75 percent of the purchase price), was the big catch. So the ASTREA sponsors asked San Diego City Councilman Ed Strumka, an ex-cop, to be their point man by taking the donation request to his council's public services and safety committee.

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John Duffy

supported the existing ASTREA program through their share of payments into the county treasury. (It costs some \$500,000 annually for the gas, maintenance, and pilots that keep the seven choppers flying.) Blair notes that city taxpayers poured \$65 million in property tax into the county's bank account last year, plus an "inestimable amount via sales taxes, fines . . . et cetera." But since separate city taxes pay to keep up services such as streets, sewers, law enforcement, fire, parks, and transportation, most all county services except health and welfare are seldom used by the city residents.

Blair called the copter contribution "inappropriate," but his advice, even when coupled with Kolender's disapproval, did nothing to dampen the council committee's enthusiasm. Only freshman Councilman Uvaldo Martinez said he "had some problems with the funding," but Martinez voted with committee mousie William Jones, Mike Gotch, and Susan Golding to approve the contribution unanimously. (The full council is expected to vote in favor sometime in May.) Golding then told Sheriff Duffy's representatives that they could "go back and tell (Sheriff) John he got a present today."

Local daily newspapers, some say, would have unprecedented clout by endorsing a mayoral candidate before next Tuesday's primary election. Such editorial attention devoted to the special election, combined with a low turnout and a higher proportion of educated, newspaper-reading voters, would give the three dailies more muscle. But the *Tribune* editor Neil Morgan is lowering a Copley tradition of staying out of primary elections, especially those with no incumbent candidate. Morgan broke with that policy last year to help derail congressional candidate Johnnie Cream, but this time he resisted the lobbying efforts of Ralph Bennett, the *Trib*'s chief editorial writer. Bennett wanted an early endorsement of his favorite, Maureen O'Connor, and argued that a *Trib* endorsement might help her win a fifty-percent plurality on Tuesday.

Bennett knew such a step would, in his words, "require Helen Copley's approval," but he also knows that Mrs. Copley, editor Morgan, and O'Connor are close friends. Confident of O'Connor's first-place primary finish, Morgan decided that "the

voters ought to whittle down the field" and he will run an editorial endorsing "either of three candidates as a strong choice." (He's leaving out Bill Mitchell.) Morgan says Mrs. Copley never pushed for an O'Connor endorsement. "We eat together weekly, and I tell her what we're going to do," reports Morgan. "If she doesn't gag on her lunch, we print it."

Mrs. Copley is considerably more involved in the *Union's* choices, and though editor Jerry Warren won't discuss the current endorsement debate, sources say the morning paper will not make a recommendation. The process is simpler at the *Times*. Editor Dale Fetherling and columnist Tom Goff make the paper's endorsement decision, which will appear in this Sunday's local pages. A favoring profile on O'Connor written by *Times* staffer Barry Montman, coupled with critical Goff columns on Roger Hedgecock and Bill Clester, portend an endorsement of O'Connor. The *Times*, though, surprised many last year with its support of conservative neophyte Stanwood Johnson for a seat on the county board of supervisors. Editor Fetherling does hint that he might not back a single candidate and instead recommend that "either candidate A or candidate B are worthy" of his readers' votes.

VILLA NUEVA

(continued from page 1)

would perform the normal functions of leasing units, maintaining buildings, and collecting rents, and which would also deal with the Department of Housing and Urban Development in applying rental subsidies to the poor. For rent the tenant would pay one-quarter of his or her monthly income, and if that amount fell short of the fair market value for the unit, the government would make up the difference. Initially the rentals ranged from \$156 a month for a two-bedroom, to \$182 for a four-bedroom, including utilities. A tenant's share averaged seventy-five dollars.

Cheap, yes, but not without disadvantages. The high-density zoning put the apartment buildings, forty-seven in all, in tenements on a hill that was dominated by the U.S. Border Patrol station. The nearby station was used at the time as a detention center and had a high chain-link fence topped with barbed wire and concertina, since covered by cinderblock wall. At a distance the peak-roofed apartments looked like a citadel; up close they reminded some local folks of a chicken coop, hence its nickname, El Gallinero. The best thing about the location was its outward view of the Tia Juana River Valley, vaguely divided into clumps of pasture, floodway, and freeway, and the hills of Tijuana with its overlying net of sulphur-blue lights.

The buildings neared completion at

the end of 1969 but the Augustinians delayed moving in the tenants until March of the following year. They felt the project wasn't livable yet, not without sidewalks and plantings. This caused some conflict with the Gersten Company, which couldn't begin to recover its construction costs until the tenants had moved in and the Augustinians had taken over. "They

lowed only seven playgrounds on the sixteen-acre site. Twice that number had to be fitted in between the buildings and flowerbeds — or rather what was left of the flowerbeds after the children had trampled them. Waist-high fences had to be erected on either side of the walkways to protect the shrubs until they were well established. Thirteen years later, some of

cials in San Diego, Lynn and Blenhen flew to Washington, D.C., to view other projects and to lobby (Lynn called it "doing spadework") for the plan. Eventually they converted two buildings, four units each, into a teen club, boys' and girls' clubs, and a classroom for adults.

Now the Augustinians were ready for the kind of labor they had had in mind. Four Dominican sisters came to run a preschool, the kindergarten, the girls' club, a priest organized a soccer team and kept the teen-agers busy (their club had a punching bag in one corner). The guiding idea, said Lynn, was to build a you-can-do-it attitude. One sister let the children operate an ice cream store, keeping track of their money and inventory.

For the adults, in addition to the usual classes in citizenship and English, the Augustinians encouraged self help. When one woman learned commercial sewing at a trade school, she and eight other women formed a sewing club called Ten Fe (Have Faith), which took a loan to buy professional sewing equipment, formed a nonprofit company, and set about making curtains for all the units at Villa Nueva. The Augustinians paid them at cost for their work, and that success led them to sew curtains for other low-income projects in San Diego. The project took three years to complete, and taught the women a trade.

The tenor of that era seemed to be that the Augustinians wanted to establish a community, not just run a project, but at the same time, as landlords, they were careful not to be pushed around just because they were priests. "In the beginning a lot of people thought that men of the cloth

(continued on page 10)

"Most of these families can't afford to move out. They'll all grow up with this as their constant environment. It wasn't supposed to be home forever, but that's what it is."

started to feel we were incompetent," said Ray Lynn, formerly a priest and Villa Nueva's first executive director. Lynn and his staff made up for the delay with an exhausting move-in period, settling one hundred families a month for four months.

Even as tenants were moving in, strains began to appear in the project's design. The number of children was unexpected; of 1800 tenants, 1100 were teen-agers and younger. Following HUD guidelines, Gersten had al-

these fences still remain. By the summer of 1970 it was obvious that something had to be done to keep the children — and teen-agers busy, or else they would loose their tempers of energy upon the buildings and each other. Lynn got the idea of talking some of the units off the market and turning them into entertainment centers. (The Villa Center, the project's sole meeting room, was too small for what Lynn had in mind.) Since the idea was new to HUD offi-

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VILLA NUEVA

(continued from page 9)

would be too soft-hearted to demand rent," said Lynn. "You know, like we'd say to a tenant, 'So you're six months behind, no problem; pay us when you get the money.' But I didn't feel that kind of attitude would do the people any good. It certainly wasn't educational. So we evicted quite a few, and word got around. If we hadn't, the project would never have worked."

After a few years, Villa Nueva became in one sense an ideal low-income housing project; it was a home worth protecting. The residents generally supported the management's efforts against vandalism and crime. These efforts often came to bear against outsiders, boys from San Ysidro or Otay or Imperial Beach who came to the project ostensibly to visit residents but who used the grounds as a park, especially as a place to get high, since the grounds are not well seen from the street. There was graffiti, loitering, drinking, cars broken into, batteries stolen, a few cases of people caught shooting up in cars. Lynn said he and his chief assistant, Armando Hurtado, the manager of the project, spent "an ungodly amount of



hours" patrolling the project in the evening.

Their presence alone made the boys behave, but they had legal means, too. The lease agreement gave them leverage against people the management wished to remove. A curious passage in the lease agreement says that in the case of an undesirable guest, such as a previously evicted tenant or a "well-known drug addict or dealer or any other one judged as such by the management," the tenant

may face eviction if he is "hanging around in the company of said person" in any place within the property, other than the privacy of his own apartment. In other words, if a tenant is so much as seen in the parking lot with someone judged by the management as undesirable, he is up for eviction.

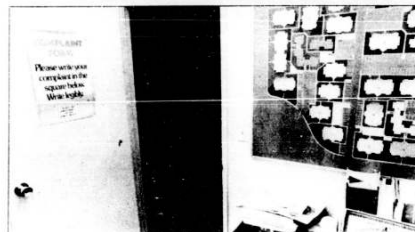
Lynn left the project in 1974 (he quit the priesthood to marry one of the social workers at Villa Nueva) and since then the efforts against trouble-



Father Francis Riley



Dolie Owens



makers have moved into keeping them away physically. Hurtado proposed the erection of a fence around the project, to cut off the hundreds of pathways in and out among the buildings.

The Augustinians didn't approve of the idea right away; fencing themselves away from the community had never been their desire. But Hurtado polled the tenants and presented a convincing show of opinion for the fence, which went up in 1979. Van-

dalism and nuisances dropped by as much as eighty percent, said Hurtado, whose latest plan is to close two of the entrances to the project and post guards at the remaining three. Eventually (though he has not yet proposed this to the project board of directors) he wishes to have arm gates installed to check the entrance of cars.

Lynn, who greatly admires Hurtado and calls him "a great man," dislikes the fence. He says, "It makes it easier for the management and the social

workers keeping some people out, but I don't think it was the kind of idea I had in mind." He added that he has been away from the project for some time and that his present opinion may not hold. What does apply, in the broader sense, is an eleven-year-old opinion. He told a reporter in 1972, "When this place was built two years ago, they said it would turn into another Watts, but we are fooling them all."

An up-to-date opinion. Father Francis X. Riley, the present executive director, said in his office at Villa Nueva: "What it gets down to is hard management and soft management. Hard deals with project security, getting rents, keeping budgets, working with all the eviction procedures, problems in general. Soft management gets into social programs, community relations — something as simple as following through with somebody who has a cold, needs some orange juice. You can't have soft management unless you have hard management, and that's a fact of life in a project like this."

Riley had just gotten in that mood.

(continued on page 12)

VILLA NUEVA

(Continued from page 12)

of the time when he and his family lived in Villa Nueva. (He bought a house in the Del Sol neighborhood, one mile to the north, in 1978.) He said he could tell by the voices outside who was breaking curfew. He kept a telephone by the bed. "Hello, Mrs. Ochoa," he said, re-creating it at his desk. "I hear your son outside. Would you please go out and tell him to come in the house? I said I hear him outside. Yes, it's him — I'm sure. I tell you he's not in his room, and if you go out right now, you'll see for yourself."

Another time late at night, when he suspected that the Ochoa boy and some of his friends were bagging spray-paint fumes in the empty lot north of the project, Hurtado tapped at the door of a tenant with a window overlooking the lot. From inside, he watched until the boys had come out of the lot and were heading back into the project, then he went out the front, waited in the dark for them at the corner of a building, let them pass, and trailed them a ways from behind, approaching slowly until he was in their midst undetected.

"Ochoa," he said. "How are you?"

"Mr. Hurtado!"

"Let's go have a talk with your mother."

He said the talks with parents in his office usually went like this: "With all respect, your son is the type that



Armando Hurtado

follows the action. Maybe he can't help it; maybe he's just that age. Why don't you send him to L.A. for a while? Live with relatives, get away from this crowd he's running with. Then bring him back and he'll work in fine. We don't want the whole family who is good to the community and who is not?"

To one family, the Garridos, he made the mistake of adding, "You're not the only family in this situation. There are thirty others like you here at Villa Nueva." He gestured to an up-right file on his desk.

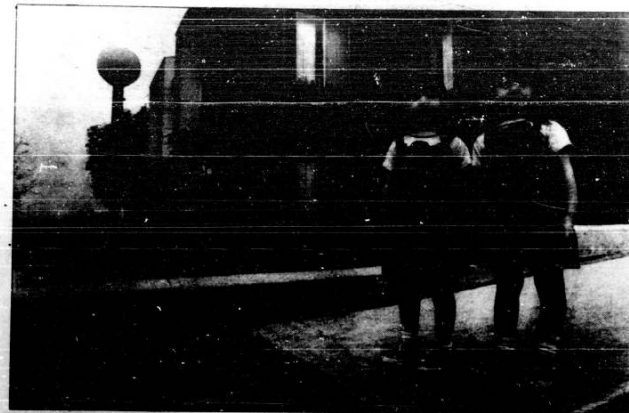
"At this moment there are

thirty families on the list of the next to be evicted," said a bulletin issued soon thereafter by the Concerned Tenants of Villa Nueva, a group that rose to support the Garridos and other families. In other bulletins the group said, "Who is Mr. Hurtado to decide who is good to the community and who is not?"

Picketers demonstrated outside the rental office on several occasions between March and May of 1976. To no avail: the Garridos eviction, based on nonpayment of rent, was upheld in court. The Villa Nueva Corporation continued its mission of social re-

sponsibility to the many who can live in a crowd according to rules.

Except for his Fonz hair-do, Hurtado could pass for a school vice principal, stocky and wide-eyed, with a reddish mustache and sanguine skin. He has two confiscated BB rifles behind his desk. He was born the son of a lighthouse keeper on Isla Navidad, a spur off the boot of Baja California near Scammon's Lagoon, and moved to Tijuana as a boy when his father became a fisherman. At fifteen he went to work for a bank, first as an office boy, then through the various departments — teller, collec-



tions, loans — until at last he became the manager, but quit to join a brother-in-law in Los Angeles who wanted a new partner in a business cleaning parking lots.

"It didn't work out," he said with a long, half-lidded shrug. Besides, his wife disliked Los Angeles, so they returned to San Diego and he put in his name at the employment office. The first time he applied for the job at Villa Nueva, the Gersten Company, which then controlled the project as its builder, rejected him because he didn't speak English. Then four days before the project opened, the Angu-

stinians called him back. He started work on his thirty-second birthday. Since then, in addition to running the project, he taught himself English, attended Sawyer's College at night for a realtor's license, then a broker's license with an eye, he says, of one day owning his own property management company.

For the moment, though, he is busy with the planning of material changes to the project — sealing two traffic entrances, making the grounds so secure that an outsider can be caught not only for loitering but for trespassing. He said he hasn't had time to work on

evictions as he used to, on which front he recently suffered an embarrassing defeat.

"We just went after a tenant who we know is using drugs, hiding undocumented workers, bringing in outsiders, although we really can't prove it," he said. The tenant, call her Mrs. Ortega, happened to miss a rent payment late last year, and Hurtado thought he could build an eviction case on that alone.

But Mrs. Ortega wasn't about to let go of her apartment. For one thing, she'd lived in Villa Nueva with her parents and was settled in her sur-

roundings, and for another, enjoyed the use of a two-bedroom apartment for herself and her daughter for ninety-six dollars per month. (Her total monthly income amounted to \$408, from welfare.)

In a court action, Mrs. Ortega explained that she had missed the rental payment because her father had died the month before and she had contributed \$150 toward the total of \$1187 for his burial. Her attorney, Robert Ross of Legal Aid, produced the death certificate, an affidavit from the director of the Berge-Roberts Mortuary, and a statement from Mrs. Ortega that she had attended Mass at Mt. Carmel Church every Sunday for the previous seven years.

It was a pretty convincing argument. Last December, Judge Murray Luftig ruled in favor of Mrs. Ortega, but kept the case in review for ninety days for Mrs. Ortega to show promptness in paying her rent. Hurtado says the ninety days will give him time to keep an eye out for any misbehavior. "We don't want to lose face," he said. "You lose face and you lose control."

In a written opinion of his goals at Villa Nueva, Hurtado wrote that it should be "a real family-community of which we can all be proud to belong, or of having belonged."

A last opinion from Father Francis Riley: "The crux of the issue is that we're a religious group involved here. You don't like throwing out a poor family, but some member might be pushing drugs, and you have to think of the broader community. It's like running a school. You don't want to throw anybody out, but on the other hand, you have to teach. Same here — except we're running a housing project." □

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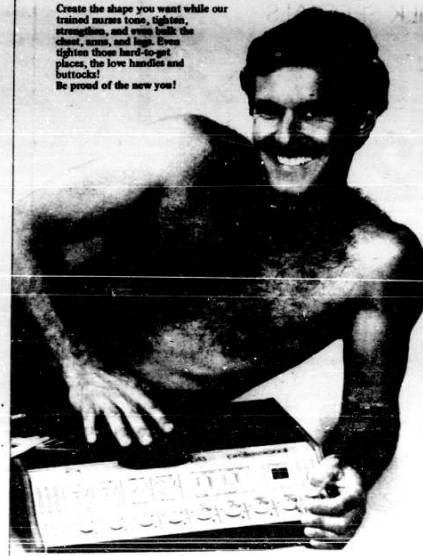


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THE UNSINKABLE MR. TANAKA

Scallop farming can separate the men from the buoys

By Kathryn Phillips

Photographs by Jim Colt

California's history has proven, among other things, that it takes more than a slab of land and a network of irrigation pipes to succeed at the tenuous business of farming. It takes, above all, a craps-player's gambling heart and a sixth sense about what people might want to eat tomorrow that they aren't eating today. Keeping these last two requirements in mind makes it possible to believe that Minoru Tanaka, a stocky, energetic, fifty-seven-year-old Japanese immigrant who is partial to fat cigars and gold Cadillac Seattles, might someday succeed at a farming venture that would make an Imperial Valley melon grower shake his head in wonder.

Tanaka doesn't have the requisite piece of land or a single irrigation pipe, and he doesn't need either — he's a fish farmer and his crop is a few baskets of Japanese scallops. These shellfish have no use for fertile soil or a spray of water from some river-fed pipe. They need only a bay full of pollutant-free seawater. But finding that pollutant-free water in San Diego Bay, out of reach of vandals and potential scallop thieves, is not an easy task. Tanaka has discovered.

As a fish farmer, Minoru Tanaka can count himself among a small but growing group that sees itself as gradually changing the shape of the fishing industry. In the future, they say, fish farming (called aquaculture or mariculture) will produce a substantial amount of the fish and mollusks people eat. Its influence is already being felt: by the mid-1970s, aquaculture accounted for about six million metric tons of fish, or about ten percent of the world fish production; aquaculture sales in California alone amounted to \$17.5 million in 1978.

Last fall the state legislature passed a law that defines fish farming as being a form of agriculture rather than an industry. This makes aquaculture privy to some handsome benefits — including tax considerations — that other California farmers have



already, and was good news to the approximately 250 fish farmers in the state. These farmers have operations that range from small backyard ponds stocked with a few catfish to large pools in which they grow tons of freshwater fish. Very few of these farmers have delved into research on growing sea creatures, and fewer still have cultivated saltwater animals for marketing.

Minoru Tanaka would like to be a commercial fish farmer, selling his products to fish markets and restaurants in Southern California. But the crop he has chosen, Japanese scallops, is a brand-new farm commodity in California. He has to act as an amateur researcher to determine how to make his scallops grow in their new home as well as they grow in his native Japan.

Scallops are common farm animals in Japan, where fish farming is a well-established, neatly organized, labor-intensive industry that enjoys heavy government investment. In fact, the fish farms account for somewhere between twenty-two and forty percent of the total fish sales in the country. The Japanese farms cultivate, among other fish, about 150,000 tons of scallops each year. Some of these scallops are eaten at home, boiled, fried, dried, or raw; some are dried and exported to China and Southeast Asia where

dried scallops are in demand. In the United States, most of the scallops in fish markets and restaurants have been caught off the coast of the northeastern United States and eastern Canada, and then flown fresh or frozen to the markets.

Today, Tanaka is apparently the only person in California, and possibly on the West Coast, who is trying to grow scallops for sale. Most West Coast saltwater fish farmers grow oysters, which have a long history of successful cultivation here (in California, they are grown in Humboldt Bay, Tomales Bay, Drakes Estero, and Morro Bay); or abalone, which in the last six years has become a commercial farm product (near Port Hueneme and Monterey, and in Morro Bay).

If Tanaka devises a way to keep his shellfish alive and healthy in San Diego until they are big enough to eat, and if he finds a place to grow them here, perhaps the price of fresh scallops in local fish markets would drop from the current \$8.95 a pound. In the meantime, though, Tanaka is learning that despite their tough exterior, scallops are delicate, unpredictable creatures — so unpredictable that at times his project seems foolhardy. But Tanaka has a history of tackling difficult business projects and making them work. Seventeen years ago he convinced Japanese consumers — in



Minoru Tanaka



fortuitous combination of clever packaging and a slump in the Korean supply — that they should eat the sea urchins he was sending them from the waters off Ensenada rather than the sea urchins from Korea that they had been eating. The sea urchin import industry that he founded now comprises about fifteen separate companies on the West Coast. About three years ago, he opened the Japanese restaurant near Longmontary Field, Tengu, with his wife and a business partner. Off and on over the years he has dabbled in real estate. Two years ago, he closed the financially pressed urchin business (the sea urchin population along the coast had been severely depleted), and now, while his wife takes care of the restaurant, Tanaka deals with his scallops in San Diego Bay.

About once a week, Tanaka drives from his home in a Chula Vista neighborhood of ranch-style houses with two-car garages, to the north end of San Diego Bay. By rearrangement, his friend Roy Everingham gives him a lift in a boat to Everingham's bait barge, a long, flat raft with a simple square shed rising from one end. The barge is anchored in the middle of the bay, about halfway between Ballast Point and Shelter Island.

The barge stocks bait for fishermen. Since last spring,

On his weekly visits to the bait barge, Tanaka pulls the baskets aboard the barge to check on the condition of his scallops, clean algae off the netting, or replace baskets that are too tangled with algae to clean. He never has to feed his scallops, and that's one of the beauties of his sea farm. The animals take care of themselves, straining from the ocean water any tiny edibles that pass through their net cages. So far, though, Tanaka has found that their appetites seem to be the single hearty feature about these scallops. They are very sensitive to pollutants or shifts in the temperature or salinity of their habitat. After seven days of heavy rains in February, for example, when massive amounts of unsalty and dirty water drained from San Diego streets into the bay, Tanaka pulled his scallop baskets up to find about eighty-five percent of the shells were stretched open. All but about 300 shellfish were dead. Sitting in a Chula Vista coffee shop one day recently, Tanaka absent-mindedly emptied a packet of sugar into a nearly empty cup of coffee and capped his story of the latest deaths by stretching his face into a mock pout and saying, "It's just like my baby, they growing, you know? It's so sad." He has saved the shells of some of the dead scallops the way a parent might save a child's lock of hair as a memento.

Mortality among scallops is not the first or only problem Tanaka has had with seafood. In fact, he's had enough fish problems to convince most people to stay far away from water and water-related businesses. When he first came to San Diego from America from Tokyo, it was to start a yellowtail fishing and export business in Ensenada in 1962. At the time he owned a successful import-export business in Japan that dealt mostly in importing castings made from sheep intestines in India and Pakistan for Japan's meatpacking industry. The Ensenada fishing business was intended to be an extension of his Japanese

Continued on page 20

THE UNSINKABLE MR. TANAKA

(continued from page 19)

business. The yellowtail would be exported to Japan, where the fish is popular. (During Japan's winter months, when it is not as available as during warmer months, a fisherman can get the equivalent of about one hundred dollars for a twenty-two-pound yellowtail.) Before Tanaka could take advantage of the demand for yellowtail in Japan, though, the business sank in a mire of import regulations. At that time, Japanese law prevented import of yellowtail. Tanaka had been assured by government officials that the import restrictions were going to be lifted, and they eventually were — but not soon enough for Tanaka. After two years and \$200,000 were invested, Tanaka sent his Japanese crew home and he filed bankruptcy for his entire business, including the business in Tokyo.

This business failure in 1964 devastated Tanaka's ego, and even though his wife and two children were still in Tokyo, he didn't feel he could move back to Japan as a failure. "I lost everything," he says now. "We spent so much money. I didn't want to go back to Japan because everybody knows we failed and lost. I couldn't go back to Japan crying." For the next three years he tried to build a new business of some sort in California and Mexico, finally hitting on exporting seaweed, an extract of which is used by the Japanese in cuisine and as a dessert. (He was eventually driven out of the seaweed business by the unionized Japanese industry.) When he moved his family from Japan to Chula Vista in 1967, he was also in the midst of trying to convince Japanese consumers to buy his wild North American sea urchins.

In 1972, just as his sea urchin business was succeeding, Tanaka started dabbling in fish farming. As an experiment, he imported about 5000 baby shrimp from Japan, where shrimp growing is one of the

largest of the fish farming ventures. With permission from the San Diego Unified Port District and San Diego Gas & Electric, Tanaka submerged his shrimp, held in two mesh cages, in the water at the mouth of a stream that flowed into from the bay, circulated over its machinery as a coolant, and then pumped back into the bay. But after nine months, Tanaka abandoned his shrimp project. He found that the water temperature dropped to as low as fifty-nine degrees Fahrenheit in winter, too cold to fatten shrimp.

About four years later, Tanaka decided to try fish farming again, returning to the subject of his first North American venture, yellowtail. But this time his plan was to fatten the fish in captivity and sell them to Japanese restaurants in Southern California, where high-quality fish is particularly prized in sashimi, a raw fish dish. Tanaka and a friend who had a sportfishing boat cruised to an area near the Coronado Islands, dropped nets, and caught small yellowtail. Then they took the fish to a sea-view plot of sea water Tanaka leased from the State of California through the fish and game department. The plot, located in the ocean about a mile offshore from the Silver Strand, was leased by Tanaka for about one hundred dollars a year. He marked it with buoys and put his yellowtail in a large cage suspended from ropes stretched between some of the buoys and held steady with anchors. About four times a week, Tanaka boated out to the ocean farm and dumped squid and mackerel into the cage. By controlling the yellowtail's diet, Tanaka figured he could control the flavor and weight of his fish. Under ideal conditions, he expected his fish would be ready to go to market in about four months. He expected his yellowtail to be better than any fish local restaurant owners had ever laid eyes on. They would be perfectly fat.

Unfortunately, as Tanaka discovered just as he thought he was ready to market his fish, they would also be illegal to sell. He had caught the fish on a Mexican sportfishing license in Mexico, and learned too late that he couldn't, under Mexican law, legally sell fish caught on that

license. He also learned that California regulations say that a yellowtail has to be twenty-eight inches long before it can be sold here. Yellowtail grow very quickly to about twenty-four inches, but after that their growth slows down, and it takes proportionately more time and food to add inches to their length. Tanaka also learned that vandals are one of the hazards of fish farming. One day he went out to his offshore fish farm to find that about twenty buoys (costing seventy dollars each) he had set to mark the boundaries of his farm had been cut loose and stolen.

Tanaka finally ended up giving his 140 yellowtail away, much of his crop going to Marineland for display in their aquarium. The entire project, financed in part by a fish farm in Japan, cost about \$100,000. Tanaka has not really given up on the concept. He still thinks yellowtail farming can work on the West Coast, but he figures it would require an investment of about half a million dollars. It would probably have to be based in Mexico where young yellowtail are easier to catch and regulations governing the size of marketable yellowtail are not as strict as in California.

In 1979, after the yellowtail project failed, Tanaka applied to the state fish and game department for permission to grow scallops from Evergreen's bait house in San Diego Bay. He also applied to the federal government's National Marine Fisheries Laboratory in Maryland for permission to import baby scallops from Japan. After about three years of paperwork and waiting, in April of 1982 Tanaka won permission to import his scallops and his latest project began.

So far, Tanaka has spent around \$10,000 to grow the scallops. After the rash of deaths among his stock in February, anyone would understand if Tanaka decided to drop out of fish farming for good before he loses more money. Yet Tanaka still thinks there's a future in his scallop venture. There are a few factors that keep him optimistic. For instance, in November a Japanese scientist attending an aquaculture symposium at Scripps Institution of Oceanography inspected some of the hundred scallops left from the first batch of shellfish Tanaka imported in May. The scientist told Tanaka that

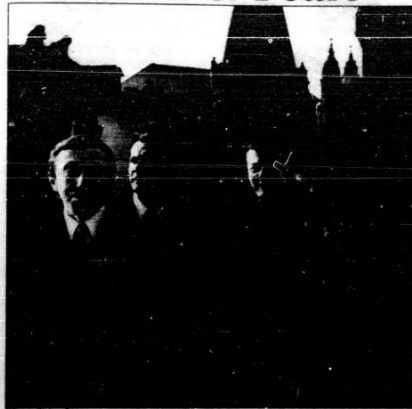
his shellfish were growing at a faster rate than the same scallops in Japan. By then Tanaka's scallops were about the size of a fried egg, having reached nearly their market size a year ahead of their Japanese counterparts.

To make his farm into a full-scale business, Tanaka figures he would need to have two million scallops and about \$200,000 for equipment and employees, including a round-the-clock watchman to thwart vandals. He would also need a lease on several acres of sea water. Though he still holds the lease on ten acres a mile off the coast — the site of the abortive yellowtail farm — Tanaka hasn't used that for the scallop project because of its vulnerability to vandalism. Once he had the right plot and the scallops and seed money, Tanaka would need a year and a half to grow the first shells to market size.

Tanaka is still betting that he will succeed. In February, as scallop breeding season approached, he took fifty-four shells to David Leighton, a marine biologist who works in a lab near Scripps. Leighton is an expert on abalone and rock scallop. He has perfected techniques for controlled spawning of shellfish, and he's developed some potentially commercially useful techniques for rock scallop, a shellfish that grows wild along the California coast but that grows in such small numbers it is not legally harvestable by commercial divers. Rock scallops differ from Japanese scallops in their outward appearance and in some of their living habits. For instance, a rock scallop's shell acts as a glue as it grows, welding the scallop tight against whatever it happens to be sitting on, either a rock or some other hard surface. Japanese scallops are free-standing and don't attach themselves permanently to a surface.

Otherwise, both of these scallops have a similar anatomy, including an adductor muscle that opens and closes the shell and is used as food by humans. They also have the same reproductive systems. Leighton has agreed to apply his knowledge about scallop reproduction to try to hatch some Japanese scallops from Tanaka's stock. If Leighton succeeds, Tanaka won't have to go to Japan for baby scallops, a factor that could improve his odds in his fish farming gamble.

A Pair of Fours



JONATHAN SAVILLE

"Was that really the Prague String Quartet?" So I murmured to myself at the end of the recent concert, billed under that name, at Mandeville Auditorium. Puzzled, like someone who is a dream discoverer that all familiar identities have been obscured and that no one is who you think he is, I went home and took out my recording of the complete string quartets of Dvorak, performed by the "Prague String Quartet." I listened to a few of these. What I heard was a warm, expansive sound, a surging, dramatic excitement, and a largeness of concept that gave the Dvorak works a grand and almost symphonic stature.

If that was the real Prague Quartet, then what was the group I had just heard at Mandeville? — for the playing had been as different as avocado and vench. Perhaps it had been another Prague Quartet that had visited San Diego, Prague evidently being a big enough city to be able to sponsor more than one such group. Or perhaps the personnel had changed, and a new set of musicians had taken over the traditional title. But no — the names on the printed Mandeville program were identical with those on the Dvorak discs: Bretislav

Novotny and Karel Pribyl, violins, Lubomir Maly, viola, and Jan Svec, cello. Presumably it would be possible, in a Borgesian universe of infinite change, for there to be two completely distinct sets of Czech string players who by sheer accident happened to have these same names — and happened to call themselves the Prague String Quartet. Possible, but perhaps not very likely. It must then be the case that my own identity had been transformed between the concert and re-audition of the records, and that it was two radically different selves that had listened to the one performance and the other. For, as Heraclitus might have opined, one cannot step in the same violin twice.

What the self that attended the Mandeville concert heard was a rapid scurrying over the surface of works by Mozart, Schubert, and Prokofiev. The Mozart was K. 421, in D Minor, a key the composer reserved for his most dramatic utterances. It is a quartet of great emotional intensity, which in spite of its typically Mozartian decorum seems to be striving beyond a form the Eighteenth Century generally thought of as a polite conversation among four gentlemen. In the Prague performance there was no intensity, and not much decorum either. Brisk tempos, a pervasive lightness, and a refusal to give emphasis to

dramatic moments resulted in an approach that would have been more suitable to one of Mozart's early serenades or divertissements, charming works meant chiefly to delight and amuse. With certain inevitable alterations, the same approach was taken toward Schubert's "Death and the Maiden" Quartet, also in D Minor, and a work of powerful inner drama ranging from rapt contemplation of the stillness at the center of reality to a demonic assertion of the incessant combat that surrounds that center. Nothing in this no-nonsense, lightweight performance could have made the listener suspect that the Schubert work is one of the composer's most profound commentaries on the human condition.

And when the Prague players turned to a quartet of a fundamentally different kind, Prokofiev's Quartet No. 2 in F, they imprinted it with their same swift, careless signature. This piece is based on folk songs from the Caucasus, attempting to reproduce — within the limits of classical forms — the spirit of its original, variously earthy, poignant, lamenting, and boisterous. The Prague Quartet adopted such rapid tempos in all the movements that these robust virtues were watered virtually beyond recognition. One knew how things would go from the very first bars, when the heavy, swinging tone and its ponderous accompaniment, like a burly dance of thick-footed Caucasian peasants, was tossed off like the casual whistling of someone running over boringly familiar recites to make sure he remembers them, but without any interest in how they taste, smell, and feel.

A word ought to be said about fast tempos, for even from such indifferent performances as those of the Prague Quartet at Mandeville there is something to be learned. The tempo indications given by the composers on the Prague program have no metronomic precision. Mozart's "allegro moderato," Prokofiev's "allegro sostenuto," and Schubert's "allegro" all fall within the category of "allegro," but just where they fall is not specified by mere words. How fast is "moderately fast"? How fast is a "slowed-up fast"? And what about Mozart's "allegretto ma non troppo"? "A bit faster than allegro, but not too much so"? These indications do little more than put the musicians in the right frame of mind; the substance of the tempo, as opposed to its generally suggestive rubric, is given by what is happening in the music itself: the nature of its melodies, harmonic textures, and structures. An allegro in one work may be considerably faster or slower than an allegro in another; it is the musical fabric, as processed through the intuition and sensitivity — and stylistic sense — of the musicians, that dictates the right tempo.

Even then, nothing is absolutely fixed, and the particular temperament of the players may lead to a tempo at the upper or

lower end of the suitable range. There is nothing inherently wrong with the preference for the upper end. Arturo Toscanini was notorious for his fast tempos, often faster than those used by any other conductor. But in most cases (not all), Toscanini justified those tempos by the energy and inventiveness he made his music have, and a him to realize inner meanings of the music, to deepen the listener's understanding of what the music was about — quite the opposite effect to that of the Prague Quartet, with tempos seemingly arbitrarily imposed, at variance with the inherent demands of the score (whether dramatic, lyrical, or atmospheric), and resulting in our hearing less rather than more.

I mean, of course, the Prague Quartet at Mandeville Auditorium. The relationship between that Prague Quartet — and their utterly negligible concert — and the Prague Quartet I know from my Dvorak collection remains mysterious, inexplicable. Perhaps these Czech musicians feel an affinity with their fellow countrymen which does not extend to the compositions of other nationals. Or perhaps the concert — or the recording — was a fluke.

If the Prague Quartet at Mandeville is a problem, the same thing could not be said of the Tokyo Quartet, which I heard only two evenings ago, at a Sherwood Hall concert sponsored by the Jolla Chamber Music Society. Or rather, there has indeed been an identity problem in this group, but the problem has been astonishingly solved. At one time the Tokyo Quartet consisted of Kachibei Harada and Yoshiko Nakura, violins, Kazuhide Isomura, viola, and Sadao Harada, cello. At a later stage, the second violinist left, to be replaced by Kitaru Ikeda. And by the time the musicians reached Sherwood last week, the first violinist also had been replaced, by Peter Quidjian, not a Japanese but a Canadian raised in England.

One would have supposed that these radical changes in personnel — half the group new, including its most prominent member, the first violinist — would result in noticeable changes in quality, sound, and style. Nothing of the sort. In this quartet, there is such an amazing continuity of skill and approach that in spite of the changes the group's identity has remained marvelously intact. The Prague Quartet, unchanged in makeup, is not itself at all; in contrast, the Tokyo's identity is so strong and so sharply characterized that it has overcome all the conings and goings of mere individuals. Or, to be less metaphysical, these players are so certain of what makes them unique in the world of string quartets that they have been able to choose replacements exactly matching their special qualities.

One of those special qualities, indeed, is the fact that the four players — whoever they may be at any given time — are so perfectly of one mind. It is difficult to

(continued on page 22)

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A Pair of Fears

(continued from page 21)

of another quartet in which the individual personalities are so totally summed in the group identity, so that we seem to hear not four separate musicians but one eight-handed, four-fiddled, and preternaturally musical quartet-creature. These musicians think alike and play alike — but there are even more precise similarities among them. Nothing is more characteristic of a string player than his vibrato — the amplitude and speed of that rapid throbbing that gives a string pitch its emotional life. A vibrato is as characteristic as a fingerprint to a connoisseur, a single vibrato note by a Heifetz or a Rostropovich is sufficient to identify the musician. The Tokyo Quartet — now as always — is remarkable for the uniformity of vibrato among its four players. This technical equality, which springs from the natural musical personalities of the musicians, reinforces the impression of unanimity that results from those flawlessly coordinated attacks, those total agreements on phrasing and dynamics, those unified adjustments of tone-color, and the other products of willful cooperation and unremitting rehearsal. The instruments these musicians play are as perfectly matched as themselves: four inexpressibly mellow Amatis belonging to the Corcoran Gallery in Washington. The present members of the quartet are even of the same height — so that when they take their bows in uniform white tie and tails they look like identical quadruplets.

The particular attitudes these superb musicians share were evident throughout their program, which consisted of Beethoven's Quartet No. 4, Brahms's Quartet No. 2, and Alban Berg's unique work in the genre, his Opus 3. Consider the Beethoven, for example. Though a relatively early work, it already exhibits in full measure the impassioned, dramatic, and conflictual vision of human affairs Beethoven regularly associated with the key of C Minor (as, for example, in the Fifth Symphony, the Third Piano Concerto, and



Tokyo String Quartet

the "Pathétique" Sonata). The Tokyo Quartet managed this C Minor atmosphere in a way peculiarly their own. There was no lack of passionate momentum, and the sense of heroic struggle and triumphant resolution — so much a hallmark of Beethoven's style — was compelling throughout. But it is not the habit of this group to wear their hearts on their sleeves. Not for them the lush, lush, Romantic timbres and super-dramatized musical gestures of (let's say) the Amadeus Quartet playing the same repertoire. The Tokyo performance of the Beethoven had a contained quality. A Classical circumscription of the dramatic movement, that gave the effect of an intense, tragic drama framed

within a procession arch. The proportions and relationships were calculated with a true perception of the music's inner meaning — it is characteristic of the Tokyo that their tempos, dynamics, and phrasing seem so perfectly right — but there was never a moment when the emotion was allowed to spill over the boundaries. The result was not a diminution but rather an enhancement of the work's power, just as a great classical actor can achieve more through a measured restraint of gesture and intonation than through uninhibited histrionics. This is not to say that the notably different approach of the Amadeus — with its wider vibrato, louder tone, bolder use of rubato and portamento (rhythmic alter-

nations and slides between notes), and generally more extreme contrasts — is less effective, or stylistically less apposite, than what the Tokyo gave us. We have here two equally valid ways of playing Beethoven, each (however unwittingly) a refreshing and illuminating commentary on the other.

The performance of the Berg Op. 3 had the same kind of self-circumscribing perfection, although it must be said that a more extroverted interpretation of this rarely performed work, while no more correct, might have made the music a bit more accessible to an audience sometimes understandably skeptical of twentieth-century compositions. Most concert-goers feel at home with Mozart, Beethoven, and Brahms, not only because the music is more familiar but also because the kinds of human experience portrayed in the Classical style, along with the attitude toward those experiences, belong to a world that makes sense to us. Statement, contrast, struggle, and resolution — these have a logic that calls up within us a certain, clearly defined manner of confronting our lives, a manner that recognizes the possibility of heroic action and of nobility even in defeat.

The Berg quartet presents us with a different world. This is the Vienna of 1910, a world of morbid inwardness, of actual voluptuousness and frustration, of the divided psyche frantically struggling to find itself in its self-imposed bonds but sinking back in neurotic exhaustion. We can see this world — and the despairing view of human aspiration and action it embodies — in such diverse Viennese and extra-Viennese phenomena as the paintings and graphics of Munch, Kirchner, Nolde, and Klimt, the stories of Kafka, the poems of Trakl, the plays of Wedekind, such films as *Nosferatu* and *The Cabinet of Dr. Caligari*, Richard Strauss's *Elektra*, Schoenberg's *Pierrot lunaire*, and the nightmares and syndromes anatomized by Sigmund Freud.

The essential experience of the Berg quartet, then, is one of emotional illness: of longings that turn upon themselves and

evoke terror, of outbursts of anxiety alternating with brooding depression, of feelings asphyxiated, envenomed, crushed, rent. The score's virtual abandonment of tonality, exploitation of intentionally grating and chilling devices of string playing, and venomous dissolution of classical form (like a noble face blurring, melting, curdling) are only a few of the musical means used to achieve this emotional effect. To experience the music fully, we must open ourselves to its sick sensuality, its neurosis, and allow the secret terrors of our own depths to echo to its tormented sonorities. There is naturally a reluctance in many of us to undergo such experiences, even vicariously through the medium of art. We prefer the heroic view

of ourselves posited by a Beethoven, where there is a firm home key to travel away from and back to, and where the dramatic acts of heart and mind are clearly articulated as exposition, development, recapitulation, and coda. But Berg's world is our world too, and his vision of life is part of ourselves, however much we might like to deny it.

To understand — and to love — the Berg work requires an intentional abandonment of the logic, control, and self-defining will that Beethoven's music confirms in us, a willingness to embark on a tempestuous, turbulent, and chaotic sea. An exaggeratedly expressive performance may help us to overcome our reluctance to undertake that inner voyage, a

performance in which the emotionalism is intensified and the devices by which it is communicated magnified and underlined. The Tokyo's performance, with its slightly muted Amati tone, its control, its polished savvy, its inherent rejection of indecorous excess, its very perfection of ensemble, necessarily emphasized other values in the music: the complex yet still ultimately intelligible structure, the lucidity of orchestration, the residual abandonment of harmonic movement, the Classical Viennese roots of this profoundly anti-Classical masterpiece of Viennese modernism. It was a performance of great truth and power, but possibly one better suited to listeners who already know the piece, having been initially drawn into it by the sort

of affective wallowing the Tokyo musicians resolutely eschew.

No, "resolutely" is not the right word. This exquisite style of playing is less the result of conscious choice than the natural expression of the Tokyo Quartet's musical identity, that unique and unmistakable identity that has persisted unaltered for over a decade and through the replacement of both violins. "Was that really the Tokyo Quartet?" is a question no concert-goer would ever think of asking, for — unlike the modern sensibility the Berg Op. 3 portrays — this wonderful ensemble has a self utterly undivided, and as firmly shaped and distinctively colored as a temple at Nara, a canvas of Cézanne, or a single, still-folded rose. □

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ELEANOR WIDMER

The Restaurant: Ambers Garden Teahouse
The Location: 2870 Fifth Avenue, Hillcrest (692-3370)
Type of Food: International
Price Range: Fixed price lunch, \$9.50; fixed price dinner, \$27.50
Hours: Lunch, Monday through Friday, 11:30 a.m. to 2:30 p.m.; dinner, Thursday, Friday, and Saturday only, 6:00 p.m. to 9:30 p.m.

Does anyone remember restaurants called Sign of the Ram, Swamp Fox, Bubbles at the Beach? Has there been a tear shed for Archimedes' Garden, which attempted to run its dining establishment without a kitchen, or the Swan River Fish Company, where all too often there was no

fresh fish? And six months from now will we weep because Ambers Garden Teahouse no longer serves dinner? I don't make these remarks to be unjust or cruel. Ambers Garden Teahouse, located in the Old Firehouse in Hillcrest, is without doubt one of the most beautiful sites for a restaurant in San Diego. At the rear of a series of galleries a dining room has been created that faces a garden. The dining room itself displays gorgeous kimonoes; the tables are covered with subtle pink cloths, and during the day the sliding glass door leads to a garden that is a model of excellent taste. Done in Asian style, it boasts a discreet waterfall, multicolored canvas awnings to protect diners from the elements, and an additional second-story outdoor terrace that is equally lovely. Even the bathrooms are significantly elegant, done in cool marble. Nothing is lacking at Ambers Garden Teahouse to provide a

feast for the eye. There is, however, one dreadful lapse in taste: the food. It's not good. In fact, it's an astonishing one. Let me qualify that remark. Dinners cost \$27.50 fixed price, and when you call on the phone you are told that it offers many courses — once the exact number was reported to me at seven. I was also informed that the cuisine shifted from night to night, hopping between across many nations. Experience has taught me to grow suspicious of chefs who can produce Russian meals one night and Chinese the next, but I was assured that the management had different chefs for these specialties. Still, it took some doing to find people who were willing to go with me for a dinner that costs \$27.50. Eventually I did. On the night that my friends and I could attend, the menu was Asian. I was a bit put off by that. What kind of Asian food could possibly elicit a tab of \$27.50? I en-

visioned a feast, such as one encounters for the Chinese New Year, with appetizers, soup, steamed fish, various chicken and shrimp and meat dishes, and enough vegetables to stun the eye and cleanse the palate. Such a meal could conceivably be worth more than twenty dollars, and this one even was to include dessert. Wary but expectant, we set out.

The room itself made a most favorable impression on us, but the eclecticism of the cuisine struck us immediately when the first course was served: a sweet tea cake and cream cheese. This is delightful for five o'clock tea but did not strike an apt chord in my gastronomic heart. The bread was very good. Would that the rest were of the same caliber!

The bread was followed by a tasty soup full of mushrooms and Oriental vegetables. But after the soup came three round buns, what appeared to be chopped chicken rolled in crisp noodles. These were too tedious to finish. Came the entrée — scrambled eggs and slimy slices of beef. That was it! That was our great Asian meal. I made a dignified attempt to eat the dish, but my friend, a cooking teacher and a gourmet, refused to go on after one bite. For once I didn't have to do any of the dirty work. She signaled the waitress and said we couldn't eat the entrée.

The consternation of the waitress was palpable. No one else had complained. At one of the tables the owner was leaning forth to his guests. It was obvious they wouldn't complain. And two other tables were occupied. Maybe those diners loved eggs and beef. There isn't a Chinese or Vietnamese restaurant in town that would charge more than \$6.50 for that sort of mixture, and this was the main course of a meal for \$27.50!

The waitress thought out loud and said she could prepare us some chicken breasts. We accepted. We then had these chicken breasts and boiled rice and tried to appear satisfied. The desserts were brought out — all we could eat. There were homemade

bundt cakes and assorted pastries including cheese cake. My friends had tea, of which there was a prodigious assortment. Our bill came to \$82.50. With tip and no wine that was thirty dollars apiece. . . for basically scrambled eggs and beef. I winced at the incredible rip-off, at the lack of values in our society that can presume that people will sit still for this sort of experience. For ninety dollars three people could have had the best Asian food in the major dining capitals in the world, but no amount of tea bread or bundt cake could sweeten this experience at Ambers.

I went back for lunch the other day. We had a nice, but not outstanding, bowl of clam chowder following our tea bread. Then we had a plate of alleged moussaka. The dish consisted of thick slices of eggplant over which was placed a handful of sautéed hamburger and onions. This was topped by melted cheese. To cover the fact that there was no salad or vegetable, a huge slice of gelatinous French-style bread was placed over the rest of the plate. Without the bits of hamburger this would have made a good vegetarian dish. We had one

each of ice cream (Haagen Dazs) and pineapple cake. The lunch included wine (my earlier visit was prior to their obtaining a wine license). Our bill was nineteen dollars without tip.

There's nothing more to belabor here. If the meals had been half the price, the sense of outrage would have been halved. But that would not have changed the quality of the cooking, all of which seems improvised. The kimono on the walls are beautiful and ancient. I believe that we are being asked to pay to look at them.

The Restaurant: Rinehart and Co.
The Location: 527 First Street, Encinitas (436-5930)

Type of Food: Continental
Price Range: Dinner, approximately ten to eleven dollars
Hours: Closed Monday. Open for dinner 5:30 p.m. to 10:00 p.m.

By way of contrast, there's a new and really pleasant restaurant run by two young men in Encinitas. The restaurant is called Rinehart and Co., named for the chef-

owner, Larry Rinehart. Prior to opening his own restaurant he had worked at the Cafe Europa in Oceanide. On the night we ate there were the only diners, though as we left Larry happily reported that two more people were arriving.

This restaurant offers a choice of four entrées a night: duck, fish, veal, and steak. The meals are approximately ten dollars and include soup or salad and excellent French bread with whipped butter — I could have lost myself in that butter without difficulty. All the entrées were prepared to order. The second half of the partnership, Hal, waited on us. Both men were very solicitous of our dining experience.

I had a truly splendid onion soup, sweet tasting from the onions and not too salty from any added bouillon cubes. My friend had a good salad. She is intrepid and invariably tries duck — one of the trickiest dishes to do well. I ordered the fish, sole prepared with a mouseline sauce over fresh grapes. This was served with white and wild rice and was accompanied by three vegetables, all beautifully done. The

duck in raspberry sauce is also recommended. It arrived crisp on the outside, moist within, and not too sweet.

We found both meals praiseworthy, with every item fresh and carefully prepared. We had not intended to order dessert, but it was brought to us without charge because no one else was in the house. We had some unusual profiteroles — one large cream puff wedged with ice cream and Belgian chocolate sauce. The chow pastry was a bit crustier than normal, but very good.

Our bill came to a reasonable twenty-two dollars for the two of us and we left a larger than ordinary tip to compensate for the free dessert.

Of late I seem to be traveling north every week. There's because so many people are moving to North County and small sites are available for enterprising chefs who want to get started. Rinehart and Co. is a pleasing example of this growth. We need small and good restaurants like this one, restaurants that have no airs, no pretensions, just a good product at reasonable prices.

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Letters

(continued from p. 1)
 (Lewbel's) skillful polemics, although Da Leo's intent may well be much more innocent. Granted, Da Leo has had a rough time, and I could like to suggest to her a week's respite aboard the Love Boat, or on Fantasy Island, where she could entertain her racist delusions in peace, safe from "terrified" people like myself who call her and others like her to task for their graceless behavior and shoddy presentation of what they purport to be the truth.

Save Da Leo

Francesca Da Leo's scary story was enough to make me want to throw up. Such over-the-top broads that revel in being beaten physically and mentally give all females a bad image. How sorry it is to read of this wasted human life. Anyone forcing an animal into such an existence would be jailed for cruelty to dumb animals. It's a no-brainer that such functioning years ago. Hopefully, she can still be saved.
 Don Kelley
 Pacific Beach

A Continuing Pain

In response to the letters you received naming Sam Carson's outstanding article "The Boy Next Door" (January 10), I would like to point out to your readers a few points they overlooked: (1) Carson was not covering the trial as a reporter, nor was he engaged in writing a "journalistic" piece of journalism; and (2) Carson was not, obviously, attempting to whitewash the Fitts boy or his heinous crime.

Perhaps it is because I too am a writer, but what came across loud and clear to anyone who understands the complexities of both the human condition and the writing process was that here the author was setting before the reader an entire chessboard of conflicting problems. What would the readers who criticized Carson's broad approach do if, indeed, they too discovered the charming California golden boy who had been dating their daughter had a darker side? How does a neighbor deal with the innocent victim—the mother of the murderer, his aging, stunted grandparents? What did they do wrong?

I think the problem that was the critics of Carson's remarkable piece all share is a lack of emotional sophistication. Hamlet is just that, tragedy. And it is not a quickly wrapped up "sit com" television show with all the easy answers provided in a half hour, with time left for commercials. It was the jury's duty to take care of the justice, and they did. The mercy in asking that the

prisoner not be placed in a high-security prison was rooted in compassion for the parents and grandparents. Compassion, too, is an old-fashioned word. One thing such critics might ponder, when considering the meaning of real tragedy: When Shakespeare's Hamlet was intent upon killing his mother's lover, he drew back when he found him kneeling in prayer, vulnerable and an easy victim for his dagger. Why did he hesitate? Because there was another level on which both Hamlet and Shakespeare were acting—the religious one which was current in their time. Hamlet believed in hell. If he killed the man while he was at prayer, begging forgiveness perhaps, and seeking grace, he would send the penitent beggar straight to a merciful God's throne! Better, he mused, to catch the man in a moment of sin, when Hamlet could dispatch him forever from both this world and heaven in the hereafter, with the same blow.

Heinous, If You Will

After reading Sam Carson's "The Boy Next Door," I couldn't help but feel disturbed as to the casual manner in which the author dealt with such a heinous crime. Poor Paul Pitts, he didn't mean to hurt the child. After all, he was a "nice guy." And his mother—what was her problem? I got the feeling she was the real fool! Wasn't anyone aware of what was going on, even the mother of the baby?

Then the real shocker: where to put poor Paul. If he was placed in a maximum-security prison, something awful would surely become of him. My God, he murdered an innocent, defenseless child, not only murdered but knowingly tortured the baby, and God knows how many times in the past he had tortured the baby and not been caught. What has this world come to?

In all, the story left me with a feeling of disgust not only for Pitts and his mother but also for our failing judicial system.
 Julie Fitzgerald
 San Diego

Those Hollywood Days

Like others who've expressed similar feelings, we usually use Duncan Shepherd's negative critiques as indications we'd enjoy certain films. His list of "ten best" movies and his "most beautiful" movies are usually to be the former, replete with lots of action, noise, violence, special effects, and comic bookishness. His favorites seem mostly to be the latter, replete with lots of action, noise, violence, special effects, and comic bookishness. His favorites seem mostly to be the latter, replete with lots of action, noise, violence, special effects, and comic bookishness.

Please Can Your Pook

I am usually a satisfied follower of the *Reader*, and will faithfully pick it up weekly to find out what's going on about town. I find the paper full of informative and interesting news.

However, I would like to express to you how appalled and offended I am by your "Ernie Pook's Column." I find no humor in this disgusting, pitiful, so-called column. I was hoping it would get

Off the Cuff

What movie would you give an Academy Award to?



Roger Shale
Post
La Mesa

Definitely *Gandhi*. Cinematographically it's very well done. The direction is, how shall I put it... it's masterful. It is a straightforward development that includes all of the major turns of events. It's a long film but nothing is wasted. Ben Kingsley's performance is excellent. His character is well developed. The scriptwriting is very poignant in places and I think it's consistent with the man he really was. It's sympathetic without being sloppy. It's an emotional film that carries a message we all need today. Let's face it, we're living with the constant possibility of crisis of war. The film is very timely. Hollywood needs to make more movies like this. Most of them are mediocre to downright bad. I'm refreshing to see a decent film come through occasionally.



Betty Almond
Retail Manager
Alpine

Can I count what I've seen on the movie channel this year? If so, I'd have to say *High Society* with Mel Brooks and Carol Lanchman. I saw it about three years ago at the movies and I thought it was just as funny the second time around. They're in an insane asylum. He's committed, of course, and she's the rigid, staunch nurse. I like comedy. I like good detective films as long as they don't talk you to death. I wish they'd make good Westerns again. All of my children have seen *E.T.* and my grandchildren have seen it four times. I'm just not interested in science fiction. The kids nowadays are closer to the space age. I found *Star Wars* very boring. When I was a kid we had Walt Disney—*Snow White* and the *Seven Dwarfs*. I like good old movies—Bogart and John Wayne.



Louie Reyes
Supervisor
Ross Canyon

I like action movies. I'd have to say *First Blood* with Sylvester Stallone. You get a message from it. I was never in Vietnam but on one occasion a person who was working for me lost his cool. It even scared me a little and it made me think about the problems a lot of these veterans have, and they're not getting all the attention and help they need. That comes across in *First Blood*. A movie is just another way of making something become more of a reality, just as if you heard it from a friend or saw it on TV or read about it in the paper. Some people don't like the language or graphic effects in some movies. I say, you don't have to watch it if you don't want it. I'll take a good love story once in a while. I watch movies left and right. I even enjoy some of the bad ones.



Carl Lorenz
Division Manager, Candy
San Diego

An *Officer and a Gentleman*. That was my favorite. There were reviews that said it had all been done before. I didn't see anything old about it. The acting was good, the storyline was good. I liked it. *Tomb Raider* was hilarious. It will probably win an award. Movies are generally overrated. It gets to the point where they try to make you feel like there's something wrong with you if you don't see a certain movie. If a movie's good you should be able to watch it on a ceiling and still enjoy it. I don't believe in graphic, raw stuff. Heck, people have an imagination. Give the audience some credit. I get *Variety*. I try to be selective. I go the movies for pure entertainment. I don't want to be overwhelmed by someone else's problems. I want to leave a film feeling good.



Susan Johns
Beauty Sales
El Cajon

My favorite films are space and adventure. If I'm going to pay \$7.50 to see a film, I want to enjoy every minute of it. I have to say *E.T.* We waited three hours just to get into the movie. I've seen *Star Wars* six times and I've been a Trekkie from way back. In *Star Trek* when they go into warp drive—wow, I just love it. I'd give the end of the year award to *Creepshow*. If I don't like a movie, I'll talk through it or go out into the lobby and have a cigarette. *Creepshow* was the only film I've walked out of in the last year. You can be explicit without spelling it out: "This is blood and guts." When I left *E.T.*, my glasses were all fogged. By the end of the movie I thought *E.T.* was the coolest little thing on Earth. I wished I was Elliot. You leave the film thinking, "What if?"

— Lin Jakary

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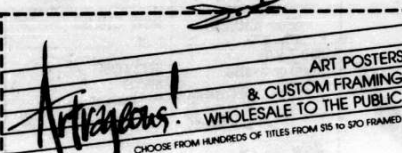
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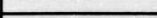
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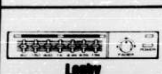


Tancredi AM/FM Cassette

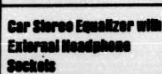
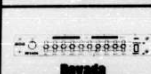
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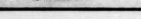
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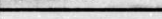
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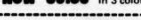
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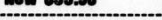
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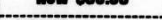
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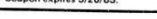
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Section 2

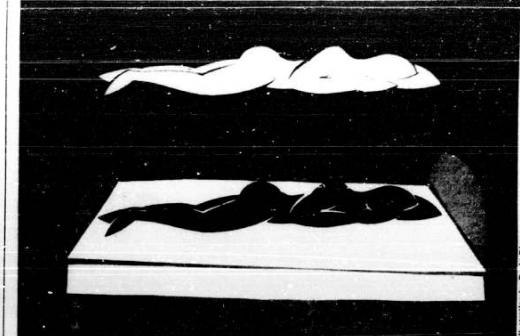
Events, Theater, Music, Film

Mind Over Mortality

Far be it from me to set myself up in competition with Dr. Raymond Moody and Dr. Kenneth Ring on the subject of out-of-body experiences. Dr. Moody, who is a doctor of both medicine and philosophy, is the author of the best seller *Life After Life*, and Dr. Ring, who wrote *Life At Death: A Scientific Investigation of the Near-Death Experience*, is a professor of psychology and president of the International Association for Near-Death Studies, Inc. I don't doubt their word when they say that they have interviewed hundreds of people who have been clinically dead, and that these people have all reported the same kind of out-of-body experience during the moments before they were revived. But the fact is that I have had many out-of-body experiences myself, and that what happened to me was entirely different from the description Dr. Moody and

Ring give.

Once, for example, I was pushed out of the eighth-floor window of a department store during a post-Christmas white sale and was pronounced dead on the spot, though it didn't last long. Everybody else who has died and come back seems to report floating in air, going through a black tunnel into brilliant light (a light that exudes pure love), and seeing beautiful flower beds or jewels. What happened to me was that I found myself waiting on line in the income tax office. The office was so enormous that I couldn't see the walls, and there were thousands of people ahead of me on line. Every couple of hours the line moved ahead a few inches. Some people, I found out, had been waiting to pay their income tax for hundreds of years. There was some light, but it was fluorescent and made everybody look greenish, and it flickered all the time. Using my pocket calculator I figured I owed \$14.95 in income tax, but all the coins and bills I had with me added up to only \$14.78. "It's a little that with all of us," the



man ahead of me in line told me (it was Groucho Marx). "They won't accept checks or credit cards, and when they see you they can't have enough to pay they

send you back to the end of the line." "Doesn't anybody ever have enough cash to pay the bill?" I asked. "Nobody," he said. "Never." And he chewed

his cigar. According to Drs. Moody and Ring, the clinically dead often meet their loved ones, who tell (continued on page 9, col. 1)

East Dances West

The Darpana Academy of Performing Arts is located on the right bank of the Sabarmati River in the ancient city of Ahmedabad, in the state of Gujarat in India. Founded in 1949 by dancer and choreographer Mrinalini Sarabhai, Darpana provides training in the classical dance forms, drama, puppetry, and vocal and instrumental music of India. The Darpana Company, a small group of dancers and musicians, has toured in the West as well as the East. Next week, Mrinalini Sarabhai and her daughter Malika will bring the company to San Diego for a performance at UCSD's Mandeville Auditorium.

The company of five dancers and three musicians will present three classical dance styles of South India — Bharata Nartam, Kathakali, and Kuchipudi — as well as original dances and dance-dramas based on classical technique. Classical Indian dance is characterized by a combination of pure dance — without symbolism or meaning — and dramatic dance — with facial expressions, symbolic hand gestures, and body movements, often based on a narrative story or poem. A strict codification of expression, gesture, and movement infuses these elements with the power and exactness of language. There are, for example, ten arm movements, ten head movements, nine basic facial expressions, eight movements of the eyeballs, thirty-two gestures of the single hand, and at least

twenty-four combined-hand gestures, each conveying a precise definition of sentiment. Bharata Nartam, from southeast India, is the most widely known Indian dance form. It originated as temple ritual, later moved into palaces, and is now considered the most refined and exquisite women's dance. Lateral movements of the neck and complex footwork are a rhythmic background, while the most elaborate hand gestures and finger pantomime meaning. Kathakali is traditionally a male theatrical form of dance-drama; thus the nondescriptness of Kathakali, emphasizing facial expression through what appear to be masks but are actually designs painted on the faces of the actor-dancers. Kuchipudi, also traditionally (continued on page 9, col. 2)

Living At War

Thirteen months ago four American journalists waited in a refugee camp in Honduras on the border of war-torn El Salvador. National elections in El Salvador were just a little more than a month away, and the journalists wanted to be in that country filming. But unlike most American newsmen, these four were not content to report on the turmoil from

government-controlled outposts such as San Salvador, the country's capital city. They wanted to travel and live with leftist guerrillas, filming life on that side of the conflict. On February 22, 1982, the waiting ended and guerrillas smuggled Alex Dehler, Frank Christopher, John Chapman, and Douglas Bruce across the border into El Salvador. Carrying a camera and twenty hours of film, they trekked over fifty miles of mountainous terrain with a cadre of about fifty



Female combatants

guerrillas. They traveled to Guazapa, a guerrilla-controlled territory surrounding a volcano within view of the capital city. For most of the next month, the four filmed daily life among the guerrillas and the villagers in Guazapa. About 10,000 people live in the area, farming corn, raising cattle, and building bomb shelters. Some are there to support the rebels' efforts to overthrow the politically shaky conservative government. Some are there merely seeking protection from military raids on villages staged by the government's armed forces to battle the guerrillas. In forty months of fighting, at least 40,000 people, mostly civilians, have been killed in El Salvador, a country whose total population hovers around four and a half million.

With Christopher directing, cameraman Chapman and soundman Bruce recorded everything from daily farming tasks to a wedding celebration to the operation of a medical clinic. Among the people they met in Guazapa was Charlie Clements, an American doctor who, before packing in seventy-five pounds of medical supplies to the guerrillas of El Salvador, had flown bombing



Combatants. Both photos from *In the Name of the People*

(continued on page 9, col. 3)

READER'S GUIDE

Contributions to **READER EVENTS** must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information, including a description of the event, the date and time it is to be held, the precise address of where it is to be held, and a contact phone number for publication to: **READER EVENTS EDITOR**, P.O. Box 80803, San Diego, CA 92138.

Film

"South Africa Belongs to Us" a film about the struggle of black women for human dignity in the face of apartheid, will be shown with *Women in Arms and Sisters*, Friday, March 12, 7 p.m., room 107, third lecture hall, UCSD. Free. 452-3342.

"Island of the Spirits", an examination of how death is approached by the people of Bali, will be shown with *Yogi*, a film about how a young man comes to grips with his feelings as he reads vigil over his dying grandfather, Friday, March 11 and Saturday, March 12, 8 p.m., Laughlin Main Institute, 2160 Avenida de la Playa, La Jolla. 459-9109.

"Cameos and the Protagonists", a film depicting the life of Australian aborigines and the changes that took place when cameos were introduced to their culture, will be shown with *Birds in New Zealand*

and *The Great Sand Dunes*, Saturday, March 12 and Sunday, March 13, 2 p.m., Natural History Museum, Balboa Park. 232-3821.

"America: From Hitler to the MX", a documentary, will be shown by the MX Task Force, Sunday, March 12, 7:30 p.m., St. Paul's Episcopal Church, 2728 Sixth Avenue, Hillcrest. 275-1162.

"An Odyssey of Conscience", a film-in-progress about an American doctor working in guerrilla-controlled zones of El Salvador, will be shown Sunday, March 13, 8 p.m., Grand Room Cultural Center, 1947 10th Street, Golden Hill. 333-2000.

"Harold and Maude", the neoclassic movie starring Bud Cort and Ruth Gordon, about a young man who falls in love with a woman twenty years his senior, will be shown and followed by a discussion led by Gilbert Green, a dancer, Tuesday, March 15, 7 p.m., Chula Vista Public Library, Fourth and F streets, Chula Vista. 434-0303.

"Ivan the Terrible", part one of this 1944 film, directed by Russian director Sergei Eisenstein, will be shown with English subtitles, Tuesday, March 15, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 435-4187.

"Might of Walt Disney World" and *Soup for the Doomed*, two films for children, will be shown next Thursday, March 17, 3 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 435-4187.

Films for Children, including *Arno to the Sun*, which is a Pueblo Indian tale of a boy's quest for adulthood, will be shown next Thursday, March 17, 3:30 to 4:30 p.m., National City Public Library, 200 East 12th Street, National City. Free. 474-8211.

Dance

"A Night in Vienna", an evening of waiting to music by Strauss, will be presented by the San Diego Youth Symphony, directed by Lou Campagna, Sunday, March 12, 8 p.m., Balboa Park Club, Balboa Park. 233-3322.

Music

A Tribute to Bach and Mozart will be presented by the Los Angeles Chamber Orchestra, conducted by Gerard Schwarz, and featuring Bach's *Sinfonia for Double Orchestra*, El-Far Major, open 16, no. 1, and Mozart's *Oboe Concerto*, C Major, K. 314, Thursday, March 10, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 440-2277.

Piano Recital, Jared Jacobson will perform Bach's *Toccata in D*, a group of Chopin mazurkas, and other works, Friday, March 11, 7:30 p.m., Church of St. James-by-the-Sea, 743 Prospect Street, La Jolla. Free. 459-3421.

Guitar Recital, George Svoboda will perform flamenco, romances, baroque, and Czech music on his guitar, Friday, March 11, 7:30 p.m., The Habitat Book Shop, 4771 Third Avenue, La Mesa. 497-7922.

Chamber Concert, pianist Joseph Kalichman, violinist Jaime Laredo, and cellist Sharon Robinson, will present an evening of Brahms, Friday, March 11, 8 p.m., and will perform works by Haydn, Mendelssohn, and Beethoven, Sunday, March 12, 8 p.m., Sherwood Auditorium, La Jolla. Museum of Contemporary Art, 700 Prospect Street, La Jolla, and a chance to meet Laredo and Robinson will be presented Thursday, March 10, 6 to 8 p.m., Hotel La Jolla, 7766 Fay Avenue, La Jolla. Reservations: 499-3724.

French Parlor Series continues with a performance by the Jan-Ed Ensemble, featuring Bob Hart, Wednesday, March 16, 12:15 p.m., French Parlor, Founders Hall, USD. Free. 291-6400 x4298.

Celtic Tunes will be performed on a Celtic harp by Minnie Whelan, Tuesday, March 12, noon, 1 and 2 p.m., Basse del Sol Park and Recreation Gym, 3199 University Avenue, San Diego. 583-0903 or 566-2860.

Chamber Concert, the UCSD Chamber Orchestra, directed by Gerard Schwarz, will perform works by Beethoven and Elgar, Friday, March 11, 8 p.m., McVey Music Center, 40th Street and El Camino, San Diego. 534-5608.

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Balinese Music will be performed on traditional Balinese instruments by the SDEU Balinese Chamber Ensemble, Friday, March 11, 8 p.m., South Rectal Hall, SDEU. 265-6947.

Classical Concert, the San Diego Symphony Orchestra, conducted by David Alberstein, and featuring flutist Daniel Burell-Hall, will perform Mozart's *Piano Concerto no. 1* and Mahler's *Symphony no. 5*, Friday, March 11 and Sunday, March 12, 8 p.m., Civic Theatre, 202 C Street, downtown. 264-6510.

Reggae Concert, the Canadian reggae band *Black Uhuru*, will perform at the UCSD Student Center, 24th Street and Broadway, Golden Hill. 281-1566.

Organ Music of France will be played by Jerald Jacobson, Sunday, March 13, 2 p.m., Organ Pavilion, Balboa Park. Free. 295-6000.

Classical Quartet will be performed by the Allegro Quartet, Sunday, March 13, 7 p.m., United Church of Mira Mesa, 8081 Mira Mesa Boulevard, Mira Mesa. 271-7155.

Organ and Voice Recital, organist Richard Slater and bass-baritone Stephen Smith will present a program that includes works by Vaughan Williams, Brahms, Mendelssohn, and Salter, Sunday, March 13, 7 p.m., St. Andrews-by-the-Sea Episcopal Church, 4050 Thomas Avenue, Pacific Beach. 273-3022.

Early Music Concert will be presented by the Early Music Ensemble and will include works by Josquin Des Prez, de Lauro, Branchini, and Gesualdo, Sunday, March 13, 7:30 p.m., First Unitarian Church, 4190 Fort Street, Hillcrest. 298-9978.

Cottage Concert Series continues with a performance by the Miramar Horn Trio, Monday, March 14, noon, Scripps Cottage, SDEU. Free. 265-6526.

Young Artist Concert, winners of the Young Artists Competition will be featured in concert with the San Diego County Symphony Orchestra, Monday, March 14, 8 p.m., Horace Mann Junior High School, 4345 54th Street, San Diego. 230-6755.

Marinists Concert, marimba virtuoso Linda Marcy will perform works by Mendelssohn, Saint-Saëns, Vivaldi, and others, Monday, March 14, 8 p.m., Junior Academy, 1233 West Ninth Street, Escondido. 745-7173.

Horn Concert, the Miramar Horn Trio will perform works by Mozart, Sunday, March 12, 8 to 10 p.m., Colina Del Sol Park and Recreation Gym, 3199 University Avenue, San Diego. 583-0903 or 566-2860.

International Friendship Festival celebrating Brazil, and featuring Brazilian films, lecture on Brazil, and art exhibits, will be held Monday, March 13 through Friday, March 18, SDEU. For a complete schedule of events call 265-5214.

Entertainment Headlines, sponsored by the Combined Arts and Education Council, provides information on what's going on in arts and entertainment in San Diego and can be reached with a touch tone telephone by dialing 214-ARTS; in North County the number is 942-5151 (costal) and 743-3232 (inland).

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Organ and Voice Recital, organist Richard Slater and bass-baritone Stephen Smith will present a program that includes works by Vaughan Williams, Brahms, Mendelssohn, and Salter, Sunday, March 13, 7 p.m., St. Andrews-by-the-Sea Episcopal Church, 4050 Thomas Avenue, Pacific Beach. 273-3022.

Early Music Concert will be presented by the Early Music Ensemble and will include works by Josquin Des Prez, de Lauro, Branchini, and Gesualdo, Sunday, March 13, 7:30 p.m., First Unitarian Church, 4190 Fort Street, Hillcrest. 298-9978.

Cottage Concert Series continues with a performance by the Miramar Horn Trio, Monday, March 14, noon, Scripps Cottage, SDEU. Free. 265-6526.

Young Artist Concert, winners of the Young Artists Competition will be featured in concert with the San Diego County Symphony Orchestra, Monday, March 14, 8 p.m., Horace Mann Junior High School, 4345 54th Street, San Diego. 230-6755.

Marinists Concert, marimba virtuoso Linda Marcy will perform works by Mendelssohn, Saint-Saëns, Vivaldi, and others, Monday, March 14, 8 p.m., Junior Academy, 1233 West Ninth Street, Escondido. 745-7173.

Horn Concert, the Miramar Horn Trio will perform works by Mozart, Sunday, March 12, 8 to 10 p.m., Colina Del Sol Park and Recreation Gym, 3199 University Avenue, San Diego. 583-0903 or 566-2860.

TO LOCAL EVENTS

Marital Arts Expo will be presented by Mira Mesa Aiki Kai, Sunday, March 12, 8 to 10 p.m., Colina Del Sol Park and Recreation Gym, 3199 University Avenue, San Diego. 583-0903 or 566-2860.

International Friendship Festival celebrating Brazil, and featuring Brazilian films, lecture on Brazil, and art exhibits, will be held Monday, March 13 through Friday, March 18, SDEU. For a complete schedule of events call 265-5214.

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French Parlor Series continues with a performance by the Jan-Ed Ensemble, featuring Bob Hart, Wednesday, March 16, 12:15 p.m., French Parlor, Founders Hall, USD. Free. 291-6400 x4298.

Celtic Tunes will be performed on a Celtic harp by Minnie Whelan, Tuesday, March 12, noon, 1 and 2 p.m., Basse del Sol Park and Recreation Gym, 3199 University Avenue, San Diego. 583-0903 or 566-2860.

Chamber Concert, the UCSD Chamber Orchestra, directed by Gerard Schwarz, will perform works by Beethoven and Elgar, Friday, March 11, 8 p.m., McVey Music Center, 40th Street and El Camino, San Diego. 534-5608.

Balinese Music will be performed on traditional Balinese instruments by the SDEU Balinese Chamber Ensemble, Friday, March 11, 8 p.m., South Rectal Hall, SDEU. 265-6947.

Classical Concert, the San Diego Symphony Orchestra, conducted by David Alberstein, and featuring flutist Daniel Burell-Hall, will perform Mozart's *Piano Concerto no. 1* and Mahler's *Symphony no. 5*, Friday, March 11 and Sunday, March 12, 8 p.m., Civic Theatre, 202 C Street, downtown. 264-6510.

Reggae Concert, the Canadian reggae band *Black Uhuru*, will perform at the UCSD Student Center, 24th Street and Broadway, Golden Hill. 281-1566.

Organ Music of France will be played by Jerald Jacobson, Sunday, March 13, 2 p.m., Organ Pavilion, Balboa Park. Free. 295-6000.

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Thursday, March 10, 7 p.m., Museum of Man, Balboa Park. 239-2001.

Political Scene in the Soviet Union will be discussed by guest speaker Jerry Hough, author of *How the Soviet Union is Governed*, and a professor of political science at Duke University, Thursday, March 10, 8 p.m., Little Theatre, Hesper Hall, SDEU. 265-6244.

"Twenty-five Years of Space Exploration", a lecture by Paul Hinkle, chairman of the space science and exploration department of the National Air and Space Museum, will be presented in part of the Smithsonian Associates Program, Friday, March 11, 7 and 8:30 p.m., Resden H. Fleet Space Theater, Balboa Park. 236-1333 x208.

"Women Speak Out: An Exploration of the Future of the Women's Movement" will be the topic of a forum featuring Carol Rowell, director of the Center for Women's Studies and Services, and Susan P. Banks, past president of the San Diego chapter of the National Organization for Women, Friday, March 11, 7:30 p.m., First Unitarian Church, 4190 Fort Street, Hillcrest. 298-9978.

"The Psychological Dimensions of the Nuclear Threat", a day of lectures and discussions by experts in psychology, will be held Saturday, March 12, 9 a.m. to 5 p.m., Plaza Hall, Civic Center, 202 C Street, downtown. 452-1604.

"Welcome to Washington, D.C.", a slide-illustrated lecture about the Smithsonian museums and their best-known treasures, will be presented by Charles James Donald of the Smithsonian as part of the Smithsonian Associates Program, Sunday, March 12, 7 p.m., National Museum of Natural History, Smithsonian Institution.

"The Future of Medicine", a lecture by Robert G. Petersdorf, dean of the School of Medicine, UCSD, will be presented Monday, March 14, 8 p.m., Northminster Presbyterian Church, 4324 Clairemont Mesa Boulevard, Clairemont. 452-2724 or 464-6413.

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READERS' GUIDE

posed for installation between San Diego and Los Angeles, will be discussed by Bob Bonde of the United Citizens Coastal Protection League at a meeting sponsored by the Torrey Pines Coastal Group chapter of the Sierra Club, Monday, March 14, 8 p.m., San Diego Federal Savings and Loan, 2751 Via de la Valle, 121 Mar. 335-7444.

Opals will be discussed by geologist Lubeth Mahan, Tuesday, March 15, 3 p.m., Natural History Museum, Balboa Park, Free. 232-3221.

"South Africa: Roadblock to African Liberation," a lecture by Tony Ngaho, a sociology instructor at MiraCosta College and a member of the African National Congress, will be presented Tuesday, March 15, 7 p.m., Wesley Methodist Church, 54th Street and El Cajon Boulevard, San Diego. 265-0730.

"U.S. Government: Public Perception vs. Reality," a lecture by G. Gordon Liddy, former special assistant to former president Richard Nixon, and general counsel for the 1972 Committee to Re-elect the President, will be presented Tuesday, March 15, 7:30 p.m., Camino Theatre, USD, 291-6880 ext.2926.

"American Watercolors: Selections from the Permanent Collection," a lecture by Irving Sandler, professor of art history at the State University of New York at Purchase, will be presented as part of a lecture series on contemporary art sponsored by the La Jolla Museum of Contemporary Art, Wednesday, March 16, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 600 Prospect Street, La Jolla. 454-3541.

"Righting Patriarchal History," a lecture by Joan Har Wilson, executive director of the Organization of American Historians and a history professor at Indiana University, will be presented Wednesday,

March 16, 3 p.m., room 221, Hesperian Hall, SDSU. Free. 265-6524.

"Health Care Responsibility: It's Your Body," a lecture by Harriet Kopp of SDSU's College of Human Services, will be presented Wednesday, March 16, 4 p.m., room 136, social science building, SDSU. 265-5263.

"Health Care Costs: Shop and Spend Wisely," a lecture by Jerry White, director of patient business at Paradise Valley Hospital, will be presented as part of the Total Health Lecture Series sponsored by Southwestern College, Wednesday, March 16, 7 p.m., South Bay County Courthouse, 11 Street and Third Avenue, Chula Vista. 470-3110 ext.209.

National Security Issues will be the topic of a public forum sponsored by the League of Women Voters and featuring UCSD research historian Alan Gels, Bruce MacDonald of the state department, and Harold Wilens, founder and senior advisor of the Center for Defense Information in Washington, D.C., Wednesday, March 16, 7 to 8:30 p.m., Forum Hall, University Towne Centre. Free. 235-VOTE.

"The American Avant-Garde: From the 1950s to the 1980s," a lecture by Irving Sandler, professor of art history at the State University of New York at Purchase, will be presented as part of a lecture series on contemporary art sponsored by the La Jolla Museum of Contemporary Art, Wednesday, March 16, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 600 Prospect Street, La Jolla. 454-3541.

"Pills, Drugs, and Parent Medician: Play, Play, Play, Play,

This Is How It Really Is," a lecture by Joe Gradson, syndicated columnist and pharmacologist at the University of California, San Francisco, will be presented as the last in the Optimal Health Lecture Series, Wednesday, March 16, 7:30 p.m., Montezuma Hall, Attec Center, SDSU. 265-5281.

"Comedy Is a Way of Life," a lecture by humorist Stanley Myron Handelman, will be presented as part of the North City Jewish Community Center Spring Forum Series, Wednesday, March 16, 8 p.m., La Jolla Village Inn, Inverness and Via La Jolla Drive, La Jolla. 457-3030.

Award Winners' Exhibitions, winners of the 1982 KPBS Art in Residence Award, Michael Phillips, Paula Marthe, and W. Hase Woytla, will display their works at a reception, Friday, March 16, 6 to 8 p.m., and their works will remain on view through April 16, Maple Creek Gallery, 2400 Ketterer Boulevard, San Diego. 234-2151.

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"Pills, Drugs, and Parent Medician: Play, Play, Play, Play,

trou," an exhibition of masks from Liberia, Guinea, Sierra Leone, and the Ivory Coast, will be on view through March 31, Dunkin' Donuts, 1214 Prospect Street, La Jolla. 459-3651.

"Continents," an exhibition of works by eighteen artists, including Robert Walker, Brent Rags, Don Suggs, and Tony Raccia, will be on view through March 19, Quint Gallery, 664 Ninth Avenue, downtown. 239-8592.

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

"By Spirit Alone... Jewish Life in the Soviet Union," an exhibition by Bill Aron of his series of photographs of the paths of the synagogue Jews and the passion and spark of the Jewish emigration activists in the Soviet Union, will remain on view through March 20, Jewish Community Center, 4079 54th Street, San Diego. 853-3300.

"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.

"Problems," an exhibition of work by Dan Camp, will be on view through March 26, Capra Gallery, 6546 Ninth Avenue, downtown. 234-0946.

Three-Person Show, the works of Reed Thomsen, W. Hase Woytla, and Genie Sheik will be on view through April 13, Grass Roots Cultural Center, 1947 30th Street, Golden Hill. 232-5009.

"God, the Mother," an exhibition of photographic special effects inspired by Michele Hills-Shaw, will be on view through March 31, Dunkin' Donuts, 1214 Prospect Street, La Jolla. 459-3651.

"Constructions," an exhibition of viewer participation kinetic musical sculpture by Guy Balwin, will be on view through March 31, Sushi, 852 Eighth Avenue, downtown. 235-6466.

"Rhythmic Silk," an exhibition of painted silk by Gary Fey, will remain on view through April 1, Friends of Jung Gallery, 3233 Front Street, Hillcrest. 222-8244.

"A Contemporary Collection on Loan from the Rothchild Bank AG, Zurich," an exhibition of sixty-seven works by eighteen artists, including James Rosenquist, Joe Zucker, Nicholas Africano, Rodney Ripps, David Time, Lynon Wells, Robert Rauschenberg, Jim Dine, and Andy Warhol, will be on view through April 3, La Jolla Museum of Contemporary Art, Balboa Park. 232-7931.

"Space - Light," an exhibition of recent paintings by Eduardo Nery, will remain on view through April 5, Wenger Gallery, 4683 Cass Street, Pacific Beach. 454-4414.

Bronze Cast Figures by Francisco Zuniga will be on view with drawings and lithographs by the artist through April 8, Art Collector, 4151 Taylor Street, Old Town. 299-3232.

"Phantoms of the Imagination," an exhibition of drawings, paper cuts, and collage by Ribick, will remain on view through April 13, Grass Roots Cultural Center, 1947 30th Street, Golden Hill. 232-5009.

"Help Your Self" By Dr. Les Pomeroy. Learn how to get what you want and improve your life! Dr. Les Pomeroy, Psychologist, author, nationally known seminar leader. March 16, 7:30-9:00 pm. Wine & cheese, coffee & tea together. Love offering.

Religious Science Church Center 4085 Camino del Rio South 280-2400

TO LOCAL EVENTS

Paintings and Drawings by Robert Bradford and Harold Garde will remain on view through April 13, Brian Art, 1214 Prospect Street, La Jolla. 459-3651.

Prints and Drawings by Harry Sternberg will remain on view through April 16, San Diego Print Club, 320 O Street, downtown. 232-4994.

Paintings and Graphics by Pauline Roselle and Dorothy Stratton, respectively, will be on view through April 18, Seneca Falls Gallery, 908 E Street, downtown. 233-8994.

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

"American Watercolors: Selections from the Permanent Collection," 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.

"Mortality" (continued from page 1) than such things as "It's not your time yet," or "You have to go back." After my mishap in the delirium, I was clinically dead for six weeks and met practically all my deceased relatives, but what they said to me were things like "If you don't get back here by eleven o'clock, young lady, you'll regret it."

"You've broken your mother's heart," and "Clean up your room!" Many people seem to have out-of-body experiences when they are being operated on. They float above their bodies in the operating room and watch what is going on, and when they come back — Dr. Moody and Ring report — they can give accurate accounts of where the surgeons and nurses were standing and what they were talking about, as well as detailed descriptions of the operating procedures. Here I am in perfect agreement. I had to have an emergency operation when during a difficult hole Child rector I accidentally swallowed a garlic press, and halfway through the operation all my vital signs ceased. I found myself in a Halton gown sitting on the anesthetic machine and watching everything. The assistant surgeon said, "This woman is dead," to which the

chief surgeon replied, "If they insist on lowering the rate I simply won't accept MedCal patients any more." I then watched them carefully remove both my kidneys, interchange them, attach them in their new places, and sew up the incisions in my abdomen.

When I revived, I described the operation to the surgeons down to the tiniest detail. The chief surgeon put on a long-suffering look and told me, in the tone you use when speaking to overimaginative children, "Ms. Rosenblum, we didn't interchange your kidneys, we merely removed the garlic press from your duodenum." But his assistant, who was not such a clinical skeptic, commented, "Nevertheless, the fact that you were able to watch the operation at all is something pretty weird."

We'll. I had my say. If you want to hear what Dr. Moody and Dr. Ring have to say on this subject, they will be speaking on Monday, March 14, at 8:00 p.m. at the MiraCosta College gymnasium, One Barnard Drive in Oceanside (take the College Avenue off-ramp from Highway 78). There will also be a one-day seminar for health professionals, social workers, and ministers on Sunday, March 13, from 9:00 a.m. to 4:00 p.m., at the college's Del Mar Shores Center. For ticket and registration information, phone 757-2121 or 942-1352.

— Violet Rosenblum

East Dances West (continued from page 1) performed by men, incorporated speech and song along with dance and dramatic mime. It evolved into its present form from plays staged by itinerant groups of Bhagavats, or Buddhist holy devotees, in the state of Andhra Pradesh.

Minerali Sarabhai, one of India's most acclaimed dancers, trained in Bharata Nartam and in Kathakali, has created dances in a modern, abstract style on such themes as the story of man, the suicide rate of Indian women, the search for enlightenment, and the plight of the Harijans or "Untouchables." Malika Sarabhai, who has

studied Bharata Nartam and Kathakali, is a popular movie star as well as a dancer.

The performance of the Darpana Company will take place during the final week of an exhibition of ikat weavings from Orissa and Andhra Pradesh, Bestar tribal bronzes from Madhya Pradesh, and Indian instruments from the collections of Tony and Donna Kanasek and the Center for World Music. The exhibition, which includes Folk Musicians of Rajasthan, a videopiece made in 1980, will continue through Wednesday, March 16, at Mingei International Museum of World Folk Art, in University Towne Centre. Museum hours are 11:00 a.m. to 5:00 p.m. Tuesday through Saturday, extending to 9:00 p.m. on Friday, and 2:00 to 5:00 p.m. Sunday, closed Mondays.

The Darpana Company will present a program of South Indian classical dance and music on Monday, March 14 at 7:30 p.m., in Mandeville Auditorium, UCSD. For further information, call the box office at 452-4559 or Mingei at 453-5300.

— Amy Chu

Living At War (continued from page 1) missions for the United States Air Force in Vietnam. Most of the Salvadorens the team met and interviewed for the film, including women and children, have since been killed by bombs, bullets, or bayonets.

Toward the end of their stay, the four journalists joined a

platoon of 200 guerrillas on a two-day march from their mountain headquarters to San Salvador. The platoon was among several that planned to attack San Salvador on the day of the national elections, March 28, 1982, hoping to disrupt the elections in protest of the absence from the ballot of any representatives of the left.

Through the lighting, cameraman Chapman, standing at the front of guerrilla lines, kept his camera rolling. After the battle, the journalists took refuge in the Mexican embassy in San Salvador, and four days later they were deported (without their film) from El Salvador and flown back to San Diego, their base. The Salvadorean guerrillas later smuggled the film to the journalists, except for two hours of footage CBS had been given and which was subsequently returned to the four.

After several months of editing, the journalists have prepared a ninety-minute film that will be previewed this weekend at Grass Roots Cultural Center. Doubler, a former San Diego Union reporter who

garnered that conservative newspaper space praise for its traditional critics with his reports on guerrilla activity in Central America, wrote and produced the film. Christopher, a former director, producer, and editor with KPBS, was its editor. Christopher also narrates the film now, but after actor Martin Sheen returns from a trip abroad, Sheen will record a new narration.

Films, the Los Angeles film festival, invited the journalists to show their film at the annual

event this spring. However, the film is currently on a three-quarter-inch videotape, and to transfer it to sixteen-millimeter film as required by Filmes would cost about \$10,000, Christopher says. Though they eventually intend to transfer the film to sixteen-millimeter so it can be shown in commercial theaters, for now the money isn't available.

The film, entitled In the Name of the People, will be shown Friday, March 11 and Saturday, March 12 at 7:00 and 9:30 p.m. at Grass Roots Cultural Center, 1947 Thirtieth Street, in Golden Hill. Dreher, Christopher, and associate producer Isaac Arnsperger will be on hand at the showings to discuss the film. The Saturday showings are fundraisers for the filmmakers.

A film in progress by the journalist about Charlie Clements, entitled An Odyssey of Conscience, will be shown Sunday, March 13, 7:00 p.m. at Grass Roots. For more information about any of the film showings, call 232-5009.

— Kathryn Phillips

OLD TIME
Thursday 10 7:30
BOB DICKSON
ANDY GALLAGHER
DENISE SENAR
Friday 11 7:30 & 8:30
TRADITIONAL
HIGH WINDOW
BOYS
Saturday 12 7:00 & 8:30
BRITISH ISLES
GOLDEN
BOUGH
Sunday 13 7:30
TRADITIONAL
IRISH DANCE
TRADITIONAL
RAGGLE
TAGGLE
Monday 14 7:30
TRADITIONAL
IRISH DANCE
TRADITIONAL
RAGGLE
TAGGLE
Tuesday 15 7:30
TRADITIONAL
IRISH DANCE
TRADITIONAL
RAGGLE
TAGGLE
Wednesday 16 7:30
TRADITIONAL
IRISH DANCE
TRADITIONAL
RAGGLE
TAGGLE
Thursday 17 7:30
TRADITIONAL
IRISH DANCE
TRADITIONAL
RAGGLE
TAGGLE
Friday 18 7:30
TRADITIONAL
IRISH DANCE
TRADITIONAL
RAGGLE
TAGGLE
Saturday 19 7:30
TRADITIONAL
IRISH DANCE
TRADITIONAL
RAGGLE
TAGGLE
Sunday 20 7:30
TRADITIONAL
IRISH DANCE
TRADITIONAL
RAGGLE
TAGGLE

JEWISH SINGLES
25-35
Another superior party given by Jewish Interactions... not affiliated with any formal religious organization... Good music... great food. A non-offensive way to meet other Jewish singles. Still only \$5.00.
HOLIDAY INN
MISSION VALLEY
SATURDAY, MARCH 12th
8:30-MIDNIGHT
Further information 457-4227

The Arianna Ensemble
of Los Angeles
Winter Concert Series
performing vocal and instrumental music by
J.S. Bach
Henry Purcell
G.F. Handel
Antonio Vivaldi
Mary Rawcliffe, soprano
Carol Herman, viola da gamba
Kathy McIntosh, harpsichord
Saturday, March 19 8:00 p.m.
St. Andrew's-by-the-Sea, 1051 Thomas, Pacific Beach
Telephone 272-8425 or 453-7739 for details
Donation at the door, or advance tickets available

Wednesday Night Special
"Help Your Self"
By Dr. Les Pomeroy
Learn how to get what you want and improve your life!
Dr. Les Pomeroy, Psychologist, author, nationally known seminar leader.
March 16, 7:30-9:00 pm
Wine & cheese, coffee & tea together.
Love offering.
Religious Science Church Center
4085 Camino del Rio South 280-2400

THE TALK
of
SAN DIEGO
The NEW!
"MIDDAY"
with
Paul Bloom
from SEAPORT VILLAGE
Beginning March 7th
Monday thru Friday
12:30 - 3:30 at Harbor House
JOIN US!!
KSDO
NEWSPLUS
AM 1130

San Diego Natural History Museum
A slide and lecture program devoted to beautiful desert places
LITTLE KNOWN PLACES AND SELDOM SEEN FACES OF THE ANZA-BORRERO DESERT
By Paul R. Johnson
Friday, March 18 at 7:30 pm
Museum Auditorium
Tickets \$3.00 (seating is limited) Information: 232-3621 x203

MISSING PERSON
DAVID FROM BERKELEY
CALL NITESWIM
Ms. ISLA MUJERES
(619) 276-3071

PIZZA for the MIND
Deliciously entertaining & soul satisfying, if you don't know what you are going to do, starting at 5:30 p.m. the night of March 25th this program will solve your problem.
Cosmic Connections
presents:
"Space Explorations and the New Renaissance"
A Multi-media with live commentary by Theodore C. Clarke who is with Jet Propulsion Laboratory and currently Chief Science Coordinator on "Project Galileo" (to be launched to Jupiter in 1986).
Place: Reuben H. Fleet Theatre
Friday, March 25th, 5:30 p.m. till 1:00 a.m.
Limited seating so please order your tickets early.
Cosmic Connections
PO. Box 12188
San Diego 92112

Learn How to Explore Your Past Lives Without Hypnosis
Workshop with
BRYAN JAMEISON
Author - Teacher - Lecturer
Over 6,000 people have attended Mr. Jameison's workshops on Past Life Regression. This is a HOW-TO workshop. After taking it, you will know how to apply his methods for yourself and others.
March 19 & 20; April 16 & 17
Fee \$75 pre-paid. For reservation & location call:
460-9126
Introductory Lecture \$5.00
March 16, 7:30 p.m.
Hillcrest Community Center
3011 Fifth Avenue, 2nd floor
260-9155



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

Much has been made of the "outlaw" phenomenon in country music — that long-overdue movement away from the rhinestones-and-hairspray mentality of Nashville led several years ago by such bad boys as Willie Nelson and Waylon Jennings. In fact, so much has been made of it that its leading exponents have drawn more press, made more money, and gotten cushier gigs than the groomed charlatans whose career styles they rejected. If you want to talk real outlaw, you talk the itinerant blues guitarist who puts food on the table by traveling almost nonstop across the breadth of the States — without the benefit of a quarter-million-dollar, fully equipped, custom bus or a retinue that reads like the phone book in a small town — to play for comparatively low wages in funky, smoky bars and clubs.

In these sedated, computerized times, the blue-collar bluesman is a virtual throwback to the gunslinger of the Old West. Territories are claimed, marked, and fiercely defended, and fans appear as if from nowhere when a pretender shows up to challenge the regional favorite. While violence



JOHNNY COPELAND

rarely ensues (let's not carry the analogy too far), a contest that pits one blues guitarist against another often takes on the charged air of an old-fashioned shootout. This was the case several months ago when a forty-five-year-old Johnny Copeland very nearly upstaged Texas's fastest gun, Albert

Collins, in a Houston blues festival. Not that Copeland was a newcomer, or even an out-of-towner — he'd been playing in and around Houston for many years, and had spent a quarter century filling Texas's numerous blues joints with his powerful singing and fingering.

But it seemed a bit presumptuous for a journeyman like Copeland to take on the state's "master of the guitar." And although Collins's reputation and rank withstood the vibrations, it was Copeland's name that remained on the lips of blues fans long after the festival was over.

As satisfying as success in one's adopted hometown might be, however, it can't be the triumphant invasion of a major cultural center like New York City, and Copeland has added that notch to his belt recently, as well. Playing at Tramps, a blues club whose regular patrons are jaded by the routine appearances of the biggest names in blues, Copeland captured the worm-ridden Big Apple a little over a year ago with a stand that allowed the city's critics to engage their fondest superlatives. Deservingly or not, Gotham is still a town where an artist's career can be made or broken, and Copeland's sudden, stunning coup there was a fitting, if somewhat late, validation of his ascendancy back home (interestingly, Copeland has since relocated in New York). But even with these victories, Copeland's has not become a household name outside of Texas and New York.

I am only just becoming acquainted with Copeland myself, and what I hear on his two releases on Rounder Records, *Copeland Special* and *Make My Home Where I Hang My Hat*, are the qualities to

which blues fans in the Lone Star State have long been accustomed. Copeland's current repertoire is a mostly original mixed bag of medium-tempo shuffles, lively jumps, and bended-knee laments. His guitar playing simultaneously recalls the slippery, jazz-inflected, saxlike phrasing of his apparent idol, T-Bone Walker, and the more visceral if equally elegant picking of R.B. King. His vocals are blues-rich, yet delivered with the same sort of convincing emotionalism that enabled the most legendary of Memphis's soul stirrers to impart a sense of pain and celebration in the same breath. Some of the best blues musicians are more notable either for their singing or their playing, but Copeland is one of those special artists whose dual skills vibrate with each other for supremacy.

From the things I've read and heard about him, Copeland is possibly the most exciting "new" talent to emerge on the blues scene in years, and judging from the quality of his two albums, that claim will be difficult to refute. In fact, the only person I know who has listened extensively to Copeland and come away unhappy is the woman in the apartment below mine, whose protests increased in vehemence in direct proportion to my frequent decisions to turn up the volume while playing Copeland's records. She must be an Albert

(continued on next page)

(continued from preceding page)

Collins fan. Copeland and his band will make their first West Coast appearance tonight, Thursday, at the Belly Up Tavern. Opening will be Blonde Bruce Thayer. Criticizing a band like Styx is akin to picking a fight with a puny rich kid — even if you land a number of devastating blows, your superiority will be neither surprising nor remarkable, and the kid will still be rich when you've finished wasting him. Nevertheless, some things just have to be said.

Styx is one of the most laughably pretentious, inane, unimaginative, and absurdly self-indulgent bands ever to ply the rock trade. Naturally, they're also very popular and immensely successful. In a career spanning more than thirteen years, Styx has managed to prove that you can fool a lot of the people all of the time. Bombastic arrangements, histrionic vocals, *Star Wars*-like special effects, ponderous album "concepts" packaged in suitably overwrought cover art, and expensive, flashy stage shows

that make Hitler's Nuremberg rallies look like 4-H Club meetings have convinced a large contingent of my fellow Americans that Styx is worth the price of a record and/or concert. They aren't. With the release of their most recent abortion, *Kilroy Was Here*, Styx strengthens an already-vicissile grip on their ranking as the gas-lag fireplace of rock and roll — they're good for show, but their artificial, programmed fire is incapable of generating any real heat. A synopsis of the "concept"

behind *Kilroy Was Here* speaks for itself: rock and roll is banned in a bleak, futuristic society, until a rock band emerges from the darkness to wrest control from the robotic tyrants and restore music to the people. Heavy stuff, indeed, and certainly not recommended for the faint-hearted. And any similarity between this plot and that from the Beatles's *Yellow Submarine* is, of course, purely coincidental. A predictable use of synthesizers, recording studio magic, and vocalist Dennis De Young's passionate,

Anthony Newley-inspired emoting render this opus duly awesome. For the record, I happen to like good "concept" albums, sophisticated instrumentation, and progressive rock that challenges the rock and roll formula, stimulates the imagination, and strives for art in a largely artless genre. That's perhaps the best explanation of why I don't like Styx. They'll be at the Fox Theatre for a presumably sold-out three days of shows beginning Friday night

(continued on next page)

LIVE DIXIELAND

Friday 9-1
BOBIE GORDON TRIO

Saturday 9-1
BOBIE GORDON TRIO

Saturday, March 31
St. Patrick's Day Parade
BOBIE GORDON GIANT DIXIELAND BAND
with **JOHN BEST**

Our Place
Pub at Bill's Bar's
2424 Fifth Avenue
(South of Laurel)
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Pat Benatar 3/28
from **\$5 each**

Hall & Oates 5/1
Billy Squier 4/18
Kool Jazz 6/10 & 6/11
Kim 3/31
S.D. Sockers Mid-court
Tom Petty, Bob Seger, Kinks, M2 at Work

Pat Benatar 3/28
Grateful Dead 3/27 Irvine
US Festival 5/27-5/29
Country Festival 6/4
Dream Girls Schubert Theatre

Murray's
San Diego 224-3747
in Glasshouse Square next to Sports Arena
North County 481-0522
Flower Hill Mall, Del Mar

TICKET EMPORIUM

STYX
GRATEFUL DEAD
PAT BENATAR
PRINCE
KISS
BILLY SQUIER
BILLY SQUIER
BOB SEGER
RETURN TO FOREVER
KINKS
HALL & OATES
BEACH BOYS & PADRES

Box, March 11, 12 & 13
March 27
March 28
March 29
March 31
Irvine, April 18 & 17
Rosedale, April 18
April 23
Irvine, April 30
May 1
May 8

331 W. Broadway, S.D. 92101
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MARC BERMAN CONCERTS AND AVALON ATTRACTIONS proudly announce...

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OPENING NIGHT... A SPECIAL EVENING WITH THE ORIGINAL

RETURN TO FOREVER

WEDNESDAY, APRIL 27 • 8 PM
SAN DIEGO STATE UNIVERSITY
OPEN-AIR AMPHITHEATRE

Tickets reserved \$12.75, \$10.75 on sale at Aztec Center Box Office, Sears, and all Ticketron outlets. Special V.I.P. seating available upon request. Select seats may not be available for public sale. Call 265-6947 for information.

Produced by **Marc Berman** in association with SDSU Associated Students

KGB-FM 101 with **FAHN & SILVA PRESENTS**

ARE PROUD TO ANNOUNCE THE TRIUMPHANT RETURN OF

Rescheduled due to technical problems - we regret the inconvenience. All March 6 tickets will be honored.

BILLY SQUIER

WITH SPECIAL GUEST

APRIL 18, 8:00 PM

San Diego Sports Arena

All tickets reserved \$11.75 & \$10.75 available at Sports Arena Box office, all First World Travel Agencies, Aztec Center, and all usual outlets. Info: 234-4176

PRODUCED BY **Fahn & Silva presents**

Belly Up
143 SOUTH CEDROS BLVD. JOLLA BEACH CD 92037

Thursday, March 10 9 PM
Rocking Rhythm & Blues with
THE
JOHNNY COPELAND
BAND

The Johnny Copeland Band—Texas style electric blues guitarist with two albums on Rounder Records. Johnny is out to the West Coast for the first time in this exclusive San Diego appearance. Johnny won the WC Handy Award for Contemporary Male Blues Artist—1962. Living Blues says "Johnny burns with the heat of a Houston summer night!"

Friday, March 11 9 PM
Rock & Roll with
DIRK DEBONAIRE

with guests
THE SASS BAND
STEVE BARD

Sunday, March 13 7 PM
BOB LONG

Monday & Tuesday, March 14 & 15 9 PM
Rockin' Rhythm & Blues with
INTERNATIONAL REGGAE ALL-STAR
Featuring: Tony Chin, Fally Pulewood, Larry Fuldner & Peter DeLeon. Collectively, they have backed Peter Tosh, Jimmy Cliff, Mighty Diamonds, Bob Marley, to name a few.

Wednesday, March 16 9 PM
Rockin' Rhythm & Blues with
BARRIE CUNNINGHAM
and the **BLACK SLICES BAND**

Combining Thursday, March 17 9 PM
Saint Patrick's Day Dance with
JACK MACK
and the **HEART ATTACK**

Friday, March 18
JAMES HARMAN and RONNIE BARRON & the CADILLACS

Monday & Tuesday, March 21 & 22
MERLIN

Wednesday, March 23
BYRON BERLINE and SUNDANCE

Thursday, March 24
THE MIGHTY FLYERS with ROD PIAZZA

Wednesday, March 30
COWBOY JAZZ and COUNTRY DICK and the SNUGGLE BUNNIES

Thursday, March 31
FREE AFTERNOON CONCERTS IN MARCH, 4 TO 8 PM
STONE'S THROW
CHICAGO SIX
WHOLLY CATS

Serving lunch, dinner & snacks 7 days a week
THE FIRST BITE
Located in the Belly Up Tavern

FOR INFORMATION CALL 481-9022

(continued from preceding page)
and continuing through Sunday.
In other concerts this week, saxophonist Zoot Sims and drummer Shelby Mann play the second of their two-night stand at the Blue Parrot in La Jolla, tonight, Thursday. Randy Hansen, who has devoted his life to impersonating Jimi Hendrix, brings his Machine Gun to the Red Coat Inn for two shows Friday; while Three O'Clock and Rain Parade perform at SDSU's Backdoor.
On Saturday, Canada's premiere reggae group, Messenjah, plays Club Reggae on Broadway. The week closes Monday with two shows by singer Frankie Laine at the Fiesta Dinner Theatre (Laine sang the themes to television's *Roadside*, Mel Brooks's film, *Melvin, Melvin*, the Cary Cooper film, *High Noon*, and such easy-listening pop hits as "Mule Train" and "The Cow Me a Mountain"); and one show featuring the Psychobelle Pura and Our Daughter's Wedding at SDSU's Montezuma Hall.

The Johnny Copeland Band and "Blonde Bruce" Thompson: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Zoot Sims and Shelby Mann: Blue Parrot, tonight, Thursday, 9 p.m., 1796 Prospect, La Jolla, 454-9331.

Randy Hansen's Machine Gun: Red Coat Inn, Friday, March 11, 8 and 10:30 p.m., 5833 University Avenue, 583-6670.

Three O'Clock and Rain Parade: SDSU's Backdoor, Friday, March 11, 9 p.m., 265-6502 or 265-6947.
Sign: Fox Theatre, Friday, March 11, through Sunday, March 13, 8 p.m., Seventh and B streets, downtown, 231-8995.

Messenjah: Club Reggae on Broadway, Saturday, March 12, 8:30 p.m., 24th and Broadway, Golden Hill, 283-1556 or 233-4271.

Frankie Laine: Fiesta Dinner Theatre, Monday, March 14, 7 and 9:30 p.m., 9565 Camino Road, Spring Valley, 697-8977.

Psychobelle Pura and Our Daughter's Wedding: SDSU's Montezuma Hall, Monday, March 14, 8 p.m., 265-6502 or 265-6947.

Playground Ship: Palomar College, Wednesday, March 16, noon, 1140 Mission, San Marcos.

Jack Mack and the Heart Attack and the Spud Brothers: Belly Up Tavern, Thursday, March 17, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The James Harman Band and Ronnie Barron and the Cadillac: Belly Up Tavern, Friday, March 18, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Rain and the Long Riders: SDSU's Backdoor, Friday, March 18, 9 p.m., 265-6502 or 265-6947.

Grand Alliance Spirit: Saturday, March 19, 9 p.m., 1130 Barnes, 276-3993.

Felony: Rodeo, Wednesday, March 23, call for times, La Jolla Village Drive at Villa La Jolla Drive, La Jolla, 457-5596 and Distillery East, Thursday, March 24, call for times, Mission and Metcalf, Escondido, 741-9294.

The Mighty Flyers with Rod Piazza: Belly Up Tavern, Thursday, March 24, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Joe Farrell Quartet: Blue

MY RICH UNCLE'S
6205 El Cajon Blvd.
1112 El Cajon East of College
287-7332

Thursday, March 10
LADIES! LADIES! LADIES!
80° DRINKS
ALL NIGHT
Dance to the music of the '70s in the Cabaret Room only.

PROPHET
NO COVER CHARGE UNTIL 10 PM

Friday & Saturday, March 11 & 12
KPRI FM106 NIGHT
Your host KPRI's Jeff Does every Friday
3 BARS 2 ROOMS
1 cover 2 dance floors

Male room

PROPHET
In the Cabaret—The Music presents

Dance to the music of the '70s

Sunday, March 13
PROPHET
Free admission with KPRI "Hot Bottom" 9% Margaritas

Monday, March 14
INSEX
\$1 KAZES

Tuesday, March 15
YOUR HOST JIM McINNES
\$1.00 off with KGB cards

KGB-FM 101 SHOW

JOEY HARRIS & THE SPEEDSTERS
Plus
THE HEARD
Plus
MO JO NIXON

Wednesday, March 16
50° DRINKS 'TIL 10 PM
NO COVER CHARGE

DIRK DEBONAIRE

FAHN & SILVA PRESENTS
INVITES YOU TO JOIN US IN CELEBRATING OUR
3rd ANNIVERSARY

KPRI FM106
welcomes

BENATAR

WITH SPECIAL GUEST
RED RIDER

MARCH 28, 7:30 P.M.
San Diego Sports Arena

Reserved tickets: \$12.75 & \$11.75 available at Spoons Arena Box office, Mid Jack's, 32nd St. Naval Station, First World Travel Agencies and Assoc. Centers and all local outlets. Info. 224-4176.

The grand opening of San Diego's exciting new
El Cortez Ballroom

91X The Rock of the '80's!
welcomes

SPARKS
WITH SPECIAL GUEST
THURSDAY, MARCH 31
8 PM

THOMPSON TWINS
WITH SPECIAL GUEST
APRIL 4, 7:30 PM

TICKETS: \$9.50 ADVANCE / \$10.50 DOOR
Tickets available at Sears, 32nd St. Naval Station, Aztec Center, all Ticketron outlets, Assorted Vinyl, Lou's Records, Off the Record, and Licensee Plaza-Pacific Beach (for more info: 565-9947)

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Fahn & Silva
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TONIGHT!

Thursday, March 10... & every Thursday
KPRI FM 100.5
with Gary Kelley



50¢ drafts 'til 10:00 p.m.
1/2-price admission with student I.D.

ROCKIN' WEEKEND

Friday & Saturday, March 11 & 12

91X Rock of the 80s Weekend



Two bands
Two dance floors
Three bars
\$3

SUNDAY

March 13... & every Sunday

KGB-FM 101

Live specials, surprise, major premiere movie ticket
give-aways, and more special personalities.

Gabriel Wisdom's video show
starring YOU!



MONDAY

Monday, March 14



TUESDAY & WEDNESDAY

Tuesday & Wednesday, March 15 & 16



SUNDAY
March 13... & every Sunday
Margarita \$1.10
Tiquila shooters \$1.10
TUESDAY
March 14... & every Tuesday
Margarita \$1.10
Tiquila shooters \$1.10
WEDNESDAY
March 15... & every Wednesday
Margarita \$1.10
Tiquila shooters \$1.10

2023 Camino del Rio South, Mission Valley 326-2228

Parrot, Friday and Saturday, March 25 and 26, 9 p.m., 1298 Prospect, La Jolla, 454-9131.

The Joe Perry Project: Red Coat Inn, Saturday, March 26, 8 and 10:30 p.m., 5603 University Avenue, 583-6670.

Catholic Girls: Redco, Sunday, March 27, call for times, La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-3590.

Pat Benatar and Red Rider: Sports Arena, Monday, March 28, 7:30 p.m., 224-4176.

Cowboy Jazz and Stone's Throw: Redco Tavern, Wednesday, March 30, 9 p.m., 143 South Cedros Avenue, Solana Beach, 441-9022.

Sparks and the Thompson Twins: El Cortez Hotel, Thursday, March 31, 7:30 p.m., 702 Ash, downtown, 272-8862.

Kiss: Sports Arena, Thursday, March 31, 8 p.m., 224-4176.

Rank and File and Country Dick and the Snuggle Bunnies: Redco Tavern, Thursday, March 31, 9 p.m., 143 South Cedros Avenue, Solana Beach, 441-9022.

Hall and Oates: Sports Arena, Sunday, May 1, time to be announced, 224-4176.

CLUBS

Club listings are compiled by Linda Nevin. If you wish to be included, please call 234-2008 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County

Bar-X Ranch House, 119 East Broadway, Vista, 724-0510: Lady and the Tramps, country and contemporary, Thursday through Saturday.

Redco Tavern, 143 South Cedros Avenue, Solana Beach, 441-9022: Johnny Copeland, Texas-style blues, "Blonde Bruc" Thosp, blues, Thursday; Dirk Debonaire, rock and roll, Friday; the Rebel Rockers, rock and reggae, the San Diego-Tribuna Steel Band, Caribbean music, Saturday; the Bob Long Band, pop, boogie, and jazz, Sunday; the International Reggae All Stars, reggae, Monday and Tuesday; Barrie Cunningham and Black Slacks, rockabilly, Wednesday; Afternoon Concerts: Stone's Throw, vintage jazz, blues, and swing, Wednesday; the Chicago Six, Dorian, Friday; Wholly Cats, '40s swing, Sunday.

Billy Bob's BBQ, Highway 101 and Encinitas Boulevard, Encinitas, 753-5016: The Bob Long Band, pop, boogie, and jazz, Thursday through Saturday; Bob Long, solo piano, Sunday.

Bobby G's, 485 First Street, Encinitas, 436-7397: Network, rock and roll, Thursday through Saturday; Robin Barn, rock and roll, Sunday through Tuesday; the Pep Boyz, rock and roll, Wednesday.

Carriage Lounge, Carriage Lanes, 12941 Poway Road, Poway, 748-9101, 566-1009: Hagley Gaskins, blues, country, vintage rock, Friday and Saturday.

Charlie's Nightclub, 600 West San Marcos Boulevard at Highway 781, San Marcos, 744-4291: Dallas Express, country, Wednesday through Saturday, and Sunday afternoon jam session.

The Chopping Block, 1740 East Vista Way, Vista, 726-2270: Dade's Diner, Tuesday through Saturday.

The Country Side Restaurant and Lounge, 150 Douglas Drive, Encinitas, 757-0900: New Country, country, Thursday; the much-missed, 50th anniversary of the 1960s, 40s, 50s, country, Monday through Wednesday.

TRIP TICKETS

BEST SEATS - LOWEST PRICES

STYX

March 11, 12 & 13

GRATEFUL DEAD

March 27

BAR-KAYS PSYCHEDELIC FURS

March 12

PAT BENATAR KISS

March 20

SPARKS THOMPSON TWINS

March 28

HALL & OATES BEACH BOYS

May 1

PRINCE RETURN TO FOREVER

March 29

INDOOR SOCKERS

March 13 & 14

UPCOMING SHOWS

March 13 & 14

CLAREMONT

268-3838

CHULA VISTA

420-TRIP

EL CAJON

442-5553

ESCONDIDO

489-TRIP

TRIP WEST

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T-shirts

NEW ARRIVALS! ONLY \$6.88!

Watch for the Grand Opening of our "Stylin' N' Stylin'" New Wave Boutique, Claremont location only.

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We are a full service shop, and we carry a full line of cigarette papers, rollers, pipes, imported and domestic cigarettes, waterpipes, tobacco and accessories.

NEED CASH?

We buy and sell record & tape collections. We also buy, sell, trade & rent video games & cartridges.

RENT-A-RECORD

We rent the top 100 Billboard hits for as low as \$1.10. Club memberships cost as little as \$19.50 or rent them individually, introductory offer 99¢ rental (limit 3) with this ad.

VIDEO-GAME RENTALS

Don't know what type of game to buy (Atari, Intellivision, Coleco) or can't decide which game cartridge to buy of the 1001 available? Rent them first. All low as \$2.50 a week!

USED RECORDS & TAPES

A great selection of pre-owned records & tapes... as low as \$1.99.

CLAREMONT
4279 Genesee (at Balboa)
Next to Old Federal (Target)
268-8544

CHULA VISTA
512 S Broadway
(by "H")
626-6136

EL CAJON
141 Fletcher Parkway
Parkway Plaza East
447-5025

ESCONDIDO
1929 E. Valley Parkway
489-TRIP
inside Imaginasion

RANDY HANSEN'S MACHINE GUN

in THE RETURN OF JIMI HENDRIX

Tomorrow night
FRIDAY,
MARCH 11
2 shows
8:00pm & 10:30pm

Red Coat Inn at University Lanes
Tickets on sale at Red Coat Inn,
Sears, and all Ticketron outlets

REFLECTIONS

San Diego's most fabulous night spot is right by the water. With a warm, friendly atmosphere. Cool, refreshing drinks. Nightly live entertainment. And Happy Hour nightly with delicious hot hors d'oeuvres from 5-7, and featuring the Ducktail Revue every Friday from 5-8. Join us by the bay at Reflections. Where the fun doesn't stop... if you do.

Newport

March 19

Ducktail Revue

March 20

Newport

March 21

Harvey & The 52nd St. Jive

March 14

Newport

March 15-20

Harvey

March 21

Ducktail Revue

March 22-31

Sheraton-Harbor Island Hotel
1380 HARBOR ISLAND DRIVE, SAN DIEGO, CA 92101 291-2900

SPIRIT

1130 Buena Vista Ave. 775-9931. Food, cocktails, dancing, entertainment 7-11 p.m.

Thursday (TONIGHT)

TROWERS

with

MITCHELL CORNISH & THE HELLOHOUNDS

and

ORPHANS

Friday

from L.A.

LOS LOBOS

and from Arizona, where boys

are men and men are boys.

THE GEEZERS

with

THE PALADINS

plus

THE ROCKJETS

A Tim Mace presentation

Saturday

JOEY HARRIS & THE SPEEDSTERS

with, from L.A.

HIGHWAY PATROL

(former members of THE BOX BOYS) And

THE HEARD

Tuesday MARCH 15

RHYTHM & BLUES NITE

Hosted by

RICK GAZLAY & THE SPIRIT'S ALL-STAR

BLUES BAND featuring ROBBIE VAUGHN

of R.V. & THE SHADOWS.

Plus a solo performance by

BLOND BRUCE THORPE

of THE HURRICANES plus S.D.'s finest rock band

TROWERS

All jammer welcome. \$10.00, cash payment by 8:30

Wednesday MARCH 16

SAN DIEGO'S SONGWRITERS' SHOWCASE

A full night of top local songwriters performing their original compositions.

HEAR THE HITS OF TOMORROW TODAY!

Songwriters wishing to perform: Bring your

guitar or vocal, bring your songs, bring your

dog & join in the fun. Sign up at club at

8:30 p.m. Features special movie stars

CLAUDE COMA

THE JONES BAND

On March 16th and the last Wednesday of each month a Showcase of the month will

be chosen and awarded a hour of 10-high studio time at Soundcheck Studios.

Thursday MARCH 17

RED ZONE & THE RED RED CARS

March 19: TONY CREED & THE SQUAD plus with March 19

BOYNE BRAMLEY with DEANET & BOYNE.

Friday MARCH 18

MUSIC REPORTS

After intense lobby-

ing, we've got a full night of

celebrity, program, director, the

the local music scene and couldn't

be, Steve Powell, and couldn't

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Dooley's, 2001 Summit Boulevard, Point Loma, 221-6628: Trangle, 86 to 90 rock, Wednesday through Saturday; Joe and Don Gaylor, contemporary, soft rock, and Elvis - Sunday through Tuesday.

Elan's, 7955 La Jolla Shores Drive, La Jolla, 439-0541: The Kevin Lettau Quartet, jazz, Thursday through Sunday; the Peter Sprague Quartet, jazz, Monday through Wednesday.

Galight Room, 2855 Midway Drive, Loma Portal, 223-8222: Charley's Goodtime Band, Danceland, Thursday.

Halcyon, 4258 West Point Loma Boulevard, Loma Portal, 225-9596: Top 40, rock and roll, Tuesday through Saturday; the Features, rock and roll, Friday happy hour; Radio Romance, rock and roll, Sunday and Monday.

Headquarters Nightclub, 4617 Mission Bay Drive, Pacific Beach, 270-ROCK, 270-7881: Innes, rock and roll, the Jones Band, rock and roll, Truth, rock and roll, Three Blind Mice, rock and roll, plus guests, Friday; Mod Night, Saturday.

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 276-4018: People Movers,

contemporary, Wednesday through Saturday; Triple Play, contemporary, Sunday through Tuesday.

Hotel del Coronado, 1500 Orange Avenue, Coronado, 435-6611: One + One + Dons, contemporary dance music, Tuesday through Saturday.

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

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

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220: Dallas Collins, rock and roll, Thursday through Monday; with the Nomads, rock and blues, Sunday and Monday; Radio Romance, rock and roll, Tuesday and Wednesday.

Le Chet, 5046 Newport Avenue, Ocean Beach, 222-5300: Mixed Genes, rock and roll, Thursday through Saturday; Tunneling Dice, rhythm and blues, Sunday and Monday; White Dwarf, rock and roll, Tuesday and Wednesday.

McP's, 1187 Orange Avenue, Coronado, 435-5286: Delene, contemporary, Thursday and Friday; Skip Garcia, contemporary,

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

Moby's Breiler, Adam's Rib Restaurant, 1403 Rosecrans Street, Point Loma, 226-1871: Skip Garcia, contemporary, originals, and comedy, Tuesday; Jannah Williams, contemporary, Thursday and Friday; the Ten Tones, contemporary, Saturday and Sunday.

Mom's, 945 Garnet Avenue, Pacific Beach, 483-7137: Notorious, rock

and roll, Thursday through Sunday. Mahoney's, 1031 Orange Avenue, Coronado, 435-4660: Brian Stevens, contemporary, Friday and Saturday.

Mustang Club, 3595 Sports Arena Boulevard, Loma Portal, 223-5596: Larry Pruitt and Cinnamon Ridge, country, Tuesday through Saturday; Country Ambrose featuring three bands, Monday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7522: Jim Hawley, contemporary, Wednesday through Saturday; Bruce Cameron and Hollis Gentry Ensemble, jazz, Sunday; the Mix, rock and roll, Monday and Tuesday.

Rafes, 8990 Via La Jolla, La Jolla, 457-5596: Roy, rock and roll, Thursday; the London Brothers, rock and roll, the Features, rock and roll, Friday and Saturday; Chubland, rock and roll, Sunday.

San Diego North. The Albino Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Richie Gary and Sundown, country, Tuesday through Saturday.

Texas Teahouse, 4970 Voltaire Street, Ocean Beach, 226-8849: Tom "Old" Courtney, blues, Thursday; the Bala Band, rock and roll, Friday.

Vacation Village Hotel, Bay Lingerie, Vacation Isle, Mission Bay, 274-4638: Shine It On, contemporary, Tuesday through Saturday; musical entertainment, Sunday and Monday; call club for information.

Wendree, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335: The Siers Brothers, 60s rock and Beatles music, Thursday through Saturday; Tremor, rock and roll, Sunday through Tuesday; Prophet, rock and roll, Wednesday.

San Diego North

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

The Albino, 3093 Clairemont Drive, Clairemont, 276-2240: Pyswell, rock and roll, Tuesday through Saturday.

Bachanal, 8022 Clairemont Mesa Boulevard, Clairemont, 566-9022: Rock and roll, call club for information.

Black Angus, 5247 Kearny Villa Road, Kearny Mesa, 279-3100: Second Wind, contemporary, Wednesday through Sunday.

Black Angus, 10370 Friars Road, Mission Valley, 563-5862: Audiotop, rock and roll, Thursday through Sunday; Forward Motion,

top 40, Tuesday and Wednesday. Blaney Stone Pub, 5617 Balboa Avenue, Clairemont, 276-2033: Brian Connolly, Irish music, Wednesday through Saturday.

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

Donaghi's, 5323 Mission Center Road, Mission Valley, 291-6635: Chubland, rock and roll, Thursday through Saturday.

Flanigan's, 5373 Mission Center Road, Mission Valley, 291-7131: Jerry Melnick, piano variety, Tuesday through Saturday; John

Kormanik, piano variety, Sunday and Monday. Holiday Inn/Mission Valley, Crider's, 595 Hotel Circle South, Mission Valley, 291-5720: Motion, contemporary, Thursday through Saturday; Mel Good and Marguerita Page, jazz, Sunday and Monday; Bija Strings, contemporary, Tuesday and Wednesday.

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

Islands Lounge, Haralei Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101: Guideline, contemporary, Tuesday through Saturday; Mike and Lene Cherry, contemporary, Sunday and Monday.

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley, 298-8781: Larry Page,

Anthony's Harborside
THE SUNSET LOUNGE-
NOW PLAYING!
Oh! Ridge
Musical comedy show
thru April 16th
Lunch Mon.-Fri.
11:30-4:00
Dinner Mon.-Sun.
4:30-10:30
Entertainment in Sunset
Lounge Tues. thru Sat.
from 9:00 p.m.
Mon.-Fri. 4-6 p.m. Happy
Hour with free hors d'oeuvres.
Specializing in
Businessmen's Lunches.
Res: 232-6358

THE SECOND ANNUAL / FIRST ANNIVERSARY SAN DIEGO TOP ROCK MUSICIANS JAM
Tickets: \$100 in advance
\$250 at the door
Date: Sunday, March 13, Time: 6:00 p.m. - 1:00 a.m.
First, I would like to thank all of you for your interest in this event. Particularly you musicians. Look out, everyone! These guys and gals are ready to PARTY! This should make for some very interesting sets. Some of the bands all this will come from are members, or former members of:
Blitz Bros. Shames
Bratz Movies
Dallas Collins Circus
Moving Targets Beckett
Tweed Sneakers
Automatics
Poison Ivy
and many, many more
ACAPULCO JOE'S
Must be 21. Proper ID required by everyone.

LARRY PAGE
Piano Player Singer Songwriter
9 p.m. Wednesday thru Saturday
Sunday Afternoons Are Better with a DIXIELAND JAZZ BAND
featuring Phil Andreen's SAN DIEGO DIXIELAND JAZZ BAND
Sunday Afternoon 4:30 - 8:30
LA HACIENDA
STEAK HOUSE RESTAURANT
MISSION VALLEY INN, 875 Hotel Circle S., Mission Valley, 298-8281

Clarior's RESTAURANT
San Diego's finest jazz!
KEVYN LETTAU QUARTET
Thurs-Sun Feb 17-Mar 13
PETER SPRAGUE QUARTET
featuring STEVE KUJALA
Mon-Wed Feb 21-Mar 30
DAVE MACKAY & LORI BELL QUARTET
featuring RUTH PRICE
Thurs-Sun Mar 17-Apr 10
RON SATTERFIELD with CROSSWINDS
Mon-Wed Apr 4-May 4
MIKE GARSON TRIO
featuring SHELBY FLINT
Thurs-Sun Apr 14-May 8
BRUCE CAMERON & HOLLIS GENTRY ENSEMBLE
Wed-Sun May 11-Jun 19
All performances 9pm-1am. No cover charge.
459-0541
11th floor, Summer House Inn, 7955 La Jolla Shores Dr.

Gift Ideas
MUSIC
In Point Loma
John's Guitar & Drum
1800 Rosecrans
226-3297
"Also Gift Certificates"
Books - Accessories

Thursday, Friday & Saturday
KING BISCUIT BLUES
Ladies free Thursday night
BOOZE BROTHERS
Tuesday & Wednesday - No Cover
MANDOLIN WIND RESTAURANT
308 University Ave., Hillcrest 297-3017
Where good food and good music abound

Automatic Music, Motion and Technology
March 13th & 14th
Imported and Domestic Vinyl Spun by
Plus Appearing Live
Penetrators
also starring
Kawabaz'Klones
THE ALAMO
SUNDAY IS 18 AND OVER NIGHT
MONDAY IS 21 AND OVER NIGHT
\$5.00
Sun. You must be 18 yrs. of age with proper identification.
3093 Clairemont Drive • San Diego • 276-3437

HALCYON
Thursday, Friday, Saturday, March 10-12
Tuesday-Saturday, March 15-19
They're back in town to entertain like no one else can.
TAXI
Sunday-Monday, March 13-14
Radio Romance
Rock and Roll Hour—every Friday
This month the Halcyon is proud to present
FEATURES
Playing Music of the 60s
50* all well drinks, draft beer and house wine from 5:30-7:30
Complimentary hot and cold hors d'oeuvres.
Wednesday nights
All well drinks, domestic beer and house wine for just a buck.
Thursday night is Ladies' Night
All ladies admitted free...super drink special too!

91X The Rock of the '80's!

with FAHN & SILVA PRESENTS

Rock Fest

SATURDAY, APRIL 23, 2 PM
San Diego - Jack Murphy Stadium



TOM PETTY
AND THE **HEARTBREAKERS**



**STRAY
CATS**



BOWWOWWOW

the
RAMONES

MODERN ENGLISH

the
FLIRTS

Tickets: \$13.50 general admission; \$14.50 reserved. (All tickets subject to service charge.) Tickets available at Sears, 32nd St. Naval Station, Aztec Center, all Ticketron outlets, Lou's Records, Off the Record and Assorted Vinyl. Information: 565-9947. (Acts are subject to change.)

PRODUCED BY
Fahn & Silva
presents

TECATE BEER

welcomes Tom Petty and the Heartbreakers to San Diego

contemporary, Wednesday through Saturday; the High Society Jazz Band, Doleland, Sunday afternoon.

Lehr's Greenhouse, 2929 Camino del Rio South, Mission Valley, 299-2928: Brats, rock and roll, Thursday through Saturday, with Herbie, rock and roll, Friday and Saturday; Tim, rock and roll, Sunday and Monday; the Sires Brothers, 1600 rock and beats music, Tuesday and Wednesday.

London Opera House, 5404 Balboa Avenue, Claremont, 779-2390: Texas Tuxedo, country and contemporary, Wednesday through Saturday; Barker and Orr.

contemporary, Sunday through Tuesday.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060: Forward Motion, top 40, Thursday through Saturday; Rags, rock and roll, Tuesday and Wednesday.

Monterey Whaling Company, 487 Camino del Rio South, Mission Valley, 291-1638: Stone's Throw, vintage jazz, blues, and swing, Wednesday through Saturday; Tommy Rocker, rock and roll, Sunday; magic shows, Monday; live entertainment, Tuesday, club for information.

The Moonlighter, 4615 Claremont Drive, Claremont, 273-1022.

Justice, top 40, Tuesday through Saturday.

Navajo Inn, 8515 Navajo Road, San Carlos, 465-1700: BBC, rock and roll, Tuesday through Saturday; AKA, rock and roll, Sunday and Monday.

Pat Joy's, 5147 Wiring Road, Allied Gardens, 296-7873: Pro Brigham's Preservation Band, Doleland, swing, and oldies, Friday and Saturday.

Patriot Game, 5353 Mission Center Road, Mission Valley, 296-8714: Jim and Theresa Hinton, traditional and original Celtic music, Tuesday; Scamus Kennedy, Irish music, Wednesday through Sunday.

Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131: The Mike Van Quinter, jazz, Tuesday through Saturday.

Swagger's Inn, 402 Fashion Valley, Fashion Valley East, 291-7170: Streetlife, contemporary, Tuesday through Saturday.

Splitt, 1310 Duquesne Avenue, Bay Park, 276-3993: Trowers, ska and reggae, Mitchell Cornish and the Hell Hounds, rock and roll, Orphan, rock and roll, Thursday; Los Lobos, rock and roll, the Paladins, western and pop, the Roadkicks, rock and roll, Friday; Joey Harris and the

Specklers, rock and roll, Highway Patrol, rock and roll, the Heart, rock and roll, Saturday; Rhythm and Blues Night featuring "Blonde Bruer" Thump, Robbie Vaughan, plus guests: San Diego songwriters Showcase featuring Claude Christensen, the Jones Band, plus guests.

The Sport's Inn, 5520 Kearny Villa Road, Kearny 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 Lawrence Trio, jazz and contemporary music for dancing, Thursday through Saturday.

Wingler's Boon, 6608 Mission Gorge Road, Mission Gorge, 280-6263: Steer Crane, country, Tuesday through Saturday; live country music, Monday, call club for information.

San Diego South

Anthony's Harborland, 1355 North Harbor Drive, downtown, 232-6306: Old Ridge, country and music, Tuesday through Saturday.

Asad Band, Turquoise Room, 4356 30th Street, North Park, 283-3335: 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: 1 O'clock, rock and roll, Martini Ranch, rock and roll, Friday.

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

Black Frog, 4672 Federal Boulevard, East San Diego.

264-5797: Jazz, Friday, Saturday, and Sunday afternoon, call club for information.

Boat House, 2040 Harbor Island Drive, Harbor Island, 291-8010: The Boat House Comedy Club with M.C. Rick Rockwell, Wednesday through Saturday; Steve Hudson, comedy and music, Sunday through Tuesday.

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

Chateau Lounge, 3623 College Avenue, College Grove, 582-3830: The Boose Brothers, rock, rhythm and blues, country, and comedy, Friday and Saturday.

Crossroads, 345 Market Street, downtown, 232-7656: Paul, jazz, funk, and new wave for dancing, Wednesday through Saturday, and early evening Sunday.

Doe Masters, 2051 Shelter Island Drive, Shelter Island, 222-2572: Four Eyes, rock and roll, Thursday through Saturday.

Double's, 4125 El Cajon Boulevard, East San Diego, 283-6581: Paul Gregg, piano bar, Wednesday

through Monday; Jo Traylor, piano bar, Tuesday.

Drosey Maggie's, 31st Street and University Avenue, North Park, 268-6584: California Breezes, early California folk music, Thursday; Gypsy Moon Trio, folk music, Friday; Paradise 9, band,

traditional and original Celtic music, Saturday; Dianna Kent, original ballads, Sunday; Old Time Hoot Night, Monday; Richard Freeman, folk and bluegrass, early evening Sunday; Samsa Gael Ceili Band, traditional Irish music, Tuesday; David Kendall, contemporary classics and original music, Wednesday.

Fat City/China Camp, 2137 Pacific Highway, downtown, 232-9066: Don Phillips and Bill Coleman Quintet, jazz, Friday and Saturday.

Grass Roots Cultural Center, 1947 30th Street, Golden Hill, 232-5009: Fred Small, original logical folk songs, Thursday.

Hambrogs, 4016 West Wallace Street, Old Town, 295-0544: Denny Rose, country and contemporary, Thursday through Saturday, with open stage talent night Thursday.

Holiday Inn/Embarcadero, Portside Lounge, 1355 North Harbor Drive, downtown, 232-3861: Sound On Sound, contemporary.

Tuesday through Saturday.

Humphrey's, 2241 Shelter Island Drive, Shelter Island, 224-3577: Mike and Lynn Cherry, contemporary, happy hour, Monday through Friday; Larry Moore, contemporary, Monday through Saturday.

Jolly Roger, 807 West Harbor Drive, Seaport Village, 232-4300: Illusions, rock and roll, Wednesday through Saturday.

Kung Food, 2949 Fifth Avenue, Hillcrest, 298-7302: Llama, classical guitar, Tuesday and Wednesday; Julio Aguero, classical guitar, Thursday; Doug Howell, Originals

BACK DOOR
9IX PRESENTS (IS GO)

FRIDAY, MARCH 11, 9:00
L.A. Psychodelia

3 O'CLOCK plus
RAIN PARADE & MARTINI RANCH

All ages welcome \$4.50 and \$5.50

Coming March 12 - **PALADINS** & more
March 14 - **PSYCHEDELIC FURS** (Montezuma Hall)
March 18 - **RANK & FILE** with the **LONG RYDERS**

• Tickets available at Aztec Center Box Office and
• Off The Record. For info call 765-6947 or 765-6562

***** This is a Valley-Tucker Media Group Presentation *****

Sunday, March 20
THE RODEO
9IX presents
The Rock of the 80's!
2 Shows
with
The PENETRATORS
and special guests

1st Show **this kids**
2nd Show **Joey Harris & the Speedsters**

Showtimes: 8:00 pm and 10:45 pm
Tickets \$5.50 for the 1st show (No alcohol served; ages 18 & up.)
\$4.50 for the 2nd show (Alcohol served; must be 21.)
For information call 457-5590

***** This is a Valley-Tucker Media Group Presentation *****

NEW RELEASES FOR RENT
AT \$2.00
USED RECORDS RENT AT \$1.00

TOP CASH
for your good records & tapes

ENCORE RECORDS
3957 Goldcrest St.
in Mission Hills 296-9277
Hours: Sun. & Mon. 12-4
Tues. - Thurs. 11-6
Fri. & Sat. 11-7

Cash for your good song books
(Guitar, piano, etc.)

20% off all cassettes
With coupon - expires 3-17-83

RICHIE GARY & SUNDOWN
Tuesday - Saturday beginning at 9 p.m.
Weeknight Happy Hour 4 - 9 p.m.
Ladies' Nite Wednesday 51 Margaritas
Free Dance Lessons Tues. - Thurs. 7 - 9 p.m.
Sunday Country Brunch 10 a.m. - 2 p.m.

ABILENE
Town and Country Hotel
500 Hotel Circle No.
261-7131

JAZZ HAPPY HOUR

barry joyce's NEW TUXEDO JAZZ BAND
Thursdays & Fridays 5:00 pm to 9:00 pm

SEXTON'S
Restaurant & Nightclub
7353 El Cajon Blvd., La Mesa 461-1500

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
always served in all bars.
Home of the world famous Flying Platter Feast

295-9023
2666 PACIFIC HIGHWAY
Facing Lindbergh Field, 2 blocks off I-5

MOM'S
228-1683
845 Garnet P.B.

Through March 13
NOTORIOUS
from Las Vegas

Monday, March 14
only
FLITE

Coming March 15-17
CARMEL WATTERS BAND

Friday & Saturday
75° WELLS 8 - 9 PM

Starting Wednesday, March 2 and every Wednesday, Finals March 23.
2ND ANNUAL MOM'S "AIR GUITAR" CONTEST the original
1ST PRIZE, A BRAND NEW ELECTRIC GUITAR w/amps. Once again, courtesy of:
JOHN'S GUITAR & DRUM, 1800 Rosecrans, San Diego
Prizes will be awarded each Wednesday!

Thursday
LADIES NIGHT
\$1.25 Long Island Iced Tea all night, plus no cover for ladies.

Every Monday, Thursday & Saturday
PIZZA 50¢ A SLICE courtesy of **DOMINO'S PIZZA**

Monday - Thursday, 8-9 pm
HAPPY HOUR BEER PRICES

Monday Kamie \$1.25 all night	Tuesday Tequila \$1.25	Wednesday Vodka \$1.25
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LIVE ROCK & ROLL EVERY NIGHT
228-1683 845 Garnet P.B.

DR. JAMES DOWNS Ph.D.

HYPNOTIST

Tuesday, 10:00pm

CLUB ROYALE
4307 Ohio Street 284-7435

MONK'S
CRAIG RICE TALENT
proudly presents

Tuesday-Sunday
FORWARD MOTION

Monday, March 14
To welcome Rags to San Diego there will be a
FIVE BAND BLOWOUT

Coming direct from Canada
March 15 thru 27
Tuesday-Sunday
Rags

Celebrate St. Patrick's Day at Monk's
Open 11am 75¢ draft, 75¢ Irish whiskey shots
Kazis 2 for a dollar, Irish Coffee \$1.25
Derbys, favors, Mulligan's stew

Wednesday night is **LADIES' NIGHT** 85¢ well cocktails for ladies and kamikazes are 2 for a dollar for everyone

Thursday is Happy Hour all night

Craig Rice Talent Agency
3435 Camino del Rio South
San Diego, CA 92108 281-9502

Monk's
10475 San Diego Mission Rd.
563-0060

THE RED COAT INN
The Club of the '80s

Tuesday-Saturday,
March 8-12
TERRA

Monday Night **9/11 Night**
Music of the '80s presents
FEATURES & SPECIAL GUEST
50c drinks, 8-10 pm

Sunday '1 Drink Night	Tuesday 8-10 pm '1 Drinks Kamikazes 2 for \$1 All night
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Wednesday **KPRI Night** 2 drinks for \$1.06 8-10 pm

Thursday 8-10 pm Blowout 50¢ Drinks	Friday & Saturday 7-9 pm 'i Drinks
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Entertainment 7 nights a week
5933 University Avenue, just west of College 583-6670

Live Entertainment
Nightly 9-1

JIM HAWLEY
BRUCE CAMERON
HOLLES GENTRY Ensemble

WED. - SAT.
JAZZ SUN. NIGHT

THE MIX Rock 'n' Roll
MON. & TUES.

LADIES' NIGHT \$1.00 drinks
RESTAURANT EMPLOYEE NIGHT
Wear your T-shirt. \$1.00 drinks

the OLD pacific beach CAFE

4287 Mission Blvd. Pacific Beach, California 270-7522

Hill House
RESTAURANT & BAR
Thursday-Saturday Rock 'n' Roll
FORECAST
Sunday & Monday
BARRIE CUNNINGHAM
Tuesday Rock 'n' Roll
RESTAURANT EMPLOYEE NIGHT
Wear your T-shirt for special drink prices.
Thursday, March 17

St. Patrick's Day
MAR DELS

Dancing nightly - No cover
2230 Via de la Valle, Del Mar
(in the Flower Hill Mall)
755-6614, 455-0920

and soft folk music, Friday; Walter, classical guitar, Saturday and Sunday.

Mandelita Wind, 306 University Avenue, Hillcrest, 297-3017; King Biscuit Blues, blues and rhythm and blues, Thursday through Saturday.

McDuff's Downtown, 647 Market Street, downtown, 232-1795; The Market Street Band, contemporary and blues, Wednesday through Friday; with Joann Carter, Thursday and Friday.

My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego, 287-7332; Main Room: Prophet, rock and roll, Thursday through Sunday; Insee, rock and roll, Monday, live rock and roll, Tuesday; Dick Debonaire, rock and roll, Wednesday. Cabaret Room: recorded new music, Friday and Saturday.

No. 1 Fifth Avenue, 3845 Fifth Avenue, Hillcrest, 299-1911; Kirby Bible, contemporary, Monday, and Thursday 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.

Our Place, 2424 Fifth Avenue (at Laurel), Hillcrest, 232-1173; Bobby Gordon, jazz, Friday and Saturday; live District band, Sunday noon.

Pagoda, Support Village, West Harbor Drive, downtown, 232-7581; Barry Craig, jazz and contemporary, Tuesday through Saturday; Joseph Hoy, classical guitar, Sunday brunch.

Prophet Restaurant, 4461 University Avenue, East San Diego, 283-7448; Lori Bell and Friends, jazz, early evening Thursday; Lori Bell and Shep Meyers, jazz, early evening Sunday.

Reuben E. Lee, 880 Harbor Island Drive, Harbor Island, 291-3890; John Campbell and Nightline with Althea Thomas, contemporary music for dancing, Tuesday through Saturday.

Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island, 291-2900; Reflections: The Newporters, contemporary, Tuesday through Saturday; Harvey and 52nd St. live, jazz, swing, show tunes, Monday; Sundowner Lounge: Leslie Gold, contemporary and standards, Monday and Tuesday; live contemporary music by various artists, Wednesday through Sunday.

Sheraton Inn Airport, Sandpiper Lounge, 1590 Harbor Island Drive, Harbor Island, 291-6400; Jazz jam session with Jeanne and Jimmy Cheatham, early evening Sunday.

Soledad's, 425 West B Street, downtown, 232-7588; Harvey and 52nd St. live, 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.

Trilon, 6011 El Cajon Boulevard, East San Diego, 583-3440; The Bruce Cameron and Hollis Gentry Ensemble, jazz, Thursday through Saturday.

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070; Mayhem, rock and roll, Thursday through Saturday; country western talent night, Sunday.

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

Upstart Crow & Co. Bookstore and Coffee House, 835 West Harbor Drive, Support Village, downtown, 232-4855; Rebecca Roberts, classical guitar, late morning Sunday.

CLASSICAL JAZZ ROCK

WAGNER
masters each
continguous
enthusiasm
beginning thru
5:30 p.m.
April 2
THIS
EXCLUSIVE
MANAGEMENT!

ISLANDS
RESTAURANT

Hanalei Hotel, 2270 Hotel Circle No. 297-1101

"LISTEN TO THE RHYTHM ..."
EDDIE PRESTON
Former leader of the "Canasta"
Wednesday through Saturday 9 pm-1 am

Happy Hour
4 pm-7 pm
10 pm-2 am
Mon.-Fri.

Dancing
Happy Hour
9 pm-2 am

RESTAURANT & BAR
HARBOR ISLAND
"ANOTHER LOUIS HARBOR VIEW"
1880 Harbor Island Drive 297-1673

SOLEDAD'S
425 West B Street
welcomes

SOLEDAD'S TWILIGHT DINNER SPECIALS
\$5.95
Entree

- Top Sirloin Steak
- Carne Asada
- Filet of Sole
- Snapper Vera Cruz

Included: choice of soup or salad and baked potato or rice. Great for you, theatergoers and late-working office folk.

Offered Monday-Saturday
4:30 pm-10:30 pm
Lunch Monday-Friday
11:00 am-2:30 pm
Dinners until 10:00 pm

Happy Hour Monday-Friday
4:00 pm-7:00 pm

HARVEY & 52nd ST. JIVE
to its new cabaret
Thursday, 7:30-11:30
Friday, 8:00-12:00
232-7588

Bobby G's
Thurs.-Sat., March 10-12
NETWORK
Sun.-Tues., March 13-15
ROBYN BANX
Wed., March 16
PEP BOYZ

Yes, Bobby G's does serve lunch and dinner! Best burgers and chili in town along with the rest of our menu.

Kamikazes \$1.00 7 days a week
The "IN" spot in beautiful downtown Encinitas
Home of the James Gang
485 First St. 436-7397

AES 578-6660
9383 Activity Road
WAREHOUSE PRICES DIRECT TO YOU!

Scratch
DANCING TO THE
NEWEST IMPORT &
DOMESTIC MUSIC • D.J. MIKE
JENKS & MICKEY WILLIAMS
• TUESDAYS, FRIDAYS,
& SATURDAYS
• CABARET ROOM -
MY RICH UNCLE'S
6205 EL CAJON BL.
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East County

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-8677; live and Don Gaylor, contemporary, soft rock, and "Elvis", Friday and Saturday.

Buster's, 1825 Fletcher Parkway, El Cajon, 442-9271; Looker, top 40, Tuesday through Saturday.

Big Oak Ranch, 1723 Harrison Canyon Road, Delana, 445-3047; The Constables, bluegrass, the Big Oak Ranch Band, country, Sunday afternoon.

Black Angus, 1000 Graves Avenue, El Cajon, 440-5055; RPM, rock and roll, Tuesday through Saturday.

Blauy Show, Box, 7059 El Cajon Boulevard, La Mesa, 463-2263; Sean McKicker, Irish music, Wednesday through Sunday.

The Bonedogs Restaurant, 8320 Parkway Drive, La Mesa, 465-3660; Bruce Robbins, contemporary and easy listening guitar, Sunday and Monday.

Bill and Ben, 690 North Second Street, El Cajon, 440-5757; Wizard, contemporary, Tuesday through Saturday.

The Calypso Lounge, 975 Greenfield Avenue, El Cajon, 440-9526; Ben Morie, country, Tuesday through Saturday.

Circle D Crawl, 103 Broadway, El Cajon, 444-7443; Country Casanova, country, Tuesday through Saturday; Ron Couch and Casanova, country, Sunday and Monday.

Delano Springs Resort/Clubby Trill, 1951 Carrizo Gorge Road, Jacumba, 768-6384; Smokey, country rock, Friday and Saturday.

Discoed Lounge/And Emma's, 1530 East Main Street, El Cajon, 442-7288; The Little Big Band, country, Friday and Saturday.

Driftwood Lounge, 5306 Baltimore Drive, La Mesa, 465-0533; Carl Simmons and Southern Comfort, country, Tuesday through Saturday; Country Justice, country, Sunday and Monday.

Flora Springs Inn, 15005 Highway 80, El Cajon, 443-9568; Timberlake, country and vintage rock, Friday and Saturday.

Hungry Hamster, 403 Fletcher Parkway, El Cajon, 442-0517; Mary Perrin, contemporary, Tuesday through Thursday; Double Take, contemporary, Friday and Saturday.

Kentucky Stud, 13377 Woodside Avenue, SanTEE, 448-3402; Country Justice, country, Thursday through Saturday; live country music, Sunday, call club for information.

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

Lakeland Hotel, 9940 River Street, Lakeside, 443-9591; Supercat, country rock, Friday and Saturday evenings, Sunday afternoon.

La Plaza House, 566 Paraiso Avenue, Spring Valley, 475-0912; Just Practicing, music and comedy, Wednesday through Friday.

Lorenson's, 596 Broadway, El Cajon, 442-9696; Samuray, contemporary dance music, Tuesday through Saturday; Pro Brigham's Preservation Band, Diseland jazz, Sunday and Monday.

Magnolia Mahoney's, 8861 Magnolia Avenue, SanTEE, 448-8550; Gerry Baze and A Touch of Country, country, Thursday through Sunday; country jam session featuring two bands and guest artists, Sunday afternoon; Tall Cotton, country honky tonk, Wednesday.

Mama's Mink, 533 East Main Street, El Cajon, 442-5573; Jimmy Nixon and Downhome, country rock, Tuesday through Saturday.

For full atomic age effect, clip ad and hold in front of a mirror

CLUB-i-BULO
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Club I-D El Cajon Blvd. and Mississippi (Sorino's)
2 for 1 drinks 'til 10:00 pm 753-8190

C.W.'s SALOON
Carmel Valley Rd., Del Mar

Wed.-Sat.
Dance to the live country music of

Lanny Pruitt & Cinnamon Ridge

Clogging lessons Tuesday 7-8:30
Couples & line dance lessons
Wed. & Thurs. 7:30-8:30 with Borden and Mary

Happy Hours Tues.-Fri. 4-7
Lunch & dinner served. Closed Mondays.

Wed. & Thurs.
Rick Backus & Harmony at
El Amigo Plaza, El Cajon

The Trojan Horse
6179 University (College & University) 582-1070

Thursday, Friday, Saturday
MAYHEM

Wednesday-Saturday, March 16-19
THE COUNTRY SALOON

Thursday, March 17
St. Patrick's Day Party

Sunday Night Special 8 pm to 12:30 am
COUNTRY WESTERN BAND
THE CONSTABLES
We need C&W bands. Call us.

Happy Hour 4 pm-8 pm. Pitchers \$1.25. Kazis 50c

Mickey D's, 5563 Mission Gorge Road, San Jose 448-9834. Pate, rock and roll, Friday and Saturday.

Mr. Biff's Backroom Saloon, 399 North Magnolia, El Caim. 447-4500. Jim Evans.

contemporary, Thursday; Jim Evans and Ray Cerna, contemporary, Friday and Saturday; Dusty Best, contemporary, Monday and Tuesday, film, Wednesday.

Organ Power Plaza, 3459 Imperial Avenue, Lemoore, 463-4977; Tommy Stark, family musical entertainment, sing-alongs, seven nights, with puppet shows by Betha Friday and Saturday.

Our Favorite Place, 9616 Mission Gorge Road, San Jose. 449-6240; Pony Express, country rock, Thursday through Saturday.

Park Place, 1289 Fletcher Parkway, El Caim. 446-4111; Emergency Exit, rock and roll, Thursday through Saturday; the Kind, rock and roll, Sunday and Monday; Bandit, rock and roll, Tuesday and Wednesday.

Pelican Pub, 7828 Broadway, Lemoore, 464-9284; Sunny Nites with Doug Brush and John Waybrant, good-time contemporary music, Friday and Saturday.

Reuben's, 5455 Grossmont Center Drive, La Mesa. 465-3864; Brad Strachling, contemporary and originals, Tuesday through Saturday.

Seaton's, 7353 El Cajon Boulevard, La Mesa. 469-5500; Steve Housas and Finest Action, oldies, contemporary, country, Tuesday through Saturday; New Tando Jazz Band, jazz, Thursday and Friday happy hours.

The Turquoise Lounge, 5975 Severin Drive, La Mesa. 465-1525; The Alliance, rock and roll, Tuesday through Saturday; Van Winkle's, 10555 Mission Gorge Road, San Jose. 449-0060; Farley and the Brand X Band, country, Thursday through Saturday.

South Bay

Bagdad, Salinas Boulevard at Agua Caliente, Tijuana. 584-1724; Black Market, rock and roll, 3-10 PM, rock and roll, Los Negativos, rock and roll, plus recorded new music, Saturday.

Black Angus, 707 E Street, Chula Vista. 426-9200; U.S. Male, rock and roll, Tuesday through Sunday.

Country Bumpkins, 1862 Palm Avenue, Imperial Beach. 429-1161; Ron Couch and Cinnamon, country, Tuesday through Saturday; Ducktail Revue, 5th rock and roll, Sunday and Monday.

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



RANDY HANSEN, Friday, Red Coat Inn

Press, rock and roll, Tuesday through Saturday; live rock and roll, Sunday and Monday, call club for information.

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

DISTILLERY NIGHTCLUB
140 South Sierra, Solana Beach.
755-6733
NO COVER UNTIL 9 PM
Happy hour every night 50¢ well drinks
Thursday, Friday, Saturday

Moving Targets

Every Sunday in March
INCOGNITO Rockers
Kamikazes \$1.00

Tuesday.....
91X The Rock of the 80's!
presents
New Wave Fashion Night
Featuring
INCOGNITO Rockers

Prizes for the best New Wave fashions all night long.
Admission \$3.00

Wednesday
New Wave Dance Contest
Valley Tender Music Group is offering
\$75 First Prize

Second Prize: Free hair service from Pacific Southwest Hair Studio.
Third Prize: Distillery bar tab
Plus recording artists

THIS BEATS

Closed Mondays

Coming March 22 Rock a baby
Concert with LEROI BROS. from Texas and
BARRIE CUNNINGHAM & BLACK SLACKS
Call 755-6734 for further concert ticket information.

FOURTH ANNUAL SPRING EQUINOX CELEBRATION

SAT. MARCH 19
7:30 P.M. to 12:30 A.M.

CATAMARAN HOTEL - KONTIKI ROOM
3999 MISSION BLVD. MISSION BEACH

NEW AGE EXHIBIT BOOTHS
MUSIC FOR DANCING BY GYPSY MOON TRIO & HEARTSPACE

TICKETS: \$5 Advance, \$7 at the Door. Advance outlets: Son D'Ego Trager Center, Bodywork Emporium, Kang Food Restaurants and Controversial Bookstore.
Sponsored by SAN DIEGO TRAGER CENTER. 481-8215

HEADQUARTERS NIGHTCLUB PRESENTS
Six new wave bands on two stages featuring the incredible

JONES BAND
INSEX, SIDE FX, TRUTH, THREE BLIND MICE, THE CURBS

Saturday, March 12
Hit Single recording artists

N.E. LA
with THE 7th, THE CAUSE, UNIVERSAL EXPORTS

and from L.A. THE PENETRATORS, PALADIN, ROCKIN' ROULETTES, March 18-June 19th

Upcoming Shows: March 18-19 THE PENETRATORS, PALADIN, ROCKIN' ROULETTES, March 18-19-June 19th
Dancing 2, 10 PM to 1 AM on 2nd
4617 Mission Bay Dr. • 4th & B
Circuit City • 272-4620
TWO LIVE STAGES

Don't miss the
St. Pat's Party
at
DOS AMIGOS
MEXICAN FOOD

On Thursday, March 17th
we'll be sportin' a wee bit o'
the green from the kitchen to
the cantina...

• \$1 Margaritas
(Noon to 7 p.m.)
• Souvenir T-Shirts
• Prize Giveaways

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

The Debut of the New Dallas Collins Band



Tonight! March 10

Appearing March 10 - 13

Remember! St. Patrick's Day Celebration

Thursday, March 17, Open 6:00 am.
The biggest party at the beach for the last eight years!

Also appearing

Nomads
Sunday & Monday

Radio Romance
Every Tuesday & Wednesday

Every Tuesday 75¢ Kamikaze night
Draught Beer 75¢

270-3220
4302 Mission Blvd., Pacific Beach

JOSE MURPHY'S
IRISH PUB
Entertainment Nightly

EXPOSE YOURSELF AT

Guitar Trader
& DRUM WORLD



THANK YOU DALLAS COLLINS BAND! Photo by Nick Necca

Bands! Guitar Trader's free Sunday concert series is a great opportunity to promote your group! If you were at the last concert, attended by nearly a thousand enthusiastic people, you know why you won't want to miss this chance! If your band would like to play, come in and sign up! We don't care what kind of music you play, from rock to Bach, just so people like to hear you! We will provide P.A. and most other gear, but B.Y.O.C. (bring your own clothes).

Thanks to everyone who helped make the Paste Cymbal Clinic last Thursday a success! Congratulations to all the door prize winners: a Paste Cymbal, Paste Cymbal bag, case of sticks, several sets of heads, and dozens of Paste Cymbal pins and shirts were given away! More clinics to come!

On World Special Amazing deals on all Yamaha hardware packs! * Finest quality handmade steel drums from \$99! * Now all Promark Hickory sticks 2 for 1 or \$38/case! * Now! Ludwig rodder heads 2 for 1! * Now! To you! If you'll outlast and outplay Remo!

UNBEATABLE DEALS!

Shop around and see us last—we love to beat any deal! And remember, we service what we sell, in our shop, because nothing's a good deal if it doesn't do the job!

White Marshall 100-watt half-stack! \$1499
Dean Vibrato Baby "Z" (very hard!) \$599
B.C. Rich Mockingbird supreme bass! Beautiful! \$599
New Fender Telecaster "Great deal!" \$700
Assorted travel guitars, on sale now! \$99

***Lid you know that world-famous Studiomaster (known for the finest Megabuck Studio mixing console) is part of the same company that makes the new Ross P.A. boards? Come in and see the new Ross 12 and 16 channel boards, with top pro quality at affordable prices! Ross 16 channel all-sider (no board) \$1699
Ross 12 channel all-sider (no rotating pots) \$1399

***Also see the new Ross P.A. cabs with E.V. speakers! Pair 15" E.V. speakers in huge folded horn cabinet! \$3991

Musiman Stringy bass, fine condition! Used \$3591
Musiman HD150-watt bassguitar head below cost! \$599

New Acoustic 300-watt ch. switching bass head! \$1099
Legend 30-watt 112" ch. switcher, oak cab! \$599
New Fender Harvard (newest amp)! \$299

Wetburn's great thru-body neck basses below cost! \$699

GAL 11000 bass below cost! \$799

Kramer 4000 bass below cost! \$899

Rickenbacker 4001 bass, in fine condition! \$1199

GAL F1000 guitar with vibrato below cost! \$799

Ray \$1500 (1st custom, L.S. all name maple)! \$1999

1983 Gibson Les Paul (1st) with P.A. pickup! \$1999

Barrie Cunningham: Hill House, \$929
Roland RD-99 organ & things to low cost! \$899

Roland VK-600 (newest) organ below cost! \$999

Korg Polyrhythm programmable synthesizer! \$1999

All MFR and DOD effects pedals 50%-80% off retail!
MFR analog delay (newest) \$1999
62% off last! \$399

MFR guitar effects with true stereo-amplifying preamp! \$1291
Black Rose guitar (newest) & about 75% off! \$1291
Boss OD-2 10-band graphic EQ, AC power! \$199

Taking deposits on King's incredible new Poly 631 Reverb/chorus unit. 6 voices, programmable poly with 2 oscillators per voice, 64 program memory, and much more! Supply will be to deliver guitarists! \$13991

All prices include 3% GST and are limited to stock on hand.
Open: Mon. - Sat. 10-7 Sun. 12-6
4076 Woodbine St. Tel. 606-8814
Come and see! Located on block east of Hwy. 286
(at Greenway Mall West, behind Jollibee)

Joey's, 415 Broadway, Chula Vista
401-4028: Lounge and Pils. oldies,
Latin, and country, Friday and
Saturday.

Landmark Cocktail Lounge, 2511
Sweetwater Road, National City.
475-7313: Firecracker country,
Friday and Saturday.

The Lantern, 1322 Third Avenue,
Chula Vista, 427-4200: Burning
Wild, rock and roll, Wednesday
through Saturday.

Oasis Bar, 1121 Third Street, Chula
Vista, 426-2577: Whiskey River,
country, Thursday through Sunday.

Old Bonita Store Restaurant, 4014
Bonita Road, Bonita, 479-3537:
475-7313: Firecracker country,
Thursday through Saturday.

Palomino Star, 3008 Main Street,
Chula Vista, 427-5889: Branded,
country, Friday and Saturday.

Royal Vista Inn, 632 E. Street,
Chula Vista, 427-1304: Bach-a-la Trio,
contemporary, Wednesday through
Sunday.

Trophy Inn, 999 National Avenue,
National City, 474-5753: Frank
Dixon and Nightlife, country,
Tuesday through Saturday.

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

Wild Turkey, 5040 Bonita Road,
Bonita, 267-2550: Bandit, rock and
roll, Thursday through Saturday.
Flyer, rock and roll, Sunday, Mixed
Genre, rock and roll, Monday and
Tuesday, Kamikaze Klones, rock
and roll, Wednesday.

Notorious: Mom's
The Orphans: Spirit
The Padlocks: Spirit
The Pops: Bobby G's
Planet: Vista Entertainment Center
Playground Stage: Bobby's, Palomar
College
The Press: Dance Machine
Prophet: Windrose, My Rich
Uncle's
Radio Romance: Jose Murphy's
Radio
Los Lobos: Spirit
Los Negatives: The
Ragdoll/Tijuana
Martini Ranch: The Backdoor
Mayhem: Trojan Horse
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Westerner
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Turkey
Mojo: Tequila Flats
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Los Negatives: The
Ragdoll/Tijuana
Martini Ranch: The Backdoor
Mayhem: Trojan Horse
Tony Mills and Crosscut:
Westerner
The Mix: Old Pacific: Beach Cafe
Mixed Genre: Le Chateau, Wild
Turkey
Mojo: Tequila Flats
Moving Targets: Distillery
Nightclub
Mr. Peet and the Wandering Boys:
Hungry Hunter/Oceanside
Newt: Bobby G's
The Nomads: Jose Murphy's

Notorious: Mom's
The Orphans: Spirit
The Padlocks: Spirit
The Pops: Bobby G's
Planet: Vista Entertainment Center
Playground Stage: Bobby's, Palomar
College
The Press: Dance Machine
Prophet: Windrose, My Rich
Uncle's
Radio Romance: Jose Murphy's
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Los Lobos: Spirit
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The Jones Band: Headquarters
Nightclub, Spirit
Kamikaze Klones: Wild Turkey
The Kind: Pure Place
The Russ Kirkpatrick Band: Jolly
Roger/Vicentide
London Brothers: Whiskey Flats,
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Brooklyn: Monterey Jack's
John Campbell and Nightingale
Reuben E. Lee
Joan Carter: McDina's Diner
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Mike and Lynn Cherry: Island
Lounge, Humphrey's
Mike Clark: Shepherd Cafe
Stephen Carr: Royal Vista Inn
Ray Corra: Mr. Bill's Backroom
Salon
Jack Costanzo Quintet: Panchito's
Barry Craig: Papagayo
Daybreak: Mexican Village
Debra: McP's, Duvall's
Donna and Andy: Sandbar Lounge
Double Take: Hungry Hunter/El
Cajon
Dusty and Melissa: Tom Horn's
Jim Evans: Mr. Bill's Backroom
Salon
Forecasts: Hill House
Forward Motion: Monk's, Black
Angus/Mexican Village
Silly Garden: McP's, Sport's Inn,
Pony's Brother
Joe and Don Capone: Doolley's
Antonio's Hacienda
Wayne Cies: Old Bonita Store
Restaurant

Leslie Gold: Sheraton Harbor
Island
Goldmine: Island Lounge
Jim Hawley: Old Pacific Beach Cafe
Kent Horner: Shepherd Cafe
The Johnson Brothers: Ransbury's
Justine: The Moonlight
Lady and the Tramps: Barr-X
Ranch House
Roberta Linn: Atlantis
Keith Limberg: Cafe del Rey More
Looker: Barr-X Hill House
The Dan Laveano Trio: Springfield
Hugon Works
Nagler: Fireside Lounge, Ramada
Inn/Escamido
Main Street: Bahia Belle
The Market St. Band: McDina's
Diner/El Cajon
Jim Moore: Mexican Village
Larry Moore: Humphrey's
Nations: Holiday Inn/Mission
Valley
Steve Mowens and Finest Action:
Sutton's
The Newsports: Sheraton Harbor
Island
Ome + One + Dues: Hotel del
Coronado
Larry Page: La Hacienda Carina

People Movers: Hilton Hotel
Mary Perini: Hungry Hunter/El
Cajon, Monterey Jack's
P.F. Plovers: Bahia Hotel
Eddie Preston: Barnacle Bill's
Michael Rhodes: Shepherd Cafe
Bruce Robbins: The Bookends
Restaurant
Gina Robbins: Ipadina's
Donny Rose: Hamburguesa
Samurai: Loran's
Ray Sanders: Tiki Dog
Saloon/Valley Fort Steakhouse
Second Wind: Black Angus/Kearny
Mesa
Shine It On: Vacation Village
Hotel
Tony Soraci and Co.: Henry's
Sound On Sound: Holiday
Inn/Embarcadero
Brian Stevens:
Hollywood's Coronado
Brad Strachan: Reuben's/La
Mesa
Streetlites: Smuggler's Inn
Ted and Dave: Ramada
Inn/Escamido
Third Degree: Glens
Albino Thomas: Reuben's E. Lee
Triple Play: Hilton Hotel

True Spirit: Vista Entertainment
Center
The Two Tones: Mob's Brother
West Coast: Tuba Man's
Jonah Williams: Mob's Brother
Ward: Bull and Bear
Zuma: Hungry Hunter/Oceanview
Monterey Jack's

Holiday Inn/Mission Valley
Bobby Gordon: Our Place
Harvey and 52nd St. Ave:
Solida's, Sheraton Harbor
Island
The High Society Jazz Band: La
Hacienda Carina
The Hill Hunter Trio: Blue Parrot
The Daniel Jackson Jazz Blues
Band: Blue Parrot
The Keynote Lettaw Quartet: Elario's
The Bob Long Band: Billy Bob's
BBQ, Billy Up Tavern, Glens
The Dan Laveano Trio: Springfield
Hugon Works
Joe Morillo Quartet: Blue Parrot
Sheep Meyers: Prophet Restaurant
New Tuxedo Jazz Band: Sutton's
Don Phillips and Bill Coleman: Fat
City/Chico Camp
Parks Crossroads
Zoot Simms and Shelby Manner:
Blue Parrot
The Peter Sprague Quartet:
Elario's, Blue
Steen's Tavern: Billy Up Tavern,
Monterey Whaling Co.
The Three Aces: Blue Parrot
The Mike Van Quaker: Paradise
Lounge
West Coast: Tuba Man's
Wholly Cats: Billy Up Tavern
Zoot: Chuck's Steak House

Blues/R&B/ Reggae

Johnny Almond Rhythmic Revue:
Whiskey Pete, Panchito Mine Co.
The Banders (formerly the Band
Runners): Actar East
Johnny Capaldi: Billy Up Tavern
Tom "Cat" Courtney: Texas
Rodeo
Hugon Cakes: Carriage Lounge
International Reggae All-Stars:
Billy Up Tavern
The Daniel Jackson Jazz Blues
Band: Blue Parrot
King Beach Blues: Marinade
Wind
Bob Long Band: Billy Bob's BBQ,
Billy Up Tavern, Glens
The Monkeys: Joe Murphy's
Mr. Post and the Wandering Days:
Hungry Hunter/Oceanview
The Monkeys: Joe Murphy's
Rabel Rockers: Billy Up Tavern
Steen's Tavern: Billy Up Tavern,
Monterey Whaling Co.
"Blonde Blues": Whiskey Pete
Tavern, Spirit
Tavern, Spirit
Tavern, Spirit
Tavern, Spirit

Folk/Ethnic

Blue Plate Special: Old Time Cafe
California Revere: Dracay
Maggie's
Raggle Taggle: Cafe del Rey More,
Old Time Cafe
San Diego-Tribal Steel Band:
Billy Up Tavern
Stanza Gail Cell Band: Dracay
Maggie's
Fred Seals: Grass Roots Cultural
Center
Maggie's
Andy Callahan and Dracay: Dracay
Old Time Cafe
The Golden Bough: Old Time Cafe
Coyote Moon Trio: Dracay, Maggie's
Doug Hewitt: Kung Food
Jim and Theresa Hinton: Patriot
Cafe
Linda and Phil: Joey's
Seamus Kennedy: Patriot Cafe

Sean McVicker: Blarney Stone, Too
Paradise St. Band: Dracay
Maggie's
Raggle Taggle: Cafe del Rey More,
Old Time Cafe
San Diego-Tribal Steel Band:
Billy Up Tavern
Stanza Gail Cell Band: Dracay
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Everything Else

Julie Aguirre: classical guitar,
Kung Food
Phil Enders: guitar variety, Casino
Volador



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99¢ MARGARITAS
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CLUB LAND

DANNY HOLIDAY
March 10-12
formerly with Poison Ivy

Thursday
\$1 DRINKS ALL NIGHT

**BEAT
THE CLOCK**
Open at 7:00 pm

Saturday, March 12
7:00pm to 7:30pm-25¢ drinks
7:30pm to 8:00pm-50¢ drinks
8:00pm to 8:30pm-\$1.00 drinks

Monday, March 14
KPRI COORS COLLEGE NIGHT with THE DEAN;
Pat Benatar concert ticket giveaway 50¢ draft Coors all night \$1.00 well drinks
No cover from 8:00pm-9:00pm with KPRI Hot Button or college I.D.
Two bands—
live music by **ILLUSION & DESTINY**

Tuesday, March 15
Tequila shots 75¢
\$1.00 drinks
TEQUILA TUESDAY
Live music by **THE LONDON BROTHERS** March 15-19

Thursday, March 17-Flanigan's
ST. PATRICK'S DAY PARTY
Live music by **THE LONDON BROTHERS**
Happy Hour 4pm to 6pm 1/2 off on draft & drinks 75¢ Party Favors

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291-8635

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Help us celebrate our anniversary by taking
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A full 40% off any guitar in the store,
including: Gibson • Fender • Ibanez • Washburn •
Martin • Hondo • Guild • Yamaha • Takamine • Ovation •
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Market St. Band
and
Bob Long Band
813 N. La Jolla Village Drive
San Diego, CA 92161
942-1676

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Rock & Roll Thursday, March 10

BLITZ BROS.

Friday & Saturday, March 11 & 12
Drink specials \$1.00

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Party at the Beach
Tuesday Night Pool Tournament 7:30

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CURRENT MOVIES

All reviews are by **Duncan Shepherd** unless otherwise indicated by one or two stars. Movies are by one star (1), two stars (2), three stars (3), four stars (4), and five stars (5). Movies are by one star (1), two stars (2), three stars (3), four stars (4), and five stars (5).

Alphane 1: The Sequel — People who enjoyed the predecessor seem to be disappointed in the sequel. People who did not enjoy the predecessor will have difficulty telling much difference. But because fidelity, not originality, is the goal this time (a new writer and director, Ken Finkleman, has taken over for the Kentucky Fried Theater team), there may be a bit more of a sense of Mission Accomplished. The sheer volume of jokes, however, impresses more by industry than by wit. With Robert Hays, Julie Hagerty, Peter Graves, Lloyd Bridges, and William Shatner. 1982. (Mesa Cinema)

An American Werewolf in London — Such expectations of John Landis as have been bred by ANIMAL HOUSE and THE BLUES BROTHERS might prompt one to overemphasize the humor element here. That element is not far to seek, but much of it is limited to the inveterate wiseguyism of a couple of happy-go-lucky American backpackers aloft in the moon. And much of the rest of it is simply the sort of formula comedy relief practiced in horror films of the Thieses and Forbes. Still, there does exist a bit of a tone problem, and more than that, a vast area of uncertainty as to the basic theme and subject matter. The title alone is enough to stir thoughts of a culture-clash theme in the tradition of Henry James, although undoubtedly on a less refined level, but the various possibilities along these lines never really materialize. With David Naughton, Griffin Dunne, and Jenny Agutter. 1981. (Mesa Cinema)

After — Italian-made heroic adventure, with Miles O'Keefe, Edmund Purdom, and Laura Gemser, directed by David Hill. (Cinema Cinema & Casino, from 311; Clearmont, from 311; College, Fashion Valley, Harbor Drive, New Valley Drive, Plaza Bonita, Rancho Bernardo 6; San Diego Drive, U.S. Glasshouse 6; Westwood Plaza 6)

The Ambassador — Synthetic folklore, drawn to ancient speculation, a king's son deprived of his birthright and his identity in a world of exile, coming back in adulthood to carry out his prophesied revenge. The main point of originality is the bit of witchy whiffery the emperor's home is transferred from human womb to cow's, which seems to account for his later ability to communicate telepathically with animals, to see through their eyes, and to recruit a fighting team made up of an eagle, a black tiger, and a couple of weasels. Some resourceful production work, with thanks to that seeping-through-animal-eyes gimmick) some exciting and justifiable aerial shots and subjective tracking shots. With Marc Singer, Tanya Roberts, and Rip Torn; directed by Don Coscarelli. 1982. (Casino, from 311)

Beauty and the Beast — A traditional fairytale kingdom of enchanted forest, decaying castle, and magic, poetic occurrence is laid out by Jean Cocteau, perfected in every detail. Crowded dressing, cinematic, sleight-of-hand, the resilient, soft-toned beauty of France's "quality systems," the fragile, fine-china beauty of Josette Davis, and the humintating hairy make-up of Jean Marais. 1946. (Kron, 318)

Best Friends — Barry Levinson and Valerie Curtin, scriptwriters and partners who are also husband and wife, have written a semi-private joke about screenwriting partners who become husband and wife, and about what happens next. The various topics that are ambled through are hardly very private. Hollywood producers, health-food restaurants, wedding chaplains, travel, weather, and — what occupies most of the movie — visits with the in-laws (both sets). Levinson and Curtin's California out on these matters is somewhat restrictive, but what really narrows the access is a level of cutesiness that bespeaks self-indulgence rather than self-analysis. Burt Reynolds and Goldie Hawn, the stand-ins for the actual authors, seem out for fun, but not for other traits essential to the authorship of screenplays — even merely cutesy ones. With Jessica Tandy, Bernard Hughes, Audrey Lindy, and Keenan Wynn, directed by Norman Jewison. 1982. (Crest, from 311)

The Best Little Whorehouse in Texas — The stage musical Burt Reynolds (and Dom DeLuise), Dolly Parton is fine (despite doing a pointless and less good rendition of one of her best songs, "I'll Always Love You"), and Charles Williams prances onto the scene too late and too briefly to do much good, and Colin Higgins directed the whole deadly business with thought and care and no hope. 1982. (Place Drive In, from 311)

Collage — The most cryptic credits on any movie ever. The disseminated director, Tinto Brass, is credited only with Principal Photography (not to be confused with Director of Photography), while the final Editing is attributed to an impersonal Kafkaesque entity identified as "the production." The script is proclaimed to be Adapted from an Original Screenplay by Gore Vidal, although adapted by whom is left a mystery. Vidal, whose name originally was meant to be part of the movie's title, as in JACQUELINE SUSAN'S ONCE IS NOT ENOUGH, reportedly repudiated his name claim of the movie altogether. But he, a vocal adversary of the director bias in criticism, at least ought to be happy, quite apart from his two-hundred-and-something years, that he is associated with a movie that completely obliterates the director credit. It is hard to imagine anyone else on this project finding much to be happy about. The sly, sly hope underlying the thing was that the periodic doses of hardcore sex and sadistic violence would sufficiently arouse a dull history lesson on Pagan Rome, or alternatively that the dull history lesson would somehow dignify the sex and violence. With Malcolm McDowell, Teresa Ann Savoy, Helen Mirren, Peter O'Toole, and John Gielgud. 1979. (La Paloma, 311 through 17)

Coup de Torchon — Bertrand Tavernier's transplant of a Jim Thompson suspense novel from the American South to French colonial Africa with Philippe Noiret and Isabelle Huppert. (Guld, from 311)

Curtains — Horror film starring John Vernon, Sammi Eggar, and Linda Thorson, directed by Jonathan Stryker. (Arm Drive In; Bibo, Camino Cinema 4; College: Fashion Valley, Fiesta Twin, Frontier Drive In; La Jolla Village, New Valley Drive In; South Bay Drive In; U.S. Glasshouse 6, from 311)

The Dark Crystal — Tolkien-esque fantasy, designed by Brian Froud (Brian Froud, co-directed by Jim Henson (creator of the Muppets) and Frank Oz (voice of Miss Piggy, Yoda et al.), and enacted by a new breed of puppet for which there is as yet no convenient label. The magic designing effort has gone toward minor revisions of the known universe, creating creatures that look not quite like anything you have ever seen before, although somewhat like some things you have seen in nature. Lizards, beetles, troll dolls, Old the Dragon, Miss Farrow (as she would appear on the canvas by Walter Keane), and so on. The results are decidedly mixed. Broad, rounded features identify the forces of Good; narrow, pointy ones the forces of Evil; and our aesthetic sympathies go entirely to the latter. The effort to animate both these factions is a separate matter altogether, and the slow, hobbling movements of all the main characters prove deadly to the movie's pace. 1982. (Mesa Cinema)

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Down of the Dead — George A. Romero's companion piece to his NIGHT OF THE LIVING DEAD, set in a suburban Pittsburgh shopping center, less a sequel than a remake, a new and improved version with slicker technique and gaudier special effects, and positively guaranteed not to disappoint even the most hysterical fans of the earlier film. It is gratuitously, scandalously, nose-thumbingly gory. But it also offers the wickedest laughs of any American movie since 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 about, for example, a flesh-eating zombie having the top of his head sliced off, very thin like Oscar Mayer's luncheon meats, by a helicopter propeller, and then going into a rubber knee wobble as though he had just experienced Teddo Stevenson's right hand. 1979. (U.S. Glasshouse 6, 311 and 12 midnight)

Death Wish II — Charles Bronson continues to run in bad luck. Now re-settled in Los Angeles (perhaps he would have done better to select Minneapolis, North Dakota), he has his housekeeper gang-raped and murdered, and his daughter, still in shock from her earlier mugger encounter, abducted, raped, and driven to suicide. When, however, he takes to the streets in his master's sworn stocking cap to ferret out the culprits (the targets of his vengeance are more carefully chosen this time out), his luck changes from bad to miraculous. And he exploits, as a consequence, become more far-fetched the longer he persists. Street crime has not diminished any in the eight years since the original DEATH WISH, but that's still no excuse for this bit of redundancy. With Al Island and Vincent Gardenia, directed (as was the original) by Michael Winner. 1982. (New Valley Drive In, from 311)

The Dogs of War — Christopher Walken is a soldier of fortune hired to foreign platinum investors to overthrow an idiosyncratic African dictator. He's a bit delicate-looking to have survived the number of lineages, injuries, and gunshot wounds he is supposed to have, or to handle the devastating XM18 weapon of which much is made in the final shootout. But he's an almost perfect hero figure for

the adolescent notions of many glamour and romance that rule the day. Jack Cardiff's photography is somewhat uneven, but occasionally nicely atmospheric, especially out of doors and after dark. With Tom Berenger and Colin Baker, directed by John Huston. 1981. (New Valley Drive In, from 311)

The Entity — Perhaps because it is based on a true story, this horror film is afflicted with a vagueness of definition: the invisible rapist who bedevils the young single mother (Barbara Hershey) is not a house-haunter as in POLTERGEIST nor a body-possessor as in THE EXORCIST. What, then, is he, and where in screen history do we look for his kind? The vagueness alone need not make us impatient; it perhaps even enhances the air of reality. We soon become impatient, however, with psychiatric patter about childhood trauma, sexual hysteria, mass

delusion, and so forth, after we have seen for ourselves what the thing can do: doors shutting by themselves, lamps turning on, blue lightning bolts cracking from the fingertips of the heroine's teenage son. The insistent, earnest psychiatrist (Ron Silver) is much better engaged when he must compete with a couple of grad-student parapsychologists. The last verbal exchanges between the psychological mainstream and these two fringe-dwellers are an enjoyable standoff: the visual evidence, which piles high in the rising but not totally satisfying climax, proves nothing, of course, except the continued validity of the horror genre. The slight dissatisfaction at that point may again have to do with the "based on a true story." Written by Frank DeFelitta, directed by Sidney Furie. 1983. (Century Twin 1, from 311; Mesa Cinema, from 311; Oceanwide 8, Strand, from 311)

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earner/work and cutting, more blood and so on, are meant to communicate the depth of anguish of a spaced-out rock star and son of a Second World War casualty. Immaturity runs not with Bob Geldof, directed by Alan Parker 1982
(UA Cinemas: UA Glasshouse 3; 3:11 and 12 midnight)
The Pirates of Penzance – Reviewed this issue. With Kevin Kline, Rex Smith, and Linda Ronstadt; directed by Wilford Leach.
“(Fine Arts)
Second Thoughts – Contemporary romantic comedy with Lucie Arnaz and Craig Wasson, directed by Lawrence Luman.
(College: Flower Hill Cinema 2; Oceanside 8; Rancho Bernardo 6; Sports Arena 6; University Towne

novelle; that is, they make it seem as though the two men are in a long-term love affair. (The novel's long title) moves. With Meryl Streep, Kevin Kline, and Peter MacNicol, we're treated to a comedy directed by Alan J. Pakula. 1982

*** (Cinema 8: Valley Carle)

The Bitch Is— Isn't there an old adage, "One stung twice, shy"? It's true. After the first time you're stung by a bitch, you're usually a little more wary. In *The Bitch Is*, Jackie O'Connell, Mac Davis, Tim Allen, Omer Reed, Karl Mader, with Jeremy P. Marshall. 1983

The Bitch Is In— From 3111 (Cinema 8: Plaza 5, Cinema 2)

The Bitch Is Out— From 3111 (Cinema 8: Plaza 5, Cinema 2)

The first half of the title refers to a triple-knotted ribbon (two of the three ends are knotted together) and an additional, fourth braid is coiled in the left), and the second half of the title refers to the knotting of the

the period display of placards in the streets in a more steady to cinema in matters of state politics. Jacinto Laguard, Ben Gari, and the film is directed by Alan J. Pakula. 1982

***** (Cinema 8: Plaza 5, Cinema 2; Valley Carle)**

Twogether— Comedy-thriller with Jack O'Connell and Margot Kidder, directed by Michael Tuck. (Cinema 8: Plaza Bonta, Ranchito 3111, Cinema 2, Cinema 8: Plaza 5, Cinema 2)

20 Days in the Life of Donatello

The Russian revolution gave

the Russian revolution gave

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Victor/Victoria — This Blake Edwards piece carries on in the unblinking manner of his preceding two, S.O.B. and 10 movies that appear to have been made on orders from the director's psychiatrist. Derived from a 1933 German movie and a 1935 British one, the premise here deals with, in the words of the mentioned woman, "a women pretending to be a man, a man pretending to be a woman" — or more exactly, an out-of-work chanteuse (Julie Andrews) who is given a

Wilder Kites — Political comic strip dedicated to the idea that a Joe Kennedy-type patriarch would have been behind the assassination of a Jack Kennedy-type President. Head-scratching plotted, but hair-raisingly resolved, and always dignified (courtesy of Yvonne Zagmiden). A move much needed in production and again in distribution: its misfires were a shame, but not an outrage. With Jeff the Dude, Rustin, Richard Burns, Anthony Perkins, and, in a

Columbia University professor of English. The desire to be at all times sensitive produces moments of truth and the monuments of fabrication in roughly equal supply. And with all that attention to sensitivity, the narrative pace sometimes stalls in sheer, low-level, unrelenting stich in one gear. Too much, I think, of the "I" of the narrator, Nellie, juddering the soaring lines. With Kate McKinnon, just this year, David Dukalski, and Stoddard Chatham, directed by David R. Montgomery, shown by PBS.

(Crest, from 311)

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Tot an Unknown God—Spain
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Saturday, March 19 8:00 PM
Illegal Acts—Canada
Fish on Glass—Australia
A story of Catholicism, guilt and their impact on one woman's obsessive love for her brother's wife.

Tread Softly—Australia
Footish Things—USA
We Were One Man—France
A French farmer and a wounded German soldier discover a passionate existence and at the turmoil of WWII.

Sunday, March 29 7:30 PM
Daughters of Darkness—France
An elegant, surreal story—a fascinating tale of lesbian passions in a unique and erotic horror film.

Joaquin—USA
Sinner's House—USA
Ernie and Rose—USA
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Film For Two—USA
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I suggest that readers know backward and forward Leviticus 18 and 20 in the Torah by the Jewish tradition. I suggest that readers know the story of Jacob, whose name is Yah-Wah is particularly interesting in finding holy parents that love His children. The Chaldean King Nabodon also can take an interest in God's laws for he is the father of Babylonians, too.

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