BONITA, 3 BEDROOM, 2 bath, fireplace, double gar-age, fericed, dishwasher, range, drapes, wall-to-wall carphrang, washer, dryer, PUD poor, 187,000, 13,5%. Tsr, mingrapher, 320,000, 2nd, 475–3417.

TO CRASE 3 Selections. Shade treatment of CRASE 2000 18000 dates and abuse contract of CRASE 2000 dates and abuse contract of CRASE 2000 dates and abuse contract of CRASE 2000 dates and abuse contract

In Full Bloom! Red, Purple Orange Regular \$4.00 1-2 Ft. Tall 6" POT Reg. \$7.00 2/\$7.00 THE BASKET CASE Good With This Ad Through March 16th

How to Place Your Free Classifieds

CLASSIFIED ADS mailed to the Reader MUST BE TYPED on 335 cards and sent inside envelopes. Official flotal Sent cards (sets 3-1/2-5 and 4-1/4-bd) may also be used and may be mailed within as to be used and may be mailed within as to be used and may be mailed within as to be used and may be mailed within as to be used and may be mailed within as to be used and may be mailed within as to be used and may be mailed within as to be used and may be mailed within as to be used as to be used to be u

FREE CLASSIFIEDS. Ads of less than 25

Assacs of the second of the se

paid business ads and late private party ads may be brought to the Reader office (635 State Street, downtown) before 3 p.m. Monday (closed Saturday and Sun-day). All late private party ads of 25 words or less require a 57 50 late fee plus 30 cents per additional word.

THE READER reserves the right to edit or refuse classified ads due to inappro-priate content, space considerations, etc.

ALL MAILED ADS SHOULD BE SENT

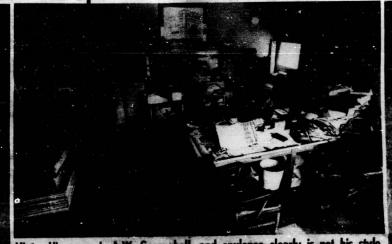
READER CLASSIFIEDS P.O. BOX 80803 SAN DIEGO, CAUFORNIA 92138

LOOKING FOR RAW LAND for cabin, increational owner to carry. Have immaculate 1977 Caddlac B-docado for down payment, Bill, FOB 1668 No. 164, Oceanide, CA 92054 or 727-1015.

1/2 ACRE SDCE, view lot, \$29,900, Assume 10% Inan 475-5469, 5-9pm



Can You Spot the Millionaire in This Picture?



Hint: His name is A.W. Coggeshall, and opulence clearly is not his style.

Jupose, for a moment, that ings, doesn't live in a massion, and you feel a fot of money—of the level of the live in the level of the live in the level of the live in the live lie ahead. Now, assuming your health and vitality were still good, think about where you would be right this minute... and what you would be doing. Sitting in a plumbing yard? Yes. Waiting for someone to come in for a toilet tank or a water heater?

Insuce the building, a crude sign hand-tettered by a former employed hand-tettered by

nas not been his vision.

A.W. Coggeshall, the sign says in weathered blue and red letters, Plumbing & Building Supplies. A square block of dirt on Kettner Boulevard; a about where you would be right this ing & Building Supplies. A square minute . . . and what you would be doing. Sitting in a plumbing yate with a standard s

By Amy Chu

City Lights

Did Angel Just Wing It?

The local Guardian Angels patrol force may have just scored one of its most valiant coups against San Diego criminals. Or . . . it may have

criminals. Or. . . it may have made the whole thing up. Events leading up to the incident in question began one night about two weeks ago, when a burglar expanently broke into the Mission Hills bone of Christa Hoffmann, and bone of Christa Hoffmann on ber wallet, a fact while. Hoffmann didn't note until the middle of the next day. Three aights later she noticed some nights later she noticed sor men parked in front of her men parked in front of her home, and when she went out to check on them, they menacingly ordered her back into her house. A San Diego policernal sates rehowed up at Hoffmann's to take a report on both incidents, but Hoffmann got the impression that the officer regarded the resulting lightly. So Hoffmann called the Aught. nn knew of the red-

Technisms bases of the red-bereited voluntere particliers because one of the local Angels had taken German and Spanish leasons at the language school the runs need washington Street and Intertuse 5. She will be supported to the second "stake-outs" but that it would make an exception in her case. So on Sharrday night, March 5, Hoffmann went to bed feeling secure while Angel Gary Moore kept watch in her living Moore kept watch in her living shoot 12:15 a.m. dust the heard a series of tremendous crashes. "It sounded like furniture was flying in my living room."

"It sounded like furniture was flying in my living room."
She leaped out of bed, and says she found Moore looking disheveled and bearing two cuts and a bleeding wound. He informed her that two "Mexican-looking men" had stolen in through an unlocked patio door and surprised him. Moore said he fought them but then a third man armed with a knife anoeared and ioined the saife apost apost and ioined the saife apost and ioined the saife apost and ioined the saife apost apost apost and ioined the saife apost apo knife appeared and joined the scuffle before all three escape

down the canyon in back of Hoffmann's property. When the same police When the same police officer who had interviewed Hoffmann the night before responded, he appeared to regard this new burglary account gravely. More to Mercy Hospital but has injuries required no stiches. Sout Stapley, the Southern California coordinator for the Angels organization, says the incident marked the first time a local Angel to you in interest. a local Angel was injured seriously enough in the line of duty to require a trip to the hospital. In fact, Stapley was so proud of his man's performance that he dispatched a press release to the local media recounting the confrontation. Stapley says it thus came as a shock when he learned, two days later, that the police were claiming that Moore had fabricated the

report. To resolve the

nysteries, the police have



suggested that the Angel submit to a lie detector test. Stapley says he asked if the patrolman would also take the test. "They said, 'We don't put our officers through that type of thing.' I said, 'Well, I don't put my men through that type of thing either,' 'Stapley says heatedly.

The Cable Cops

-ID

Funny advertisements, those Cox Cable television spots showing a clean-cut young man sharing a jail cell with a bunch of hardened criminets, all because he rigged his cable TV to pick up Home Box Office and Showtime for free. Effective, too: as of last week. Cox's television and mewspaper advertisins newspaper advertising campaign, with its dire warnings of prosecution, has scared cable abusers enough that 4188 of them have turned that 4188 of them have turned in their tampered or illegal cable converter boxes to Cox's Euclid and Federal Boulevard offices, according to the company. But can Cox really ferret out and prosecute the 65,000 San Diegans is estimates are stealing cable services?

services?
Trying to catch cable thieves is nothing new for Cox. The company, which does some \$50 million in cable business annually here, has long used a squad of auditors who scour the county looking for iliegal cable hookups. These sleuths cross-check lists of bone fide

residences where they snot a suspicious-looking wire that has been strung from telephone pole reception lines down to the house or apartment, and then, perhaps, to an unauthorized cable converter box atop a living room television. The auditors then and pay monthly bills, or to and pay monthly bills, or to hand over the converter box and let the company disconnect the wire. If these warnings aren't heeded, the pirate's name is added to a list of possible prosecution targets. That list now numbers "several hundred," according to Chuck Peters, Cox's director of security.

counity.
Cox does have two new enforcement tools. There's a new state law that prescribes fines of up to \$6000 and fines of up to \$6000 and times for cable thieves. There is also the Texacas 9900-D sweep mathyrer. The Texacas 9900-D is a hand-carried, eventy-three-pound machine equipped with an oscilloscope-like screen. It can be connected to a suspect cable wise leading from the Cox trask line to a home. The sweep makyrer will then tell bechalcless if the wire is transmitting a signal.

technicisms if the wire is transmitting a signal.

But the swoop analyzer in it a magic wand. It can detect basic cable server, but has difficulty discovering the user who pays for basic service and then righ his convenier to receive HBO or Showtime.

And if the technicians book up the Texacan 9900. D while the set is on, the viewer will notice a wavelike glitch passing. periodically through the television picture. Cox has just two of the \$3500 sweep

analyzers to use in building

cases against the thousands of suspected cable thieves. With such limitations, Cox can only pursue those pirates whom auditors stumble upon in andom checks and who have been forewarned that the company is wise to their tricks. The auditors, says security chief Peters, also rely on anonymous letters and phone calls from people who shink their neighbors are stealing cable. If you can treat your mode, and their neighbors are stealing cable, the control of their tricks are stealing cased, the case of their tricks are severed that many of the cable pinners are Navy callations with a basic destreasion of their callations of their callations of their callations are sware that many of the cable pinners are Navy callations with a basic destreasion of their callations of the

-P.K.

To Laurence Gross, the reasons for his modes termination a most ago as a KSDO radio talk show host seemed a little strange. After eight years with the station, Gross was fired half-way through a three-year contract; mesmo from KSDO's general manager. Gross MIII.



City Lights

your generally poor attitude toward your responsibilities

nd management.

But when Gross asked Mills to cite some specific examples to support the claims made in the memo, Mills declined. Gross said, instead offering to issue a public statement that Gross had resigned from his \$51,000-a-year job to "travel and write." "I told him I couldn't be a party to that,"
Gross huffed. "I'm not going to travel and I'm not going to

For the next three weeks the For the next three weeks the usually loquacious Gross kept quiet about his firing while former Channel 39 anchorman Paul Bloom took over Gross's five-day-a-week program. Then, just last week, attorney Dek Leslie finally got the station to hand ower Gross's personnel file, and Gross sow claims that the suspicions he had beld from the day he was fired seemed to be continued. Fired Seemed to be continued. For the seemed to be continued. American Federation of the American Federation of Elevision and Radio Artists.) Television and Radio Artists.) They wanted to make a programming change; they wanted a different type of show and a different type of host. "Gussa asserts." And they didn't want to honor my fat contract, so they came up with all this crap about rudeness to guests and illness and attimde."

attitude."
Indeed, the only official
evaluation in the file,
completed last June by the station's program director, gives Gross a "four" ranking on a scale of one to five - the on a scale of one to five — the second-highest score obtainable. And categories in which Gross scored highest are attendance, punctuality, and creativity. There is not a single memo in the file accusing Gross of a failure to follow directions a noor attitude, or directions, a poor attitude, or rudeness to guests. In fact, one memo, dated last November 19, recommends to Gross, 'Don't be so conciliatory to your guests." And the only reference to Gross being ill-prepared is in that same laudatory evaluation: "Could spend more time in preparation for guest segments vis-à-vis

But perhaps the most damaging piece of evidence in support of Gross's contention comes from a confidential randum dated January 24 just three weeks before his dismissal — from program director Bill Lorin to general manager Mills. In addition to stating the reasons later outlined in the official ermination notice, the memo says, ". . . Laurence suffers health problem may not be as big a factor as first thought in looking for an 'out' clause in his contract.' The memo concludes with the recommendation that Gross be fired and replaced with Bloom, whose "pretty blue eyes" make him a "ladies' man." and that might help to boost the program's ratings, which Gros admits had been declining for the past year. "That on its face value shows the management scheming. How can we get rid of Laurence?" "Leslie states. "Health won't work," the

Mills, however, reiterated the reasons for Gross's firing as There is memo, adding There is memo after memo in his personnel file that states exactly what was expected of him and what he wasn't ezamination of Gross's personnel file revealed this to be untrue. Mills added. "Well. be untrue, Mills added, "Well, some of the stuff we have right now, we are just in the process of getting from the individuals he was rude to. They're in the process of writing letters." And when asked about the confidential memo, he said, "At the time we decided we were going to let him go, we sat down and wrote down the different reasons to make a fair evaluation. Now, that memo was not to Laurence, it was to me. Where did you get it?" -TKA



Snores Of The New Poor

The recent rains flushed out a dilemma for Pastor Jack Lindquist of the First Lutheran Church at Third and Ash downtown. Each night, as the torrents sent man and beast scurrying for shelter, the rowered pacsageways of the church's L-shaped courtyard became impromptu dormitories for thirty or forty disposessed people. "We can't boot them," says Pastor Lindquist, "and we can't take them in."

The nestice can't boot them

says Plaser Lunquiss, on we can't take them in Joot them because, for one thing, he still believes that a church is supposed to be a sanctinuty, and for another, "the plasm, the plasm, th

rainy nights, they have cleared the place and made several arrests there on more element

urban campers were brought before Judge Robert Coates. He noticed that all of them seemed well equipped, with good boots, tough trousers, and backpacks, and after listening good boots, sough trousers, and backpacks, and after listening to the men and the pastro. Judge Coates dismissed the mattern and the pastro. Judge Coates dismissed the matterns are represented to the pastrone of the pastro

Third and Fir, and St. Paul's

Episcopal at Fifth and Nutmeg — are all reluctant hosts for sleepers. Central Christian had suffered vandalism at night until a Sonitrol security system was installed, and now its main

until a southern security system was installed, and now its main was installed, and now its main was installed, and now its main employees having to step over stoocking bodies in the morning, is excrement and united deposited by the visitors. Pactor I ladquist is horping that the planned St. Vincent Bor Paul emergency shelter, due to open in 1983 at Stateenths and Imperial, will help ease his dispersion of the planned of the property of the p and," he sighs, "the closest to

Dough To Beef Up Radio Dial Not satisfied with having her

Vegetarian

own radio program, Mariann Makeda Cheatom is going to start her own radio sta Well, it won't exactly be her station but Cheatom will be able to take most of the credit for bringing KPFK-FM to San Diego. A sort of left-wing/progressive version of KPBS-FM, KPFK is one of five stations owned and operated by the Pacifica Foundation (the others are located in Berkeley, Houst New York, and Washing D.C.). KPFK's 16,000 D.C.). KPFK's 16,000
Southern California voluntary
contributors underwrite
commercial-free shows,
including dialogues with
Angela Davis and Dick
Gregory, tips on organic
gardening, battlefield news
reports from Central America. reports from Central America,

reports from Central America, as well as a variety of music — from blues to children's songs. KPFK is based in Los Angeles, though its signal can be heard by some fortunate Hillcrest. Ocean Beach, and North County listeners who approxisate the celectic appreciate the eclectic programming. But Cheatom, a promoter of reggae music concerts and owner of the wants all of San Diego to hear wants all of San Diego to hear KPFK, so she's going to raise the \$10,000 it will cost to buy a "translator." Placed atop Cowles Mountain north of Lake Murray, the gadget would pick up KPFK's Los Angeles signal (90.7), separate interfering signals, and rebroadcast it at a different

rebroadcast is at a different frequency for reception throughout the county 'regase-international music hour' is recorded locally and mailed to Los Angeles for broadcast Wednesday mornin on KPFK, staged her first fundraising meeting Sunday. About seventy-five potential benefactors drawn from a list of KPFK subscribers and of KPFK subscribers and supporters attended and signed on for committee work in "programming," "research," and "fundraising," She'll also get help from KPFK station management, which plans to beef up the L.A. signal and usher through the permit applications required by the Federal Communications

The only hitch so far is the station that has claimed KPFK's San Diego signal would interfere with its own religious broadcasting. (Both stations would use the same frequency, 88.9 on the FM dial.) KPFK's local signal would also be uncomfortably close to that of KSDS, the San Diego City College jazz station at 88.3 FM. But KSDS has yet to voice any concerns, and the KPFK engineers claim that the hance of signal scrambling is

Paul Krueger Neal Matthews Jeannette DeWsze. and Thomas K. Arnold



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Neel Matthews City Lights, Feat Jonethan Saville Theater & Chasical M

CLASSIFIEDS MANAGER Gene Rochambeau

CREDIT MANAGER RECEPTIONIST/SECRETARY

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MAILING ADDRESS Reader, P.O. Box 80803 San Diego, CA 92138 635 State Street (619) 231-7821

Nueva Redneck

The definitive expression for "nerve" has been justly defined: Villa Nueva residents ("Villa Nueva," March 10). I am afraid that my "Tedencek" side has resurfaced and can only recommend that these foreign transplants go back where they came from. This may be the only realization needed for them to see that they have it good. It only goes to show you that what is given on the proverbial "silver platter" is held in the utmost scorn by these

the proversual astreet pattern as hold in the union seem by these hold in the union seem by these hold in the union seem by these that these Union States ow them a living! My temper flares as the thought of my hard-camed tax the union seems as the thought of my hard-camed tax the union seems as the union which the union seems as the union seems as the union seems as the union which the union seems as the union seems as the union seems as the union of the union seems as the union seem

- Optically clear & strength restored - Fraction of the cost of

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illegal to drink alcoholic beverages while sitting in a motor vehicle, it also does nothing to promote the needed energy to pull oneself out of one's own private hell. Susan Mustard

Two Sides To Every Pill

To Every Pill

We at the Duly's Agree task

We at the Duly's Agree task

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The

their effectiveness was questionable. As for the Daily Agree headline. As for the Daily Agree headline. Morning-after blues may find reliced the two sides of the story. Some people may get rulef, while others may find they have paid \$1.98 for nothing. The result in the Daily Agree was a balanced sur-youth the left the residence of the their such pilks would help them.

About Birthing No Bables

We were dismayed and upset by the "City Lights" article, "In the Area of Islensed Events," in the March 3 issue of the Reader. We are a group of student marse-midtives presently studying at UCSD. We think it is a right for

a woman to be able to choose a woman to be able to choose where she gives birth. With that right comes the responsibility of what happens. We feel that Neal Matthews was

we feel that Near Matthews wa negligent as a journalist for not presenting all the facts. For one thing, he forgot to mention that physicians all over the United States who attend home births are

etters

losing their licenses and having their hospital privileges revoked.
For another, he didn't mention
what condition the baby is in who was resuscitated. We always thought it was the right thing to do, to resuscitate a baby who needed

In A beat, the article was sensationalistic. We think home birth is a vialle pejon for women giving birth low, with the help of the BMOA, Statul wave, Ellen Larson, and the physicians at University Hospita, women wor't be able to get a doctor to statend their home birth in San Diego. Debra Stauer Smalley and seven other student nurse-midwives San Diego

Belongs In A Home

M A Home
We are writing in support of Dr
John Repaire ("City Lights."
March 3). He guided us through
three successful, happy home birt
experiences which otherwise
supprintence which otherwise
supprintence which otherwise
unpleasant, expensive hospital
endorances, as were the first two
births out of our total of five. We
have complete faith in him as our
M.D. for the whole family and
always feel like friends of his
differ.
We cannot understand why
We cannot understand why

We cannot understand why anyone would want to deprive people of his alternative-birthis services and theseby understone one of America's primary principles: freedom of choice, seems like a huge plot to autom childbirth while the hospitals

We are confident that fruth will prevail and Dr. Repaire will come back to the people with his special O.B. care and back into our homes where he belongs! Sheridan and Norman Traner

A Touch

Of Pink

Here we are in an enlightened age teeming with rights of choice, so how come women cannot choose to have a baby at home with a doctor in attendance?

Offland I would say that the control of the choice of

decided to put an end to home

decised to pet an end to home of decised to pet an end to home of the control of

Strip Hammers

Suring Flatimers.

Just a native bit you know that
Lynda J. Barry lists to mail on the
Lynda J. Barry lists to mail on the
head every time with "Ernie
Pools' is Connect" (Render section
where the Cases from, but the must
have grown up somewhere on mys
street. I would put the comeityright up there with "Donnesbury."
It great Roop it up.

La Messa

Numark Mixer

ome/professional mixer, built-in preamplifier. Features quality and performance capabilities found only in expensive studio consoles. Used in many clubs in San Diego. Mixer starting at \$150.

Teac A 2340R 4-channel simul-track reel-to-reel, list \$900 \$379 Kenwood KX-70 Stereo Casette Deck direct program search system, list \$349 Kenwood System KX-50 Casette, KT-30 Tuner, KA-30 Power amp, list \$799 _____system: \$349

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TURNTABLES, SPEAKERS.
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3rd & Washington in Hillcrest 180 E. Washington Open 9-7 7 days a week 291-0215



Straight from the Hip

If there's one thing as important as free-way off-ramp signs in San Diego, it's legible street signs. I live in Hillcrest, whose streets and alleys I know by heart. whose streets and alleys I know by heart. But when I go to such foreaken corners of the county like Clairmont or Mira Mesa. I'm always low, mainly because I don't know what atreet I'm on. If it's doylight, the sign is assailly on some fare corner, always on the other side of the intersec-tion. Sometimes I have to drive across the control of the side of the intersec-tion. Sometimes I have to drive across the night, it's impossible, that I can never read those mumbers on the sign that indi-cate what "hundred" block I'm in. In this age of computerized everything, why are

You can thank the traffic engineering department for showing — or not showing — or not showing — or not showing — you the way around San Diego. Upon their shoulders falls the burden of deciding just where our street signs shall be placed. A standard exists (oo) am to(d) that offers guidelines for the placement of an antices, imagine yourself reveiling you come to an intersection created by a minor cast-weer roadway. There are four corners upon which could be erected as sign, and these choices are readed by the city standard. First choice is the northwest corner; second is the southest corner; shird is the southwest corner, and least corner third is the southwest corner, and least the contract of the southwest corner. In contract, the contract of the southwest corner is the optimization of the southwest corner. In contract, the southwest corner is the optimization of the southwest corner. In contract, the southwest corner is the placed to the place of the southwest country and the placed to the southwest country and the placed to the southwest country and the placed to the southwest country and the southwest country a



tial areas, however, usually only feature the one required sign.

So they're making you look across the intersection by design, it seems. But not to worry — the star of the lettering on the standard (which, by the way, is in use throughout the state) assumes that for every inch of height, a letter can be seen fifty feet away. Therefore the five-inchiplinitial capital of, say, Spruce Street can be seen first feet away. Therefore the five-inchiplinitial capital of, say, Spruce Street can be seen from a distance of 250 feet; the remaining letters, three and therequarters of an inch in height, can be deciphend from about 187 feet; and you mead the numbers on the sign. (The arrow, or course, points in the direction of increasing address numbers.)

And technology has not stopped there.

Oh, no. These new signs are reflectorised; the while lettering on a green background flashes like a beacon in the night,

main street in front of my house. At one minor cross street he'll find the sign on the northeast corner (third or fourth the northeast corner (third or tourn choice, depending on his direction); the next block south duplicates the choice of corner, but errs even further by hiding the sign behind a well-established palm. The sign pole doesn't have a chance of out-growing the tree.

Dear Matthew Alice Dear Matthew Alice: Someone told me that Budapest was once two cities, Buda and Pest. Who would ever name a city Buda or Pest? Far-fetched but

K.S.

Pacific Beach

I know K.S., and I would have thought
most people did as well. The capital of
Hungary is actually the result of the amalgamation in 1873 of three cities on the
Danuber Pest, Buda, and Obuda. The site



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SPRING GETAWAY



Spring is the time for flights of fancy. Get away this Spring-escape to a far-flung destination or into your imagination Mission Valley Center has planned a weekend of trip givesways, music, fashion and travel presentations to help send you on your way!

GIVEAWAYS:

Sign up in any of our stores to win one of 305 great prizes-including trips to Hawaii and Scottsdale, flights in a hot air balloon, a week on a 50' houseboat and more!

MUSIC:

e a musical trip around the world with our strolling folk musicians. Friday, March 18th, 7 pm-9 pm.

FASHION:

Our Spring Fashion Show extravaganza will feature the clothes to wear when you get away! Saturday, March 19th, 1 pm, May Co. court

Presentations in the Showoff store space, Sunday, March 20th, 11:30 am—Cruises, 1 pm—Touring Mexico. 1:30—Travel experts answer your questions, 2:30—Wimbleton trip, 3:00—Explorer Lloyd Summer presents "Around the World on a Bicycle".

MISSION VALLEY CENTER

Whatno Coggeshall, Esquire, it announces. The Aloysius was a guess, because he deesn't like to reveal that the A. stands for Artiel, Whatnot is a family name; Coggeshall is pronounced Coggeshall. A. W. Coggeshall, who owns the business and the two acres of land that it's on, has been offered a million dollars for the property and the property and and the standard of the standard has aid no. His bookkeeper tells him that he slosing money on the business, that he amount of plumbing he sells doesn't justify his holding on to it. He built the building himself, as a "throw-up"; it doesn't look pretty buil it's still standing. He's been on this property for forty years and owned it for thiny-five; it's the first land he owned free and clear. He's not keeping it for sentimental reasons, though. As he says, "There isn't anything to valuable that you won't sell it — except your wife. If I could get a million and a half for it, I'd sell it."

and a half for it, I'd sell it."

Early in the morning, if the sun is shining and before Ray Buckley, the bookkeeper, comes in, Congeshall will be sitting over at the uncluttered desk by the south-facing window. Later he'll be at his own laden-down doesk, looking through the cracked front window to the high retaining wall of 1-5, or talking on the phone. He'll be dressed in work clothes: khaki shirt and pants, heavy black shoes, olive-green or navy-blue cotton jacket, and cloth hat circled with coral-pink and caramel bands. When he takes off the hat, his hair, like his moustache, is white. The skin of his neck is creased like a turtle's. His eyes, behind darkrimmed bifocals, are a pale blue. His handshake is as strong as a life-awing hold. If he likes you, he'll hold your hand a little longer than is customary, and he'll ask you to sit down. But if you walk into the office without being invited in, he'll tell you to get out and stay out from the stay out the stay of the stay out to get out and stay out mill you are.

stricted in, ne it em you to go come as you can fill you are. Surrounding him are yellowed newspapers and letters with brownish, curled edges. Under his desk me aconed cardboard boxes and cells of electrical cord. On top of metal filling cabinets that look years-unopened must be thirty or more telephone books, including several of the bold hardboard kind and a stack of 1981 of the cords with the strick wrapping. Afficed both in initiational-green year, and 1978. Up in the cetting is a bare light bulb; and hanging along a wall are several clipboards, with a memo dated 1-3-77 showing uppermost on one. Nearly very day for the last thirty-five years, this is where he has been. "I run my whole operation from here." he says, "the theater, a couple of warehouses, rentals. This is my headquarters."

The theater he refers to is the

The theater he refers to is the California, downtown on Fourth Avenue, which is the best known of the properties he owns. A framed rendering, by local artist Robert Miles Parker, of a refurbished California Theatre hangs high above the sales counter of the plumbing office. The theater itself shows signs of needing such refurbishment. The outside of the once-grand building — built in 1927 for vaudeville — has worn down in places to the plaster, a couple of the glass doors to the street have to be "locked" by chairs, and beth inside and outside look shabby. On the morning of a concert to be given by folksinger Pete Seeger, the building annanger is on stage checking the lights

The second of th





circa 19

and finding that some are burned out and that some of the fixtures themselves arm't working. Sunlight, entering through doors open to the street, makes the roccoo decor stand out in sharp relief. Above the stage are two female figures in flowing robes, with heads clearly missing. "When I came in, I said I'd live to see those heads replaced," sight Gerard Yablonicky, who manages the theater for

Coggeshall.

Yablonicky, a realtor who restored the Jeweler's Exchange Building at Fifth Avenue and E Street, has decorated his office in the theater building in Victorian style. He's proud of the way it looks, and his disappointment is evident when he says. "I've been here for a year and Coggy's been in this office once. He would not sit down. He was very uncomfortable out of his element, couldn't stay more than five minutes. So I have to go to his dusty

place."

Acconversation with A. A. Cogeschall is lively, and never linear. And — no matter what your business with him — it's never uninterrupted. If the phone rings, he'll answer it and with him — it's never uninterrupted. If the phone rings, he'll answer it and such a such a such as the properties of the phone of the phone rings, he is not the holts, throwing in a joke about furing the letter and how expensive they are (While he sounds as though he enjoys these calls, he says they are kind of a muisance. "I think I 've been in business long enough, I know all the answers if they give me the specifics. I have to drag it out of 'em — sometimes I have to ask a dozen questions before I get the specifics from them." If customers come in when Carl Hodson is there, Cogeschall might have to get up and make change from his pocket because there isn't enough cash in

the register. In between the interruptions, he'll sit back in his old wooden swivel chair and visit a while. He can be an appreciative listener and a warm, folksy talker.

He might cell you that he's e.ghty He might cell you that he's e.ghty ings old, or eighty-one; he's been saying that for a couple of years now, but he's aeventy-nine, won't be eighty until this Septetors, in Santa Cruz in 1903. From the family's house on Weat Cliff Road he watched the hundreds of boats go by in an annual yeach weat the same from San Francisco Bay to Santa Cruz Bay. A fire that started in their pasoline atome burned down the house in 1909, and they moved to San Diego. For several years they lived in Lemon Grove, which at that time was 'really just wide down. Even the highway was the control of the same started in their same same same same same and sagebrush higher than your beat.'

A nice place for kish growing up, stealing watermeloons and grapes, swin-ing watermeloons and grapes, swin-

in 1999, and they moved to san Dego. For several years they lived in Lemon Grove, which at that time was "really just a wide spot. Even the highway want paved; it was decomposed gravelie. There were rabbits everywhere and sugebrush higher than your head." A nice piace for kids growing up, stealing watermelons and grapes, swimning in a nearby lake.

Starting early, he took any job he could get. With his sistens, saised a garden and preddied carrots, turnige, and radishes so neighbors. By the time he was ready for high school, they had noved back to town, to Frout Street in San Diego. He went to San Diego High. "If go at quarter to seven in the morning and get off at one o'clock. Then I had a job in the afternoon, grocey stores mostly. I carried papers he works when I was fourteen, fif-teen, I worked for my dad, took he had general hardware store. Sterling a general hardware store. Sterling a general hardware store. Sterling

teen, twoffcet for my dan, too, se man a general hardware store. Sterling Company on Sixth Avenue. "He can talk to mad on about work: he's a pent most of his long life at it." "I've always worked hard, and iddn't mind labor — cement work, and iddn't mind labor — cement work, plumbing, you name it, I've done it. I used to be sis-footnet, enough the my distribution of the sister of the sister

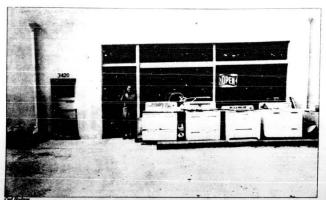
He took engineering courses in high school and coverspondence courses afterward. His first and last long-term employer was the San Diego Gas & Electric Company. "I worked for the power company aix or seen years, five of that as an engineer, surveying about four years. I liked walking through the sagebrush, cutting the brush to lay the lines. Hiking all the time where the strenge person doesn't got out in the wildermess, all you can be the present years of the time where the strenge person doesn't got out in the wildermess, all you can be inspecial Valley lies to Capitarano. Then they moved me inside. I made maps, mapped all the power lines, taking notes from the surveyor.

"At that time the most anybody made was about \$150 a month, at didn't matter what the job was. I got tired of that, told them to transfer me to another department. I went to the sales department, selling appliances for the gas company — they were trying to build up their electrical load then. The build up their electrical load then. The first month I made \$500 — so I stayed in sales all the rest of my life. At that time sales was a pretty prestigious job. Engineering was also pretty prestigings and the sales was a sales was also pretty prestigings.

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sixty-some vacuum cleaners in one month. I'd get out at six o'clock [in the

property is pride of possession — and control. I think everyone likes to have

a place, to know you don't have to worry about a landlord saying, 'Please be out in thirty days.' Land is more important than money. Power? That gets back to land. It's the main thing in this mortel.

gets back to land. It's the main thing in this world.

"I worked maybe a year in the appliance department, then I decided to go out on my own. Sold cars, started to go out on my own. Sold cars, started in for myself in the used-car business. I've sold new and used, pretty near any kind you outde have. I've still get my old car license somewhere upstairs. "I think I'm fair fas a staleman]. I can hold my own with any of them. Sales, "he says, warming up on one of his favorite subjects, "is the only

as the oarsmen move back in their slides, the cupped ends of the long single-sweep oars break the surface of the water into a line of quick white whorls. In the stern of each boat sits a coxswain, megaphone to mouth, ready to shout a direction to the rowers. But the moment remains soundless, as the boats glide toward the Bahia Hotel like rows of dark teeth between the gray

sky and the gray water.

A.W. Coggeshall is walking inside the long, narrow room of the Santa Clara Recreation Center that has Clara Recreation Center (that has served as temporary home to the San Diego Rowing Club since 1979. In the cramped quarters he moves like a giant wading bird, stooped forward at the waist, long legs hesitating occasion-ally as though choosing their way care-fully over invisible obstructions. He points out the difference between the points out the difference between the narrow, tippy racing shells and the wider, more stable work boats that were called skiffs by his generation. The big double wherey that Kearny Johnston uses for training new rowers is named the A.W. Coggeshall. A pair of fiber glass shells are the Don Keller and Rita Keller. "Don Keller was the district attorney," Coggeshall explains, "and Rita was his wife." He can't quite make out the letters on one can't quite make out the letters on one of the old cedar skiffs, they're so worn away. Charles Fellows. "That's one

away. Charles Fedows. "Inst 5 one of the ones I used to go out in at the beginning, when I was learning." Back in the Twenties and Thirties, while Coggeshall's business career was building momentum, his athletic career as a competitive rower was sour-ing. From the first time he saw the narrow boats from the rowing club in the water over by Coronado's Fent Circ. he was described to learn to



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us who always won all the races. Chuck Lentz — he had the best tech-Cruck Lentz — ne had the best tech-nique of anybody in the club, smooth as glass. But I had more guts, a certain amount of technique, too. I'd always beat him. I never got beat in a single. I'm not bragging. That's the way it

was. I won because I trained the most
— that's how much I cared about it.

"The first time we went to Oakland,
I won by a half a mile [over a oneand-a-half mile course]. That's a figure of speech," he concedes. "At least a quarter of a mile. We won for seven years straight — every race. We were the best on the West Coast, from San

Every boat, practically, sank except us In its heyday and his, the San Diego

Rowing Club, located for years at the foot of Fifth Avenue, had 1500 members — more than any other rowing club in the nation. "I think the rowing club did more for me than any other thing in my life," Coggeshall reflects.

thing in my life, "Coggeshall refreets, "People you met in the rowing club you knew down through the years. Most are gone now. Practically every-body who was anybody belonged. It used to get a bunch of members in myself, every year. All year long I'd think of fellows who might like to join, ake "m down, see if they were interested. If you got ten new members you got a verify due." you got a year's dues." Smiling, he denies that free dues were his only motivation for enlisting others. "I

"We sent one crew — four plus a consavain — to the Olympic tryouts a couple of times, 1928 and 1932, on the Schrylkill River in Philadelphia. We went by train, hung the shell from the criting in the baggage car. The first time we didn't get any breaks at all. We get to the finals, but we didn't win. In 1932 we won every day except the last tack the weak of the weak of the state of the couple of the state of the state

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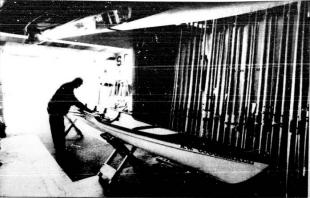
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board of directors of the Crew Classic every year, is now on its advisory board, and attends its monthly meet-ings. He doean't give rowing enough time now, he says, and wants to give it more. He's given money, and has writ-ten into his will the rowing club, the Crew Classic, and local universities that support rowing. And if he's going to be remembered, he'd like to be re-

rower, very strong. He had lots of guts, put out everything be could. There were others who had terrifice technique. His form wasn't the best, but he was really tough, a very hard worker. He had strength and he wanted to win. It showed in the 1set quarter mile. But, Johnston demurs, 'il didn't know Coggy way back because I didn't know Coggy way back because I didn't start rowing until '30. He was

sociation has a couple of oarsmen who have a chance at the Olympics next year. "You ought to go up and see it," he suggests. "See how fast they go these days." Coggeshall, who has attended every Olympic Games, except for Russia, since Los Angeles in 1932, tells the younger man about the 1932 tryouts and the windstorm on the river. "They've changed things," Estes says. "That wouldn't happen today." Coggeshall wants to know how many miles the USD rowers go, and exmiles the USD rowers go, and ex-presses an interest in going out with them someday. Maybe he can offer some advice. "Any day," Estes re-plies. "You're more than welcome." There is a resonance of affection be-

you've got." Estes says that the as-

piles. Total te man warrants.
There is a resonance of affection between the two men, and as Estes walks away Coggeshall says to me, "That's the camaraderie I was talking about."
Del Beckley, who initiated rowing in the local college, remembers back to the beginning of Coggeshall's rowing career. "He was rowing in 1917, 1918. We both joined the rowing club about the same time. He excelled in singles — scalling, He was very, very proficient. If he hadn't ruined his left arm. . I think he had a good chance to be national champion, possibly world. He had the desire, the modivation."



Over by the Mission Bay Aquatic Center's H. Del Beekley Rowing Cen-

Center's H. Del Beckley Rowing Cen-ter, which the college crews and the Mission Bay Rowing Association share, the rain has stopped and the three eights are coming in to shore. Seeve Betes, a lanky young man in a USA Rowing cap, comes over to say hello to Coggy, and tells him that he's coaching for USD now. He was on the U.S. national team last year, and went with them to the world championships



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Coggeshall

Del Beekley recalls, "He wouldn't let em amputate his arm. He should have had an artificial elbow - but he didn't want to spend the money." That arm today seems as strong as the other one and he still does at least fifty and sometimes seventy-five pushups every morning at 5:00 a.m. hauls cast-in tubs in and out of pickups, and swims a mile after work in the summertime but the arm dangles at an awkward angle, and you can twist it almost clear nd. "I was real lucky to come out around. "I was real lucky to come out alive. I weighed 180 then; when I got out of the hospital I weighed 120. For about a year I was pretty space. Then I started looking around, I'd see so many people worse off. Now I don't give it a thought. A lot of people have handicaps and go on to do great

hing. "A cistae, Cogeshall' other great persait, was more characteristics of the company of the cample of the cample on, he never let go. He was awar of the growth of East San Diego after John D. Spreckels built the electric railway out that way from downtown. "You could buy Jots — graded, subdivided lots — for fifty, a hundred dollars." His father, who had been construction superintendent on three big Spreckels-owned buildings, the Hotel San Diego, the Spreckels Building, and the old Union Building, was "fairly well paid — he 'd make five dollars a day" — but there was no cream money to buy property with. The extra money to buy property with. The first land Coggeshall bought was 100×100 , on Sixth and Ash. His parents had divorced and he was support-ing his mother, with difficulty, but he

took a chance and got a quit-claim deed through the bank by taking over the taxes and interest. He also took an option on a property at Sixth and F. During the Depression, he lost both properties, which he had been operating as parking fors, when he was unable to keep up the payments. Al-"I always managed to finagle around and get enough to eat," he also admits.

million, and in 1943 Convair had 45,000 employees in San Diego. Those who drove to work needed a place to park. And Coggeshall's parking lots on Kettner Boulevard were a paper-airplane trajectory away from the Convair plant

I used to be out in the parking lots rain or shine." he remembers, "at six o'clock in the morning. I had five lots. I didn't own 'em, I paid rent. It wasn't

"If you've got something in demand, you can charge for it. Colored toilets, they don't make them anymore. If they're cleaned up, look like new, you can charge

"The only time I really burt was during the Depression. It was tough, really sough. When we went to the grocery strength of the property of the property. Then the war started, "I was looking for something, not just a living, something more. I came out here, to Convair." Major Reuthen H. Feet had moved his Consolidated Aircraft Corporation, with 800 employees and nine million dollars in orders, from Buffalo, New York to San Diego's Lindbergh Field in 1935. After Pearl Harbor, the orders backlegged to \$132 bor, the orders backlogged to \$132

much — probably a hundred, 150 a month on each one, or a percentage—forty percent of whal I took in. Convair had finee eight-hour shifts, two complete turnovers. Moraings you couldn't hold all the cars you could get. People would fight to get in. We'd get 400 cars every morning, afternoons about 300, and some in the evening. That adds up pretty fast. I made ten or twelve thousand a month, cleared about five or six thousand.

cleared about five or six thousand.
"In those days the OPA [Office of Price Administration] set a [parking] limit of two bits. I raised it to fifty cents. Somebody turned me in, I had to hire an attorney. He squelched the

thing for one-tenth of one percent on the dollar." You mean you plea bar-gained? I ask him. "Well, he [the attorney] did." he says convincingly. 'After that I still charged fifty cents. The OPA was off by then. And I wouldn't have made the money I did

With the money from parking, he bought the Kettner block that he owns now. "I paid about forty-five, fifty thousand for the whole block. This lot right here [where the building sits], I right nere [where the bounding sits], I paid four or five thousand to Roscoe Hazard. It was a hole in the ground, you had to look up to see the railroad tracks. It was a slough — the bay used to come right up to the back of this lot. to come right up to the back of this lot. When they started to rebuild the airport, they took a lot of sand away—they didn't put good soil in at first, it was sandy clay, the pianes slipped on it and they had to take it out. They were glad to give you all the didt you wanted. So I told 'em to bring, it up here. Big dual trucks, the kind where the bottom drops out, brought in one load after another. My only expense was a tractor to spread it and compact it.

As the war wound down and there were layoffs at Couvair, the parking business dwindfed. Later, during the Korean "go-round," parking was in demand again — and there was no ceiling on prices. Meanwhile, his transition from notkins to nhumbing.

"I built a building right after the war. Before the parking lots, I had bought a pixe of property on Fifth Avenue that was no ld grange. I sore the old building down and built a new building, a petty good one, at (the southeast corner of Fifth and Grape. "When I built that building, I had [construction] stuff left over. I put an

ad in the paper. When I got there early in the morning, there was a line around the block. I thought, If it's that good, I'm going to buy more and sell it. I've

I'm going to our more and sea it. I ve been doing it ever since." Similarly ingenuous is his analysis of his real estate philosophy: "I just tried to make a few bucks. It was speculative. I happened to be lucky, and buy in the right direction. All property went like this," he raises his arm in a sweeping motion straight up.

"You should buy in the path of progress. That's what I tried to do. You feel ress. I nat's what I med to do. You ree!
it. When I see a piece of property, I
either like it or I don't. I may have an
uncanny sense"— he checks himself
—"Of course, in the last ten or fifteen
years anything you bought anyplace
would have been a big profit. I like the
downtown because that's where the
big values any

"My idea is, you've got to be in the right place, see the opportunity, and then you've got to do something about it. You don't get anything handed on a silver platter. You've got to work for

saiver patitier. You've got to work for it."

Others give him credit for doing just that. Mitchell Angus, a former Saw Diego Union sportswriter, manager of the San Diego Convention and Visitors' Bureau, and real estate developer, had some business dealings with Coggeshall in the Sixties. He speaks of him as "a very smart, intelligent man." He also says, "As open and friendly and warm as he way when it came to anasteur athletics, particularly rowing, when it came to real estate he was one of the toughest there's ever been around here. Just plain tough in negotiation of values as he saw them. He didn't make many mistakes. I represented a large developer is town, C.W. Carlston, who bought Plant 2 (the Convair plant)

from the government after World War II . . . owned Fairbanks Ranch . . . ultimately declared bankruptcy and died in bankruptcy. Mr. Coggeshall had an interest in acquiring a manufac-turing and industrial property that Mr. Carlstrom owned at Midway and Caristrom owned at Midway and Rosecrans. They negotiated on and off for eight or ten years. Nothing came of it. They were both poker players in real estate. I don't know that it didn't beestate. I don't know that it didn't be-come a game, if they never made a transaction, because [if they had] each would think he had been taken. Ask him if he and Mr. Carlstrom

weren't the toughest negotiators that ever came to town."

Coggeshall doesn't remember hag-gling that long. "Carlstrom wanted me to give him some money, to sell me a piece of property and have me sell it back to him later. I said I wouldn't sell

piece of property and have me sell it back. In him later. I said wouldn't sell it back. He found somebody else to do it he had an option on it, he wanted me to lend him the money, \$475,000 for six months or year, to exercise the option. I had first shot at [buying] it originally. I should have — those fif-seen or twenty acres are worth fifteen or twenty acres are worth fifteen or twenty acres are worth fifteen not twenty. Sullibon today. Carlston, he adds, "was always financially in hot water. Such a greedy men. He'd make a deal and by the time he signed the papers, he'd say, I want more. You can't say I've been greedy. Well.

Harry Brum, a constructor who rent-ed just north of Coggeshall bought the property. Beum says, "out from underneath me" when the owner died and there was an estate sale), choos Mitchell Angus. "He's quite a manipulator." I ack my hat off to him. Everything he touches turns to gold. When he goes to buy something, he's a real tough buyer, shrewd. My only

complaint about him is, he'll tell you something is worth so much, then when you set your heart on buying it, he'il say, 'Oh, you misunderstood, it's worth more than that. I'm not going to sell it to you for that." Beam consell it to you for that." Beum con-cludes, "He's self-made. He was broke. It's typical of men like that to drive a hard bargain. I don't know of anything dishonest he's done. The worst is changing his mind on the value. . . . Ask him about being in the rug-cleaning business. That's the one sore spot in his side. Someon outma-neuvered him, a con artist, about ten, twelve wears ago."

twelve years ago."
"Don't ask me about that," Coggeshall pleads. "I was sure a sucker. That cost me \$150,000. I used to take all my rugs [from rental units] to this place because they had the best plant. The old man buttonholed me plant. The old man buttorsholed me one day, said, 'Lean e some more, and it hought about it, decided I wan't going to lend him the money. He came here to see me, got me in a conter. He lied about having each in the bark he was just a crook. I made him an offer of twelve or fifteen thousand for everything. I figured I couldn't lose much. He owed everybody and I paid em all off — that's how I got stuck. He owed seventy or eighty thousand wanterion. Laundry Supply, and he owed on all the whickes and all the owed on all the very go into anything you know nothing about. It is knew nothing about the rug-cleaning business. I sold it for what I could get."

get."

Another losing venture was a commercial fishing boat. "That was another thing I ddn't know anything about. If had known, I wouldn't have done it." He bought it for \$80,000 and sold it for \$15,000. "You don't win all the time," he admits ruefully, "but

you win more than you lose. Nine out of ten of my enterprises paid off."

Even the deals where he sold too soon or bought too late. "I guess you can't complain. You don't lose any money complain. You don't lose any money taking a profit. Every piece I sold was a profit. Like the corner of Pacific and Washington. I paid about thirty-five thousand, sold for seventy-five or eighty. It's probably worth two or three hundred thousand now. I made money on it all but now they're worth a Bert Lembeck, who started out

downtown, was regional manager of Commercial Credit when it was the largest independent credit company in the U.S. and Canada, and who left downtown to develop parts of Mission Boulevard in Mission Beach, says, "I go back to about 1934, '35 with Coggeshall. I was in the mainstream Coggeshall. I was in the mainstream downtown and so was he. You couldn't walk fifty feet without seeing someone you knew." Lembock lives just a few blocks from the rowing club's current locale, and although the two men haven't met in many years. he's followed Coggeshall is, he says, "a terrific operator, he knows how to operate and he stays within the law. That's the finest thing you can say about anyone. It's not true of all the pseudo-millionaires. He's the real thing, He did it shomestly. He didn't set up a lot of phony corporations or kite up a lot of phony corporations or kite checks. I don't know how much education ne has, but he has a business acu-men, and you can take that and keep the IQ. A high volume of business acumen, that results in one thing— success financial. He had a little more gamble in him than I did. He'd throw a bigger bunch than I did. Bigger chances than I'd take — but that's not

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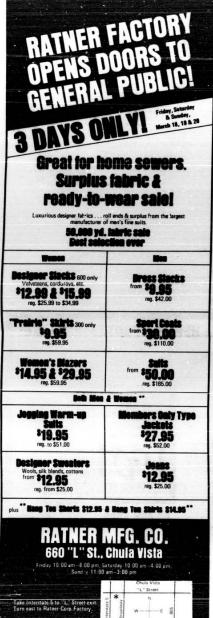
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Coggeshall

Joseph Jessop, who's known Coggeshall for sixty-five years, since the latter delivered newspapers to the Jessops' jewelry store, remembers, "He bought real estate, motels, and kept on buying when a lot of us couldn't see the value. He took chances a lot of us didn't tyke."

But buying in the path of progress, Coggeshall has occasionally collided with the city. Two or three years ago he got mad at the city and it cost him half a million dollars. "I had five acres on Euclid and Market, on the corner. I never should have sold it, but the city never should have sold it, but the city wanted me to deverything in the book — put in storm drains, sewer, underground utilities, and so on. I bought it for \$50,000 and sold it to a fellow for \$125,000. Then about six months ago the city paid him \$650,000. They wanted to put in a railway [trolley]. He had a \$25,000 down payment, two, three years 'time, so he made a 'ot of money. He was going to sue the city for a million and a half. People are really greedy. He didn't have much invested."

It's been about three years since Coggeshall sued the city for two mil-lion dollars. That was over the block from Kettner to India, between F and lion dollars. That was over the otors from Kettner to India, between F and G that the city claimed by the use of eminent domain to build the condominisms that are there now. He had paid Boise Cascade \$195.000 for it in 1970, in cash. The city offered him \$860,000, and he offered to settle for \$1.250,000. The city refused, he sued, and a jury awarded him a million and two-thrists. He thinks he got a fair price for it. In the opinion of Gaylord Henry, an attorney who has represented other clients in similar saits, and who has represented Coggeshall in other maters (though not the Kettner property), ..., the judgment was low. "Ching its proximity to Seport Village, and the potential for spectacular views which the city's low-rise condominium construction has disregarded, Henry asks, "Can you imagine what could have been done there?" think the city, looking back on it now.

think the city, looking back on it now, would say they got a heck of a bargain."
More recently, Coggeshall has tried

to give something to the city — the California Theatre and the eight-story building that houses it. He owns the

which it sits. Last October he sent a letter to the city, offering to donate the building, which is valued at three mil-lion dollars. The city, which turned down the offer, would have leased his lots, at \$120,000 a year, and assumed the lease on the other two lots, at \$40,000 a year. Then there would be the cost of renovation, which could cost "from \$500,000 to five million, estimates Gerard Yablonicky, depending on whether a private developer or the city did the work. Yablonicky, who brokered Coggeshall's purchase of the theater and who says he's encouraged Cogg shall to give the city the land, too, wouldn't mind undertaking the restoration himself, either for restoration himself, either for Coggeshall or else purchasing it outright. However, on one hand, he says, Coggeshall's philosophy is, "Buy low, sell high, and do nothing in between"; and on the other hand, "He owns this property free and clear most people would have a mortgage, and a second, a third, maybe a fourth and fifth. Anyone who buys a cor has a financing plan . . . [but] he's asking it've million dollars cash. He thinks in terms of dollars in, dollars out." Meanwhile, on most nights the thesa-

Meanwhile, on most nights the thea-ter is dark and empty. "Our rates are too high," laments Yablonicky. "If we lowered the rates one-third, we we lowered the rates one-third, we could fill it fifteen, twenty times a month." The one-night charge is \$1200; for a nonprofit organization, \$900. It's rented for about fifty per-

ormances a year.
Bill Silva, of Fahn and Silva, rock Bill Silva, of Fahn and Silva, rock promoters, says, "it's an odd size, 1700 seats, difficult to make a profit in. if is that 700 more seats it would be good for a medium-size event; or 700 less, for a small event. Leat time we used it was for Bonnie Raint, late April of last year. We may have some acts then this sammer. We have fun doing shows there, leagh all the time. The first time we went to use it, we ween the same shows there, leagh all the time. The first time we went to use it, we ween the same shows t Scrubbing dressing rooms, putting Odor Eater on the carpets, buying light bulbs. It had been dark for a couple of months. We tried putting up couple of months. We tried putting up the marquee — there werne't enough letters; then the lights didn't work. The hallway for the dressing rooms is about six feet too small, so when you open one door you close off another. I don't blame him [for not fixing it up]. He doesn't run it as a theater owner [would], but as an extra piece of

Marc Berman, of Marc Berman Concerts, says, "We would have used it a lot, but it wasn't really kept up at all. One time he had shut off all the water downstairs. The light bulbs would be gone from the dressing rooms. I'd have to supply toilet paper. We could never get anything signed. You'd reserve a date, he'd say, 'Good,' you'd go down there and he'd say, 'Someone else wants that date, too, whoever comes down here first with the money gets it."

with the money gets it."
"He just won't spend any money,"
affirms Joe Chavez, the building manager who's been there since 1967, nine
years before Coggeshall purchased it.
"I told him we needed new roofing,
and he told me to come down there [to the supply yard on Kettner] and get some rolls of tar paper. It would take about forty rolls. I went down there and he had seven rolls — and he told me to leave him a couple. But," he says of the building, "it's in the wrong says of the building. "in's in the wrong place. There's no use remodeling it. You could put a pile of money into it and you'd still have an old building in the middle of new ones. If it were below Broadway it would be worth remodeling. If it belonged to me, I would sell it."

Coggeshall bought the theater in 1976. "I never did know just why I bought that," he says with wonder in his voice. "I didn't yow a dime to a soul anywake. I didn't low it over

bought man, it is sky, what worked in his voice. "I didn't own a dime to a soul ampplace. I didn't look it open good. I had to assume a couple of contracts on it, trust deeds, \$50,000. \$150,000. It paid showe off in short order, by the same of dellars. The roof, the cheater, carporing, fire equipment for the elevators, airem systems. Every valve had to be overhauded before the fire department came and checked them." It took a year to strip all the doors in the building down to bare, soil of malongary. The building, he believes, "is pretty fair right now. It was kind of a romantic thing, he was kind of a romantic thing. It was a luxurious theater when I went to it. That's where Good With the Wind was shown. I never dreamed I would own that theater. I deal it sure, just to get out from under it. An old building, so un ever get through with it."

ing, you never get through with it."

If there seems to be a curious incongruity between a multimillion-dollar piece of property and a few rolls of toilet paper, or tar paper, well, perhaps there is. But while those around him speak of ten million dollars' worth of property, Coggeshall himself says, "You don't know until you sell it."

Furthermore, his interest especially in recent years seems to have been in the acquisition of property more than in the usage or development of it. And, curious or not, the nuts and bolts of Coggeshall's daily life ar the dollars and cents of his plumbing business and the chance to make a deal. here are no prices on anything

at the plumbing yard. Every-thing is subject to negotiation. Although Coggeshall claims that he doesn't do much selling anymore, he explains why he stayed in plumbing all explains why ne stayed in plumong ain these years by saying, "I think it was a challenge. There's a challenge every few minutes here." He'll tell someone who asks about the prices of new dual-control wall heaters, "They're too high. I better not tell you. They used to be . . . It's crazy." Then when someone comes in asking if something out back is for sale, he smiles like a out back is for sale, he smiles like a fish rising to bait and says, "Sure, I'll sell it to you." How much does he want for it? "How much will you give me?" Ten dollars? "How: about wenty?" No sale — but maybe he'll come back.

Carl Hodoon, a gentle, soft-spoken man of seventy-four, first knew

man of seventy-four, first knew coggeshall forty years ago, when they both went to dances at the Palomar Club in the Hotel San Diego. Coggeshall, he remembers, was "a flourishy dancer, quite a swinger." Hoteon has worked for Coggeshall for three years. "It ray to tell Mr. Coggeshall, "Be an anti-inflationist. Pull prices down." Hodeon used to have his own business on Market Street. "He used to come over, buy some of my stuff, and sell it for two or three times the price On It analogy tray. three times the price. One laundry tray he has for sale for \$200 he bought from he has for sale for \$200 he bought from me for twenty-five. He's had it for ten years. I recognize it. I think it's a shame to let something sit and be unproductive like that. To me, inflation is as bad as crime on the street. We have opposite philosophies. He charges top dollar, I believe in high volume, lower prices, and you get mouth-o-mouth advertising, which is better than paper advertising. He really knows how to make money. Nobody can squeeze anything out of him. If you give him something, he'll probably take it for nothing. Sometimes something was so cheap that I was almost embarrassed to pay for it, and he'd ask, 'Did you try to yay for; it and he'd ask, 'Did you try to pay for it, and he'd ask, 'Did you try to get it cheaper?' He gets exasperated at me. I try not to argue with him. Every time I'm on the verge of winning an

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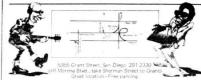
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tir 11, the more it stinks.

Coggeshall says of Hodson, "He's a real nice guy, but he's too nice. I tell him you can give something away but you won't make any morey that way. The difference between him and me is, he says, 'I don't know how you can charge those high prices, when I tell him he didn't charge enough. If you've got something in demand, if there're not many of them around, you can charge for it. Colored toilets, they don't make them anymore. If they're cleaned up, look like new, you can charge a new price for them. A lot of ole don't realize, a toilet will last

ndefinitely."

Ray Buckley, Coggeshall's resident hookkeeper, agrees in his precise, ironic way that "he knows how to charge. He gives everyone hell around here for not knowing the value of something. When I deliberately something. When I deliberately exaggerate the price of something, he likes that." And does Buckley like Coggeshall? "Yes, he's been good to me. We're low paid," he says matter-of-factly. "He thinks he's paying us all right. But if someone new comes in and wants four dollars an hour, he says "Yes" to no rich formy blood." says, 'You're too rich for my blood.' when Buckley, an immaculately clean-looking man of seventy-one, came in one recent morning, Coggeshall immediately noticed, "I Coggeshall immediately noticed, "I see you've got your ears lowered," and asked him how much he paid for the haircut. When Buckley answered, "Five dollars," Coggeshall said, "I pay two dollars and it's just as good." No one accuses Coggeshall of converse. He says himself that he doesn't like to spend money on frivolous things. He gets a senior citizen lunch for sixty-five cents at Florence Elementary School at University and First avenues in Hillcrest, and liked it better before they raised the price from fifty cents. He needs extensive dental work - when he smiles he shows a lot of gold - but he's been putting it off because of the expense and because he might not live long enough to justify it. He's never bought a new car for himself, although his wife did. "A lot of people say, 'Why don't you buy a Cadillac?' A Cadillac is just a piece of machinery. It doesn't do a thing for my ego. They just depreciate."

Those close to him may express dis

spicuous consumption; just the re

appointment at his frugality, at what seems to be his lack of zest for living well, but he doesn't see it that way. "I wanted to make money," he says, "to see the world, to be able to afford to go see the world, to be able to afford to go first-less, and that's what I've done. I've traveled all over Europe, Africa except North Africa, Japan four or five times, the Philippines.' He wants to go to China next; his mother was a missionary there, and told him about the Great Wall when he was a child. "When I was in school I loved goog-raphy. I studied all those places, never dreamed I'd get to go there. I'd menally see what it was like. I've done dreamed I'd get to go there. I'd men-ally see what it was like. I've done what I wanted to do, accomplished and seen a lot of the things I wanted to see. I've got enough, don't need what I have, that's why I'm not doing much. I've got no ambition anymore, I'm comfortable, don't owe anybody amoney. You can only eat so much. money. You can only eat so much, sleep so much." I ask him how long he's been comfortable. "Maybe ten years, maybe fifteen.

"I didn't make a lot of money until I

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was past forty-five," he points out. "It scared me. Gave me a funny feeling in my stomach." He's always put his profits into property, and doesn't usuly have much money in the bank. His latest purchase, using the last of the \$1.6 million dollars from his settlement with the city, of the old Carnation ailding on Tenth Avenue below Market Street, has left him "flat broke He doesn't plan to be buying anymore. My enterprising days are gone I

don't want to take on anything new."

long recent rains, the Shelter Island yacht basin was full of sailboats. From his house on a steep hillside in the La Playa section of Point Loma, A.W. Coggeshall could look down on the boats, the Coronado Bridge, and the mountains of Mexico He built the house just after WWII, installed most of the plumbing himself. Around the house are eight vacant lots to the south and two to the north; he owns nine of these. Outside, the house is plain; inside, it is spacious and comfortable, and full of souvenirs of the travels of A.W. and Meta Coggeshall. The Coggeshalls were married for forty-four years, until she died last December. "I advertised for thed last December. If advertised for her, "he recalls with a fond, amused smile. "I needed a bookkeeper during the war, and I put a notice in the paper. She taught bookkeeping, even taught business law. A wonderful woman, wonderful housekeeper, wonderful cook, she loved to travel, too. It doesn't seem possible that she's

He was married once before, and divorced. "I had a son," he says, "he lives in San Francisco," but they don't

Anderson Borthwick, I am told, was Coggeshall's great friend, even his idol. Borthwick advanced from bank messenger to president and chairman of the board of the First National Bank; he was chairman of the Port Commission when Shelter Island was created: he was president of the Zoological Society and a chief proponent of the Wild Animal Park. He was also a fellow rower. He died last October. "There isn't an organization in the city, Coggeshall tells me, "that he wasn't the president of. He was an influence on the whole city. It was a loss to

everyone."
"You could ask ten people on the street," according to Joseph Jessop,
"and nine would know Mr. Borthwick, and one would know Mr. Coggeshall. They're both wonderful people, with a different way of going about things. Mr. Borthwick was an about things. Fur. Dotumers, was all is very low key — but if you ask him to do something, he'll do it, and usually a little better than you'd think it possible to be done."

Divining down the hill to the San Divining down the san diffetime membership. Coggeshall destoured up another hill. "This is where the really rich live." he said with obtious sincerity. "They have more money than me." Pausing at a condo on the water that used to be a vacant lot, he commented, "I thought they were asking three of four thousand too much for it." And passing the sites of the original Roseville fishing shacks, he remembered, "I used to ride my bicycle around here when I was a kid, and I said I would live here on the water some day. By the time I had the water some day. By the time I had the money, prices were too high."

Returning to his house, A.W. Coggeshall says, not for the first time, "It's a great life - if you don't

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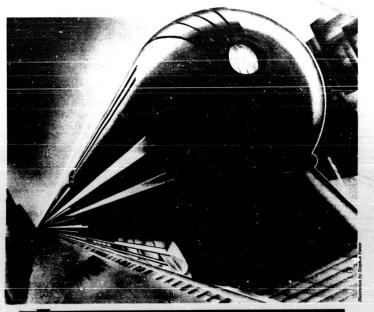
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High Speed Rail Cor-poration, is a wellressed, wisecracking years pass, his company will be run-ning bullet trains up and down the California coast between San Diego and Los Angeles. In theory, the trains will make the trip in fifty-nine minutes leaving every thirty minutes most of the time, every twenty minutes dur-ing rush hour, gliding along at speeds

o 160 miles per hour. Yet they won't cost taxpayers a dime, the way Gilson figures it. In fact, he says, the bullet trains will save taxpayers \$2.5 billion since, without them, the state would have to spend that much in the next decade to increase the capacity of Interstate 5 between San Diego and L.A.

The two billion dollars needed to

aild the bullet train will be raised in the private capital market, partially backed by the state government. Gil-son believes the bullet train can belars each way - more than the present fare for the San Diegan but less than an

serious business — serious enough that the Los Angeles Times has pictured Gilson as something akin to a Svengali for the manner in which Diego. On Saurdray, March 19, two tems, At this point lasked Gilson why, meetings will be held in North County. If other countries do so well with enabling legislation for the train was railroaded (no pun intended) through the state legislature last year without the benefit of a full-scale public hearing. Gilson, on the other hand. Center, 455 Country Club Lane. The both he and Boyd had, as a result of soften soft of the contract hands of the contract himself as a nome-town boy soften with contract himself as a nome-town boy soften with contract himself as a nome-town boy who went up to Sacramento and simultance of the contract himself as a nome-town boy soften with the conclusion that "there was no portrays himself as a nome-town boy

least, that's what Gilson says.

After growing up in Los Angeles and being graduated from Claremont Men's College, Gilson went east to study international relations at Johns thoughts. After cellege is want to the college of the col Hopkins. After college, he went to work for John Gardener, the founder of Common Cause, the citizens' lobby. Gilson worked for a while as a public affairs adviser for Mobil Oil Corporation. He then served as a presidential assistant for the first three idential assistant for the first three years of the Carter Administration. During Carter's last year, Gilson became prominent in Amtrak when the quasi-governmental national passer rail corporation's chief, Alan S. Boyd, asked Gilson to come work for him Boyd is now chairman of the him. Boyd is now chairman of the

I caught up with Gilson one night not long ago outside the auditorium of the Inglewood Library, where he was conducting the first in a series of public meetings will be held in North County. The first, from 10:00 a.m. to noon, room of the Oceanside Senior Citizens

ply presented the facts. The legislators cinitas, 800 Santa Fe Drive, and will ply presented the facts. The legislators cinitas, 800 Santa Fe Drive, and will were so excited by what he was proposing they just went ahead and helped Jesse Unruh says that Gilson and compave the way for the bullet trains since in theory, at least, they wouldn't be both to the public and to himself built at taxpayers' expense. Or, at least, that's what Gilson says.

has okayed.

Gilson admits being taken aback by
the degree of hostility that has greeted
his plan to bring Japanese-style trains
to Southern California. Despite Gilson's vows to the contrary, the critics on's vows to the contrary, the critics (Unruh among them) fear that, one way or the other, taxpayers will wind up subsidizing a fancy train that only a rich few will ride - a Concorde of the

Flatly denying that the tax-exempt bonds amount to state endorsement of the project, he says, "This is not an uncommon form of financing. It is well understood by the institutional investors who are active in the bond market. The law is absolutely explicit board of American High Speed Rail
Corporation.

I caught up with Gilson one night is required to carry a statement that there is no state financial exposure."

Gilson claims that in Japan and are for the San Diegan but less than an participation sessions, trying to drum Europe the ultra-high-speed trains ipplane toket.

Pried drams? Maybe. But this is Priedy, March 18, Gibon will bott an bright spots, the "profit centers" of open forum from 7:00 to 9:00 p.m. in the North Terrace Room at the Com-both areas the high-speed trains high-speed trains, should the United will take place in the multinumose. States allow a private company to siphon off the profits? He replied that

THE TRAIN THEY CALL **——THE BULLET——**

Well, Lawrence Gilson calls it a bullet. To others, it may be an unguided missile. By Lionel Rolfe



doing it as a private company. This train is going to be a real show-stopper." He added that American stopper." He added that American High Speed Rail will pay Amtrak a percentage (five percent to fifteen per-cent) of its profits, which Amtrak gets

without having to put up any capital.

As we talked, it became quite apoarent that Gilson has his patter down well, but he also has a tendency toward well, out he also has a tendency toward facetiousness, if not a touch of super-ciliousness, that you suspect might sometimes get him in trouble. After the meeting, which was attended by only a handful of residents, including a city councilman or two—the Santa Fe alignment that Appareties. High Seadalignment that American High Speed plans to use for its spur line from Union Station in downtown Los Angeles to Los Angeles International
Airport runs through Inglewood —
Gilson and I discussed a woman who
gave him a hard time at the meeting. what was going on. I told Gilson that in every small-town newspaper job I ever held, a woman just like her attended all the city council meetings 'That, sir, was my mother," Gilson replied in mock seriousness. Then a couple of seconds later — "but I wish

THE CRITICS
A lot of "mothers" have been plaguing Gilson's serenity of late as he goes forth to battle for the bullet train:

my mother wouldn't always come to

Los Angeles Times

The biggest of them all has been that very pillar of the Establishment, the Los Angeles Times, which has run several articles on the project. One of the most critical claimed that the bullet train had enormous problems in Japan. When the paper sent a reporter to Japan to clarify the matier, it wound up con tradicting the original report, ultimately admitting that bullet trains there are no louder than conventional

trains or freeways.

Not clarified, however, was the story headlined: BULLET-TRAIN PLAN SEEN AS A RISK TO TAXPAY-

ERS. EXPERTS BELIEVE FAULTY PROFITS MEAN PUBLIC WILL END UP PAYING. While acknowledging that tax-free revenue bonds are a typi-cal form of financing projects that have public merit and are usually repaid, the *Times* article suggested that this may be one of those rare cases where the bonds won't get repaid. Operating under the assumption that public itable, the Times talked to a number of financial, ngineering, and marketing experts who agreed with the assumption. (In point of fact, the Times is wrong. Many inter-city trains in France, Germany, Switzerland, and the Netherlands remain profitable; and, for a great part of the postwar period, whole national railway systems were profitable. The *Times* article then rather insultingly compared the bullet train to a string of failed nuclearpower-plant projects in the state of Washington, where utility consumers are now stuck with an unpaid \$2.5

ing apples and oranges.)
Gilson refuses to comment on why the Times appears to have a vendetta against him. "I make it a practice not to speculate on the motives of the media. And I don't know how to read the tea leaves in politics. The bullet train wasn't an issue in the gubernatorial campaign — I think it would be a mistake to assume that Governor - the distinction between this project and other passenger train projects is that we're not seeking and would not accept public subsidy.

Stanley O. Hart

A retired structural and civil engineer who has built many roads over the years for Los Angeles County as well as UNESCO in Asia, Stanley O. Hart is chairman of the Sierra Club's transportation commission. He thinks it is too early to say with perfect assurance that Gilson will ever get his bullet train between Los Angeles and San Diego, let alone in the next five years, but he says he'd certainly prefer a bullet train to another freeway. The trouble is, he says, how do you get people out of their cars?

out of their cars?

To my surprise, Hart admits that he retired from his profession as a road builder hating the automobile and began studying transportation because he wanted to understand his reasons why. He ticks them off: safety, speed, and economy — all are advantages that trains have over the other major forms of transportation. Hart grants that the automobile is a useful tool but worries that drivers don't realize how much their cars are subsidized. As a nation, he says, we spend twenty-five percent ne says, we spend twenty-five percent of our gross national product on au-tomobiles; that puts us at an enormous competitive disadvantage against Europe and Japan, where rail transpor-tation is emphasized along with the automobile, thus vastly reducing the portion of resource that our between portion of resources that go to transpor tation. "Motoring is enormously underpriced," Hart says, "because of hidden subsidies in terms of real estate and our public resources." If motorists really had to pay the cost of their trans portation system, he claims, they would pay fifty cents per gallon more for each gallon of gas. So Hart supports the bullet train.

But Hart is not naive about how difficult it is to get people out of their automobiles, even when you have trains that go more than twice as fast as automobiles, as would the bullet train in its run alongside great sections of Interstate 5 between Los Angeles and San Diego. "Take the average guy," says Hart, "who will never obey anyone. Put him behind the steering whee of the Umpty-Horsepower Belchfire Whatever, and he feels like a king, and in fact he is a king. He runs his own little universe. He can, if he wishes. kill a dozen people. There's nothing more authoritative than driving a car - it's almost as good as being Presi-dent, or in bed with the local sex

American High Speed Rail Corporation, in its ridership projections, as-sumes that the train will draw away at least sixteen percent of the auto traffic ticularly skeptical about this figure. especially since the present-day Am trak San Diegans get a little more than two percent of the total traffic. Gener ally, the French, English, and Japanese experiences with ultra-high-speed trains have shown increases in rail traffic, but usually the increase is something under ten percent.) Gilson argues that the comparisons aren't valid since ultra-high-speed trains in this country will be a totally new and novel mode of transportation

zens for Rail California back in 1975, Greg Thompson also criticizes Amer-ican High Speed Rail on its ridership

study. He has the background to do a study. He has the background to do a little nitpicking: After graduating from U.C. Davis, Thompson went on to plan and build light-rail systems in Edmonton and Ottawa, Canada, before going to San Diego where he was senior planner for the San Diego Trolley. Now working as a research assistant of the Christics of the Cartes tant in U.C. Irvine's Institute of Transtrain meetings as a representative of

Thompson basically favors the bullet-train proposal. It is sound, he believes, and he's even become convinced that the bullet train will make a profit and meet its ridership require-ments, just as American High Speed Rail says it will. But more important, he thinks that the bullet train is the only way to improve train transportation be-tween Los Angeles and San Diego. Despite the expenditure of millions of dollars and years of negotiations, Amtrak has not been successful in getting the Santa Fe railroad to cooperate in increasing the speed of Amtrak's seven

But he doesn't understand why But ne doesn't understand why American High Speed Rail Corpora-tion has been so secretive with its ridership study. The corporation was roundly criticized in Sacramento for refusing to reveal the contents of the retusing to reveal the contents of the study itself, even while using it to jus-tify its needs to legislators. Thompson points out that copies of the report have found their way out of the offices des-

pite the official embargo on it. He him-self has read sections of it. Gilson says his company is 'in a competitive environment, not only with other existing forms of transportapromoters of high-speed trains. We've spent millions of dollars on our marketing and engineering stu lay all that out now would allow somebody else to come along and get a free ride." The report, he says, describes different demand levels at different stops and at different prices — yet American High Speed Rail Corporation does not now want to reveal what cities it will stop in, if only because it would drive up the cost of land.

The current president of Citizens for Rail California, Byron Nordberg, is unquestionably the bullet train's biggest critic and has been instrumental in organizing opposition in the towns near the southern end of the proposed route. Nordberg, a retired intelligence officer in the U.S. Marine orps who lives in Oceanside and is, in fact, that city's transportation comnissioner, calls himseif a Rail Passenger Transportation consultant. He does up and down the coast along the nment of the present Amtrak route.

Though Nordberg now runs the

THE BULLET

to not see eye-to-eye on the bullet trains. Thompson dismisses Nordberg as a kind of Lucius Beebe railfan. H.L. Mancken mode who wrot days in the Comstock, he was such a rail buff that he owned his own luxury railroad car. The operative word is "luxury.") "Nordberg is a rail buff whose main interest is in transconticars, which I like, too, but I'm not sure son says. "He views the bullet train as a diversion, the sort of endeavor that, if successful, would shift attention away from the long-distance trains."
(Thompson even derides Nordberg's commitment to the CRC's longproposed Southwest Corridor plan, which for a quarter of the cost of the bullet train would upgrade nearly 600 miles of tracks between San Diego and San Luis Obispo to 110-mile-per-hour capacity. Under the CRC plan, the San Diegans would make their runs in an hour and forty-five minutes, rather than the two hours and forty-five min-utes they now take. Thompson says that while the plan makes "conceptua sense" and is "appealing," it's not realistic because the private railroads will simply balk every step of the

Nordberg's big complaint is that Amtrak has pussy-footed too much in its dealings with Santa Fe (which oper-ates Amtrak trains on the San Diego-



private railroads because its charter

was, in essence, written by lawyers from those same railroads. Nordberg

ests the answer might be for Con

suggests the answer might be for Con-eress to pass new legislation that would give Amtrak more clout. Northerg holty denies that he is against ultra-high-speed unins in prin-ciple, or even Japanese bullet-train technology in particular, although he insists that the new French TGV is "light-years shead" of the Japanese bullet train. American High Speed Rail has rejected the TGV because it has barely been in operation a year, while the Japanese bullet trains have been running successfully for nearly

been running successfully for nearly

Nordberg insists that if bullet trains

make economic sense anywhere, they would be run between San Francisco

and Los Angeles, which is a little more than the distance between Paris and Lyon, the route on which France has

American High Speed Rail Train Los Angeles run), thereby losing out on obtaining track improvements that would have helped make the San Diegan a success. (It's so slow now that the first train doesn't get into San Diego until ten in the morning, making it pretty useless for businessmen who want to go south.) The track maintenance problem is one of long standing that only accelerated when Amtrak was founded in 1971 as a quasicorporate governmental agency. For years private railroads had felt saddled by the passenger trains they had pledged to maintain when Congress gave them land in exchange for rail-roads in the last century. Thirty years ago the railroads found that if they could avoid spending on track maintenance, they could run long, slow freight trains and, rather than reinvest in the railroad itself, could pursue real estate and other investments. Amtrak has never been able to get its trains run at decent speeds; oftentimes they go much slower than passenger trains traveled in the Thirties. Critics of Amtrak point out that the agency can never be very effective in dealings with the

ent from the comparatively short Los Angeles to San Diego run (not even a third the distance of the L.A.-S.F. run), which of necessity must have several stops along the way to service its projected clientele. In those countries, the bullet trains were built on lines that were already running to full The French, for instance, had more

the line from Paris to Lyon before add ing the ultra-high-speed train. Nord-berg points out. Nordberg says that it would be better to increase the fre quency as well as the speed on Antrak's San Diegans before going to the bullet train, which is far more expensive to construct. He says improveridership - from two percent of the total to four percent. But he's not con-

yond that at this point.

Besides, adds Nordberg, most of the Besides, adds Nordoerg, most of the state's commerce goes between Los Angeles and San Francisco, not Los Angeles and San Diego. He thinks that an L.A.-San Francisco bullet train that went up the San Joaquin Valley and then split at Fresno, with one line going to Sacramento and another going over the Pacheco Pass to San Jose and San Francisco, could really

American High Speed Rail Corpora-tion's projections, Nordberg says he thinks that Gilson and Boyd believe thinks that Gilson and Boyd believe their own propaganda and will make a fortune. In any event, "I have a suspi-cion — but I can't prove it — that they [Boyd and Gilson while working at Amtrak] deliberately stonewalled im could get a bullet-train project going

by claiming that the San Diegans weren't making it."

Nordberg also says that the actions of Gilson and company represent nothing more than an attempt by the Japanese to export their railway technology, to which he says he has no principled objection — it's just that other countries have similar echnologies too. In fact, Nordberg believes that there is an American firm or two left that could build good highspeed technology. He points out that some of Amtrak's ubiquitous Amfleet cars, which are in service on the San Diegan, have design specifications for 125-mile-per-hour travel.

Finally, Nordberg puts in a pitch for e Southwest Corridor plan. It may not be fancy, he says, but with a new signaling setup and additional track-ing, an extensive passenger service could be developed all over Southern California using existing tracks at a quarter the cost of building the bullet train. This service could, he says, maintain an eighty-mile-per-hour av-erage speed. "What none of these guys understand is that L.A. is a linear guys understand is that L.A. is a linear city," he observes — his point being that fast service shouldn't be just to Union Station, but through it. Pecple going from, say, Santa Ana to Chats-worth should be able to do so without detraining at Union Station. "Passen-gers don't like linked trips," he points

THE RESPONSE ilson replies with animated in-dignation when I repeat Nord-berg's ideas. "They simply fly in the face of experience and the facts. Let's keep in mind that at Amtrak we were not running with our crews, and we weren't running trains on schedules over which we had control. If he thinks we had some magic wand that we could have waved with Santa Fe to get them to do that, he's wrong. I can tell you we made strenuous efforts to find ways to take time out of the schedule. and I think the majority of the rail community in California will say we were making a vigorous effort to run trains faster."

I ask Gilson to outline carefully

the process whereby a couple of top Amtrak executives came to become founders of American High Speed Rail Corporation. He replies that he didn't get into railroads because he was a train buff. In fact, he admits to liking trains, but not loving them. He says he comes to the project from his original academic interest in governmental affairs. "What became obvious to me. as I worked to develop what are typi-cally thought of as public services, was that traditional pure government was not adequate, clearly not if we were going to get the job done in transporta-tion. In the White House we were looking at the mixed options - frankly, ng at the introcupions — I rankly, part of Amtrak's appeal to me was that it is a hybrid, an attempt to do some-thing as a private company, but with a public purpose connected to it. "Amtrak will benefit in two ways if

the bullet train is a success: it will get a share of our profits without any capital outlay and, second, I think the public of service will help make more people aware of trains as a transportation op-tion — and that will insure to the berrefit of Amtrak everywhere. It never re-duces train travel for people to talk about trains. Besides," Gilson points out, "the fast train couldn't get built any other way than privately at this point."

Gilson says that the basic "beauty" of trains is their inherent efficiency in

operating costs per mile, both in terms of labor and energy. They can go fast, and yet also make numerous stops at points that airplanes could never profitably serve. Gilson's Japanese bullet trains, for instance, will hardly cost more to operate per passenger mile per gallon of oil than conventional Amtrak trains, because they are lightweight and electrically powered, meaning bullet trains don't carry around 125 ton power supplies as Amtrak trains

The idea for American High Speed Rail Corporation was germinated in late 1981 when Gilson and Boyd were struggling to get rolling stock built in the United States for Amtrak and ended up doing some business with Japanese manufacturers in the process. Pullman, the last American-owned ruilman, the list American-owned passenger-car supplier, was having trouble delivering an order for 284 long-distance Superliner cars. Gilson and Boyd decided they had better look at the technology available abroad, to finish the Pullman cars if necessary. Pullman finally delivered the 284 Superliners the appropriated is could Superliners, then announced it could not build any more. Without saying so exactly, Gilson denies Nordberg's noexactly, Gilson denies Nordberg's no-tion that we still have competitive rail-road pasenger-car technology, Gilson argues that by using existing Japanese technology now, however, this coun-ry can begin to create its own rail technology again. "When we had met the top leadership and gotten exposed to the foreign technologies," Gilson says, "we learned that they sure as hell know how to build rolling stock elsewhere."

elsewhere."

Gilson says that, in the process of examining foreign technology, he and Boyd realized that if passenger-train service is to make the quantum leaps in speed it needs in order to survive, it

wouldn't be able to do so by incremental progress - by improving, for instance, the track between San Diego The existence of American High

Speed Rail Corporation was announced March 31, 1982. Then, in spring, a couple of major members of the banking community - Bank of Tokyo and First Boston - came in with a financial plan for a California bullet train, saying the project could work if American High Speed Rail could get \$1.25 billion in tax-exempt bonds authorized by the California legislature. By June, Gilson says, he was talking to members of the legislature, getting enthusiastic response from almost everyone. The plan was officially presented in July and passed ture in August, without full-scale public hearings. It was signed into law by Governor Brown in September. But Gilson denies that the bullet train escapes environmental review as a result of that legislation, as his critics have been claiming. Where the train does not follow existing railroad alignments or freeway alignments, it must pass all applicable environmental reviews, he

it's a judgment cail on where first to build a bullet train. He points out that not only would a Los Angeles to San Francisco route cost far more than a Los Angeles to San Diego route, but it would have put us "head to head with the sirlines. And we wanted a route that had plenty of intermediate traffic." Gilson claims his passengers would come primarily from automobiles, which now carry the bulk of traffic between Los Angeles and San Diego. He does not want to com-

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ng tickets at less than cost, could fight

ff any one new bullet train route. Gilson says he appreciates "Nordberg's confidence that our train is going to be such a money machine we are all going to become rich." But it won't make him rich, he says. "People who put in the big dollars will get the big financial benefits." Gilson

says he has a half-billion dollars committed from Japanese sources and will raise the rest by selling stock and bonds, \$1.25 billion of which will, of course, come from those famous nontaxable California revenue bonds. In addition, Gilson makes a big point of emphasizing the bullet train's high 'local content " Three-quarters of the bullet train's cost will be spent for local labor, cement, steel, computers, elec-trical equipment, and other materials. From California, not from Japan, he

says.

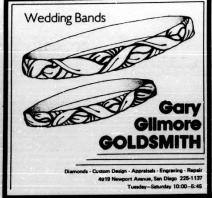
The project will only commence, he says, if American High Speed Rail can

convince private investors in the financial community. At present, with the marketing and initial engineering work completed and paid for by loans and grants from Aintrak and Japanese sources, American High Speed Rail is a company with fifteen full-time employees and far-flung offices around the country operating on inves-tor capital of less than five million

The Los Angeles Times has suggest-ed that not only is the whole bullettrain concept financially questionable, but also that American High Speed Corporation i self seems none too

good a risk - who is to say it won't go good a risk — who is to say it won 'go out of business before the bullet train is half built? Or even before it is started? The answer is that Gilson, for one, is a fellow who seems to harbor no doubt that he is building a bullet train between Los Angeles and San Diego Perhaps if you could peek behind Gilson's easy joking manner, you would find dark doubts that he will ever be able to put the project together. But so far, he's acting as if a bullet train really will pull out of Union Station by 1988, speeding toward the Santa Fe depot in downtown San Diego. And maybe it







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DUNCAN SHEPHERD

A twenty-eight-year-old sailer has been sentenced to sixty days at hard labor for refusing to wear her uniform or to perform Navy duties after seeing the movie Gandhi. Lealle Cole, who will receive a bad-conduct discharge, also was ordered to for-eit most of her psycheck for three mouths. Cole, a seaman recruit at the North Navil Station, was convicted Firth foy of twice

—Associated rress news nem
My friends and my editor (a former
friend) had begun to believe that going to
Gundhi was, for me, about as strong not
probability as the three Prozorov sisters
ever going to Moscow. I proved their ealcutiletes inaccurate, however, when, a
cutilete of weeks ago, I took three days off,
took we more the morning (Fand ses
to the control of the control of the conserving energy by J leaving the thring
to Them, checking into the mortel in day
light and restain up in the evening (abstaining from all liquids and dining solely on
sponge cake, so as to stand a chance of
sitting straight through the movie without

having to visit the men's room), getting an early enough start the next day to arrive at the Grossmont for the noon show (snackthe Grossmont for the aoon show (nacching during same on unbuttered popcom and holding onto the empty container just in case), returning to the motel for sandher evening of rest, and retracing the first day's steps the following monning with more rest at the other end. The entire pigrimage, thus divided into easy stages, came off without a histh. Like so many other people, I had only needed the incentive of eleven Oscar nominastions to get me to see the thing.

tive of eleven Oscar nominations to get me to see the thing.

Getting me to review it was another mat-ter. What had not been reckoned on was the impressionability of a person like me who knows of life only what he learns at the movies, and the impact such a movie would have on such a one. Only a fellow film buff would understand how exhaustfilm buff would understand how exhaus-ing it is, after a week of normal film fare, to go out on the town taking every turn on two squealing, wheels and sideswiping every trash can within four feet of the cuts, hacking up groups of teenagers with a mest cleaver or decapitating reptiles with a dedictar broadwoord, making passionate rorantic pitches to all those women-ord the state of the state of the state of the contract of the state of the state of the contract of the state of the state of the order activation of the state of the state of the house the state of the state of the state of the house the state of the state of the state of the house the state of the state of the state of the house of the state of the state of the state of the house of the state of the state of the state of the house of the state of the state of the state of the house of the state of the state of the state of the house of the state of

how strenuous it is to sublimate these energies into vituperative critical essays. The alternative lifestyle laid out in Gandhi thus promised more respite than just nonobservance of my writing chores.

My editor, to be sure, was driven to his wits' end (a shorter distance than is comwits' end (a shorter distance than is commonly thought) by my showing up at the office in a bedsheet, disdaining the use of chairs, and answering his fullminations with the tongue-tying conundrum: "Do you believe disparagement of your servants enhances your stature as master? Would you be a king of tadpoles?" The member of the animal kingdom chosen as a symbol was neghans a hit in a wormstark for Would you be a ling of taglogies?" The member of the animal kingdom chosen as you have been as a ling of taglogies? The member of the animal kingdom chosen as you had been as the support as for a young line and the support as for a young line and the support as for a young line and a support as for a young line and a support as for a young line and a young line. You had support a support as for a young line? In the support and young line? In the support and you had you had been a young line? In the support and you had you had been a young line? In the support and you had you had been a young line? In the support and you had you had been a line and you had yo attached to his head by elastic band. In any event, his retort to me on this occasion, and the transcendental serenity with which I suffered it, can better be understood with this idiom in mind. "You're dogmeat," is

I suffered it, can better be understood with his diom in mind. "You're dogment." is what he said.

The exact point off my protest had sometime to the property of the property terms with which I was more conversant, described injustices more closely parallel to those in my own life, and presented a character certiy akin to my own, ablet on a higher plane of development. Emboldened by her example to speak aloud what I hed long felt but had kept bottled up. I overnight became a holy terror around the office, challenging the sincerity of merest civility ("Thow am I today? Do you merest civility ("Thow am I today? Do you

meres civility ("How am I today? Do you honestly give two hoots?"), eaching fellow staff members off-guard with conscience-pricing questions like "What do classified ads have to do with journalism?" and "How can you water the plants when people are starving?" My editor first gained expoure to the new me as I was affixing above my desk a which I had just for finest of first gained expoure with the I had just finest property of the property of DAMNED. Fluffing up his jodhpurs to get my attention, the editor initiated a convermemory and the testimony of two dozen colleagues who couldn't help but overhear

'So," he began, with a pretense of let-

"So," he began, with a pretense of let-ting bygones become bygones, and then reverting to his accustomed race-track idom, "what are the odds on you doing an article this week?"
"Pimp" ! responded, sensing immedi-ately the Machiavellian manipulativeness beneath the bland but greenish-tinged façade. "Do you think I am thrilled to nontitute my are for a filthe five backs or a prostitute my art for a filthy five bucks per

laçade "Lo you think I am thrilled to prostitute my art for a fillity five backs per my continue my art for a fillity five backs per my continue my co

must acep you totalistan awine pretty buy."

"What a nag! I just need to know one way or another. If you're not writing this week, I'll need to corral another story."

"Bastard!" I deduced. "Hypocrite!
Philandere! Molester! That's all my writing means to you. Mere filter to plug up holes between adventisements for razow cets and fution beds. Do you think! care a cets and fution beds. Do you think! care a fig for razor cuts and futon beds? What do razor cuts and futon beds have to do with

literature?"

At this point in my admittedly ardent tirade, what I actually said, by all accounts, was "What do rattan cots and litter counts, was "What do rattan cots and litter beds have to do with furniture?" — but I know what I meant. Struck dumb by my blinding candor, my editor left open an audio gap that I soon filled, drawing out each word for a full five seconds: "You're trying to cut the heart out of me." I exclaimed, apropos of nothing, but not wanting to let a rehearsed line go to wask. wanting to let a reheared line go to waste A quicker shan-the-eye karate chop, denting a metal file cabinet and shattering three metacarpals, underscored my sincérity. The sudden metacarpal development, foil lowed by massive, consciousness-obliterating, bone-liquifying doses of arthritis-formula aspirin, gave me all the excuse Inceded to slip past another 'finish line' without succumbing to the feeling of being someone's trick group, For his particular, my editor, with typical metaphorical consideration of the succession of the

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In So Many Words



The current productions at the Balboa The current productions at the Balboa Park theaters share a common trail. In each play — Ted Tally's *Reru Novu (at the Old Globe) and Arthur Kopit's *Wings (at the Carter) — much. if not all, of the action takes place inside the mind of the pro-tagonist. In *Teru Novu, we are granted access to the inner life of Robert Falcon Soutt an interned Antanctic evalorer who Scott, an intrepid Antarctic explorer who led an expedition to the South Pole and to tragedy. Although his many worshippers would argue vehemently that their hero was in full control of his faculties at the time, in the play Scott is hounded by the of his wife Kathleen and his arch. criticizes Scott's strategies and questions his motives — for going to the end of the world, and for doing so in the most arduous manner imaginable. The Scott of legend is a single-minded, noble man. In

Terra Nova, he is less so. In vivid detail. terra Nova, ne is less so. In vivid detail, Tally examines the emotional waverings behind Scott's decisions. By the end of the play, Scott's legendary courage surfaces, but only after we have witnessed the tor-ments, fears, and doubts that lay beneath

Arthur Kopit's Wingz, which opened last week, also takes place within the mind of its central character. Emily Stikton, an aviants, has a stroke, a "left cerebral in-fraction" that limits the supply of oxygen to her brain. As a result, she suffers a severer form of aphasis, the inability to articulate thoughts and ideas. And the be-comes alienated not only from the outside world of everyday life but also from the inner world of her own language. "Her symbol system is shot," one of her doctors says. "She can't make analogies. She has been out adrift." Thus, while the Scott of Terra Nova werstles consciously with the Terra Nova wrestles consciously with the

sides to mere sympathy and then, finally, to indifference. Rather than be caught up to indifference. Rather than be caught up by the drama, we often find ourselves questioning our callous indifference to it. Though we exit with a better understand-ing of what real aphasiacs suffer, we feel depleted of any genuine concern for Stilcon and are relieved that the play has come to an end. In short, Tally's drama carns its responses from the audience. Kopit's, though it explores a terrain of equal emothough it explores a terrain of equational depth, does not.

When his father suffered a stroke, Kopit studied language disorders in an effort, he claims, to "create a work of speculation

thing happens. Our initial empathy sub-

informed by fact. His aim in the play is to re-create Emily's experience in the mind of the audience. Thus Kopit rapidly jux-tanoses fragmentary mini-scenes — brief of the addictice. Thus Robot papels just taposes fragmentary mini-scenes — brief splotches of confusion that occur so quickly they exclude the possibility of immediate comprehension. One is con-tinually trying to figure out what the previ-ous scene meant as the next one begins. ous scene meant as the next one begins. Disco lights fash, doctors bubble non-sense, smiling all the while, and the ment articulation of the word "toothorbush" is more than Emily can manage. Early in the play, our frustrated understanding mitrors Emily's. Though certain that the stands on firm ground. Emily also has the verigi-municus with people speaking from the floor of an occur.

manicate with people speaking from the floor of an ocean.

In Terra Novu, Tally presents Scott from several different vantage points. Not only do we see Scott in action, we also hear what others — other amid extreme hard-ship — drink of him. By the play's lass scene, we know Scott in great detail. One of the many problems with the script of Wings, however, is that in offers no such points of reference. The play remains assisted Emily's mind throughout, and thus the audience has no fixed point, no read that the safetime that the

ter. In effect, Emily has no history. We have no inkling of who she was, the kind of person she was, and so on. At one point late in the play. Emily says her children paid her a visit — though she couldn't recognize them. How would the children what would they have reacted to the sight of their mother?
What would they — change that — what could they have said? Their responses would have been one of the most revealing would have been one of the most revealing moments in Wings. They would have given us a greater sense of Emily's loss, as well as a much deeper understanding of her character. Why Kopit didn't write such a scene into his play is a mystery. This speculation about Kopit's intention leads to a few others. in Terra Nova, the

icads to a few others. In Terra Now, the conflict builds progressively and the play's well-prepared climax hits with a joit. By well-prepared climax hits with a joit. By viacrasti. Wings begins with a conflict that soon dissipates. In each new scene, Emi-ly's condition slowly improves, almost in spite of itself. It is an inexorable road back to health, so inevitable that Emily's cour-ractly stuck for an ending. Kopit concludes the easy stages of his character's recovery (two years compressed into seventy-five the easy stages of his character's recovery, (two years compressed into seventy-five minutes) by giving her an odd soliloquy in which she is cither soaring once again or is actually about to die. Meant obviously to e ambiguous (i.e., send the audience home with a dilemma), the blurred coach-sion of Wings reeks of artistic trickery— as does the script in general. All of which cloads me to suspect that the playurigh has taken an extremely sensitive subject and

has exploited it. Unlike Tally, who earns his emotional payoffs in Terra Nova legitimately, Kopit relies heavily on the built-in feelings his subject generates natu-rally, and he lets them do his work for him. They so so, for a while. But by the end of Wings, instead of feeling for Emily I felt

This is not to say that Wings turns away

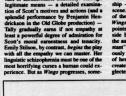
from its not to say mait wings turns away from its subject completely. In a moving scene, Emily touches her eye and gropes for the word that matches the sensation in her fingers. "Wet," she says. "Tears," she adds later. "Sad," she concludes. In her fingers. 'Wet.' he says. 'Tears.' he adds later.' Sad. 'she concludes. In this bref scene, we learn what an aphassise must face continually. The invaniance of the same of the continually are invaniance of the same of t of an aphasiac but rather the linguistic experiments of James Joyce.

Eve Roberts, director of the Old Globe production, has made a valiant effort to convert Kopit's many tricks into theatrical honesty. To break up the play's sameness of staging, Roberts has business occurring all around the audience, even behind it. She has also effected fluid scene changes. which are crucial for sustaining the play's overall atmosphere (to which the lighting designs of Kent Dorsey make a valuable contribution). Nevertheless, the play's lack of character development, its absence of conflict, and its tiresome verbal ploys still weigh down the production, giving it an ingrained monotony that Roberts is un-able to overcome. Even in the small Casable to overcome. Even 'n the small Cas-sius Carter Center Stage, with its potential for intimacy, this production of Wings doesn't work. The audience watches the plight of Emily Stilson with clinical de-tachment, as it is were a group of medical school students observing an operation. Gifted actress Tereas Wright mades an equally valient attempt as the heroite, cas-tily one of the most demanding roles an ily one of the most demanding roles an

ily one of the most demanding toles an actress can play. Wright conveys a thorough understanding of her role. Her choices are on the mark (so much so that it is hard to imagine the part done any better). And almost in spite of the script, she gives Emily many of the qualities Kopti has sought for his protagonist: fortinude, dismay, and self-effacing humor. But Wright still must utter Kopti's rampant poeticisms. And even though she articu-

manner, the lines themselves linger on divorced from the character speaking them. In the end, one is struck not by Emily's tormented struggles with language but instead by Wright's unenviable chore of having to memorize all of the jazzy dialogue of the script. In minor roles - and they are barely

that - the Old Globe actors all turn in acceptable, though sketchy, perform-ances. G. Wood is a concerned, dignified doctor. Robert Ellenstein and Eller Drexter are convincing patients, and Tamu Gray does what she can as Amy, one of the most cheerful therapists imaginable. In the play's most vivid scene, actor John Proplay's most vivid scene, actor John Pro-caccion plays Billy, whose verble albitides make him appear at first to be one of the therapists. But an exchange with Amy re-veals that Billy too is undergoing a refor-mation similar to Emily's. With just a few short speeches, in which Billy confronts with comical humility his inability to utter simple next. Beautiful Prowith comical humility his inability to utter a simple word, Procaccino creates a fully drawn, totally sympathetic character, whose identity and intelligence are clearly greater than his current ability to express other. He captures, in miniature, a life and the struggle to regain it. This scene is the essence of Wing. In many way, it says more about stroke victims — their vicis-structure, their fluorations, and their cour-age — than anything clee in the play-tic control of the courage — the support of the cour-age. — the support of the courage — the courage — the many courage — the courage — the courage — the courage — the support of the courage — the courage — the courage — the support of the courage — the courage — the courage — the support of the courage — the courage — the courage — the support of the courage — the courage — the courage — the support of the courage — the courage — the courage — the courage — the support of the courage — the courage — the courage — the courage — the support of the courage — the courage — the courage — the courage — the support of the courage — the cou



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of opulonee. From the moment you pull up to the door and the free valet parking, you are aware that every but had tree is blazing with lights. As soon as you reach the reservation deck, a covey of men greet you in oyster-gray tuxedon that are almost identical in color to some of the walls. Black apparently has been avoided, possibly for being prosale.

The during rooms themselves: are a work of the color to some of the walls. Black apparently has been avoided, possibly for being prosale.

The during rooms themselves: are a work of the color to some district the color to some district and the stemser are some color to some district and the stemser. Doth the color to some district and the stemser — both rate for a San Diego restaurant. Both times I was at Roopend's I could hear people exclaim as they sat with a pattern of a basket of flowers in the center. The glauses for vine, water, or hard figuor are simple but costyl. There cannot be reserved in advance, a few view tables a small private dining room which must be reserved in advance, a few view tables, and the security of the color, which the colories are security and various senting arrangements, the last The Restaurant: Sheppard's
The Location: 1380 Harbor Island Drive, in the Sheraton Harbor Island Hotel (291-2900)

other items à la carte nurs: Open nightly, 6:00 p.m. to 10:00 p.m. Reservations a must.

1>

Several times a year I receive a feverish phone call from a friend asking me about the most recent razzle-dazzle places to dine. Then I know that he is entertaining a dine. Then I know that he is entertaining a visitor from Oklahom who enjoys jetting here for a weekend, eating in one or two expensive restaurants, and then returning quickly in order to be able to tell her friends about the latest in San Diego. The name-dropping or the discussion of theplaces appears as important as the dining experience itself. The other night irrealized that I would have no difficulty coming up with such a restaurant the next assets of the restaurant is Sheppard's, located at the far end of the Sherston Harbor Island Hotel.

way. Should you be led to such a table while any other is available, politely rewhile any other is available, policy fuse, as it's no fun having everyone who walks up the stairs stare at you. On one occasion I was offered such a table, but

occasion I was offered such a table, but the instant I demured we were placed in a lovely quiet spot. Service is king at Sheppard's — at times necessary, at others excessive. For example: cutensils are brought included in the control of the contr presence were a gaffe. The waiter will then scurry off to find the right utensil. again returning with it in its chaste pink cover. Soiled knives and forks are like-

holders. I watched very carefully as one of the waiters removed a glass that had held a drink of liquor. He didn't pick it up directly; rather he slid it across the cloth to a point on the table where it would be closest to the edge, at which point he lifted it. This, I suppose, it to make it appear that the glasses have magically

disappeared.

The accoustements aside, what of the food? The presentation, that is, the visual quality of all the dishes, is excellent. For tunately for me one of my friends ordered the single most expensive entire in the house — lobster and sweetbreads for exemption of the single most expensive entire in the house — lobster and sweetbreads or planer as if it unicipated a photographer. I writing the four appetrare. I tasted, none was particularly distinctive. Except virtuing, of the four appetrare. I tasted, none was particularly distinctive. Except riversing, of the four appetrare. I tasted none was particularly distinctive. Except riversing, of the four appetrare. I tasted none that the said of the four appetrare. I tasted none that the said of the four appetrare is the radius said with reasonating around the plate in an attractive pattern. But the amount of feture distinction of the period of the plate in an attractive pattern. But the amount of seture distinction of the plate in an attractive pattern. But the amount of seture distinction of the plate in an attractive pattern. But the amount of seture distinction of the plate in an attractive pattern. But the amount of seture distinction of the plate in an attractive pattern. But the amount of seture distinction of the plate in a structive pattern. But the amount of seture distinction of the plate in a structive pattern. But the amount of seture distinction of the plate in a structive pattern and the plate in a structive pattern. But the setup is a structive pattern and a structure patte

the plate like whitish mesas, so firm they

the plate like whitish messas, so firm they carerly quiver. You'll be disappointed by their texture and flavor (33.95). The entries are all good. On my first visit several of my friends had the twenty-two-dollar fixed-price entries, which enables you to have a choice of two tiers. Two people in my party-chose the same thing, grilled qual with ventions. The quality was tender and prepared with red currants, it was slightly push of the property of the property

this does not have a high or gamey taste.

I had the filet of lamb with fennel and sliced red peppers (\$15.75), which consisted of two round eyes of lamb sur-

sliced red peppers (\$15.75), which consisted of two round eyes of lamb aurounded by red peppers and celery. The lamb was of very fine quality and the preparation felicitous.

The most such chan taight was the country pheasant. It cost twenty-two dollars and if you are a pheasant lover, you should try this. Accompanied by fresh spinach appartle, it makes both an uncommon and delightful treat.

Praise should also go to the rolls made on the premises, which are crusty, and to the beginning of the meal. The vegetales are many, some unusual, and are beautifully arranged in a separate chaffing dish. Both times I found the potatoes grainfee too rich. The snow peas glisten with unsalted butter.

On the first occasion three of my friends had descent auxilies, which must with unsalted butter.

On the first occasion three of my friends had descent auxilies, which must with unsalted butter.

On the first occasion three of my friends had descent auxilies, which must obtain the contract of the contract of

came to \$137.16 without tip.

On my next occasion I was determined to set as inexpensively as possible. The least expensive item on the menu is red suapper at thirteen dollars (there are no prospect and was readily permanded by the waiter to try the fresh mountain trout for fourteen dollars. I ordered no salad, no wine, no coffee. The trout was good but in its fresheess. My friend had an immense dish of fresh Masie lobber with

sweetbreads in cognac and butter sauce. It was spread-eagled on the plate as if ar-ranged for a still life. The flesh had been ithdrawn from the claws and the inside mustard" (intestines) of the lobster was "mustad" (finestines) of the lobuer use mixed with chopped musthrooms and placed on the body. The sweetbreads were delicious but alas, the lobster was tough — whether a minute too long in the port had created this, whether it was just tough to begin with, we couldn't tell. In any case this dish is uncommonly rich and any case this dish is uncommonly rich and support the country of the country

soufflé served with both strawberry sauce and creme anglaise. We divided the souf-flé and used both sauces. With that minimally dispase. minimalist dinner, though surely enough on which to be sated, the trout, soufflé.

on which to be steed, the trout, souffic, tax, and tip cost twenty-three dollars. I mention this only if you'd like to try Sheppard's once for the fun of it. You can do it for twenty-five dollars, though not lavishly. And surely it's worth trying once for the ambiance, the style of serv-ice, and for some of the unique items on the menu, such as the pheasant, the veni-son, the quait.

The second time I was there I actually poured my own sauce on the soufflé, pos-sibly shocking the waiter. But by then I had begun to feel that I had no arms, that me. For a short while it's amusing; as a steady routine it would pall. I like good service, but it does begin to invade my privacy when every other second the ask tray is covered by a clean one and spirited

way.

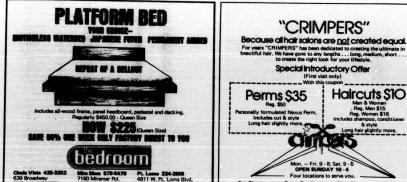
What you are getting at Sheppard's — and paying for — is the total experience of luxury, rather than the preparation of this or that particular dish. I've had superb tarragon salmon surrounded by fresh mussels at L'Escargot that was more stunning than any dish at Sheppard's; od the same is true for La Maison du Lec where the veal or the scallops almost cause you to plead for mercy. There's not one mediocre appetizer at Maison du Lac either. And I've had better quail and veni

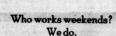
son at the Inn at Rancho Bernardo.

But Sheppard's has current panache.

High rollers go there. On both occasions I rigin roiers go mere. On oom occasions I saw recognizable big spenders who ob-viously love the atmosphere and being seen there. The food is well done, but when I tried to think of dishes I had sam-pled that would draw me back, I was hard pressed. Possibly the country pheasant. If I had an out-of-town visitor who was paying for my evening. I might be inclined to show him or ber the place, including the harpist who performs during meals. But if we are talking food qua food, or the preparation of a particular dish, there would be several other restaurants that

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Make Room for Wagner



IONATHAN SAVILLE

KPBS-TV, with funding from Exxon and local sponsorship by the nobly generated to the control of the control of

the Bayrouth production (which was under the landership of conductor Fierre Boulez and stage discore Parises Chéraul), and to assess the strengths and weaknesses of opera on television.

It may not be true that the medium is the message, but it is undensible that certain messages come over better in one medium than is another. The great weakness of opera on television is the mability of the comperssed and blurned medium to deal the medium to deal the entire stage, it is so reduced in size that its details are to studied in size that its details are to studied in size that its details are to said its theatical power virtually negated. (The same thing is true of nonunsical theater on television — for example, the recent Stin of Our Teeth from the Old Globe, or the Royal Shake-speare Company's Nicholas Nickleby.)

Dr. Garvin

The camera can show us the details in The camera can show us the details in close-up, but a succession of close-ups does not in any way equal the experience — in the theater — of spacious sets and the grouping and movements of numerous characters.

This characteristic of television is most account of the property of the pr

This characteristic of television is most damaging to The Rhine Gold, the most conventionally spectacular of the four operas in Wagner's Ring. At Bayreuth, no doubt, it must have been thrilling to see the huge hydroelectric dam (of which more later) where the dwarf Alberich steals the later) where the dwarf Alberich steals the gold from the Rhine Daughters, the gather-ing of gods and goddesses as they attempt to confront the great political crisis of their lives, the descent into the industrial interm of the dwaf realm where the chief god, Wotan, expropriates the ring of uni-versal power Alberich has fashioned from the Rhine Gold, the rightful advent of the immensely tall giants, demanding their pay for the building of Wotan 5 castle Val-halla, and the triumphant entrance of the gods into their grandione new home. On the TV screen, the actual shape of these spectucular stage effects is sometimes un-clear, with the spatial relationships to the control of the special points of what is going on and of where the charac-ters are standing in relationship to one another and to the set, all one can get is the deep of the staging, not the sensual, visferno of the dwarf realm where the chief

ters are standing in relationship to one another and to be set, all one can get is the idea of the staging, not the annual, vis-ceral impact of space, color, and incre-lationship of space, color, and incre-lationship of space, color, and incre-lationship of space, and incre-tal space of space, color, and incre-lationship of space, and incre-lationship of space, and incre-lation of space, and incre-tal space, and incre-pantship of space, and incre-sional art visual equivalent count reproduction, and TV sets, with their tiny, tinny, monareal speakers, are even less capable of meeting that demand has they are of making us feel that we are

descending with Wotan into the huge, hor descending with Woran into the inger, loc-rible, underground mine or factory where the dwarfs slave for the tyrannical Al-berich. In other cities, the television berich. In other cities, the television broadcast of The Ring is being accompanied with a simulcast on FM radio—which is the least Wagner deserves. But evidently it was impossible to arrange such a tandem broadcast in provincial San Discoyo, which regularly gets the short end of the cultural stick.

Television may not do justice to

Television may not do justice to Wagner's spectacle or to his music, but what it can do — and splendidly — is give us an intimate sense of character and situa-tion, something which is essential to an understanding of The Ring, although it is extremely hard to achieve in the opera house. The Rhine Gold is a series of spec-tacles, which TV cannot effectively hanuscles, which TV cannot effectively han-dle. The Vallyrie in contrast is a series of intirnate confrontations among individ-uals, and here the television close-up-comes into its own as the unique medium for conveying this supect of Wagner's art. The central figure of The Ring is Wotan, whose attempts to understand and deal with his dillemmas expressed in long conversations that in the open bouse of seem overly long and the state of the third of seem overly long and state that Wotan's support of the series of the series of the third of support of the series of the third of the series of the support of the series of the series of the series of the support of the series of the series of the series of the support of the series of the series of the series of the support of the series of the series of the series of the support of the series of the series of the series of the support of the series of the series of the series of the support of the series of t

seem overly long and states. The entersons production makes us realize that Woam's prochological processes the the Woam's prochological processes the the Woam's production makes the levelessness of his life and the studiely of his hunger for power, are far more important than his overt accions, and that these angry or runmantive dislogues are of compelling dramatic interest.

Not only do we see Wotan up close as he argues with his wife or daughter or as he recounts — more to himself than to sayone close—the errors of jedgment that have diminished his freedom of choice are concessed on the processes of the contract of the contract

unintelligible sounds, which is what usually happens in the opera house. Even native speakers of German can have a hard time understanding the convoluted and ar-chaic language of Wagner's text, especially when the singers must compete with the orchestra and project the words over hundreds of yards; and following a record-ing with the score or libretto has the disad-vantage of depriving us of all the visual elements, hence rendering the drama less concrete and immediate. Confirmed Wagner lovers, too, can make new and amazing discoveries about the tetralogy's

Wigner lowes, too, cutte.

Wigner lowes, too, cutte.

Wigner lowes, too, cutte.

In any open and ideas — and the function of the music in conveying all these — when, as in the present case, they can see the action, hear the music, and understand the words, all at once.

In many ways, Patrice Chéreau is the ideal stage director for a television production.

In many ways, Patrice Chéreau is the ideal stage director for a television production of the interest of the interest in the ideal stage director for the interest is the ideal stage directors of Wagner, Chéreau is the close attention to psychologic print in the close attention to psychologic and interest in the control of the interest in the

thenticity of his emotions.

The choice of singers who are physically right for their parts (including the beautiful Jeanine Altmeyer) does much to give this production a dramatic conviction that has been all too rare on the Wagnerian stage; the suitable looks of the choice of the that has been all too rare on the Wagnerian stage; the suitable looks, along with the excellent acting, achieve an enhanced freet through the television medium; and one becomes so caught up in the drama that one can ignore Hofmann's lack of line. Altimeyer's awful German accent. McIn-pire's woral dryness, and Gwyneth Jones's occasional wobble. Vocally, this is not an octuaring Ring (though all in all it is respectably sung), but as a Gesamtkunstwerk (the unified work of musical-dramatic art Wagner strove for) it

Geiamikanismerk (the unified work of musical-dramatic and Wagner strove for) it is stunning.

Chéreau is especially good at bringing out the psychological reality of those long discourses that in other hands can seen so the second act of The Vonderful scene, in the second act of The Vonderful scene, in the second act of The Vonderful scene, in shown staring at his own reflection in a shown staring at his own reflection in a mirror — a daring visual affirmation of the utter inwardness of the monologue, which, superbly acted by Donald Mclistyre, comes across as almost hypnotically absorbing. The director has succeeded on the second active the second acti

stage director has to do - is his staging of the long orchestral passage in act one of The Valkyrie when Sieglinde and her ferocious husband Hunding are about to eave Siegmund alone on stage. Every in-dication of action in the score is transments is powerfully revelatory of what the characters are feeling: Hunding's hostility and suspicion, Sieglinde's conflict be-tween her fear of her husband and her mixture of compassion and desire for mixture of compassion and desire for Siegmund, Siegmund's awareness of his plight (caught in the house of his enemy), his stoical acceptance of this new blow of harsh fate, and his graving love for Sieg-linde. What in many other productions apnears mere musical filler, while the action is marking time, is here shown as a scene of total theatricality, filled to the bursting

of total theatricality, filled to the bursting point with dramatic tension and meaning. It was perhaps only to be expected that in a production conducted by Pierre Boulez the stage director would be forced to pay continual close attention to the music. Boulez's reading of the score is so completely fresh, so newly and thoroughly reconsidered, that at times it makes the Wagnerite feel that he has never really heard The Ring before. In particular, Boulez clarifies the orchestral texture, bringing out musical events (combinations of leading motories, for example) that are discontinually such as the control of the conductor experienced in Eventual Control of the Conference of the conductor's innovatory skill is lost in the muddiness of the television sound, and can only be recaptured in the high-fidelity recording Bouker has made of the Bayresth production. The recording, on the other hand, cannot communicate the astonishing unanimity of conductor and director which is so characteristic of this production. It would take a wide-screen, his fit Ty presentation to show fully how Boulter's meticulous clarification of the music is matched in the staging by Chéreau's lucid realization of the tetralogy's psychological action.

Chéreau's intelligence - along with his faithfulness to the music — sometimes de-serts him, however, when it comes to explicating The Ring's philosophical explicating The Ring's philosophical meanings. For psychological truth it is hard to fault him. But in addition to being a drama of interaction among bushands and wives, fathers and dazghters, and passionate lovers. Wagner's Ring is a commentary on history, society, destiny, and the nature of human life. It is, above all, a portrayal of the nineteenth-century European world, with its power politics, its heartless capitalism, its sexual repressive-ness, and its moral hypocrisy. Chereau has therefore chosen — and quite rightly — to therefore chosen — and quite rightly — to set much of the action in what, as cloth-ing and houses clearly tell us, is the Nincteenth Century. The antiquarian and mythological elements of the drama tend of the control but Wager's analysis of the treatment, world his audience lived in was (and re-nains) far more important than his evoca-tion of ancient Germanic myths no one any longer takes as true. This approach works best in The Rhine Gold, which is a trans-parent allegory of authoritarius, legalastic-parent allegory of authoritarius, in an accor-parent allegory of authoritarius, and coop-eration. But if an allegory is to work on stage, the allegorical meanings must be clear and consistent — and it is here that the control of the botton of the river Rhine, where three carefree water maidens, happy creatures of unspoiled nature, delight in the beauty of the gold resting beneath the waves. Al-berich the dwarf, by transonacing love (that is by accepting a life of lovelessenss). set much of the action in what, as cloth-





DR. W. JOSEPH GARVIN, O.D.







Make Room for Wagner

spoils nature, uses the wealth he has wrested from the earth to make slaves of workers, and seeks to establish his hegemony over the entire world. To know what is going on in *The Ring* we must be what is going of in The Ring we must so aware of this socio-economic meaning; we must see Alberich as the first capitalist, and his stealing of the gold as the initial crime against nature which has brought the modern world to its dehumanized obsession with the production of material goods. But Chereau obscures this meaning by changing the depths of the Rhine to the site changing the deputs of the Knine to the site of a hydroelectric plant, and the jolly water nixies to rather nasty prostitutes. The al-legorical act of initiating capitalism is thus presented as happening in a world already characterized by capitalistic industry (the

, 15

hydroelectric dam) and already corrupted (the whores). Who, then, is Alberich, and what is the significance of his stealing the gold? No answer can be given to this ques-tion, for by letting himself be carried away here by the otherwise useful device of nineteenth-century sets and costumes. Chéreau has completely muddied the allegory and consequently weakened its dramatic impact on the audience. More than that, he has willfully ignored

the principle that ought to govern all operatic stage directors (and that he himself follows obediently in so many other scenes): it is the music that must dictate the stage action. The music that accompanies this initial scene is overwhelmingly music of initial scene is overwhelmingly muste of unspoiled nature. of flowing, rippling water in a beautiful, natural setting. Such music resolutely excludes the legitimacy of a staging such as Chéreau has devised for it. Wagner knew perfectly well how to write industrial music — he does so in the scene showing Alberich's underground

"factory" - but in this first section of the score there is not a note or phrase appropriate to the operations of a hydroelectric dam. I recently commented, in relation to the San Diego Opera's production of Aida. the San Diego Opera's production of Atau.

that the temple scene cannot legitimately
be staged to include a human sacrifice because Verdi's music for that scene is entirely free from any suggestion of tragedy
or violence. Chéreau's dam and prostitutes are just as out of place, because they are are just as out of place, because they are contrary to the clear evidence of the music. It is good for an operatic stage director to have ideas, but the composer's ideas — as evinced in the score — must always come first. Those ideas, after all, constitute the essence of the opera.

Oddly, Chéreau is weakest just where

Oddly, Chéreau is weakest just where television is weakest — in the large-scale allegorical and spectacular scenes (his staging of the "ride of the Valkyries," where music of flying, bounding, and gal-loping is translated into the stage action of lugging heavy corpses randomly about the

stage, is another instance of this weakness made particularly ludicrous by the miniaturization of everything on the TV screen). More to the point, he is strongest where this medium is at its best; in the representation of intimate psychological experience. It is this strength that makes experience. It is this strength that makes the rest of the television Ring — oddly strung out in San Diego over several months — so well worth waiting for. Acts one and two of Siegfried will be shown on KPBS-TV on April 11, from 8:00 to 11:00 kPBS-TV on April 11, from 8500 to 1170 monoto 103:00 p.m. and repeated on April 17 from moon to 3:00 p.m. Act three will follow on April 18, from 9:00 to 10:30 p.m. repeated on April 24 from noon to 1:30 p.m. The wilight of the Gods. act one. is sheduled for June 13, from 9:00 to 11:00 p.m., repeated on June 19 from soon to 200 p.m. The presentation of the Boulez-Chereau Ring will end with acts two and three of Ring will end with acts two and three or The Twilight of the Gods on June 20, from 9:00 to i1:30 p.m., repeated on June 26 from noon to 2:30 p.m.



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Off the Cuff

Who is Saint Patrick and why is there a day named after him?



Shart Partick is a man. He selfs clothes in a little shop in Mexico. He's about twenty-one years old and he's not very famous yet. Some people know about him because he's really friendly and he helps people and he gives you directions if you're lost. That's why they samed a day after him. He likes to wear green it was not proved the property of the self you wear green. He's also very wear green the's also very wear green. He's also very nice. You have to be nice to be a saint, but I also think you're supposed to be dead.



Saint Patrick. I also saw a paper clower on the calendar paper clower on the calendar paper clower on the calendar paper clower on the abundar paper clower and the paper clower and the paper clower and trees and fishes. There are little people too small for us to see that live in the clower. They like pold. They close some of the attrees and the banks on Saint Patrick's Day so the like people can get some of the gold and celebrate. Or maybe that s'i just on Christmas and Elaster. One thing I know is that they talk I kink. I think they might have trouble with anails muniching on the clower. We





Age 6
Saint Patrick said for all the snakes to get out of Ireland because the snakes were because the snakes were bothering people. He put magic in a shamrock, which is like a rock that's green. When a snake touched the shamrock it died and the other snakes got scared and got out of Ireland. A shamrock is also a green plant with leaves. That's why if you don't wear green on Saint Patrick's Day you get a pinch. . . . I'm half Irish and half fairy. I can see invisible things like shadows and fairies. They give me diamonds but I snakely give them sway to my They give me diamonds but I usually give them away to my friends. I might save one for my mom. Her birthday is on Saint Patrick's Day. My grandfather was one hundred percent Irish, but he died before I was born.



Future Astronaust
Age 5%
His name was Mr. Patrick
but now they call him Saint
cause he's such a good fella.
He helps people celebrate the
planting season, especially if
you're planting potatoes and
clovers. You can celebrate by clovers. You can celebrate by having a party and wearing green because clovers are green. I don't have anything all green so I'm going to wear my shirt with green stripes. I've leard that four-leaf clovers are good luck. If you find one, you get rick. If you find they, you get a little less rich. If you find they your moore, I'r sa loo a bad idea to part your foot in a patch of clower because you never know what might be hiding in there.

- Lin Jakar

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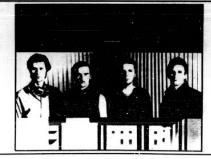
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Section 2

Events, Theater, Music, Film



Team Splits Up

During the past two years, the USA men's volleyball team has competed at home and abroad against nearly all of the world's top teams: first Brazis, then Canada, Cuba, China, and most recently Bulgaria and the Soviet Union. This week, the stateen compete against each other in an intrasquad scrimmage in their training headquarters at the

selection process to pick the twelve who will travel to Cuba twelve who will travel to Cuba for the team's first international matches of the year. Competition in the scrimmage will be intense; as assistant coach full Newlije points out, "Everyone will be trying to make the team"; and furthermore. The players know each other, so the scouting reports are pretty thorough." And yet, "They'll sub-twe cooperating with those the conditional with the competition of the team work is paramount, an aport where teamwork is paramount, an oputable division of the team means breaking up combinations of

division of the team means breaking up combinations of players. Thus, the team's number-one setter, Dusty Dvorak, will be on one team under head coach Doug Beal, while two middle blockers who play most effectively with Dvorak, Rich Duwelius and Craig Buck, will be on Bill

The War At Home

hat one of the most direct a mmediate products of the formation of the first humar communities was warfare ar

conflict served also to highlight the progress of another

It is difficult to say with It is difficult to say with certainty why it happened—perhaps a reflection of an increasing brittleness of the modern psyche—but the fact is that the Vietnam war sent home to America a larger percentage of the psychologically maimed than we've seen from any other conflict. The rate of alcohol and fing abuse among these veterans unemployment statistics and general adjustment difficulties have been just as bad—problems simplified by the prevailing negative public attitude toward the war, a sense of national embarrassment and disgrace that has made the or national embarrassment and disgrace that has made the veterans seem more

veterans seem more villainous than heroic for having been part of it. War might be hell, but for the Viernam we thome han't have the home han't have the hell but for the help and the help has been building slowly for several years, as the veterans themselves perform a sort of slow coming-out-of-the-closer to admit their problems and to demand assistance. Next from the help the help have been demand assistance. Next from the help have been demand assistance. Next from the help heroic problems and to help help have been demand assistance. Diego organization takes a large local step in support of that process by presenting "The Nite" at Golden Hall, a



reformation of the late Sixties, Frisbees flourished and were especially prominent in the sun-bleached, seabreeze-nutrured parks and beaches of Southern California. As Frisbees continued to proliferate in the Seventies, Freestyle Form Remember your first Frisbee
... how easily it bent when
stuffed in the toy box, how
readily it blew away in a light
wind? During the "new games"

MAZINGARELLI '83

Variations resembling golf and football, while popular, were only compromises. Frisbees' unique qualities (combining the lift and drag of an airplane wing with spinning, gyroscopic motion) hinted at some



flying canines snatching discs out of the air might have been the evolutionary end, had it not been for Kerry Kolmar's

been for Kerry Kolmar's revelation in 1976. A New York Frisbee fanatic, Kolmar developed and perfected the "fingermail delay" technique: "catching" the spinning disc on fingertip and maintaining that motion while beeforming stupts or soutings. appainting alse on magerty able performing items to routines. Simple though it was, the fingermal delay revolutionated Frisbee, revealing creative possibilities now being the world. Foremost among these is co-op freestyle Frisbee, a three-person interplay of movement choreographed for music just as gemanatics and lee dancing are a comparable of the property of the control of

spinning in the air are synchronized to the m downbeat. Unshackled by tradition to either Bach or Barry Manilow, most freestylers gyrate

Left to right: Bill Tulin, Damii Meyers, Paul Cameron

READER'S GUIDE

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the no later than the Friday preceding the Tharsday 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 blone number for inclidation contact phone number for publication to: READER EVENTS EDITOR, P.O. Box 80803, San Diego, CA 92138.

Dance

Ballet, the California Ballet will perform Romeo and Juliet, Friday, March 18, 8 p.m., and Saturday, March 19, 2:30 and 8 p.m., Carls-

THE SHOPS

HOW TO GET THERE

ATIJUANA

THE ORDS-THEATER Sinder to the Bracken H. Flord Space Theater, we are now featuring a metity-in-circuit dide above on pre-Hispanic cultures (21 minuted) and "People of the Dat," an exami-tim passessmen of Mexico (46 minutes) devaluat in English see at 2 p.m.

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CULTURAL

bad Cultural Arts Complex, 3557 Monroe Street, Carlsbad. 560-5676.

Dance Concert, Cheryl Varnado and Beth Lucchi, dancer/ choreographers studying at San Dego State University, will per-form Friday, March 18 and Satur-day, March 18, 8 p.m., room 208, women's gym, SDSU, 265-6821.

Dinner Dance to celebrate St. Pat-rick's Day will be held by the Irish American Club, Saturday, March 19, 7 p.m., Atlantis Restaurant, 2595 Ingraham Street, Mission Bay, 231-9647 or 280-8840.

Dance Jam, creative barefoot danc-ing for adventurous people, is held each Saturday, 8 p.m. to midnight, 3259 Fifth Avenue, Hillcrest. 239-1713.

494-3941. "The Spark," a film about the Has-side: Jewish communities of New York, will be shown with In the Path of Prayer, a roovie about ancient synagogues, Thursday, March17, Friday, March 18, and Saturday, March 19, 8 p.m., Laughing Man Institute, 2160 Avenida de la Playa, La Jolla. 459-9109.

L.J. Shores 5K Run

This year see the Marine Room and other disasters. March 20, 7:30 a.m., Main Lifeguard Tower 459-2002

From San Diego, dial 1-706-684-1132 or 1-706-684-1111 (We speak English.) It's best to call from 9 a.m. to 2 p.m. or from 4 p.m. to 7 p.m. Group sales information also available.



"Free Form Delight," a chance to "Free Form Delight," a chance to do improvisational dance in an en-vironment free of smoke and al-cohol, will be held Saturday, March 19, 8 to 11 p.m., Peninsula Dance Arrs, 2195 Chatsworth, Ocean Beach, 273-2461.

Classical Indian Dance will be per-formed by Viji Prakash, Tuesday, March 22, 7:30 p.m., Camino Theatre, USD. 291-6480 x4296.

Film

"Drunken Angel," a Japanese film directed by Akira Kurosawa in 1948 and starting Toshiro Mikine, will be shown Thursday, March 17, 730 p.m. Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

"Gatija," a Brazilian movie di-rected by Tunka Yamasaki about the Japanese who go to Brazil to work the coffee plantations, will be shown Saturday, March 19, 7 p. m., auditorium, Marson Jusico High, 3799 Clairemont Drive, Chairemont; and Sunday, March 20, 7 p. m., The Back Dox., Astec Center, SDSU. 469-2374.

Center, SUSU. 409-2171.

"Inconsequential Degereral," a critical look at relevision and confict in contemporary culture, a first in contemporary culture, a first in contemporary culture, a first incontemporary culture, and the contemporary contemporary

"Generations of Resistance Commemorate Sharpville," an evening of film and speakers will focus on the efforts of South Afri-can blacks to end apartheid, Satur-day, March 19, 8 p.m., Grass Roots

Sri Chinmoy 2nd Annual

Cultural Center, 1947 30th Street, Golden Hill, 232-5009.

'She's a Good Skate, Charlie "She's a Good Skate, Charlie Brown" features coach Snoopy preparing Peppermint Patry for a big tee skating competition in this animated film, Monday, March 21, 3:30 p.m., National City Public Library, 200 East 12th Street, Na-tional City, 474-8211.

tional City. 4/4-5211.

"Saturday Night Fever," the movie starting John Travolta as a Brooklyn paint store clerk who lives for Saturday night disco, with music by the Bec Gees, will be shown Monday, March 21, 6 p.m., National City Public Library, 200 East 2th Street, National City. Free. 474-8211.

"Ivan the Terrible (Part II)" will be shown with English subtitles, Tuesday, March 22, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 435-4187.

"Francesca, Baby," an adaptation of the Joan L, Oppenheimer novel about two young gifs who struggle to cope with their mother's al-coholism, will be shown next Thursday, March 24, 3 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 435-4187.

"The Band Concert," the first Mickey Mouse cartoon produced in color, will be shown with four other cartoons, next Thursday, March 24, 3:30 p.m., National City Pub-lic Library, 200 Esst 12th Street, National City, 474-8211.

Music

Symphony Counts the Sun Diego Symphony Orchesters, conducted by David Arberton and Menther Garbert, will perform Haydria "Ferrockhas" and will accompany duo-pinnier Anthony and Joseph Pannesse in a geofennance of Men-Pianos. Thursday, March 47. 7 pm. ir friely, March 19. 6 pm.; and Sun-day, March 20. 250 pm. Cyber John March 20. 250 pm. Cyber 239-7212.

Samba Concert, featuring the group Embrasamba of Los Angeles, will be held Thursday, March 17, 8 p.m., Smith Recital Hall, SDSU. 265-5124.

Latin American Folk and Classical Music Concert will be presented by Peruvian musicians Nayo and Juanita Ulloa, Friday, March 18, 8 point. Performing Arts Theatre, Educational Cultural Complex, 4343 Ocean View Boulevard, San Diego. 230-2845.

Friday Evening Concert Series continues with a performance by tromi-mat Miles Anderson, a San Diego State University faculty member and a fonaer founding member of the Los Angeles Brass Quintet, Friday, March 18, 8 p.m., Smith Recital Hall, SDSU. 265-6947.

Baroque Music Concert will be presented by the Arianna Ensem-ble from Los Angeles, featuring Mary Rawcliff, soprano, Carol

rierman, viota da gamba, and Kathy McIntosh, harpsichord, Saturday, March 19, 8 p.m., St. Andrew's-by-the-Sea Episcopal Church, 1050 Thomas Avenue, Pacific Beach. 272-8425 or 453-7739.

493-7739.

Chamber Music Concert, the Los Angeles Chamber Orchestra, with Quest conductor Garcia Navarro and piano soloist Musia Dichter will perform Stravinsky* Scheras Fantastique," Rachmaninoff; Piano Concerto no. 2, and Shostakovich's Symphony no. 5, standay, Mach 19, 8 p.m., Civic Theatie. 202 C Street, downtown. 244-2603.

"The Great American Hoedown," a day of bluegrass music, featuring Don Reno and The Tennessec Cutups, Rose Maddox, Rounie Reno, and The Constables, will be held Sunday, March 20, noon, Big Oak Ranch, 1723 Harbison Can-yon Road, Dehesa. 445-3047.

yon Koad, Deheaa. 492-5097.
Maiaclaus in the Making, a series featuring local, award-winning young musicians, will include performances by John and Mario Ramirez, Andrew Stubbs, Richard Park, Frank Garcis, Tracy Gray, Soct Avenell, Rebecca Brown, Soct Avenell, Center, 4079 54th Street, San Diego, 583-3300.

Piano Recital, works by Chopin will be performed by pianist Peter Gach, Sunday, March 20, 3 p.m., Performence Lab., Pulconar Col-lege, 1140 West Mission Road, San Marcos. 744-1150 x 2316.

Marco. 144-1150 z 2510.

Irish Music will be featured in a program in recognition of St. Patrick's Day presented by Jeannette Wasson, Davida Gonzalez, and Elizabeth Miller, Sunday, March 20, 3 p.m. villa Moratenama, 1925 K Street, San Diego. 239-2211.

Organ Concert, McNeil Robinson, a virtuoso organist, vill person as part of the Sacred Heart Music Series on Sacred Heart Music Series on Sacred Heart Chunch's thirry-six rank pipe agran built by Fratelli Ruffatts of Pedua, Italy, Sunday, March 20. 4 p.m., Sacred Heart Church, Seventh Seventh

Organ Concert, organist Daniel Burton will perform works by Bach and other composers, Sunday, March 20, 7 p. m., First United Methodist Church, 2111 Camino del Rio South, Mission Valley. 297-4366.

Concert, the MiraCosta College-Community Orchestra will perform Sunday, March 20, 7:30 p. m., the-ater, MiraCosta College, One Bur-nard Drive, Oceanside. 757-2121.

String Chamber Music Concert, featuring undergraduate and graduate students at San Diego State University p.-froming Mendelssohn's String Quartet op. 41 no. 1, and Brahms' String Quartet op. 51 no. 1, will be presented Sunday, March 20, 8 p. m., Smith Recital Hall, SDSU, Free. 265-5204.

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TO LOCAL EVENTS

performance of flute and piano duets, Monday, March 21, noon, Scripps Cottage, SDSU. 265-6526.

463-6526.

Hebrew, Yiddish, and Ladino Music Concert will be presented by tenor Alberto Mirakhi, accompanied on piano by Ina Litvin, Monday, March 21, 8 p.m., Cld Globe Theatre, Balboa Park. 583-6532.

Piano Recital, Douglas Lane will perform works by Bach. Beethoven, Chopin, and Mendelssohn, Tuesday, March 22, 7:30 p.m., San Diego Public Library, 820 E Street, downtown. 236-5849.

Viola Recital, Simon Oswell, viola, accompanied by Margaret Rose, piano, will present a program of viola music, including Schubert's "Arpeggione Sonata," Wednesday, Masch 23, Il a.m., performance lab, music complex, Palomar College, 1140 West Mission Road, San Marcos. 744-1150.

Choir Concert, featuring the Mesa College Olympic Singers, a twenty-four member group, will be presented Wednesday, March 23, 12:15 p.m., French Parlor, Found-ers Hall, USD. Free. 291-6480 x4296.

Piano Recital, Marion Barnum will perform works by Chopin, Menotti, Hummel, and Scarlatti, Wednesday, March 23, 2 p.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad. Free. 438-5614.

Poetry and Music Programs will be presented by Orosamont College students, and will feature the Crossmont College Classical Guitar Ensemble, Wednesday, March 23, 720 p.m., Griffin Gate, Crossmont College, 8500 Gross-mont College Drive, El Cajon. Free. 465-1700.

Topical Folksongs will be sung by

Rob Belmuth at a fundraiser to benefit the Committee Against Registration and the Draft, Wednesday, March 23, 7:30 p.m., Old Time Cafe, 1464 North High-way 101, Leucadia. 436-4030.

Special

St. Patrick's Day Party at which members of the public are invited to read their favorite Irish poetry and proce, will be held Thursday, March 17, 7:30 p.m., D. G. Wills Books, 7527 La Jolla Boulevard, La Jolla. 456-1800.

Jolla. 456-1800. "Bremen Town Musiciana," a pupper show, will be presented by the Kent Family, Friday, March 18, 10 a.m., 12:30, 2:30, and 4 p.m.; Satunday, March 19, 1 and 2:30 p.m.; and Sunday, March 20, 1, 2:30, and 4 p.m. pupper Theater, Balbos Park. 420-0794.

Bird Walks, birdwatcher Claude Edwards will point out spring mi-grants on two walks, Saturday, March 19, 9:30 a.m. and 3 p.m., Cabrillo National Monument, Point Loma. Reservations: 293-5450.

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

Noud: Free. 291-2671.
Siz-Mile Hilte through Penasquiros Canyon will be led by mained guides from the San Diego Natural History museum. Saturday, March 19, 10 a.m. to 3 p.m., west side of Black Mountain Road across from Honseman's Park Stable (one and a haif miles north of Min Mesas Boulevard). San Diego. 222-3821.

a.m. to 10 p.m., and Sunday, March 20, 10 a.m. to 5:30 p.m., Al Bahr Shrine Auditorium, 5440 Kearny Mesa Road, San Diego. 274-1144.

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

Spring Equinox Celebration, featuring new age exhibit booths and music and dancing, will be held Saturday, March 19, 7:30 p.m. to 12:30 a.m., Catamaran Hotel, 3999 Mission Boulevard, Mission Beach. 481-6215.

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

"Rashomon." a play based on the stories by Ryunosuke Akutagawa, sponsored by the Westminster Presbyterian Church, will be pre-sented Friday, March 18 through Sunday, March 20. 8 p.m., Westminster Arena Theatre, 3598 Talbot Street, Point Loma. 222-4236.

"Beauty and the Easter Bunny," a puppet show for children, will be presented by Linda Todd, Tuesday, March 22, 10:30 a.m., Encinitas Library, 540 Comish Drive, En-cinitas. Free. 753-7376.

College Night, representatives College Nugat, representation from sixty-seven colleges will be on hand to discuss their institutions with college-bound students and parents, Tuesday, March 22, 7 to 9 p.m. University City High School, 6949 Centere, San Diego. 569-1866, and Wednesday, March 23, 10 a.m. to 2 p.m., Grossmont College, 800 Grossmont College, Drive, El Cajon. 465-1700 x321. Mail Art Show, sponsored by the San Diego Chapter of Artist's Equity Association, will be held Wednesday, March 23, 7 to 10 p.m., Mr. T's Cafe, 217 North highway 101, Solana Beach. 695-2812.

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

Sports

Soccer, the San Diego Sockers bat-tle the Pictsburgh Spirits, Friday, March 18, 7:30 p.m.; and then meet the Baltimore Blasts, Sunday, March 20, 6 p.m., Sports Arena. 280-GOAL

Ten-Kilometer and Two-Mile Runs will be held to benefit the San Diego Center for Children, a treatment facility for emotionally disturbed children. Saturday, March 19, 7:30 a.m., south of the Hilton Hotel, Mission Bay Park. 277-9550.

Street Orienteering, the San Diego Orienteering club will host a morn-ing of street orienteering through Mira Mesa, Saturday, March 19, 10 a.m., Mira Mesa Boulevard and Parkdale Avenue, Mira Mesa, 578-9456.

Frisbee Clinics will be held by the National Frisbee League for players of all skill levels, Saturdays, noon to 3 p.m., near Interstate 5 and Sea World Drive, East Mission Bay Park, Free. 273-7441.

Pétanque, an outdoor bowling game, will be demonstrated and open to public play following a ceremony dedicating a new pétan-quodrome, Saturday, March 19, 1 p.m., Patrick Sandieson

the tenni 299-0619.

Radio/TV

"Mother, Jugs and Speed," a 1976 comedy about a rundown ambulance service that doesn't care about patients' lives, just their money, starring Bill Cosby and Raquel Welch, will be shown Friday, March 18, 9 p. m., Channel 6.

"Mario Lanza, an American Caruso," a dramatic look at the Caruso," a dramatic look at the young singer who achieved international stardom at twenty-eight and died at thirty-eight, will be shown Friday, March 18, 9 p.m., Channel 15.

"The Beatles: The Days in Their Life," a thirty-hour chronological look at the four-member band, will be aired in three-hour segments over the next ten weeks beginning Saturday, March 19, 9 a.m., KOWN-FM 92.

"The Deadliest Season," a 1977 movie about a hockey player whose violence thrills fans until he kills another player, starring Michael Monarty, will be shown Sunday, March 20, 6 p.m., Channel 6.

"The Mackintosh Man," a sus-pense movie starring Paul Newman and James Mason, will be shown Sunday, March 20, 8 p.m., Chan-and 6

"The Graduate," Dustin Hoffman stars in his first major role in this movie about a post-grad who falls in love with a young woman and her mother. Sunday, March 20, 9 p.m., Channel 10.

"Rubinstein at 90," a program celebrating the great planist, will feature Rubinstein performing saint-Saen's Piano Concerto no. 2 in G Minor and Grieg's Piano Con-



SATURDAY, MARCH 19

7:30 P.M. to 12:30 A.M.

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MARCH 18, 8:00 PM-MARCH 19, 2:30 PM

MARCH 19. 8:00 PM-WITH RECEPTION \$25,00 MAIL ORDERS TO: CALIFORNIA BALLET COMPANY PH: 560-5676 8276 RONSON RD., S.D., CA 92111

BULLFROG INVASION PREDICTED TO HIT **LOCAL BEACHES** THIS WEEKEND

The massive amphibious assault of BULLFROGS currently sweeping up the California coastline will hit our local beaches this weekend. Watch first for a large green van (the BULLFROG* Amphibious

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sign up to a chaine at an electron stationard, a victor wer soil, of the big price, a trip to HAWAII, via Hawaii Express Airlines, BULLEROG® style! Get your own BULLEROG® Credit Card, your own BULLEROG® Owner's Guide, and tria a IADPOLE on us.

READER'S GUIDE

erto in A Minor with the London Symphony, Monday, March 21, 9 p.m., Channel 15.

"Paris Blues," a 1961 movie about two left-bank musicians (Paul Newman and Sidney Poitier) who try to woo Joanne Woodward and Diahann Carroll, will be shown Tuesday, March 22, 1 a.m., Chan-

"For Us, the Living," a play based on the life of civil rights leader Medgar Evers, starring Howard Rollins will be broadcast Tuesday, March 22, 9 p.m.; repeats next Thursday, March 24, 1 p.m., Channel 15.

"Prisoner of Second Avenue," a 1974 comedy/drama about a sud-denly unemployed executive who has a nervous breakdown, a movie for our times, starning Jack Lem-mon, will be shown Wednesday, March 23, 9 p.m., Channel 6.

"Kings Go Forth," a 1958 drama set in World War II France stars Frank Sinatra and Tony Curtis as

Call now!

Free consultation

*

two American soldiers interested in the same woman, next Thursday, March 24, 1 c.m., Charnel 6.

Lectures

"Mexico's National Plan for Higher Education" will be the topic of a lecture by Victor Arren-dondo, a researcher for the Na-tional Association of Universities and Institutions of Higher Education in Mexico City, Thursday, March 17, 7 p.m., rooms L and M. Aztec Center, SDSU, 265-6119.

Artec Center, SDSU. 265-6119.

"An Ewening with Our Neanest Celestial Neighbors," a lecture about the moon and neighboring planets, will be presented as the first in a series by astronomy instructor Jon Olson, Thursday, March 17, 210 (wideo replays of space missions), 7:30 p.m. (tecute), Plancataiam, Southwestern College, 900 and 186 Road, Challe Vitez, 421-700 2260.

"City of David Project: Fifth Sea-

\$65

Full price!

Sat. March 19 11 - 4pm

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in 22 minutes

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Join Jerry G. Bishop

of Sun up San Diego,

Hank Bauer of the Chargers

and other celebrities

as they auction off

super products and services.

The Bullet Train will be discussed in a slide-illustrated presentation by the train's planners. American high Syeed Rail Corporation. Friedry, March 18, 7 p. carer, 202 C. Stricet. downtown. Saturday. March 19, 10 a.m., Senior Citiens. Coenside; and Sanuday, March 19, 10 a.m., Senior Citiens. American Coenside; and Sanuday, March 19, 2 p.m., San Dieguito High School gymnasium, 800 Smnt Prive, Enchinics. (21): 556-3126.

"The Life and Wisdom of Ber-trand Russell," a slide-illustrated lecture by Al Seckel, will be pre-sented Friday, March 18, 7 p.m., Granada Room, House of Hospitzi-ity, Balboa Park. 273-2261.

1982)," a lecture by archaeologist

Yigal Shiloh, director of the City of David Project, will be presented Friday, March 18, 1:30 p.m., Re-

"Diversity in Paper," a program on paper making, will be presented by Sheril Cunning, author of a book on paper making, Friday, March 18, 7:30 p. m., San Diego Art Insti-tute, Balboa Park. 234-5946.

rute, Balboa Fark. 234-5946.

"Becoming a Knowledgeable The-atergoer," a lecture by San Diego Stree University drams professor Mercelith Alexander, will be pre-sented Monday, March 21, 1:30 p.m., auditorium, San Diego Gas & Electric building. 101 Ash Street, downtown. 298-7089 or 276-5314.

"Little Known Places and Seldom Seen Faces of the Ansa-Borrego Desert," a lecture and slide presen-tation by Paul Johnson, author of

EASTER SEALS CELEBRITY AUCTION

"Archaeology and the Bible" will be the topic of a lecture by Irchak Irchakit, former hand of the adec-tional branch of the Israel defense forces, Tuesday, March 22, 8 p.m., Jewish Community Center, 4079 54th Street, San Diego. 583-8532.

54th Street, San Diego, 831-831, "Prejudice and the Electoral Process," a lecture by Barbara Uhlir, program assistant for the deaf and hard of hearing for San Prego schools, will be presented at a breakfast program sponsored by the National Conference of Chris-tians and Jess, Wednesday, March Toomary Club, 950 Horel Circle North, Mission Valley, 232-6113.

"Consequences of Teenage Preg-nancy," a lecture by sociologist

old time

two books on Anza-Borrego, will be presented Friday, March 18, 7:30 p.m., Natural History Museum, Balboa Park, Reserva-tions: 232-3821 x203.

tions: 232-3821 x203.
Relations Between West Germany and the United States will be discussed by Dieter Koepke, German deputy consul-general to the United States, Thursday, March 17, 8 p.m., Luttle Theatre, Hepner Hall, SDSU. 265-6264.

"Nutrition," a lecture by nu-tritionist Janet Snyder, will be pre-sented Saturday. March 19, 1:30 p.m., Pacific Beach Public Library, 4606 Ingraham Street, Pacific Beach. 273-9889.

Beach. 213-9809.

Economical Arrangements for Burial or Cremasion will be discussed by a panel of experts at the annual meeting of the San Diego Memorial Society. Sunday, March 20, 2 p.m., First Unitarian Church, 4190 Front Street, Hillcrest. 284-3190.

"Justice for All," an address on current conditions in Central America and on efforts to end United States military intervention there, will be presented by John McAward, human rights director of the Unitarian Universalist Service Committee of Committe

"Where Is Architecture Going!"
will be the topic of a discussion by
A.H. Stoddard, a practicing architect, Monday, March 21, 10
a.m., San Diego Federal Savings &
Loan, Via de la Valle, Del Mar.
755-2060.

"Brief Excursions," an evening of poetry reading, chanting, and primitive percussion, will be pre-sented by Burry Bell, Monday, March 21, 7:30 p.m., D.G. Wills Books, 7527 La Jolla Boulevard, La Jolla. 456-1800.

THE PARADISE STREET BAND

CHILDREN'S CONCERT

JUANITA & NAYO ULLOA

veile Formal Lounge, Revelle Col-lege, UCSD. 454-3708. The Bullet Train will be discussed

John Weeks, will be presented as part of the New Views of Women lecture series, Wednesday, March 23, 3 p.m., room 221, Hepner Hall, SDSU. 265-6524. "The End of Public Culture," a lecture by Michael Carella of San Diego State University's philosophy department, will be presented Wednesday, March 23, 4 to 6 p.m., room 136, social science building. SDSU. Free. 265-5263.

"Public Education: The Chal-'zage Ahead," a lecture by San Diego superintendent of schools Tom Payrant, will be presented as part of the Update for Educators series, next Thursday, March 24, 4 p.m., Camino Lounge, USD. 291-6400 x4296.

Galleries

"Paul Caponigno Japan." an exhibition of photographer Caponigvis photographs exploring the sa-cred communion of man with na-ture as expressed at Zen temples of Japan. will be on view at a recep-tion, Friday, March 18, 6 to 5 p.m., and will remain on view through 7468 Girard Avenue, La Jolla. 459-1800.

459-1800.
COMBO Art Austion Ruhibit, works that will be featured in COMBO's Mach Teventy-fifth suction, including works by Salvador Dail, Jonaton Cruby, Russell Baldwin, Françoise Gilor, Norman Rockwell, Leroy Neiman, and others, will be on view at a reception, Friday, Match 16, 60x9 p.m., and will remain on view through letters of the company of th

Gaslamp Quarter Juried Art Exhibit, featuring works in all media by arritst from around Southern California, will open with areception, Friday, March 18, 6 to 9 p.m., and will remain on view through Apell 1, Alernative Space Gasleys, 562 Bitth Avenue, downtown, 233-5227.

downtown. 133-3227.
"Whitsas of the Orient: Silk and Bae," an exhibition of Oriental Trush pastrings by Rosemary Kim-ball and of Japanese kinonoso owned by colector Arma Griffin, will be no be to coccione, Fri-dayl, March 18, 6 to co-toring the Company of the Con-trol of the Company of the Company of the Street, downtown. 23-6-0396.

"Personal Visions in Glass," an exhibition of glass works by Nancy Becker, Louise Falls, and Cameron Habel, will be on view at a reception, Friday, March 18, 7:30 to 9:30 p.m., and will remain on view

7:30 & 9:3

RESTAURANT

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with proceeds going to the Crippled Children's Society of San Diego



Sat. & Sun.

March 26 & 27

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22 OLD TIME HOOD FOR CHI IN CANNOT RECOGNIZA.

A THI ORAFI

COVER CHARGE NIGHTLY - BEER & WINE

TO LOCAL EVENTS

through March 25, Grove Gallery, UC Crafts Center, Revelle Col-lege, UCSD. 452-2021.

"Recent Work," an exhibition of works by John Brodie, will open with a reception, Friday, March 18, 8 to 11 p.m., and will remain on to 11 p.m., and will remain on view through April 9, Pawn Shop 2, 660 Ninth Avenue, downtown. 233-9242. "Video Bow!" a side out of

viaco Bowl," a video selection of new-wave music, featuring the Cang of Four, and science-fiction comedy will be shown Saturday, March 19. 8 and 10 p.m., Sushi, 852 Eighth Avenue, downtown. 235-8466.

293-3400.

Paintings by Andrew Speer will be on view through March 24, James Crumley Gallery, Mira Costa College, One Barnard Drive, Oceanside. 757-2121.

"Contemporary Graphics from Brazil," an exhibition of works from many of Brazil's best-known artists, will remain on view through March 25, Master's Gallery, SDSU, 265-5124.

"Problems," an exhibition of work by Dan Camp, will be on view through March 26, Cygnus Gal-lery, 656-112 Ninth Avenue, downsown. 234-0846.

Three-Person Show, the works of Reed Thomason, W. Hasse Woj-tyla, and Genie Shenk will be on view through March 26, Malticul-tural Arts Institute, 425 Market Street, downtown. 236-1521.

"Eavironments," an exhibition of recent oil paintings by Ruth Oseid Johanon depicting everyday things in the artist's life, will be on view through March 26, Spectrum Gallery, 726 Seventh Avenue, downtown. 232-9743.

"God, the Mother," an exhibition of photographic special effects images by Michele Hills-Shaw, will be on view through March 31, Darktoom Etc. Gallery, 6610 El Cajon Boulevard, San Diego. 265-9123.

cal sculpture by Guy Baldwin, will be on view through March 31, Sushi, 852 Eighth Avenue, downtown. 235-8466.

"Second Wave Non-Realities and Pain.ings," an exhibition of work by Gary Ghirardi, will be on view through April 2, Thomas Neumaier Gallery, 721 Eighth Av-enue, downtown. 233-1308.

Watercolor Paintings by Nancy Livesay and prints and drawings by Syma Gray will be on view through April 2, San Diego Art Institute, Balboa Park. 234-5946.

Falbas Park. 234-5946.

"A Contemporary Collection on Loan from the Rochachild Bank AG, Zureh," an exhibition of the Rochachild Bank and Collection on the Rochachild Bank and Collection of the Rochachild Bank and Collection of the Rochachild Rochachild

"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 draw-ings 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 Ribitch, will remain on view through April 13, Grass Roots Cultural Center, 1947 30th Street, Golden Hill. 232-5009.

"Mary Miss: Interior Works 1966-80," an exhibition of the work of New York artist Mary Miss, will remain on view through April 16, University Gallery, SDSU. 265-4941.

ratua Matthei, and W. Hasse Woj-tyla, will display their works through April 16, Maple Creek Gallery, 2400 Kettner Boulevard, Sun Diego, 234-2151.

Prints and Drawings by Harry Sternberg will remain on view through April 16, San Diego Print Club, 320 G Street, downtown. 232-4884.

Paintings and Graphics by Pauline Rozelle and Dorothy Stratton, re-Rozelle and Dorothy Stratton, re-spectively, will be on view through April 18, Seneca Falls Gallery, 908 E Street, downtown. 233-8984.

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

Team

Neville's team. "The coaches

bad luck of their draw had them play their first two matches against the Soviet Union and Bulgaria — numbers one and two in the world — and, losing both, they could finish no higher than thirteenth.) The

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

Neville's team. "The coaches are competitive, too," assures Neville. "We're [betting] a dinner on it." At this point, more than midway to the 1994 Olympics, the USA team, reports Neville, is "one of the strongest team in the world — in egos and athletic solities. We're termter ahead solities. We're termter alsead solities. We're termter alsead with the solities which we're the solities which we're the solities which we're won a majority of their natches, took second piace (behind Caban) in the 1981 NORCECA ZOR Mexico City, and piayed very well at the 1982 World Champiorahips in Desmon Altres, although they become altres, although they become altres, although they be and lack of their draw had them play their first two marches.

team coaches have been talking abour winning a medal in 1984; now the talk is of the medal, the Olympic gold. Just how likely is that? "Between possible and probable," says Neville, Other coaches agree that the USA has the best chance to beat the favored Soviet Union in Los Angeles (Long Beach) next

Meanwhile, the team Meanwhile, the team continues to train Monday through Friday mornings, from 8:00 a.m. to noon, in the Federal Building gymnasium. The public is invited to watch individual and team drills, and jump training — 400 jumps on a slow day, 800 to 1000 otherwise

slow day, 800 to 1000 otherwise. In addition, they train with weights at the San Diego Sports Medicine Center.

The intrasquad scrimmage of the USA men's volleybal team will take place Saturday, March 24 700 p.m. in the Federal bat 700 p.m. in the Tederal Diego admission of the Control of t

- Amy Che

Freestyle

and "jam" to the pulsating rhythms of rock. (In freestyle jargon, "jamming" means timing stunts and throws to music.)
Freestyle Frisbese weigh between 160 and 165 grams (fifty percent heavier than their filmsy ancestors) and are slightly larger.

ancestors) and are eligibly larger, giving a tighter spin and more stability in flight. The disc's underside is prayed with a siltcom-based subseauce, such as Armor All, to ensure a flat, glassilite surface. So vital is the flageratid felsely that most players wear clip-on plastic fingeratid, as natural rails can crack on impact with the hard underside.

FEATURING THE "WIZARDS"

AS SEEN ON CHANNEL 8 NEWS SPORTSWEEK

SPORTSWEEK

residents Bill Tulin, Dunni Meyers, and Paul Cameron — are among America's top freestylers. Cameron worked his way through college (Arisons State) with a Findee, by winning with a Findee, by winning with a Findee, by winning creating a mode along with the music, he says, but we're also judged technically — how high we jump, where our toes point, et ceiters." And Tulin are cofounders of the National Fribbe League, a new. San

The Wizards — San Diego residents Bill Tulin, Danni

cofounders of the National Frisbee League, a new. San Diego-based organization populariting freetyle through tournaments and clinics. This Sunday the first such tournament will be held (near the tennis cours) at Robb Field in Ocean Beach, beginning with amateur competition at 10-00 a.m. A women's Ultimate matter competition at 10-00 a.m. do when the prisbee demonstration is scheduled for noon, and the pro freetylers will be starting about scheduled for noon, and the pro freestylers will be starting about 12:45 p.m. and ending about 3:00 p.m. The tournament is expected to draw 150 contestants, from East Coast to West. Admission is free and more information is available by calling Bill Tulin at 273-7441.

- Ridge J. Mahone

The War

1983 CALIFORNIA NATIONALS

FRISBEE TOURNAMENT

Friday, March 18, at 8:00 p.m. at Golden Hall, 202 C Street. Gowntown. Tickets are available through Tickets on the military Special Services desks, and the VVSID office. Fuderated unsuitable and will be a serving in switable and will the La Jolla Councyl Street and a portflight party. For more information, call 280-3679 or 235-8857.

10:00 AM - 3:00 PM

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Tuesday, March 22, 7:30 p.m.

Monday, March 28, 7:30 p.m. m 103, Casa del Prado, Balboa

San Diego Sri Chinmoy Centre



Genuine Guru

Aguarian Festival of the Californias

Lecture: Saturday, 19th, 6 pm, FREE
"Esoteric Keys For The New Age"
204 Casa Del Prado, Balboa Park
by Master Sat-Chella Domingo Diaz P. M.A.

Workshop: Sunday, 20th, 2:30pm (2.50 donation) "How To Live Successfully In Difficult Times." by Gag-Pas Dr. Toby and Anita Campion Aquarius Solar Yoga Center - non-profit organization 32/00 Adams Ave.

For more information about other events phone 475-8145 or 280-0383

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THE THEATER READER'S GUIDE

Jonannan Sautile and Jerj Smith. Information is accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military; ask at the box office

THE ABDICATION The San Diego State University Theatre presents Ruth Wolff's drama about the flamboyant Queen Christina of Sweden. In 1665 she abdicated her of Sweden In 1665 she abdicated her throne and converted to Catholicism. The play, which weaves together her memories and nightmares as well as her wit, depicts a woman searching for Ther identify and purpose in a main's world. Wichael Henry directs the production. Hemister of the cast rectuel Kelly Area Consult. Size. A second of the cast rectuel Kelly Area Consult. Size. A second of the cast rectuel Kelly Area Consult. Size. A second of the cast rectuel buryand. Cheig. Ceren. Kells B. Heibett, and Cinggo, J. Cherle. The scene designs are by Lucen Section Size. A second of the cast rectuel buryand. Cherle. The scene designs are by Lucen. Details of the cast rectuel buryand. Jacks. A second of the cast rectuel buryand. Jacks. Jack

at 8:00 p.m.



Theater Directory

749-3448 LEMON GROVE PLAYERS Lemon Grove Junior High School 3146 School Lane, Lemon Grove 466-5579, 466-1445

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

MARQUIS PUBLIC THEATER MARQUIS GALLERY THEATER 3717 India Street, San Diego 298-8111

296-8111
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One Barnard Drive. Oceanside
757-2121 x236 NORTH COAST REPERTORY THEATRE. Plaza of the Four Flags. Lomas Santa Fe Road, Solana Beach 481-1055

CIVIC THEATRE 202 C Street, downtown 236-6510 CORONADO PLANIOUSE 1755 Strand Way, Coronado 435-4856

C.R.A. THEATRE 9115 Clairemont Mesa Boul Diego 277-8900 x111

EAST COUNTY PERFORMING ARTS CENTER 210 E. Main Street, El Cajon 440-2277

EDUCATIONAL CULTURAL COMPLEX THEATER 4343 Octon View Boulevard Southeaut S n View Boulevard. Southeast San

FIESTA DINNER THEATRE 9665 Campo Road. Spring Valley 697-8977

FOX THEATRE 720 B Street, downtown 233-6331 GASLAMP QUARTER THEATRE 547 Fourth Avenue, downtown 234-9583

GROSSMONT COMMUNITY COLLEGE Stagehouse Theatre 8800 Grossmont College Drive. El Cajon 465-1700 x410

JEWISH COMMUNITY CENTER Front and Center Theater 4079 Fifty-fourth Street, San Diego 583-3300 x36 LA JOLLA PLAYHOUSE

LA JOLLA STAGE COMPANY

LAMPLIGHTERS COMMUNITY THEATRE

SAN DEGO CITY COLLEGE THEATER Thirteenth and C streets, downtown 239-7854 239-7854
SAN DIEGO JERROR THEATRE
Case del Prado Theatre, Balbos Park
239-8355
SAN DIEGO MESA COLLEGE
7250 Mesa College Prive, San Diego
279-2300 x236

Z/9-Z/00 / Z/9
SAN DEIGO REPERTORY THEATRE
1620 Stath Avenue, downtown
235-8025
SAN DIEGO STATE GREVERSITY
Main Stage and Experimental Theater
265-6684
Open-air Amphitheater
265-6694

SAN DIEGRITO LITTLE THEATRE Del Mar Fairgrounds, Del Mar 755-7358

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

NORTH COUNTY COMMUNITY THEATRE
Vista
724-3421 755-7338
SCRIPPS RANCH COMMUNITY THEATRE
Wangenheim Junior High School
Auditorium
9230 Gold Coast Drive, Mra Mesa
566-7300 x216 SOUTHWESTERN COLLEGE Arena Theater, Mayari Half 900 Olay Lakes Road, Chule Vista 421-1180

OLD GLOBE THEATRE
Cld Globe Theatre
Cassian Carter Centre Stage
Festival Stage. Balboa Park
239-2255 OLD MISSION PLAYERS
Mission Basilica San Diego de Alcala
10818 San Diego Mission Road. San Diego
278-0021, 464-0401 STARLIGHT Starlight Bowl. Balboa Park 232-3049 or 234-STAR OLD TOWN OPERA HOUSE 4040 Twiggs Street. Old Town 298-0082 232-3049 or 234-STAR
UNITED STATES INTERNATIONAL
UNIVERSITY
Zable Theater
10455 Pomerado Road, Scripps Ranch
271-4300

PALOMAR COLLEGE
Palomar College Theatre. San Marcos
744-8860 PATIO PLAYHOUSE Vineyard Shopping Center 1151 E. Valley Parkway. Escondido 746-6669 UNIVERSITY OF CALIFORNIA SAN DIEGO UCSD Theater. John Muir Theater. Studio

PINE HILLS LODGE 2960 La Posada Way Julian 765-1100

POINT LOMA COLLEGE Salomon Theatre 3900 Lornaland Drive. Point Lorna 222-6474 x248 ounds of applause. (Sm.) Bowery Theatre, through March 27; Thursdey through Sunday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

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RH NEGATIVE WOMEN

who delivered Rh positive children affected with jaundice at birth urgently needed for at birth urgently needed for plasma donation program. Other women may be spared the tragedies you experienced if you donate your plasma for use in the prevention of Rh hemolytic disease of the new-born. Suitable donors who sin our program will be said. join our program will be paid \$35.00 for each plasma do-nation and may donate twice per week. or further information

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in Orange at (714) 639-2323 8 am to 6 pm

at 8:00 p.m. Matinee Saturday, March. 19 at 2:00 p.m.

COMEDY TONGISTI
Lec Coursey and lifenda present an
ever ling of Improvisational cornedy
every Wednesday right. The show,
which begins at 250 p.m. is preceded
workshop, designed to give people the
opportunity to "go wild" on stage,
offers instruction in the techniques
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(formerly the Wing Cafe), San Diego. Wednesday at 8:30 p.m. For information call 239–4275.

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In The Best of Taste:



"Seafood, Mexican Style. That's Casa de Bandini."

Are Bondini.

With 6300 miles of emprovement of the control of the

on a bed of Mexican rice with tray shrimp.

Prices are moderate, an three prices are moderate, and three three meaning three meanings of the other specialists, not; everything from Bandini Chicken and Avecado Salad to Plan and more than generous Margaritas. All atmosphere and authentic decor of a handsome historical adobe home dating bekts to 1829. Home dating bekts to 1829, home dating bekts to 1829, where intrigued with the quiet eigance of the beautiful dining American antiques, Stroffling marachis who perform nightly made it an evening to remember state of the price of the strong to the state of the strong to the strong marachis who perform nightly made it an evening to remember and the strong to the strong the State Historic Park in Old Town State Historic Park in Old Town

Chef's Secret

To add a zesty Mexican flavor to your broiled seafood, baste frequently with a sauce of metled butter, minced garlic and a sull pinch of minced cilantro—the. "Mexican paraley." Whole sprice of cilantro make a colorful, decorative garmish.

READER'S GUIDE TO THE THEATER

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For Information call 232-7203.
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The scenario designs are by Nets. characters some genuine feeling. (Sm.) Ben Polak Fine Arts Center, through March 27; Thursday through Saturday at 8:00 p.m. Matinee Sunday, March 27 at 2:00 p.m.

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GUILTY CONSCIENCE Richard Levinson and William Link — creators of Lieutenant Columbo, The

experienced hair designer from the San Francisco, the progressive wash and wear hair. Try me.

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Execution of Pts. Stocks. and several characteristics of Pts. Stocks. and several characteristics works.—could not have asked for a better production of the pts. and the pts.

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La Jolla Academy of Advertising and Art was founded to offer a one-year course of education for those students interested in entering the fields of advertising, graphic design, marketing, public relations or media. Continuous enrollment.

through March 20; Friday at 7:30 p.m. Matinee Saturday and Sunday at 2:00 p.m.

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PEOPLES OPEN SHOWCASE

The Grass Roots Cultural Center offers
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Haltrus, local performers have the
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staters on sites. The format for the
evening is open, meaning that the
studence on either varied to or

7556 FAY AVENUE
LA JOLIA, CAL
459-0201

participate. To reserve a place on the program itself. Najimy encourages prospective participants to phone 232-5009 by Thursday, March 17. Grass Roots Cultural Center, 1947 Thirtieth Street, San Diego, Friday, March 18 at 8:00 p.m.

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SOUTH PACIFIC
The Lawrence Welk Village Theatre
presents the Rodgers and
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stories in Jernes Michener's book
Teles of the South Pacific. Gordon
Howard directs the production, which

features such songs as "Some Enchantes such songs as "Some Enchantes Evening," "There is a Notion Like a Point" and "The City The County of th

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TERRA NOVA
In the grand scheme of things, Robert
Falcon Scott was just a speck at the
bottom of the world. And his efforts,
however one decides to judge them,
have resonated northward ever since.
The Old Globe Thearse is production
(continued on next page,

San Diego Repertory Theatre The Mines Death of a March 1: April 24



Free Talk / Demo
Tuesday, March 22, 7: 30-9: 30 pm
1915 Hornblend, Pacific Beach
RESERVATIONS 270-4900



The Bowery Theatre &

The Aleph Company

ANTIGONE

All seats \$5

DANCE

is the only art wherein we ourselves are the stuff of which it is made.

DANCE

is life at its most glorious moment.

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Sundau March 20 1 pm-6 pm

when The American Ballet School in conjunction with

Showstoppers is holding auditions for scholarship & company placement.

All dancers and guests welcome.

Schedule of free classes & activities

Works in progress of "Children's Dance 2:00-2:45

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scholarship and evaluation class
Call in now to reserve your place in these free classes.

Join us for this special open house

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Bill Heiden

Stephen Rockford

AMERICAN BALLET SCHOOL

jointinued from preceding page, of Ted Tally's epic draina — about Scott's ill-fated expedition to the South Pole in 1911 — is good, but not great On the plus side, actor Benjamin Hendrickson effectively captures the moleuties of Scott's character, th mod lacks hindlickom's prefermation makes Not I political prefermation makes Not I political prefermation makes Not I political programment of the prefermation makes Not I political political programment of the Maghe harmon who looked. And many features of the Old Cikeler production makes not political programment of the Political Pol

THEYRE PLANNG OUR SONG
The Flesta Dinner Treater offers the relief smorn musical — with music by Marvin Hamilisch and lysics by Carole Sayer Sayer — about a coughe solo write popular fow songs but have a difficult sme making their less as harmonious as their music. Frank Wayne directs the production, which rectures Justin Blake and Marci features Justin Bible and Nanci Hunter in the lead roles. Other members of the cast are James C Marbley, Mulk Stevens, Les Chastri and Marbley, Mulk Stevens, Les Chastri and the costumest. The set designer is Robert Earl (Stevens Les Chastrians). Pleasts Dinner Theater, through March 20. Thursky through Saturday, dinner at 6.50 p.m. curtain at 8.15 pm. Sanday, offens at 5.30 pm. Sanday, offens at 5.50 pm. Sanday offens at 5.30 pm.

WE THE FAMILY
As part of its "Plays for Living — 1983" program, a series of repertory presentations that "touches on issues presentations that toucine or facing today's radically changing facing today's middally changing facing today's middally changing families, "the Jewish Community Center presents a dama that spans family sause of four different generations. Politoxing the production, semi Tracer — a psychotherapist with training in psychodaram — will lead a discussion of the questions raised by the play. Admission is free. (Sm.) the play. Admission is free. (Sm.) The production of the

WINGS

WINGS Reviewed this issue. Cassitus Carter Centre Stage, through April 10: Tuesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

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The Platemar College Theater is
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READER'S GUIDE TO THE MUSIC SCENE

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

When I first heard rumors of Rank and File, a band that (it was said) managed to bridge the quantum gaps between country punk, reggae, and mainstream rock, my immediate reaction was in equal measures cynicism and curiosity. That was before the band had released its album Sundown (on the Slash Records label), and before Robert hilbum—the Los Angeles
Times's resident promoter of,
and apologist for, banal rock
and roll—deemed Sundoun
the best debut album of 1982.
The cynicism is easily

The cynicism is easily explained. As an astute student of pop history, I feel qualified to recognize certain patterns that have established themselves over the years. One such is the inevitable demise of anything resembling a trend or movement, and the rooic with resembling a trend or movement, and the panic with which partakers in a trend seek to survive its collapse. In the inconstant, rags-to-riches-to-rags world of rock and roll, many trendy artists who suddenly get that sinking feeling will grope for any nearby flotsam with which to stabilize their careers, if only their careers, if only temporarily. That fact has had as much to do with the



Indistinct Category." The curiosity had simpler roots: what if Rank and File turned out to be a band whose oddly delineated influences combine to make fetchingly original

to make fetchingly original musse?

After saturating mysel with Standown in order to wash away all biases and preconceptions, I must say that my curiosily earned much higher marks anything worth salvaging from a faded or fading trend, it is the spirit that bore the trend in the first place. The music on

members lists Burny Wailer. Blackheart Man as one of his two favorite albums), there is also a flirtation with the nsistent uplift of ska/reggae ii

But more than anything else But more than anything else. Rank and File's music is a lively tribute to the spirit that produced country's earliest outlaws—Hank Williams. Lefty Frizzell, and the Johnny Cash of pre-friend of the White House virtuge. That doesn't sound so unusual in itself, until you consider that the members of Rank and File had previously been in two politically oriented hard-core punk bands — the Dils (from L.A.) and the Nuns Distroot L.A.) and the Nurs from San Francisco). A growing feeling of alternation from the punk scene and a natural re-evaluation of their own roots (the band's songwriters, brothers Chip and Tony Kinman, hail from North fony Rinman, haif from North Carolina, while Alejandro Escovedo and Slim Evans are Texas-bred) gradually led to the development of their current sound. It is the most beguiling countrified rock sound I've heard since the Byrds's Chris Hillman took that hand in a similar direction over a decade

ago. It is not difficult to be won over by Sundown. The album has a rural grit without being hokey, and sounds fresh enough to seem like a prototype even though the components thereof



British Singing Sensation and the only singer ever to be nominated for America's Grammy Awards in the popular female, classical, and jazz

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210 E. Main Street, El Cajon All Seats Reserved \$12 00 Tickets at E.C.P.A.C. Box Office, Ticketron, Sears, or Charge by phone at 440-2277.

THE FIBONACCIS WEDNESDAY APRIL 6

Sundown bristles with energy because it leaves behind the cliches associated with its various ingredients and

concentrates on the intangible

by which they were conceived.

by which they were conceived. There is the sparse, no-nonsense instrumentation, chordal simplicity, and Everyman identification of punke the informitable good will, sense of mischief, and solde humor that gave rise solde humor that gave rise solde humor that gave rise properties and while it has apparently been more of an inspiration than a perceivable







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

Especially familiar are the numerous musical reference that serve both as navigation

aids for the first-time listene

and as encyclopedic indices of the band's roots. For example

Bamba" Similarly, the

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

Rank and File and Long Ryders: SDSU's Backdoor, Friday, March 18, 9 p.m. 265-6562 or 265-6947.

Felony: Rodeo, Wednesday, March Pennyr Rodeo, Wednesday, March 23, call for times, La Jolla Village Drive at Villa La Jolla Drive, La Jolla, 457, 5590; and Distillery East. Thursday, March 24, call for times, Mission and Metcalf, Escondido, 741,9394.

Tina Turner: Rodeo, Thursday, March 24, call for times. La Jolla Village Drive and Villa La Jolla Drive, Le Jolla, 457-5590.

The Mighty Flyers with Rod Piazza:

FOR INFORMATION CALL 481-9022

SUNDANCE

Friday, March 25 REBEL ROCKERS Saturday, March 26 JAMES HARMAN BAND Sunday, March 27 CHICAGO 15 and STONE'S THROW Monday & Tuesday PAT FITZPATRICK QUARTET March 28 & 29 with KEVYN LETTAU

Wednesday, March 30 COWBOY JAZZ and STONE'S THROW

Thursday, March 31 RANK & FILE and COUNTRY DICK and the SNUGGLE BUNNIES

lunch, dinner & macks 7 days a week THE FIRST BITE

FREE AFTERNOON CONCERTS IN MARCH, 6 TO 8 P.

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Le Chalet brings you "Rhythm & Blues Debuse" with the Hurricenes, Sen Clego's own Chicago-style R&B disence band, Don't miss the band that has opened for John Lee Hooker, Jr. Wells, James Brown, plus many more. "Chase the blues sewy" with Billy sweet, guiter: Bruce Thorpe, guiter and sildes: Spider Webb, drums, Michael Artstote, harmonica & precession and Raigh Lavis.



PANIC

Sunday & Monday, March 20 & 21

Join the party, when PANIC strikes Le Chalet, with Jeff Murphy on guistar, Joe (The Mighty) Lungs on keyboards and harmonica, Marta Garrick holding down bass, Alan-Jay Weissman, a talented lead vocalist, and Tony Van playing dynamic percussion.

All sing. This how BOCKS!



genes

Tuesday & Wednesday, March 22 & 23

Mixed Genes has the formula, high energy rock in intil with Tony, Levleaping from drum to drum, Barb Grillo vocals, Willy Jenkins and Steve Johnson provide the string section, rounding out the sound on keyboard and guitar Keven Shine. Everyone sings, Everyone parties

5046 Newport Ave. Ocean Beach 222-5300 March 25, 8 and 11 p.m., 8022 Clairemont Mesa Boulevard.

The Joe Farrell Quartet: Blue 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., 5933 University Avenue 583-6670.

Catholic Siris: Rodeo, Sunday, March 27, call for times, La Jolla Village Drive and Villa La Jolla Drive, La Jolla. 457-5590.

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

Cowboy Jazz and Stone's Throw: Belly Up Tavern, Wednesday, March 30, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Sparks: El Cortez Ballroom, Thursday, March 31, 7:30 p.m., 702 Ash, downtown, 565-9947.

Jim Morrison, Laurie Andres, and Cathle Whitesides: United Commercial Travellers Hall, Traursday, March 31, 8 p.m., 4569 30th Street, 481-1974.

March 31, 8 p.m. 224-4

Rank and File and Country Dick and the Sauggh Bussies: Belly Up Tavern, Thursday, March 3I, 9 p.m., 143 South Cedros Avenue, Solana Reach, 461,0022

Thompson Twins: El Cortes Ballroom, Monday, April 4, 7:30 p.m., 702 Ash Street, downtown. 565-9947.

"Just Live" featuring Led Bell and Priends: San Diego City College Theatre, Tuesday, April 5, 8 p.m., 14th and C streets, 230-2481.

Alvin Lee: Rodeo, Tuesday, April 5, call for times, La Jolla Village Drive and Villa La Jolla Drive, La Jolla.

Lone Levich: Adams Avenue
Thomas Avenue
Adams Avenue
Adams Avenue
Set 6047

Billy Squier: Sports Arena, Monday April 18, 8 p.m. 224-4176.

"A-Pest" reaturing Russ Pritty and the Hearthwalters, the Stray Cats, Bow Wow Wow, the Ramanas, Modern English, and the Filets: San Diego Stadium, Saturday, Apri 23, 2 p.m., Mission Valley.

Return To Forever: SDSU Open-Air Amphitheatre, Wednesday, April 27, 8 p.m. 265-6947.

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



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

North County

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

Belly Lip Town. 143 South Cebros. Worsus. Solans Beach. 481; 9822: Jack Mack and the Heart Attack, rock and rythm and blues, the Spull Brothers. 386 and 169, rock, Thursday, the James Harman Band, rhythm and blues. Romine Barron and the Cadillacs: rock and rhythm and blues. Finday, the Rebell Rockers, rock and registe. the Sam Diego-Timidad Steel Band. Caribbean masic. Saturday, the Bob Long Band. bop. boogie: and jazz. Sunday Merlin. rock tusion.





SPONSORED BY THE

MODERN MUSIC FRENZY

3 DAYS OF THE NEWEST MUSIC FROM CALIFORNIA & THE WORLD

MONTEZÜMA HALL



FRIDAY, APRIL 8 7:00 PM

DREAM SYNDICATE
THE LAST
GREEN ON RED

PLUS FREE AFTERNOON PERFORMANCES BY
THE EVASIONS and THE ROCKIN' ROULETTES

SATURDAY APRIL 9 7:00 PM

ROMEO VOID



THE UNTOUCHABLES
BURNING
SENSATIONS
THE QUESTION

PLUS FREE AFTERNOON SCOOTER LECTURE BY BILLY ZOOM

BRUCE JOYNER & THE PLANTATIONS

SUNDAY, APRIL 10 8:00 PM

> A RARE SAN DIEGO APPEARANCE BY INTERNATIONALLY ACCLAIMED

ULTRAVOX

THE MESSENGERS



TICKETS ON SALE NOW AT AZTEC CENTER BOX OFFICE, OFF THE RECORD, AND ALL TICKETRON OUTLETS—SINGLE NIGHT TICKETS \$10.00 SDSU STUDENTS, \$12.00 GENERAL ADMISSION. THREE NIGHT PASSES—\$22.50 SDSU STUDENTS, \$27.50 GENERAL ADMISSION. LIMITED NUMBER AVAILABLE, SOME ACTS SUBJECT TO CHANGE



3 BARS 2 ROOMS \$3 NO COVER CHARGE BEFORE 9 PM



DIRK DEBONAIRE

INSEX

INSEX

Free admission with KPRI "Hot Button" 99c Margaritas \$1 KAZES

YOUR HOST JIM MeINNES

101 SHOW and LABATT'S BEER



plus, from L.A. THE CLAMS

50° DRINKS 'TIL 10 PM NO COVER CHARGE



Monday and Tuesday, Byron Berline and Sundance, country swing, Wednesday, Afternoon Concerts: Stone's Throw, vintage jazz, swing, and rock, Wednesday, the Chicago Six, Disieland, Friday, Wholly Cats, '40s swing, Sunday.

Bobby C's, 485 First Street, Bobby Gs. 485 First Street. Encinitas. 436-7397: The Pep Bovz rock and roll. Thursday through Saturday; the Beckett Band, rock and roll. Sunday through Tuesday; Radio Romance, rock and roll. Wednesday.

Carriage Lounge, Carriage Lanes, 12941 Poway Road, Poway. 748-9110, 566-1050; Hughey Gaskins, blues, country, vintage rock, Friday and Saturday.

Charlie's Nightclub, 680 West San Marcos Boulevard (at Highway 78). San Marcos. 744-4120: Dallas Express, country, Wednesday through Saturday, and Sunday

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

C.W.'s Saloon, Carmel Valley Road at Via Cortina, Del Mar. 275-6556: The Savery Brothers, country, Wednesday through Saturday.

Distillery East, 755 Metcalf Street. Escondido. 741-9393: Rock and roll, call club for information.

Distillery Nightchis, 140 South Sierra Boulevard, Solana Boach, 755-6733: Bertz, rock and roil, Thursday through Sahurday. Incognito Rockers, rock and roil, Sunday, the Leroi Brothers, rockabilly, Barrie Cunningham and Black Slacks, rockabilly, Buesday. New Wave Dance Contest featuring This Kids, Wednesday.

The Flying Bridge, 1103 North Hill Street, Oceanside, 722-1151: Don

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

Fish House West, 2633 South Highway 101, Cardiff. 753-6438: The Bob Long Band, bop, boogie, and jazz, Thursday through Saturday.

Garmo's, 380 North El Camino Real, Encinitas, 942-1676: Forecast, light rock and jazz, Thursday through Saturday, the Market St. Band, contemporary, Monday, the Bob Long Band, bop, boogle, and jazz, Tuesday and Wednesday.

Henry's, 264 Elm Avenue, Car'sbad. 729-9224: Tony Soraci and Co., with Judy Arnes, contemporary, Tuesday through

Hill House, 2730 Via de la Valle, Del Mar. 755-6614: The Mar Dels, vintage rock, Thursday through Saturday; Barrie Cunningham, rockabilly, Sunday and Monday; BBC, rock and roll, Wednesday.

Hungry Hunter, 1221 Vista Way. Oceanside. 433-2633: Thunderbo the Wondercolt, rock and roll, Wednesday through Saturday Zuma, contemporary, Sunday through Tuesday.

Jolly Roger, 1900 North Harbor Drive, Oceanside. 722-1831: The Russ Kirkpatrick Band, rock and country rock, Thursday through Saturday; live entertainment. Wednesday, call club for

Monterey Jack's, 11940 Bernardo Monteney Jack's, 11940 Bermardo Plaza Drive, Rancho Bermardo. 566-2400: The T&A Trio, contemporary. Wednesday through Saturday; Mary Perrin, contemporary. Sunday and Monday; Ken Anderson, contemporary.

Old Time Cafe, 1464 North 4d Time Cafe, 1464 North ighway 101. Leucadia. 436-4030: he Paradise St. Band featuring atrick and Catherine Espinoza. m and Theresa Hinton, and Chris tas. Irish music. Thursday. Juanita and Nayo Ulloa, music from the Andes, Saturday: the All Night Fiddlers, Swedish, Irish, and traditional American music, Sunday; Old Time Hoot Night. Tuesday: C.A.R.D benefit featuring Rob Balmuth, topical folk music

481-0414: The Jack Costanzo Quintet, contemporary Latin music. Thursday through Saturday. rhythm and blues jam session. Sunday afternoon.

nd the Old Time Cafe String Band

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

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

Poway Mine Company, 12375 Poway Road, Poway. 748-7296.

566-2070: The Johnny Almond Rhythm Revue, rock and blues, Wednesday through Saturday.

Ramada Ing. Scotty's Pub 2500 South Escondido Boulevard, Escondido. 747-5090: Ted and Dave contemporary, Tuesday through Saturday; Magic, contemporary, Sunday and Monday.

Red Coach Inn, 135 North Pine (at Center City and Vailey Parkways Escondido. 743-9796: Ron Bell. easy listening and country, Wednesday through Saturday; Four Way Deal with Dallas Peirce. country, Sunday through Tuesday.

Red Dog Saloon/Valley Fort Steakhouse, 3757 South Mission Road, Fallbrook. 728-1998: Ray Sanders, country and pop, Priday and Saturday.

Roxy, 517 East First Street, Encinitas. 436-5001: The Peter Sprague Quartet, jazz, Friday and Saturday.



Rock 'n' Roll

Thursday, March 17, St. Patrick's Day



§ 1 Margaritas

- Your Favorite Irish Cocktail -All Night Long!

Friday & Saturday, March 18 & 19 The Jabulous Spud Brothers

Sunday & Monday, March 20 & 21

FEATURES

Playing Music of the 80's

Tuesday-Saturday, March 22-26 The Jabulous Spud Brothers









at RODEO TINA TURNER in an incredible dance concert Thursday, June 24 2 shows Sunday, March 279 p.m.

POWDER BLUES

Tickets at Rodeo, Sears, & all Ticketron outlets

The Shepherd Cafe, 1126 South lighway Iol. Encouras, 753-1124, cert Horner, contemporary piano, lliursday, Michael Rhodes.

Saturday: Mike Clark contemporary piano. Sunday and Monday: Joe Angelarsteo, jazz guitar, Tuesday: David Beldock. contemporary guitar, Wednesday

★ TICKET EMPORIUM ★

GRATEFUL DEAD March 27 PAT BENATAR March 28 PRINCE March 29 KISS March 31 **BILLY SQUIER** Irvine, April 16 & 17 BOB SEGER April 23 X FESTIVAL April 23 RETURN TO FOREVER

STANLEY CLARKE, LENNY WHITE SDSU, April 27 KINKS Irvine, April 30 HALL & OATES BEACH BOYS & PADRES May 8

331 W. Broadway, S.D. 92101 8650 Miramar Rd., S.D. 92126
222-4166 578-SNOW (7689)
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POSTER BLOW-UP

-ACAPULCO--JOE'S

ST. PATRICK'S DAY PARTY WEEKEND

"Sawwer.

Friday 18-\$1.00 off cover with Billy Squier ticket stub.



MARCH

BAND

Sun.	Wed.	Thurs.	Fri.	Sat.
Salsa VIDA Sunday	23 Beckett	24	25	26
27 Salsa COLOUR Sunday		31 Y ALMOND M REVIEW	AP	RIL
			HE	RIDES
3	6	7 THE	8	9

7 THE 8 THE MIX LONDON SROTHERS **BANQUET FACILITIES**

2966 Midway Dr. 224-2401

Stage Coach Inn. 1865 Vista Way.

Tequila Flats, 3296 Mission Avenua Oceanside, 757-7757, Motave, rock and roll, Thesday through Saturday

Valley Center Inn Saloon, 27555 railey Center Board, Vailey Center, 49-1466; Country On The Rocks, country rock, Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032 Jockey Club: Automatics, rock and roll. Thursday through Saturday. Mayhem, rock and roll. Tuesday and Wednesday. Turf Room: True Spirit. contemporary, Tuesday through Saturday.

Whiskey Flats, 1260 West Valley Parkway, Escondido. 745-8640: The Beckett Band, rock and roll, Thursday through Saturday; Romeo, rock and roll, Tuesday and

Beaches

Acapulco Joe's, 2966 Midway Drive, Loma Portal. 224-2401: The Shames, rock and roll, Thursday through Saturday; salsa night, Sunday; the Beckett Band, rock and

Anselmo's, 3750 Sports Arena Boulevard, Loma Portal. 224-2107: Gina Robles, contemporary, Friday

Atlantis, 2595 Ingraham Street Mission Bay, 224-2434: Relierta Linn. contemporary. Tuesday through Saturday.

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

Bahia Hotel, 998 West Mission Bar Drive, Mission Bay, 488-0551: Mercedes Lounge: P.F. Flyers, contemporary, Tuesday through Saturday, Plano Bar: Buddy Reed, Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

Beach Club, 1921 Bacon Street, Ocean Beach. 222-6822: The Balzi Band, rock and roll, Thursday.

Blue Parrot, 1298 Prospect Street, La Jolla. 454-9131: The Chuck La Jolla. 454-9131: The Chuck Schiele Thio with Birdic Catter, jazz. Thursday: the Don Menzas Quartet, jazz. Thursday: the Joe Marillo Quartet, jazz. Sunday, the Joe Marillo Quartet, jazz. Sunday, the Greg Bloch Wolin Trio, jazz. Monday: the Bob Holtz Trio, jazz. Monday: the Bob Holtz Trio, jazz. Blues Band, jazz and blues.

fillage Drive, La Jolla, 457-4170: Magic shows, Wednesday; variety night, Thursday.

Casina Valadier, 4445 Lamont Pacific Beach. 270-8650: Phil Beeber, guitar variety, Friday and Saturday.

Che Cafe, Revelle Campus, UCSD, Torrey Pines Road, La Jolla.

Yourself, "cosmicomic" music, Tuesday lunchtime,

Chuck's Steak House, 1250 Prospect Street. La Jolla. 454-5325: Zzaji. jazz. Thursday through Saturday. The Comedy Store, 916 Pearl Street. La Jolla. 454-9176: Local and national comedians. Wednesday through Saturday: amateur night.

Soley 8, 2801 Similar Isotaceans, and Lorna. 224-6628. Tryangle, its to 805 cock. Thursday through durday. Brian Stevens, intemporary. Monday through

Sunday the Peter Sprague Quartet, naza, Monday through Wednesday.

Caclight Room, 2855 Midway Orice, Loma Portal, 223-8122; Tharley's Goodtime Band.

Haleyon, 4258 West Point Loma

•

Boulevard, Loma Portal, 225,9553-Taxi, rock and roll, Thursda through Saturday: the Features rock and roll, Friday happy hour; the Mix, rock and roll, Sunday and Monday.

Headquarters Nightclub, 4617 Mission Bay Drive, Pacific Beach



SAN DIEGO'S FIRST & FINEST TICKET AGENC WE HAVE EXCELLENT TICKETS ON SALE TO: * PAT BENATAR MAR. * HALL & OATES MAY * KISS MAR PRINCE * BEACH BOYS TOM PETTY WITH RAMONES APR. MODERN ENGLISH 23

RETURN TO FOREVER APR. 27

APR. 27

NOW ACCEPTING REFUNDABLE DEPOSITS ON:
SAMMY HAGAR-APR. 17 * DIRE STRAITS -APR. 19
TRIUMPH-APR. 27 * KINK-APR. 29 * BOB SEGER
MEN AT WORK-MAY 26, 27 * DAVID BOWIE * PACIFIC BEACH * 2125 GARNET AVE. 273-4567 VISA M/C 1352 ROSECRANS 223-9979



UNDER NEW MANAGEMENT

IOHN DE FINO PRESENTS ROCK AT THE BACCH

IT'S AS EASY AS 1-2-3 1st TIME TOGETHER 2-GREAT BANDS 3-NIGHTS ONLY

THURSDAY, FRIDAY & SATURDAY



DALLAS COLLINS



THURSDAY

ST. PATRICK'S DAY PARTY

\$1.00 WELL TILL 9:00 PM
RISH COFFEE \$1.50 - IRISH WHISKY \$1.50 ALL NIGHT

SUNDAY, MONDAY, TUESDAY, WEDNESDAY CALL CLUB FOR INFORMATION

BETWEEN HWY. 162 & CONVOY ST.

8022 CLAIREMON'T MESA BLVD.
For complete weekly calender all 560 9022. For converts only
call 500 9059. For further information call 560 9353. Doon open
for concert 3 97M. Advance ticker't for all national connerts
walking at 56 and 250 95 New 5 Station, Bit Gamble's stores all
calls at 56 and 250 957 and 82 ECET A SEAT (566 9360)
outlets, and the Beeching the day of the Show starting at 7 7M.
Sorry, you must be 21 years old. Picture LD. required.



St. Patrick's Day Bash

Thursday, March 17 Happy Hour 5:00-8:30

Green beer - Irish beers Free Irish hors d'oeuvres Well drinks, draft beer, house wine 75c At 9:00 p.m.



Also playing Friday & Saturday, March 18 & 19

Sunday & Monday, March 20 & 21

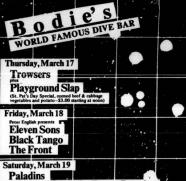




Rock & Roll Happy Hour —every Friday



This week we feature FEATURES Playing Music of the 80's



Country Dick & the Easter Bunnies Rockin' Roulettes Sunday, March 20 Comedy & Band Audition Night Rocky Pena Wednesday, March 22

Jovce Rooks 6149 University Avenue 583-5700 Sheba

Thursday (TONIGHT) ST. PATRICK'S DAY MASSACRE

THE KAMAKAZI KLONES last San Diego appearance.



MITCHELL CORNISH & THE

HELL HOUNDS



BIG RED CARS A rocking '80s get up & move your feet sound.

THE JONES BAND and ORPHANS

SQUAD VS. HEARD with CLEAR SPOT

PLAYGROUND SLAP

Tucsday March 22 RHYTHM & BLUES NIGHT Hosted by RICK GAZLAY & THE SPIRIT'S ALL STAR

BLUES BAND featuring ELVIS HAWAII

BOBBY CHEVROLET VS. PAUL COWIE THE C. CASTRO BLUES BANDE

Wednesday March 23 SAN DIEGO'S SONGWRITERS' SHOWCASE

A full night of top local songwriters performing their original compositions. Heart THE HTS OF TOMORKOW TODAY! Songwriters withing to perform: Bring your quiter or tool, bring your songs, bring your dog & Join in the fun. Sign up at club at 8:30 n.m. Fantings special guest stars.

THE MOODY DUDES

char EAR SPOT plus a rare
CLEAR SPOT plus a rare
Of March 30 and the last Venerably of each man h 5 surpririer of the Month will
be chosen and swarfed 3 hours easy of each man to time at 3 soundraws Studios.
be chosen and swarfed 3 hours easy that STEVE FOVELLE FRENDS, SURE with ENUE.

March 32 THE STEVE FOVELLE FRENDS, SURE with ENUE.

1. Laborate recording with NAS 4. TORIDOTTOWS Much 24: THE STEVE POWELL FRIENDS, SIGHE WITE REVIEW AND AND THE TITL March 25: Admit recording artist DNSS 4 their his single "The One Thing." With VOLUMATIX from Texas, March 26: 11's party time again with BEACHE 4 THE BEACHINTS and JOEY HARRIS 4 THE STEEDSTERS? April 1: SUBURBAN LAWNS.

270-ROCK 270-7881: The Penetrators, rock and roll, the Paladins, western and bop, the Rockin' Roulettes, rockabilly. Friday; heavy metal night, Saturday.

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

Hotel del Coronado, 1500 Orange Avenue, Coronado, 435-6611: One

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: David Bradley and the Maniac Band, music and comedy, Thursday through Saturday; the Nomads, rock and blues, Sunday and Monday; the Shake, rock and roll, 'fluesday, Dallac Collins, ro-k and roll, Wednesday.

Le Chalet, 504: Newport Avenue, Ocean Beach. 222-5300: The Hurricanes, rl.ythm and blues, Thursday through Saturday, Panic, rock and roll, Sunday and Monday;

Mixed Genes, rock and roll, Tuesday and Wednesday.

contemporary, Sunday,

Moby's Broller, Adam's Rib Restaurant, 1403 Rosecrans Street

Restaurant, 1403 Rosecrans Street, Point Loma. 226-1871: Skip Garcia, contemporary, originals, and comedy, Tuesday, Jinnah Williams, contemporary, Thursday and Friday; the Two Tones,

McP*s, 1107 Orange Avenue. Coronado. 435-5280: The Billy and Annette Duet, contemporary, Wednesday; Delene, contemporary, Thursday and Friday: Skip Garcia contemporary, Saturday,

Mulvaney's, 1031 Orange Avenue, Coronado. 435-4660: Brian Stevens contemporary, Friday and Saturday. Mexican Village, 120 Orange Avenue, Coronado. 435-1822. Daybreak, contemporary, Friday and Saturday; Jim Moore,

Sunday

Thursday.

Mulvaney's, 4230 Mission Boulevard, Pacific Beach, 483-7383: Rick Cosey, acoustic contemp and rock, Thursday through Saturday. Mustand Club, 3595 Sports Aren

Mom's, 945 Garnet Avenue, Pacific Beach, 483-7737: The Carmel Watters Band, rock and roll,

Boulevard, Loma Portal, 223-5596. Lanny Pruitt and Cinnamon Ridge ntry, Tuesday through Satur

contemporary, Saturday and

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach. 270-7522: Jim Hawley, contemporary, Wednesday through contemporary, Wednesday through Saturday; the Kevyn Lettau Quartet, jazz, Sunday; the Mix, rock and roll, Monday and Tuesday.

Rodeo, 8980 Via La Jolla, La Jolla 457-5590: The Ron Bolton Band 457-5500: The Ron Bolton Band, rock and roll. Wednesday through Saturday; the Penetrators, rock and roll, Joey Harris and the Speedsters, rock and roll, Sunday; Dirk Debonaire, rock and roll, Monday; live rock and roll, Tuesday and Wednesday, call club for information.

Sandtrap Lounge, 2702 North Mission Ray Drive, Mission Ray

ST. PATRICK'S DAY SPECIALS PATRICK'S DA 50' draught beer from 4—7.
Heinekens \$1.25 (a green bottle—get it?)
7—close plus a night on the town, courtesy of J.B.
Limousines (483-8764) includes dinner for 2 at the state of the stat



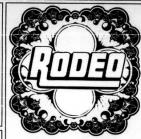


PENETRATORS
THIS ENDS & JOEY HARRIS









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

Wednesday, March 30 91X pre THE CALL

FANTASY PARTY

RODEO'S 2ND ANNIVERSARY PARTY





B MOVIE FIBONACCIS

Monday - Friday 4-7 pm, all drinks \$1.25

HAPPY HOUR SPECIAL

FOOD SPECIALS	DRINK SPECIALS
French Bread Pizza	7pm—close Margaritas 75c
Lasagna	7pm-close Shooters, Schnapps, or Ouzo 75c
Sweet & Sour Chicken	6-9 pm 25c draft beer 9pm-close 75c draft beer
Teriyaki Beci	7pm—close Kamikazes 75c
Roust Beet	Happy Hour extended to 8pm
	Erench Bread Pizza Lasugna Sweet & Sour Chicken Terryski Beef



Texas Thahouse, 4970 Voltaire Street, Ocean Beach. 226-8849: Torn "Cat" Courtney, blues, Thursday; the Balzi Band, rock and roll, Friday.

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

San Diego North

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

Bacchanal, 8022 Clairemont Mesa Boulevard, Clairemont 560-8022: Moving Targets, rock and roll, Thursday through Saturday.

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: Forwar Motion, top 40, Tuesday through

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

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

Donegal's, 5323 Mission Center Road, Mission Valley, 297-6370: Delene, contemporary, Monday through Wednesday. Flanigan's, 5373 Mission Center

load. Mission Valley. 291-8635: The London Brothers, rock and roll. Thursday through Saturday Gold Coast Lounge, Town and Sountry Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Jerry Melnick, piano variety.

Tuesday through Saturday: John Kormanik, piano variety, Sunday and Monday Holiday Inn/Mission Valley. Cricket's, 595 Hotel Circle South Mission Valley, 291-5720: Baja

uter, 2245 Hotel Circle Mission Valley. The Billy and the Duet, contemporary. Friday Montercy Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1638: Stone is Throw, vintagie jazz, swing, and rock, Thursday through Saturday, Tommy Rocker, rock and roll, Sunday, magic shows, Monday, in entertainment, Tuesday, call cole for information; Steve Hudson,

The Moonglow, 4615 Clairemont Drive, Clairemont. 273-1022: Justice, top 40, Tuesday through Saturday; Lanny Pruitt and Cinnamon Ridge, country, Sunday

Namjo Inn., 8515 Navajo Road, San Carlos. 465-1730: BBC, rock and roll, Thursday through Saturday; Fuze, rock and roll, Sunday and Monday, the Pep Boyz, rock and roll, Tuesday and Wednesday.

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

with each new Concert Clu

membership, Great

Charger Season Tickets

1984 Olympic

World's

luel Great ticket

Islands Loungs, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley. 297-1101: Walt Wagner, piano variety, Tuesday through Saturday; Milke and Lynn Cherry, contemporary. Sunday and Monday

Kearny Mesa Bowl, 7585 Clairemont Mesa Boulevard, Clairemont. 279-1501: Third Degree, top 40, Thursday thro Saturday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley. 299-2828: The Siers Brothers, 60s rock and Beatles music, Tuesday through Saturday, with Four Eyes, rock and roll, Priday and Saturday; Dallas Collins, rock and roll, Sunday and Monday.

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

Hall

4/18

Kiss

3/31

Bob

Seger

& Oate

Billy Squie

Kool Jazz

S.D. Sockers

6/10 & 6/11

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

Spirit, 1130 Buenos Avenue, Bay Park, 276-3993: Kamikaze Klones, rock and roll, Sheba, rock and roll, Mitchell Comish and the Hell Hounds, rock and roll, Thursday; Red Zone, rock and roll, Friday; Tony Creed and the Suad rock and Red Cars, rock and roll, Friday; Tony Creed and the Squad, rock and roll, Rick Ellas and 25 One, rock, and roll, Saturday, Blues and Resgae Night with the Spirit's All-Star Blues Band, Tuesday, San Diego Songwriters' Showcase, open stage for original music. Wednesday.

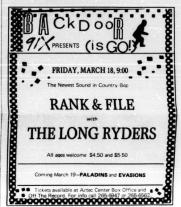
Springfield Wagon Works, 5255 Kearny Vilia Road, Kearny Mesa. 565-2272: The Dan Luevano Trio. jazz and contemporary musi dancing, Thursday through

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

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge 280 9344: Espresso, contemporary, Tuesday through

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge, 280-6203: Steer Craxy, country, Tuesday through Saturday, live country music, Monday, call club for information.









San Diego South

Anthony's Harborside, 1355 No:th 232-6358: Oh! Ridge, comedy and

Astec Bowl, Turquoise Room, 4356 30th Street, North Park. 283-3135:

B Street Cabaret, 2753 B Street, Golden Hill, 232-7203: Sue Palmer, blues piano, with Hot Flashes, comedy, Friday and Saturday.

The Backdoor, Aztec Center, San Diego State University, Coilege Avenue, East San Diego. 265-6947: Rank and File, country, the Long Ryders, country rock, Friday.

Barnacle Bill's, 1880 Harbor Island Drive, Harbor Island. 297-1673:

C.W.'s SALOON

Carmel Valley Rd., Del Mar

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

Savery Brothers

Clogging lessons Tuesday 7—8:30 Couples & line dance lessons d. & Thurs. 7:30—9 with Borden and Mary Happy Hours Tues.—Fri. 4—7 Lunch & dinner served. Closed Monday Thursday, March 17 Rick Backus & Harmony at El Amigo Plaza, El Cajon

Eddie Preston, contemporary, Wednesday through Saturday.

Black Frog. 4672 Federal Boulevard, East San Diego 264-5797: Jazz, Friday, Sah and Sunday afternoon, call club for

Boat House, 2040 Harbor Island Drive, Harbor Island. 291-8010: The Boat House Comedy Club with M.C. Rick Rockwell, Wednesday through

and music, Sunday through Tuesday.

Bodie's, 6149 Uni East San Diego. 583-5700:
Playgroun: 1 Slap, rock and roll,
Wednesday and Thursday;
Alternative music with Black Tango,

Cafe del Rey More, 1549 El Prack Balboa Park, 234-8511: Keith

"LISTEN TO THE RHYTHM. EDDIE



Wednesday through Saturday; Raggle Taggle, Renaissance folk

ide's, 4125 El Cajon Boulevi San Diego. 283-6581: Paul

illips and Bill Coleman azz, Friday and Saturday

ts Cultural Center, 1947 Golden Hill, 232-5009 talent night. Friday.

esa, 4016 West Wallac

Embarcadero, nge, 1355 North

and Friday.

My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego. 287-7332: Main Room: Dirk Debonaire, rock and roll. Thu through Saturday: Insex, rock and roll, Sunday and Monday; the Shames rock and roll Tuesday Moving Targets, rock and roll

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: The

Birdie Carter Trio, jazz, Friday and Saturday: Paul Yatchi, jazz, Wednesday.

larbor Drive, downtown, 232-758 Sarry Craig, jazz and contemporary Tuesday through Saturday; Joseph Hoey, classical guitar, Sunday

283-7448: Lori Bell and Friends. jazz, early evening Thursday; Lori Bell and Shep Meyers, jazz, early

Raphael's, Travelodge Tower, 1960 Harbor Island Drive, Harbor Island. 291-6700: Mard: Mulligan, guitar variety, Tuesday through Saturday.

Red Cost Inn. 5733 University



CRAIG RICE TALENT

Come on down right now! St. Patrick's Day Party Today. Open 11 a.m.

Draft Beer 75' Irish Shooters 75' Kazis 2 for \$1.00 Irish Coffee & Monk's Coffee \$1.25 Derbys, favors & fun for all.

Tuesday-Sunday thru March 27



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 The best in live entertainment 7 days a week

10475 San Diego M

HAPPY HOUR 4 p.m. to 8 p.m.

Löwenbrau draft & drinks 75° 8 p.m.-1:30 a.m. *1 drinks & party favors

KPRI COORS COLLEGE NIGHT with THE DEAN:





50c Coors draft & \$1 well drinks
No cover from 8–9 p.m. with KPRI Hot Button or college ID

TUESDAY



NOW! ENJOY CASUAL DINING IN A CLASSY SETTING AT

You can drop into TC's almost any time. Going to the movies. Coming from a concert. Meeting friends. After work. A quick meal. A relaxed occasion. You name it!

TUXEDO CHARLEY'S

TC's SERVES YOUR FAVORITES

20 SPECIALTY APPETIZERS

SMOKEHOUSE SPINACH LASAGNE **FRESH FISH**

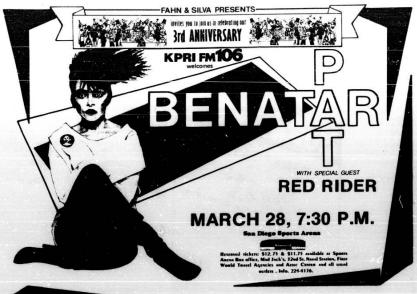
SHRIMP DINNERS BURGER BISTRO CHIMICHANGA

STEAKS SALADS **FETTUCINE**

MOST DINNERS \$4.95 - \$9.95

295-9023

2888 PACIFIC HIGHWAY FACING LINDBERGH FIELD









WITH SPECIAL GUEST

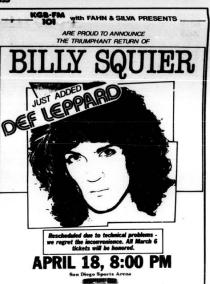
THURSDAY, APRIL 14, 8 PM ADAMS AVENUE THEATRE

TICKETS_\$9.00 ADVANCE /\$10.00 DOOR

Tickets available at Sears, 32nd St. Navel Station.

Astec Center, all Ticketron unities. Assorted Virgit. Louis Records.

والدوالية والمرازع



All tickets reserved \$11.75 & \$10.75 available at Sports Arena Box office, all First World Travel Agencies, Artec Center, and all usual coutets. Info: 224-4176 PRODUCED BY Final Fills through Saturday.

Reuben E. Lee, 880 Harbor Island rive, Harbor Island, 291-1880; hin Campbell and Nightfire with music for dancing Tuesday through

Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island. 291-2900: Reflections: The Newports, contemporary, Thursday

through Sunday; Harvey and 52nd St. Jive. jazz, swing, show tunes. Monday: Ducktail Revue. 50s rock. Tuesday and Wednesday. Sundowner Lounge: Leslie Gold. contemporary music by various artists. Wednesday through Sunday.

Harbor Island, 291-6400: Jazz jam session with Jeannie and Jimmy Cheatham, early evening Sunday

Soledad's, 425 West B Street. downtown, 232 Tass, Harvey and 52nd St. Jive, jazz, blues, swing, and show tunes, early evening Thursday and Friday.

Trojan Horse, 6179 University Avenue. East San Diego. 582-1070: The Blitz Brothers, rock and roll, Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island. 291-9110: Dusty and Melissa,

contemporary. Wednesday through Saturday.

Friton, 6011 El Cajon Boulevard. Last San Diego, 583-3240: The Last Callerion and Hollis Gentry Ensemble, 322. Thursday through

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

Enstart Crow & Co. Bookstore and Coffee House, 835 West Harbor Drive, Seaport Village, downtown. 232-4855: Rebecca Roberts, charical duitar, late morning



Barry Joyce & New Tuxedo Jazz Band 5.30pm-8.30pm

Steve Mouzas & Finest Action 9 00 pm-1 30 am

Contests, prizes-most green, best Irish song, best Irish jigger In our dining room-lamb, Irish stew, corned beef & cabbage

March 21st Kellen & King with the MVP Band

Open Easter Sunday at 12:00 noon Special menu & prices - Children's menu

7353 El Cajon Blvd., La Mesa 460-1500





EVERY TUESDAY, WEDNESDAY, THURSDAY, HAPPY HOURS 8 PM TO 9 PM. ANY DRINK IN THE HOUSE 75°

BIG FUN. ROCK WEEKEND! FRIDAY & SATURDAY

3093 CLAIREMONT DRIVE . SAN DIEGO . 276-3437

OOR CHARGE TUES -THURS SZ FRI & SAT S3 MUST BE 21 WITH PROPER LD.





Tuesday through Saturday.

MHAWLEY

BRUCE CAMERON

HOLLIS GENTRY En

THE DALLAS COLLINS BANK TUES

MONDAY IS
TUESDAY IS
RESTAURANT EMPLOYEE NIGHT
Wear your T-shirt. \$1.00 drinks

Big Oak Ranch, 1723 Harbison Canyon Road, Dehesa. 445-3047: The Constables, bluegrass, the Big Oak Ranch Band, country, Sunday t County 's Hacienda, 700 North El Cajon. 442-9827: Joe

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

TOP

CASH

ENCORE

Cash for your good

song books

s, 1025 Fletcher Parkway, El 442-9271: Looker, top 40, Blarney Stone, Too, 7059 El Cajon

Boulevard, La Mesa. 463-2263: Sean McVicker, Irish music. Wednesday through Sunday.

Nightly 9-1

WED. - SAT.

JAZZ SUN. NIGHT

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

Bull and Bear, 690 North Second Street, El Cajon. 440-5757: Wizard contemporary, Tuesday through Significant Comments

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

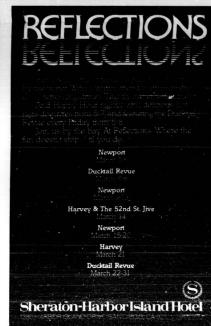
Circle D Corral, 1013 Broadway, El Cajon. 444-7443: Country Casanova, country, Tuesday through Saturday; Ron Couch and Cimarron, country, Sunday and

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

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

Driftwood Lounge, 5286 Baltimore Drive, La Mesa. 462-0533: Carl Simmons and Southern Comfort,









WED.-SAT. NEXT 3 WEEKS

Sunday – March 27 Country Western Sand TALL COTTON

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



St. Patrick's Day % DELS

MINCHAM

Tuesday, Rock 'n' Roll

RESTAURANT MAPLOYEE RICHT

Wear your T-shirt for special drink prices.



Harpoon Heary's presents

GROUND ZERO

featuring J.J. Frank

Grand Opening St. Patrick's Day, Thursday 3/17

· Entertainment Friday & Saturday 9-1:30



Country Justice country, Sunday

Flinn Springs Iran, 15505 Highway 80, El Cajon. 443-9568: Free Rein, country, Thursday through Saturday evenings and Sunday

Hungry Hunter, 402 Fletcher Parkway. El Cajon. 442-0517: Mary Perrin, contemporary, Tuesday through Thursday, Double Take, contemporary, Friday and Saturday

Kentucky Stud, 11377 Woodside Avenue, Santee, 448-3402; Country Justice, country, Thursday through Saturday: Free Rein, country.

Lakeland Resort, Highway 79, Cuyamaca. 765-0736: Live entertainment, Priday and Saturday, call club for informat

Labeside Hetel, 9940 River Street, Lakeside. 443-9591: Supercolt, country rock, Priday and Saturday evenings, Sunday afternoon.

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

La Pounds del Sel, 8238 Parlovay Drive, La Mesa. 462-2640: Joe and Don Gaynor, contemporary and oldies rock and "Elvis," Wednesday

Lorenno's, 5'-ö Broadway, El Cajon. 442-9696: N≃nurai, contemporary dance music, Tuesday through Saturday, Pro Brigham's Preservation Band, Dixieland jazz, Sunday and Monday.

Magacila Mulvaney's, 8861
Magacila Avenue, Santee.
448-8550: Tall Cotton, country honly tonk, Wednesday through Sunday; country jam session featuring two bands and guest artists, Sunday afternoon.

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

Mickey D's, 9563 Mission Corge Bond, Spates, 448-9804: White Dwarf, rock and roll, Priday and

Statutop.

No. Bil's Backreen Salesa, 399

North Hagrolia, El Cajon.

447-4500. Jim Evans,
contemporary, Thursday, Jim Evans
and Ray Correa, contemporary,
Priday and Saturday, Dusty Best,
contemporary, Monday and
Taesday; films, Wednesday.

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

The Outpost, 652 Grand Avenue, Spring Valley, 464-9007: Billy Thomas and the Ambush Gang, country rock, Priday and Saturday

Park Place, 1280 Fletcher Parkway, El Cajon. 448-4111: Bandit, rock and roll, Tuesday through Saturday; Diamond, rock and roll, Sunday and Monday.

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

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

Sexton's, 7353 El Cajon Boulevard. La Mesa, 460-1500; Steve Mouzas and Finest Action, oldies, contemporary, country, Tuesday through Saturday: New Tuxedo Jazz Band, jazz. Thursday and Friday

The Turquoise Lounge. 5975

Studio X

Heavy Metal Blowout

Friday March 18, 9 p.m.

Emerald

listroated

DRAWING FOR FREE KISS CONCERT TICKETS





Checkin' in for 2 nights of fun



Bobby G's



Thurs -Sat March 17-19 PEP BOYZ

St. Patrick's Day Party 50c Kamikazes. Other special drinks

Sun.-Tues. March 20-22

BECKETT BAND

RADIO ROMANCE

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

"IN" spot in beautiful downtown Encinite Home of the James Gang 485 First St. 436-7397

The Alliance, rock and roll, Tuesday through Saturday.

Van Winkle's, 10055 Mission Gorge Road, Santee. 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-DTV, rock and roll, Los Negativos, rock and roll, plus recorded new music,

This is your chance to buy your favorite

and CARTRIDGES

DEALERS BRING YOUR FIRST COME FIRST SERVED

VÍDEO GÁMES

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

Country Bussplein, 1862 Palm Avenue, Imperial Beach. 429-1161: Ron Couch and Cimarron, country, Tuesday through Saturday, Ducktail Revue, 50s rock and roll, Sunday

Dance Machine, 1862 Palm Avenue. Imperial Beach. 429-1161: The Press, rock and roll, Tuesday through Saturday, live rock and roll, Sunday and Monday, call club for information.

NO LAYAWAYS NO RAINCHECKS

400-1300

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

Imperial Beach, 423-3479: Leather and Lace, country, Thursday through Saturday.

Joey's, 415 Broadway, Chula Vista. 420-4828: Louie and Pina, oldies, Latin, and country, Friday and Saturday.

Oasis Bar, 1121 Third Street, Chula

The Lantern, 1322 Third Avenue Chula Vista. 427-4200: Running

Vista, 426-2977: Whiskey Rive

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

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

Royal Vista Inn, 622 E Street, Chula Vista. 426-2500: Stephen Coe, contemporary, Tuesday through Saturday; Jeff Bradley, contemporary, Sunday and Monday

Teapot Inn, 1060 Broadway, Chula Vista. 427-1304: Bach-a-la Trio,

Trophy Inn, 999 National Avenue, National City, 477-5753: 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, 5080 Borsita Road, Borsita. 267-2550: Tweed Sneakers, rock and roll, Thursday through Saturday, Tiger, rock and roll, Sunday, Network, rock and roll Monday and Tuesday; the London





BELOW DEALER'S COST

Atari · Colecovision · Intellivision

now available to you at and below

dealer's cost! While quantities last! With this ad only

3rd Anniversary Sale

Final 2 Weeks!

A full 40% off any guitar in the store,

including: Gibson - Fender - Ibanez - Washburn -Martin - Hondo - Guild - Yamaha - Takamine - Ovation Alvarez-Yairi - G&L

Great prices on amps

Music Man - Randall - Roland - Gallien-Krueger Lab Series

Buy any one at 40% off. get your second choice for 50% off,

including: Boss - MXR - Ibanez - DOD

We have in stock the new Rockman II Rememberwe're a full line JBL speaker dealer

2 FOR THE PRICE OF 1 - ALL STRINGS - NO EXCEPTION! Remember-you deserve to be treated like a professional 6250 EL CAJON BLVD., NO. 101, SAN DIEGO

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WINDROSE TRUE MEXICAN MARGARITAS SIONLY EVERY TUESDAY NIGHT PROPHET Wind rose

PERFORMERS

Rock & Roll

The Alliance: Transaise Lourge Johnny Almond Rhythm Revue: Purug Mine Co. Automatics: Vista Entertainment Center, Whiskup Flats The Balzi Band, Texas Texhouse, Beach Club

BBC: Navajo Irm, Hill House Bandit: Park Place Ronn'e Barron and the Cadillacs: Belly Up Towern
The Beckett Band: Whiskey Flats

The Big Red Cars: Spirit Black Market: The Baydad Tiji Black Slacks: Distilleny Nightelul Black Tango: Bodie's The Blitz Brothers: Trojan Horse

The Ron Bolton Band: Rosa

The Ron Botton Band: Rockor Bratz: Destitips Nightectub The Breakers: Actor Board Mitchell Cornish and the Hell Hounds: Spirit Barrie Cunningham: Hill House: Distillery Nightectub The New Dallas Collins Band: Jose Murphy, Lehris Corenthos Dist Debonaire: My Rich Uncle's Rocko

11 Sons: Bodie's Rick Elias and 26 One: Sperit The Features: Halcyon Four Eyes: Lehr's Greenhouse The Front: Bodie's

Joey Harris and the Speedsters

Illusion: Jollu Roser Seaport Incognito Rockers: Distillery

Insex: My Rich Uncle's Kamikaze Klones: Spirit The Russ Kirkpatrick Band: Jolly Roger/Oceanside
The Leroi Brothers: Distillery

Halwert
Mixed Geness Le Chalet
Mojaver, Rapulle Flats
Moving Engelst, Banchanal, My
Rich (welc's
Networth Wild Turkey
The Nomadis: Issue Marphy's
Noterious: Wild Turkey
The Nomadis: Issue Marphy's
Noterious: Wild Rankey
The Plandine: Floodquarters
Agistic Life, Models
The Pacetralens: Hoodquarters
Majhrichth, Rodels
The Pacetralens
The Pace Nightclub London Brothers: Flanigan's, Wild Rurkey
Los Negativos: The
Bagdad Tijuana
Jack Mack and the He

Playground Slap: Bodie's The Press: Dance Machine

Belly Up Tavern The Mar Dels: Hill House Mayhem: Vista Entertairment Center Merlin: Belly Un Tayern Tony Mills and Crosscut

The Mix: Old Pacific Beach Cafe.

Prophet: Windrose Radio Romance: Bobby G's Rage: Monk's Rebel Rockers: Belly Up Tavern

Rebel Rockers: Betly Cp Tavern Red Zone: Spirit Tim Reed: Old Tourn Saloon The Reflectore: Distillery East Headquarters NightClub Romes: Whisky Flats RPM: Black Angus El Capon Running Will: The Lantern The Shake: Jose Marphy's The Shake: Jose Marphy's The Shames: Acapulco Joe's, Mu

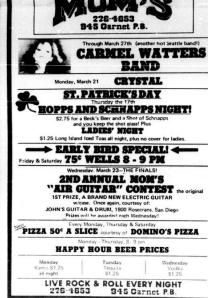
The Shames: Acqualco Joc's, Mg Both Endels, Sheha: Spirit The Sires Brothers: Lehr's Creenhouse The Spad Brothers: Belly Up Tavern, Doc Masters Squade, Spirit Tack: Hokeyon Therm: Red Coal Inn This Nides: Distillery Nightclub, Distillery East

THIRD DEGREE op 40—Contemporary Music through Seturday 9 p.m.—1:30 a.m. In the cocktail lounge of & BUWL









gs: Dooley's | Sneakers: Wild Turk:y |Male: Black Angus/Chula warf: Mickey D's untry/ untry Rock

il: Red Coach Inn Berline and Sunda

WHITE DWARF

BEACH CLUB

umer of Newport & Bacon, O.B. 222-6822 Party at the Beach Tuesday Night Pool Tournament 7:30

Branded: Pulomino Star The Coastables: Islands Saloon. Big Oak Ranch Ron Couch and Cimarron: Country

Bumpkin, Circle D Corral Country Casanova: Circle D Corral Country Justice: Kentucky Stud, Driftwood Lounge Country On The Rocks: Valley

Center Inn Saloon
Dakota: Chopping Block
Dallas Express: Chartie's Niteclub
Frank Dixon and Nightlife: Trophy

Hughey Caskins: Carriage Lounge Richie Carv and Sundayer: Abilene

Lounge
The Russ Kirkpatrick Band: Jolly
Roger/Oceanside
Lady and the Tramps: Barr-X

Ranch House Leather and Lace: Hutch's

Leather and Lace: Hutch's The Little Big Band: Diamond Lounge/Aunt Emma's Lone Star Country: The Countryside Lounge The Long Ryders: The Backdoor Louis and Phia: Josey's Rom Norint: Catypso Lounge New Country: Country Side

Frank Dixon and Nightlife: Trophy Inn Parky and the Brand X Band: Vor Winkle's Plucusels: Landmark Cocktail Lourge Pear Wey Deal: Red Coach Inn Bichard Puzzana: Drousy Maggie's Pew Bela: Film Springs Inc. Kentachy Stud New Country: Country Side Longe Junny Nkon and Downhome: Mam's Mink The Phalina: Headquarters Nightchai Pony Express: Our Favorite Hace Lanny Prutti and Chmannon Ridge: Mastang Chib, The Moonglose Raak and Pits. The Backdoor Was Ran and the Countrymen:

Night Vision

Bill Coloman Quartet
Appearing Friday & Saturday 9:00 pm -1:00 am

Come colebrate
St. Patrick's Day
Harp Beer \$1.00, O'Fats Irish \$1.00
Irish Whiskey 75c

Don.y Bane: Hamburguesa
Ray Sanders: Red Dog
Ray Sanders: Red Dog
Sadon's Waley Pert Seachbouse
The Savey Brethers: CW's Sadors
Comferct Dribtwood Learning
Smodler's Debtas Springs
Smodler's Debta

Contemporary/ Top 40

Hotel
Bach-a-la Trio: Teapot Irm
Baja Strings: Holiday Irm/Messia
Valley
David Beldock: Shepherd Cafe
Dusty Best: Mr. Bill's Backroom
Salons

Dusty Best: Mr. Bill's Esciencion's Salcon's Sal

The Naki Ataman Trio: Islandia Hotel

Ray Correa: Mr. Hill's Backroom

Saloon Jack Costanso Quintet: Pancho's Barry Craig: Papagayo Daybreak: Mexican Village



A Don Menza. Sun. Joe Marillo Quartet

Mon. Greg Block Violin Trio

Tues. Bob Holtz Trio

Wed. Daniel Jackson Jazz Blues Ba Coming 3/25, 3/26 Joe Farrell Quartet

ERED COAT INN

Tuesday—Saturday March 15-19 TERRA

Sunday & Monday, March 20 & 21
ILLUSION

Monday Night 9/X Night
Music of the '80s presents

CLAMS

51 Drink Night

51 Drinks

Wednesday KPRI Night 2 drinks for \$1.06 8-10 pm

Blowout 50° Drinks

51 Drinks

Entertainment 7 nights a week 5953 University Avenue, just west of College 583-6670

St. Patrick's Day Celebration

Party favors & hors d'oeuvres all day & night.

Buy a Bailey's - keep the glass!

Comedy Night

\$1 Off Pitchers

Pool Tournament \$60 in Prize Money

Well Drinks 2-for-1

Club Royale

(Corner of El Cajon & Onio St.) 284-7435

In-Spot (Broadway & Sweetwater Rd) Lemon Grove 460-4750

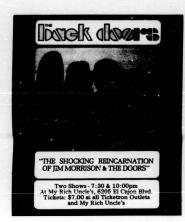


Gregg Martin Dancers

Las Vegas Style Dance Revue EVERY WEDNESDAY 10 & 11:30 p.m.



Town and Country Hotel, 500 Hotel Circle N. Mission Valley 204-0010





HARVEY & 52nd ST. JIVE

> Thursday 7:30 - 11:3 Friday 3:00 - 12:00 232-7588

SOLEDAD'S TWILIGHT DINNER **SPECIALS**

\$5.95

Entrees Top Sirloin Steak Carne Asada

· Filet of Sole Snapper Vera Cruz

Included choice of soup or seled and baked potato or rice, Great for you theatergoers and late working office folks.

Offered Wenday - Saturday 4 30 pm fill 6 30 pm Lunch Monday - Friday 11 00-4 30 Luners until 10 00 pm

Donna and Andy: Sandtrup Loung Double Take: Hungry Hunter El

Dusty and Melissa: Tom Hum's Espresso: Tio Leo's Mission Gorge Jim Evans: Mr. Bill's Backroom

Saloon Forecast: Germis Forward Motion: Monk's, Black Asques Mission Valles Skip Garcia: McPs. Snort's Irm. Moby's Broiler Joe and Don Gymor: Antonio's Hackenda, La Posada del Sol/La Mesa

Mesa Wayne Gire: Old Bonita Store

Restaurant Leslie Gold: Sheraton Harbor Island Jim Hawley: Old Pacific Beach Cafe Kent Horner: Shepherd Cafe Johnny Cadillac and Ace: Tio

Leo's/Mira Mesa
The Johnson Brothers: Bunbury's Justice: The Moonglow
Lady and the Tramps: Barr-X

Ranch House
Roberta Lim: Mantis
Keith Limberg: Cafe del Rey Moro
Lodker Baxter's
The Dan Luevano Trio: Springfield
Wigor Works
Magic: Fireside Lourge, Ramada
InviEscondido
Mais Street: Bahria Beile
The Market St. Band: McDiri's
Dountours, Girmo's

Dountown, Gizmo's Jim Moore: Mexican Village

Steve Houses and Planest Actions: Scators's The Newports: Shevation Hurbor Island One + One + Donts: Hotel of Covernado Covernado: Larry Physic Letter (Larry Physics Letter) May Permis: Hurboy Husteri/El Gigor, Monterry, Jack's Perspensies Hurboy Husteri/El Eddle Prestons: Elemanche III's Michael Rhobes: Snaphort Cole Bruce Robbins: The Dourdocks Abstaurant

Bruce Robbins: The Boundocks Restaurantial Gha Robbes: Anselmo's Donney Rose: Hamburguesa Samural: Lorenzo's Ruy Sanderns: Red Doy Saloon/Valley Fort Steakhouse Second Wind: Black Angus/Keurny

Mesa Shine It On: Vacation Village Shine It On: Vacution Village Hote!
Tony Sound: And Co.: Henry's Sound On Sound: Holiday Inn/Embarcadero Brian Stevens: Multurney's/Coronado, Dooley's Joe Stevent: The Leo's/Mira Mesa Brad Strackbine: Reuben's/La Mesa

Brad Struckhine: Reuben's/La Meso Struckhie: Smuggier's Irm The Talk Wire Monterey Jack's Net and Dever Ramada Irm/Excondido Dea Temison: The Flying Bridge Third Degree: Keerny Mesa Bout Alisha Thomas: Reuben E. Lee Triple Play: Hillon Hotel Trus Saith's Visio Pateriamont

Center
The Two Tones: Moby's Broiler West Coast: Tuba Man's Jinnah Williams: Moby's Deck Wizard: Bull and Bear Zuma: Hungry Hunter/Oceanside

Jazz

Phil Andreen's Dixieland Band: Lo Hacienda Cantina Joe Angelarsteo: Shepherd Cafe Lori Bell: Prophet Restaurant. The Greg Bloch Violin Trio: Blue

Parrot
Fro Brigham's Preservation Band:
Pal Joey's, Lorenzo's
The Birdle Carter Trio: Our Place
The Bruce Cameron and Hollis
Gentry Ensemble: Triton/San

Diego Charlie's Goodtime Band: Gaslight

Room
Jeannie and Jimmy Cheatham: Sheraton Inn Airport The Chicago Six: Belly Up Tavern Barry Craig: Papagayo Forecast: Gizmo's Mel Goot and Marguerita Page: Holiday Inn/Mission Valley Harvey and 52nd St. Jive:







St. Patrick's Day Party

Jack Costanzo Band



D.J. Pancho The Five Careless Lovers

The Five Careless Lovers

Wednesday Ritual from Mexico City. The best in Latin & American contern 1309 Camino del Mar, Del Mar 481-0414





Soledad's, Sheraton Harbor

140 South Sierra, Solana Beach.

NO COVER UNTIL 9 PM Happy hour every night 50° well drink Thursday, Friday, Saturday



Thursday • St. Patrick's Day Party

Every Sunday in March



Tuesday 9/X Night



Wednesday
Licorice
New Wave Dance Contest
Value-Tucker Media Group is offering 575 First Prize



West, Belly Up Tavern, Gizmo The Dan Luevano Trio: Springfield

The Dave Mackay and Lori Bell Joe Marillo Quartet: Plus Parrol

The Don Menza Quartet: Blue Shep Meyers: Prophet Restaura The Merrill Moore Trio: Pavillon

Lourne
New Tuxedo Jazz Band: Sexton's
Don Phillips and Bill Coleman: Fat
City/China Camp
Ruth Price: Ekario's
Purl: Crossroads

The Chuck Schiele Trio: Blue

The Peter Sprague Quartet:

Elario's, Roxy Stone's Throw: Belly Up Tavern, Monterey Whaling Co. West Coast: Taba Mari's Wholly Cats: Belly Up Tavern Paul Mathi: Our Place Zzaji: Chuck's Steak House

Blues/R&B/ Reggae

Juliany Almond Rhythm Revue:
Posta; Mine Co.
Romie Burron and the Califface:
Belly U Tavern
The Brushum: Azice Boul
Tom "Cat" Courtney: Ress

Techouse Hughey Gaskins: Carriage Lounge The James Harman Band: Belly Up

Tavern
The Hurricanes: Le Chalet
The Daniel Jackson Jazz Blues
Band: Blue Parrot
King Biscuit Blues: Mandolin
Wind

Wind Bob Long Band: Fish House West, Belly (b) Tawern, Garno's Jack Back and the Heart Attack: Belly (b) Tawern The Nomadis: Jose Murphy's Sase Palmers I Street Codword Robel Reductors: Belly (b) Tawern Stone's Throne: Body (b) Tawern, Monterey Whalling Co.

Folk/Ethnic

The All Night Publicar: Old Time Cale
Rob Balmoth: Old Time Cale
Brian Connelly: Blarney Stone Pub Jack Costanno Quintet: Furch's Bob Dickson: Old Time Cale Richard Freeman: Drowsy Manuel's

Jim and Thereas Hinton: Patriot Garne Seamus Kennedy: Patriot Garne Louie and Piña: Joey's Sean McMcker: Blarray Stone, Too Mooncoin: Old Time Cafe Karen Mullaby: Drousy Moggie's The Old Time Cafe String Band:

Old Time Cafe
Paradise St. Band: Old Time Cafe
Raggie Taggle: Cafe del Rey Moro
Dave and Becky Robiason: Drowsy

Maggie's San Diego-Trinidad Steel Band: Belly Up Tavern Siamsa Gael Ceili Band: Drowsy

Maggie's Juanita and Nayo Ulloa: Old Time

Everything Else

Julio Aguirre: classical guitar, Kung Food Phil Beeber: guitar variety, Casina Valadier

Valadier
The Bosse Brothers: oldies rock
and cornedy, Chateau Lounge
David Bradley and the Manisc
Band: cornedy and music, Jose
Murphy's
Paul Gregg: piamo bar, Dookie's
Joseph Hoey: classical guitar,
Paraoaug

Just Practicing: comedy and music, La Pizza House

David Kendall: original music Drowsy Maggie's John Kormanik: piemo

Llama: classical guitar, Kung Food Bob MacLeod: piano bar, Bahia

Jerry Melnick: niamo varietu. Gold

Mardi Milligan: guitar variety, Raphael's

Rebecca Roberts: classical guita

Tommy Stark: family entertainment, Organ Power Pizza/Lemon Gross Sunny Nites: goodtime and

Jo Traynor: piano bar, Dookie's Walt Wagner: piano variety, Islands

Lounge
Gil Warner: piano variety. Cale del
Rey Moro
Yourself: "cosmicomic" music, Che
Cale



CURRENT MOVIES

All reviews are by Duncari Shepherd Priorities are indicated by one to fire stars and antipathies by the black spot. Unrated movies are for now unreviewed.

Aripane II: The Sequel — People who enviyed the predocessor seem to be disapported in the sequel. People who enviyed the predocessor seem to be disapported in the sequel. People who did not eno; the predocessor will have difficulty feining much diffurence and the goal that time (a new writer and freedor. Ken Finkelman, has taken over for the Kentucky Freid Theater learn), there may be a bit more of a sheer volume of pickes. Nowever, the processor more by industry than by with With Robert Hays. Julie Hagen, Peter Graves, Lüyd Bridges, and William "(Mira Mesa Cinemas)).

care, what rancid old comic figures the millionaire playboy bachetor and the snobbish British valet truly are. (Not even the fact hat Moore is at least a decade too old for his role can spoil the illusion.) And the frequency of tunny lines keeps your mind off how of tunny lines keeps your mind off how little else there is in the script besides furny lines — rarely furny enough, truth to tell, to merit an out-loud laugn. With Liza Minnelli and Geraldine Fitz-gerald; written and directed by Steve Gordon, 1981. Aira Mesa Cinemas, from 3/18)

1

The Brasemaster — Synthetic flokidate, drawn to ancient specifications: a large son deprived of the both services a both specification of a TARCAN-style move set that close it is a specification of the both selection of the prophesed revenue. The man point of originally is both of selective whereby the most occur for the prophesed revenue, the man point of originally is both of selective whereby the most occur for the prophesed revenue, the man point of originally is both of selective whereby the most occur for the sear ability to communicate selection is selected as the selection of the prophesed of the most o

CINEBAMA

(Mirá Mesa Cinemas)

The Consequence — As sopping-well a low story of the why-cant-soci-ety-leave us-solve variety as anything developed the solve variety as anything of the control of the control of the control of Town Willhout Pay, disappeared from the Top Groy his list. The lowers in this case are a couple of Blueboy-story that the control of th black-and-white, a somewhat dreary specimen of that, but still rare enough in the Eighties to be hailed as a sight for sore eyes. Directed by Wolfgang Petersen 1979. (Ken. 3-22)

Coup de Torchon — Bertrand Taver-nier's transplant of a Jim Thoripson suspense novel from the American South to French colonial Africa, with Philippe Noret and Isabelle Huppert (Guild)

Creature from the Black Lagoon
Jack Arnold's 3-D horror move (the
horror is old in the tog) features a
senargic actor who diseases up in a
nonchalant seniming stroke, and ter-rorizes a bird-brained team of explorson in TARZA-Net enrove set that
is supposed to pass for the untravfichard Carlson, Julie Adems. 1953.

• (Ken. 3-18 and 19)

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NIGHT OF THE LIVING DEAD set targets; and napsatronally in a sub-urban Pittsburgh shopping certier. Pittsburgh shopping certier, and improved version with sicker technique and gaudier special et-tects, and positively, parametered not to takes and positively, parametered not to the set of the set of the set to set of the set of the set per of those persons who under no set of these persons who under no set of these persons who under no set of the set of the set so of these being anything humorous soul. for example, a flesh-ealing zonbe having the top of the field lancheom meats, by a helicopter lancheom meats, by a helicopter siced off, very thin like Uscar Mayer's luncheon meats, by a helicopter propeller, and then going into a rubber-kneed wobt'e as though he had just experienced Teofilo Steven-son's right hand, 1979.

"" (UA Glasshouse 6, 318 and 19 midnight)

mongroup of the provision of the provisi

"(La Jodie Museum, 317, 730 p.m.)
Esting Riseau". — Cheerfully sick pomoody (not as sick as John Wilsers, but
he same disease) on such subjects
the same disease) on such subjects
ties furniture, and kinky ask in Los
Angeles. The self-conscious againtion to create an Instant Cut Clessor
petence, and indeed the encous of all standards appears to be the top prioroperance, and indeed the encous of all standards appears to be the top prioroperance, and indeed the encous of all standards appears to be the top prioroperance, and indeed the encous of all standards appears to be the top prioroperance, and indeed the encous of all standards produced to the top prioroperance and the standard to the top prioroperance and the standard to the standard to

The Entity Perhaps bicause it is transferable see story, inhibitors that because the story, inhibitors that both the probability and the properties of both the probability and the probability the young single mother (Barbara Herbiny) is not a body-possessor POLEPROEST nor a body-possessor POLEPROEST nor a body-possessor to the probability of the probability of and where in screen history do we look for his like? The vagueness alone need not make us impatient, to per-haps even enhances the air of reality we soon become emplatent, however.

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10 TO MIDNIGHT

FRANCES

THE VERDICT

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MAN FROM Call for JIMMY SNOWY RIVER Showtimes (PG) THE KID

Call Theatre

with psychiatric patier about child frood traums, sexual hysteria mass desisson, and so forth, when we have seen for ourselves what the firing can seen for ourselves what the firing can can be seen to consider the control of large to turning on, but algriting both large turning on, but algriting both cracking from the fingerings of the herores seenings on. The readstart much better engaged when he must comprete with a couple of grad-studenty, per support of the studenty, per support when the psychological mainstreamer and these too forga-develers are an el-tropic production of the which piles high in the rousing but not which piles high in the rousing but not which piles high in the rousing but not classification of that point may again have to do with the "office and on a true diseastration on that point may again have to do with the "office and control of the control (Rancho Benardo 6, from 3.18)

"Cleano, from 318)

E.T., the Ester-Terrestrial — Nothing more could to be required to dismise from the country of the country leaves Dickers choking in his exhaust when, once having shu E. T. away in his coffin, he arbitrarily brings him back to life again. The threshold of shamelessness is crossed over an amany other points as well, particularly in Spielberg's courtship of the undersheld when the shadow viewer, or of any other viewer willing to switch off his brain in and offer its feet and the shadow of the shado

fort to feel that young again. With Henry Thomas and Dee Wal-lace. 1982. * (Cinema Plaza 5; Loma) ACADEMY AWARD NOMINEE BEST FOREIGN FILM MASTERPECE! MATTAND COUP **DETORCHON**

Provided to Brighten with the foliage (CAPPET Foliage RECOMPOSATE) THE FORM MEMORITY THREATS **EXCLUSIVE ENGAGEMENT** THE GUILD. S. of UNIV. on 5th 295-2000

Excellbur - John Boorman's sub Excelbur — John Booman's sub-mersion in Medievation might have been considered to the consideration of the consideration of the consideration of distribution of the consideration of and stocking chucked at us all once of international considerations (and locaritosa) decision to cover the whole of international uniques compression of international uniques compression of international uniques compression of international uniques compression body to build up to or savor any ment, a carelessness about creating (or in some cases even identifying propicis which we are lodd the propicis which we are lodd the way. characters. This is one of those dream projects which we are told the film-maker has been nuturing since he was in the womb or thereabouts, and the result in this case, as in others like it. is that it has gone mushy from over-cooling. With Nigel Terry, Helen Mi-rer, and Nicol Williamson 1, Helen Mi-rer, and Nicol Williamson 1, 1981. "(Galtoa, Niew Valley Drive In; from 316)

Reaccide by Schenk Fust 1883.

Reaceps from Alesterar — Don Singal.

Reaceps from Alesterar — Done Singal.

Reaceps from Alesterar — Done Singal.

Reaceps from Alesterar — Done bear of the protein of the p

19 midnight)

Thereise. — One of the rivinor side effects of the Soviet Union's continued to the Soviet Union's continued the Union's cont and can thus turn "invesible" on radar screens. It has a clear-cut, two-part structure, a dark half in which the psychologically shaky pilot sneaks behind the tron Curtain, and a brighter (but less interesting) half (or almost half) in which be takes flight in the hijacked plane 1982.
"" (Frontier Drive In; South Bay Drive In; Irom 3/18)

First Blood — A purgative for Viet-nam veterans' feelings of rejection. Jack Starrist is back in the same role and starrist is back in the same role used to aggiravate whole gargs of Well's Angels into learning page. Hell's Angels into learning page of Hell's Angels into learning page. Hell's Angels into learning the page of the same of the Well-companies of the Cartering of the Well-companies of the Cartering of Page 1997. Hell's Angels of the Well-companies of the Well-ton Starting of the Well-ton Starting of the Well-companies of the Well-ton Starting of the Well-ton Star

Force 10 from Navarone — Some-where there may be ten-year-olds or eight-year-olds or the intellectual equivalents thereof who can even now be pleasantly astounded by Alistair be pleasantly astounded by Alistan MacLean's tortuous plotting (or plot-ding). All others are in for a slow burn. With Robert Shaw, Edward Fox, Harri-son Ford, Franco Nero, and Barbara Bach; directed by Guy Hamilton 1978. • (Towne from 3.18)

48 Hrs. — After the pastoral interludes of THE LONG RIDERS and SOUTH-ERN COMPORT, Water Hill returns to the Liban mileu of THE DRIVER and THE WARRIORS, but his decline since the latter pair continues nonetheless.

CURRENT MOVIES

tween them and the present work is a abandonment of an imaginary and aginative urban world in preference a refertlessly realistic one — if, by assistic, nothing imore is meant than set of currently accepted conven-ins or mannerisms which include oth things as the shot of Scotch in emorrhing coffee, the battered and d rattletrap of a car, the geysers lood produced upon bullet blood produced upon oursel-incation based almost valoup or-process of the produced produced on process of the produced on the pro-sent of the last-cleed convention, we will be produced on the pro-tract upon the produced on the produced on the produced on the steven boyfriend and griftened, bast between tellow law officers, when the produced on the produced on the produced on the produced on the state of the produced on the pro-tract of the produced of the pro-tract of the produced on the produced on the pro-tract of the produced on the produced on the pro-tract of the produced on the produced on the pro-tract of the produced on the produced on the pro-tract of the produced on the produced on the pro-tract of the produced on the produced on the pro-tract of the produced on the produced on the produced on the pro-tract of the produced on the produced on the produced on the pro-tract of the produced on the produced on the produced on the pro-tract of the produced on the pro-tract of the produced on the produced act, and a system of human com

laza 6)

senses — Things are pretty exciting in a while for young Frances Farmer Swatter. There is the athletic high-photol validation, the theatical four contrast, the triumphant and defaint contrast. The triumphant and defaint come.coming for the premiser of LOME AND GET IT, the envolvement of the after with Califord Codes, who can shall be a sense of the contrast of the state with this impassioned als, the farmed portrait of Lamin, has been suffer and Camman as a "prefix and Camman as a "prefix and camma as a "prefix and things the prefix your an attempt the camma and the prefix and things the prefix your an action to the prefix your and the prefix your and the prefix and the prefix your and the prefix sit funsitio saykim, and lobotomy. The poportionment of these events is after mean-spiritud. The early epo-todes, with big time-gaps in between, we individually diverting, but they not link by not a solid chain of cau-lity. Shetchy as they are, they neither lighan nor otherwise justify the de-siled horrors that below. And Jessica ange's periormance, with her as-pressive mouth and oory voice that seems squeezed or tof a tube, breaks largur a personnel and onzy voice that seems squeezed out of a tube, breaks from into a meaningless inscidency of the Science. With semantingless inscidence of the Science and Science of the Science of

ndhi - The project that Richard

Attenborough tried to bring to fruition for twenty years turns out to have got-ten done in the style of twenty years earlier, the style of a David Lean roadearlier, the style of a David Lean road-show, there are noisered death, ac-lousity, and no musical overture of musical contractions of the contraction of the contraction of the contraction of the contrac-tion of the contraction of the contraction of the day and the contraction of the contraction of the test mough they wear of the Marian-speeches and work of wisdom inter-laction between clubbings and mas-sacries and roles, shows a severe for the contraction of the contraction of the Kingliey, through his twelvy manner, encount named and Marians. We Marian Deserv. Candido Bergin. Un-ford the contraction of the contraction of the Marian Deserv. Candido Bergin. Un-polit, written by John Brilly 1982. jud; written by John Briley 1982 (Cinema Plaza 5; Grossmont; Plaza

High Road to China — Globe-Iretting adventure film, set in the 1920s with Tom Selleck and Bess American Greek of the Selleck with Tom Selleck and Bess American Greek of Babboa Cinema Plaza S. Fashion Valley. Flortier Drive In. La. Jolis Village. New Valley Dreve In. Oceanside Selleck of Selleck o

died hydrophobe uprooted from the big city), but the questions sounded in this streamlined thriffer are no deeper than "What's next?" or "Who's next?" than "What's next?" or "Who's next?" on the agenda of the inscrutable Great White maneater. Director Ste-ven Spietberg shapes the Peter Benchley book into a cautionary nag at human unpreparedness, and he stirs up considerable amusement stirs up considerable amusement around people's inadequacy to the threat — their initial hem-haw dub-ousness and ha-ha frivolity, and their eventual holy-cow awe when they come face to face with the beast (an impressive mechanical contraption surusity photographed from a densit's point of view). Roy Scheider, Robert Shaw, Richard Dreyluss. 1975. "
(Fashion Valley, 318 and 19 mid-right)

port of overreasure or is not tracking strols and quick disolver, make the futurest BORN LOSERS worth watching it is seriod so for in the future as to pose problems of production or rings end of production or regular conditions of production or regular away any bit of middless chaos and destruction as the breakform of children of children as set know it. Made in Australia and quicked with American Directed by Colorest American Control of the Control of in the new forth style, it wants to take up residence in a certain situation, but doesn't want to do the construction work necessary to put it there. The desired situation is a middle-aged Manhattan psychoanalyst becoming amorously obsessed with a twenty-ish. amorousy obsessed win a wenty-isn patient, and risking everything for "a bit of countertransference." Neither her psychological zilment nor his couchside manner is well enough es-tablished that we can understand the George Miller 1979

"(Towns, brown 3/18)

The Stan from Scowy River — The making of a boy rink a man (and a man of some magnitude, too), as it was made to be made of some magnitude, too), as it was the some magnitude too), as it was the some magnitude too), as it was the some magnitude too, as it was to been carried out with well-used conditions, boy of pad pried and wigged, peplegged, and stapped with cadique, she "There's man of country, makes for head men'), by annual rancher (Krin Couglas again, cleaned up), feeling with the some man of the work of the some man of

an nurse surpreparedness, and he around people's inable-stays to the firest — their initial here-have dishoundes and he had more than the bears (an increase and he had more than the bears (an increase and he had more than the bears (an increase and he had more than the bears (an increase and he had an increase and he ha

Cinema 21, 1140 Hotel Circle North (291-2121) Tootsie

Roccus

Rendron Valley 4, 110 Fashion Valley (291-4404)

Theater 1: High Road to China, from 3'18

Theater 2: High Road to China, hom 3'18

Theater 2: Ad His

Threater 4: 48 His

Times at Ridgemont High, and

Jane. 3 18 and 19 midnight

Contury Tein, 54th and El Cajon Blvd. (562-7690) Therar 1: Wilsout a Rece, from 318 Theater 2: The Man from Scory River

The Lords of Osciolane.
Begg, 6300 El Cajon Black (286-1455)
Theater 1: Vigilante and First Blood, from 3/18
Theater 2: Trenchoust
Theater 3: Second Thoughts and Lovesick
Theater 4: Curtains

Cinerams, 5889 University Ave. (583-6201) The Lords of Discipline

State, 4712 El Cajon Boulevard (563-8050) Chinese movies

Aero Drive In, 3rd and Broadway, El Cajon (444-8600) XTRO and Curtaris, from 3/18

EL CAJON-LA MESA

tual, certifiable children, it should be said, will probably be delighted with it Torn Burinson, Jack Thomp-son 1982 (Century Twin 2, Clairemont, from 3/18, Spring Valley, from 3/18, UA Glasshouse 6, Wegand Plaza 6)

Glasshouse 6, Wegand Plaza 6)
Makaing in respective of the stori-to-emerge (but much publicized)
heasis about American collaboration in the death of an American and advantage of the stories of the sto kind of guy) to spearhead the search, and the immediate proliferation of uncluous American bureaucrats, one begins to hear clearly the sounds of Costa-Gavras's habitual axe-grind-ing. And the narrative, from there on, becomes increasingly monotonous, stuggish, and diffuse. Jack Lemmon, Seisy Speacek, and John Shea. 1982. "(U.A. Glasshouse 6)

"(U.A Glasshouse 6)
An Officer and a Gentlemen — Your basic, basic-training move, with a hard-nosed, declared drill sergeant (played with gusto by Lou Gossen) buildingsing would be Neuel of Colfficer Cardicate School. It is something of a puzzle why a movie in this day and age would take so long going over a puzzle why a movie in this day and age would rake so long going over any little thing it sets its mind to (e.g., the patience-taking discovery of a motel-room succiol). The best hought they had to offer is the unparalleled emphasis on the hutband hutbars of Plugf Sound who put the patience of Plugf Sound who they had to offer is the unparalleled emphasis on the hutband hutbars of Plugf Sound who they had to offer is the unparalleled emphasis on the hutband hutbars of Plugf Sound who they had to offer is the unparalleled emphasis on the hutband hutbars of Plugf Sound who they had to offer is the unparalleled emphasis on the hutband hutbars of Plugf Sound who they had to offer is the unparalleled emphasis on the hutband hutbars of Plugf Sound who they had to offer is the unparalleled emphasis on the hutband hutbars of Plugf Sound who they had to offer is the unparalleled emphasis on the hutband hutbars of Plugf Sound who they had to offer is the unparalleled emphasis on the hutband hutbars of Plugf Sound who they had to offer its the unparalleled emphasis on the hutband hutbars of the plugf Sound hutband hutband

MOVIE DIRECTORY

Mire Moor Circumes, 5115 Mire Moor Mrd. (166-1972)
Treater 1: Lovenick and Arthur, from 318
Theater 2: Allyston & The Sequel and The Optic Crystal
Treater 2: Airs and The Secuments
Theater 4: Filipin movine Auton, 805 Str. (220-8239)
Cell transfer for program beforeauton
Badhers, 4th need E (220-9209)
Fight Road to Citins, Econolitur, and Wrong In
Fight, from 3719 Theater 4: Players memore
University Waven Center 4, 4625 La Jolle VIII
Dr. (465-7788)
Theater 1: The Valor of Listing Companions'
Theater 2: An Officer and a Gentleman
Theater 3: 46 Min.
Theater 4: ATPIO, non 318
Theater 5: Second Thoughts
Theater 6: Theochood

Casino, 643 Str. (232-9879) 10 to Michight, Curtains, and Escape from Alcalraz, from 3/16 Guilid, 3827 Sth., Hillcreet (295-2000) Coup de Torchon

Cove, 7730 Girarc. La Jolle (459-5404) Fine Arts, 1818 Garnot, Pacific Beach (274-4000) The Protes of Pennance

Provider Drive In, 3601 Midwey Dr. (223-5535) Theater 1: High Road to Chine and Firefox, from 318 Theater 2: Curtains and Stumber Party Massacre Theater 3: XTRO and 48 Mrs., from 318

Lome, 3150 Rosecrans (224-3344) E.T., the Extra-Terrestrial E.T., the Early Terrestrial Sports Ayers (Espains, 330 Sports Ayers (Bivil (223-533) 48 Jen. Thesian 1 48 Jen. Thesian 2 10 to Midnight Compression Thesian 2 10 to Midnight Compression Thesian 2 10 to Midnight Compression and Comments (100 3 MI Midnight Compression and Comments, 100 3 MI

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CLAIREMONT-KEARNY MESA-UNIVERSITY CITY Clairemont, 4140 Clairemont Mesa (274-0901) Theater 1: The Man from Snowy River and Jimmy the Kot, Irom 318 Theater 2: 70 to Midnight and Vigilante, from 318

318
La Jolfs Wilsop Theaters, 8879 Vills La Jolfs Onve. (453-7831)
Theater 1: High Road to China, from 318
Theater 2: Francis
Theater 3: Eating Road, from 318
Theater 4: The tender and Victor Victoria.

Indee Drive In. 1000 Woodside Ave., Senior (605-7647) Theater 1: Vigilante and 40 Mrs. Theater 2: Alter and Mother Lode Spring Valley, 1057 Electon Blvd., Spring Valley (465-6533)
The Man Brown Showy Floor and a second feature. New 278

Walter, Iron 378
UA Cineman, Interested 8 at Magnolia, El Cajon (440-0309)
Thinater 1: XTRO, Iron 378
Theater 2: 10 to Michight
Theater 3: The Her of Living Dangerously at The Verdict

Pleate Tein. 475 Sth. Chule Visita (422-5287) Theater 1: Curtains and The House on Scron Row Theater 2: The Sting II and First Blood Herbor Drive In. 32nd and D. Naronal City (477-1392) XTRO and 10 to Midnight, from 3/16

XTRO and 10 to Michight, from 319
Plants Tradesic, 527 Plank Avenue, Imperial Beach
(420-1003)
Plants Book 27 Plank Avenue, Imperial Beach
(420-1003)
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Plants Book 27
Plants 1- 10 to Michight
Theater 2- 46 Plant The Dear Crystal
Theater 3- 47 Plants Control

Theater 6: High Road to China, from 3 to books Bey Direle In. 2170 Coronado, Imperial Boo (429-2727) Theater 1: High Road to China and Firefox. Iron 3 18 Theater 2: Vigilante and 48 Hrs. Theater 3: Curtains and Stumber Party Massacry

Vittage, 820 Orange Ave. Coronado (435-6161) The Wear of Living Dangerously and Hide in Plain Sight, from 316 Vogue, 226 3rd, Chula Vista (425-1436) An Officer and a Gentleman and The Year of Living Dangerously, from 318

NORTH COUNTY Avo, Vista Way (726-3040)
An Officer and a Gendeman and a second feature, from 3/16. Bijou, 509 East Grand Ave , Escondido (743-9082) Spanish movies

Cernino Cineme 4, 2753 El Camino Real Oceanode (433-9144) Theater 1 To Verolici Theater 2 Curtans Theater 4 Afor Theater 4 Afor

Cinema Pasa Tandro 6, 2546 El Carrero Peré. Carletol (778-7447) Thesire I. Totale Estro-Turvania! Thesise Z. E. T., Se Salvo-Turvania! Thesise Z. E. T., Se Salvo-Turvania! Thesise 2: Right Floots of China, Sons 3716 Thesise 2: Returne Floots of Enterior Science Silver and Headelsol. 2716 and 10 microsoft Creat, 102 N. Freeman, Consentin (722-2561) Fighting Dragen vs. Deadly Tiger and Bisocly Fishe, Iron 516 Vener HIII Cinemas, 2000 Ve de la Valle, Del (755-5511) Theater 1: The Year of Living Dangerously Theater 2: Lovasics, from 216 Theater 3: Frances

Midocolomes and Timendar, 321 through 24 New Yolley Drives B, 3460 Massion Aue. Oceanside (797-5569). These ri High Road to Chine and Excellibur. from 316. These ri Ador and Vigilance Commission S. 2017 Vista Way. Oceanside 2015.

Theater 4.27FM can 50 to Allomyke, Iron 318
(ADS-7008) 40 iron
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Plaze Twin, 340 N. Escondido Bird., Escondido (745-5037) Theater 1: Gandhi Theater 2: The lear of Uring Dangerously and Frances

Powey Theater, 12845 Powey Rd. Powey (748-7110) Lovesce and The Sing II. from 318

Lovesci and The Sing II from 316
Amende Bernarde S. 11740 Bernarde Pleza Court
(485-6811)
Amende Serveride S. 11740 Bernarde Pleza Court
(485-6811)
Amende S. 100 Mercegle
Theater 2 - 64 Pris.
Theater 3 - 64 Pris.
Theater 3 - 67 Pris.
Theater 4 - 67 Pris.
Theater 4 - 67 Pris.
Theater 5 - 100 Pris.
Theater 6 - 100 Pris.
Theater 7 Pris.
Theater 8 Pris.
Theater 9 Pris.

mac Afax. 10m 316
Vineyard Twin Cinemas. 1529-22 East Valley
Parkwy, Econodic (743-1222)
Theaer 1. Tootse
Theater 2. The Lords of Discipline and First
Blood.

Wegend Plaza 5, 220 North El Camino Real, Encertas (142-5644) Theater 1 - Fejin Read to China, from 3-16 Theater 2 - 64 Frz. Theater 3 - Fejin Rood to China, from 3-16 Theater 5 - 10 to Midright Theater 5 - 10 to Midright

CURRENT MOVIES

Out of the Peat — Pernaga see beat private-system make in the forties when competition was siftest. The document nation and disappe are document to the property of the ways. I shall they once were bit Robert Wichman sandorzed delevery pre-serves some of the poetry, too. More supports, the shall be shall be some to poetry, the says shadows of Nichara poetry, the says shadows of Nichara Musukasa as photography and the means of the same shadows of the Musukasa as photography and means of the same shadows of the Musukasa as photography and Musukasa as photography and means of the same of the Musukasa as photography and means of the Musukasa as photography and the means of the shadows the sha Out of the Past — Perhaps the best

Persons — Bergman put in a few out-bursts of cinematic razzle-dazzle in order to update his style. but these sore-thumb inserts do not explain why this move revived Bergmania to the degree that it did Liv Umann is at her degree that it will firman is a the revy best (she singular to keep her mouth shut, so there is none of her minuth shut, so there is none of her where and less of her plantive eyebooks), and Bib Andersson's tamous much outweight sid of her studied mannersms. The suggestive slovying book approximative clash between Antiste and Philisten; solated together the properties of the properties o

Pink Fleyd, the Weil — A son of "Video Jukebox" selection, but on a very large and very lavels acide, even age run through more than once, sport and the pink of the pink of sport and the pink of the pink of sport and the pink of pink of the pink of and son are meant to communicate cameriawors and outling, more blood, and son are meant to communicate cameriawors and outling, more blood, and son are meant to communicate when the pink of weight of

The Pirates of Panzance — Joseph Papp's production of the Gilbert and Sullivan piece, transferred, with the

slage periorities out is remain to a service and a service

"(new Aris)
"Richard Pryor — It's not a move in
the largest sense, but it's a tor of
laughs however you sice a This sixin-concert. one-man performance, not even especially well fined or
of official, lefs fictuard Pryor be more
tels him alsy more than the can on the
vision, and lefs him show more than the
can on phonograph record. There is
no better way to convey his standiuneeded or Blook, Messasapp or Shelfield. England or rifly years hence Direceded by Jed Mappies 1979
"(Elyon, Star, hom 318)
"(Elyon, Star, hom 318)
"(Elyon, Star, hom 318)

lectual conflict contained in Hesses novel about a man's search for spirituality. Directed by Conrad Rooks. 1972.
*(Ken. 3.23)

Sophie's Choice — A bold-down datage Wilson Sylvon novel and an intransgenis liseary move. The growth of the properties Sophie's Choice — A boil-down of a

"" (Coannide B. Valley Crote)
Steppenwall. — The gration prusic at
the outset establishes the tone as
something severe, serious, editing
But this adaptation of the Hesse novel
develops into a easily dispessible letas ZORBA THE GREEK, about a setdestructive. Stuffed-shirt refelectual
learning to embrace life — learning to
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The Sting II — Isn't there an old adage. "Once stung, twice sty," or something like shad "Met. fines should be Jackie Glesson, Mac Davis, Ten Garr, Oliver Reed, Karl Madern, written by David S. Ward: directed by Jeremy Paul Kagan 1983.

(Tiesta Twin, Poway Theater, from 3/18)

second Thoughts — Contemposary

Second Thoughts — Contemposary

Second Thoughts — Contemposary

and Crag Wisson, directed by Lawrence Turnan.

College, Sports Arena & University

College, Sports Arena & University

The Second Rear — Worky issen to

be in sectional and a first blood page is, so early a

saluation so simple-minded that we

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But they, along with additional wis-doms and cynicisms about the legal cons and cynicams about the legal profession, are really nothing normal normal near the same of free ress openeds primarily on the un-wavering audience reverence for reasy. With Paul Revenant, Daniel Warden, and Jack Worden, amen by Daniel Stamet, other of the same of t furny. Unemployed New York actor Mchael Dessy, dolled up as South-en belle Dorothy. Mchaels: Ines out to and gets a bemse roll of a con-sets in hying to locate and identify. Dustn Hoffma amidst the femmine camouflage of his Dorothy. Mchaels person The furny: part length to conventional and predictable. but what hurst them, in addition are the Victor/Victoria — This Blake, Evinary Incoration on the value business process carries on the value business manner of his preceding two. S O B and 10 Imovies that appear to have been made on orders from the decolor's psychalists. Derived from a British one, the premise here deals with, in the words of the mensioned woman. "a women pretending to be a man pretending to be a woman" — or man pretending to be a woman — or man pretending to be a woman — or man pretending the preten Victor/Victoria - This Blake Ed-

Trenchoset — Comedy-thriller with Robert Hays and Margot Kidder, di-rected by Michael Tuchner. (College; Oceanside 8; Plaza Bonita; Rancho Bernardo 6; UA Glasshouse 6; University Towne Centre; Wiegand Plaza 6)

An Unfinished Piece for Player Plane — Nikita Mikhalikov s Che-shovan tragicomedy on the Russian airstocracy Co-billed with THE GAM-BLER, an adaptation of the Dos-toevsky short novel, directed by Alexe Batalov. (Ken, 317)

seve that his maccular instincts could have let him down and sets out to prove her a phorely — that it, an action of the provided of the provided of the production. Here is much in this Bally claim to the production, here is much in this Bally claim to the production, here is much in this Bally claim to the production. Here is much in this Bally claim to the production of the thing that the production of the Aenel Batacov, (feen, 317).

The Werdet — The focus of this David-vs. Gollath countroom dama is on the plant fill attempt the David vs. Gollath countroom dama is on the plant fill attempt the David vs. And the plant fill attempt the David vs. And the plant fill attempt the david vs. And the plant fill attempt to the david vs. And the plant fill attempt to the david vs. And the plant fill attempt to the david vs. And the plant fill attempt to the david vs. And the plant fill attempt to the david vs. And the plant fill attempt to speak its earlier and the plant fill attempt to speak its earlier and the plant fill attempt to speak its earlier and the plant fill attempt to speak its earlier and the plant fill attempt to speak its earlier and the plant fill attempt to speak its earlier and the plant fill attempt to speak its earlier and the plant fill attempt to speak its earlier and the speak its plant fill attempt to speak its and the speak its earlier and the speak its plant fill attempt to speak its and the speak its plant fill attempt to speak its and the speak its plant fill attempt to speak its and the speak its plant fill attempt to speak its and the speak its plant fill attempt to speak its and the speak its plant fill attempt to speak its and the speak its plant fill attempt to speak its speak its plant fill attempt to speak its speak its

"(La Jolia Wilage, Strand, Iron 3(5) Videodrome — Semi- or quasi-salirical science ficine. To do vein TV violence and mind-control and other old-has subjects. Consolerable inter-tories a subjects. Consolerable inter-ories a subjects. Consolerable inter-tories and consolerable inter-bring the consolerable inter-tories and consolerable inter-solerable inter-ion inter-solerable inter-solerable inter-solerable inter-solerable inter-solerab

Winter Kitte – Policial come stry dedicated to the idea that a Joe declared to the idea that a Joe declared to the idea that a Joe that the strength of the st

CURRENT MOVIES

gives to the heroine, even when she calling her best friend "illiterate" ie height of brutality, coming from a jumbia University professor of Eng-n). The desire to be at all times sen-The desire to be at all times sen-produces moments of truth and tents of fabrication in roughly il supply. And with all that atten-to sensitivity, the narrative pace ens stock in one gear: few—at until the soaning finale. With Kate gan, Judd Hirsch, David Dukes,

Wong is Right — But bad is sit bad — even in that topy-lun's future world situated. Detween now and later state of the situation of the situat

tape. That's typical of the level of humor in the movie. Arrother typical example: The US of A may not all example of the US of

nation, we must furn to the all-seeing all-knowing, all-feeling Billy Kwan (played, on the opposite side of the sexual border. By actress Linda Hunt). He, the very embodiment of the Hurs) He, the very embodiment of the Mystery of the East. is, a ratchet-voiced dwarf who makes us all feel small Med Edson. Spourney Weaver Michael Murphy, directed by Peter Werr 1983.

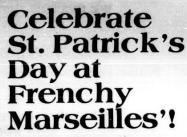
("Flower Hill Cinnems"; Owenside 8. Plaza Term 2, Sports Arena 6; UA Plaza Term 2, Sports Arena 6; UA Clarific Village, from 3/18; Wogue, from 3/18; wogue, from 3/18.







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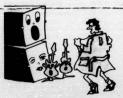


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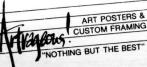
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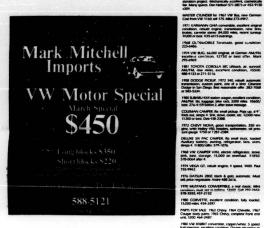
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1959 CONVERTIBLE Cadillac El Dorado Blamitz, original owner, 90,000 miles. Buris good, only \$1320. This model made \$10,000.436-7066.

many pulps, brains, manuscrape gas new lens, and pulps, brains, manuscrape gas new lens, and pulps, brains, manuscrape gas new lens, and pulps gas new 1976 BLECK SINVARE, as con-thorage, V6, 4 door clean 12700 or best other 16-1136. white, original owner 11700 239-5594.

1979 VM BLC, 64.000 organic of German AMA/TAL exterior commission, 12750 or Dest cities. Mark 1979 BRIVALE R S, 7 seets. Mark cappend, server 53000 miles 12900 or dest cities. Mark 53000 miles 12900 or dest cities. Mark 53000 miles 12900 or dest cities for the plants, both counce-aways, very cities 12900 or dest cities for the plants, both counce-aways, very cities for the plants of the plan 1981 TOYOTA CORDLIA SIS URback, ar, survoot 1991 MERCURY CVPR, excellent condition, low adds, manufacture condition, 19500 and 1930 271-5116.

COLEMAN CAMPER to small pickup. Pops up. 64". 1979 S.BARIU 4e4 wagon, GL, excellent condition, re-folds our, sleeps 4 Sire, stone, cooler, etc. 12300 new. 1879 S.BARIU 4e4 wagon, GL, excellent condition, re-data, AM/TM, 42,000 intes. 14000 453-9961. MY 1974 PM/TO use in an accident, engine still good. 1972 CMV MOVA, good transportation, 350 on. 2,000 miles tell not be to recent bodywork first offer 1972 CMV MOVA (see all not be t

OYOTA CORONA, 4 door, 4 speed Body OK.

VW PARTS You name it & 1 got it. Also off-road parts.

See trade 7.474-1481

AMEDIA CAMPER SHELL, small cabover section. Plos simpled truck: 755-3709. 1970 MAJETANG CONVERTIBLE, a rear classic. After consistent, must zet to before. 19600 Gain 1992-2003. With May exapped from water tank to before to before the Motorcycles. With May exapped from water tank to before to be

SERTI TOU SEE 1850 Days 1866 Downs 1860 Down

Commercianic 1250: 551-540. 360-1752.

SPAN DATE DESCRIPTION AND PROPER STREET, 250 MARCH 2000 miles are direct, large and direct, large a DATEAN ESTICAL SECURITY CONTROL CONTRO

1991 NV JANCO-1172 simpler, 7500 miles or routes 16000 miles factor conductor data route program into 8 cryptor later 6 crypto 1963 DODGE DART sation wagon in process of re-building with motor tom down in car. Bebuilt car-building with motor tom down in car. Bebuilt car-building with motor tom down in car. Bebuilt car-building with motor tom 1974 VW SUPERBEETLE, good transportation, 51895. Scott Marcus 225-9874

1972 CHRTALER Town & Country 9-passinger wagon.

1971 HONDA CT 70, 3-speed, semi-automatic, street received condition. All power, cruzie coverns, air conditional condition. All power, cruzie coverns, air conditional condition. Blue, cheep 3150. Excitate condition. Blue, cheep 3150. Excitate condition. 1974 FIAT 128, 4 door, leaving for Australia 3/21. Ex-cellent mechanically, low mileage, 30 mpg. Smart in-1900 Convair Cub mees the 2nd Thunday of orath at the Keamy Mess Recreation Center at ht meeting April Mrs. Info 292-1237. 1981 CATSUN 2802X Turbo, silver, T-tops, cover, ser-viced every 2000 miles. Assume lease 1360 per month. 222-0644.

1967 VW BUG, new paint, tires & seatcovers, 1600 rebuilt engine \$1600 \$76-075\$

1977 TO/IOTA CEUCA GT, 5 speed, AM/FM, excellent engine 8 body, 25 mgg Leaving the country, will see this beauty for only \$2600 \$17.51222 1966 VW BUG, perfect condition, clean, 140,000 miles. Original engine, original owner, light blue. \$2000. 1982 BLACK PACKAGE Toyota truck, must set 2, where drive, roof, ar. tt. cruse, power serving scars rough stere or more. Pactory warranty included. 1973 SORICAT OF root smithless Runn great 1574 Also. 1971 BOSCAT. OF root smithless Runn great 1574 Also. 1971 BOBCAT, Off-road minibile, Runs great, 175, Also Harley Sportster steel gas tank, Perfect, 125, 444-3926.

1977 / VAMANA STOSL DATE of the city of th 1973 DATSUN TRUCK 1600, \$1550, Good condition. DATUN: recently retust engine, runs good, main most mopets, 100 mpg, great for communing or best ofter 1971 Casillac, leather stessor, runs. 1550 Cell Eric. 279-0417, evening and weekinds. 1500 281-4231. 1980 VESPA P200E, 5000 miles on new 208 cc engine silver and black with extras. 5950, 448-4908.

MOPED FOR SALE Vespa Bravo, red. 30 mps, 100 mpg, dval filteron, look, great thape and running condition. 5300: 222-8596

OPEL GT excellent condoor, many exists, stems Macketins force Methods 113/62 296-2084 structure of the Social VM RES all Submissionals good convention healthy. 1974 Res. EXCELLENT condoor in 6. sub. factory engine, riser body, 12 volt. Tom 454-143.0 or auxiliary 6.4 we will sole place section 4550.0 Sees exist.

1971 KARMANNI CHA new paint, good merce, rum:
1970. BLCK: WILDCAT: comy 6-pastenger, 4-oper
sector, 1200-281-4792.
1979. CODMICIBLE CMECA 4-door full power.
1979. CODMICIBLE CMECA 4-door full power. 1974 FIAT 128 2 door, excellers condition, new paint, intention stereo cassette, good tires, great gas mileage. Recent valve job. all recepts. \$1700 or best. Ken 982-9146. 1973 PONTIAC 4 DOOR power steering & brakes, metalic green & black handtop 1695 or best offer 426-1139

1973 DODGE COLT 1600, 1976 engine, valve job, new paint, 4 speed, 30 mpg 31200 or Dest, 475-5857

MGA COURE PARTS, Fenders, hoosts & doors, plus horst & rear body clips. Repo bumpers, grilles & over-noers Flast 455-6715. TRAVEL TRAILER, sleeps 6: Only 12: New tires, E-2 lift hisch, propaine gas stove, kebox, drapes. Storage uses every inch, excellent condition; 31700:755-4695.

power steering Treatment, due or head ret. Must see to approximate his house of the control of t 1965 MUSTANG COLLECTOR'S classic. 209 4 speed. completely restored with new factory parts. 14950. Ed 232-1227, 460-5573. 1977 COCCGE ADMYAN, 1-ton-loo, 318 automate.
1978 TOMOTA COROLLA, 5 speed, 2 door, 83,000 mine. Exceller current condition feeting sured-up, rear overhead siding soon 225 %27,447-4138.

real overrece searing our LEP Wolf Merit and Part 1991 TAMES AND TROOK, where sees, Associate, and the condition New trees, trakes, rebuilt carburator \$100 And Trook, which trook, associated condition New trees, trakes rebuilt carburator \$100 And Trook, which traces are ANDTAR server, associated condition New trees, and the condition of the con 77 HONDA CAVIC CVCC Hatchback, AM/TM cas-tite, new clutch, excellent condition, 12100 color Like new, used 4 times 1550, 453-4616

HEELS for Toyota pictup, 134 takes all 6. 1976 FIAT WAGON, only 38,000 miles. Great trans-portation car. Owner moved cast, asking 51700.

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1972 MAZDA PICKLP, 4 cylinder, 34 mpg, excellent in A cur. \$1100 fem. 450-0518. 1968 TRILMIN BONNEVILLE motorcycle, stock and original, low milesge, stored, 2nd owner, \$1000, must use 479-M41 1973 FINTO, 4 speed, good transportation, 1700 or best offer, John 6/9-28/20 work, 270-9669 home

1978 SUIDURU, 10005 trail-dirt bike, excellent shape. 1977 8D YAMAHA 400, low mileage, good condition, 1975, 270-9961.

WANTED FREE BMW 633CSI. Any year, any color. CLEAR WINDSHEELD for moscocycle. 525: 746-6890. 1973 SUBJIN BM2508 dril Dike, deset ready, in great supe and very last. New dre, shock, lonk seas. Mass sedient currier. Asking 1495 or sed. 1450 or die? 746-538 in 348 or 348 or 370-389.

1900-05250 Decis Katele and neminer
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1900-05250 C MOTORCYCLE HELMETS, Bell Auf face, 350. Planner open face, 510. Richie 274-7789 Schulder 2-Quinder 2-Quind 1976 HONDA OK condition \$1200 230-4464 1975 BARW 2002, loaded, brown, survoot, rurs and sixty bir, cover, excellent condition, 1970 SUZUKI 05750, 7000 miles, crash bar, N=10 seet, sixty bir, cover, excellent condition, 1990/best, day or 455-265 meterios.

MOTORCYCLE WANTED from wredied to perfect, newer models only, parts also considered, 286-5438. 1977 HONDA C/MOT street biss. 1979 new, only 1981 HONDA C-70, Bugitt new last August for 1988 5500 800 miles. Like new condison. 247-7485 590 500 miles. Like new condison. 247-7485 1976 HONDA XI. 250, rurs great, low mileage, 6000 1973 BMW 750cc, Bates fairing, manual and tools. 79XT 560 YAMAHA and trailer, 5900 or offer.

1977 HONDA DUPRESS, rurs good, good condition, 1165. 1969 Yamaha Enduro 175cc, rurs good, 1150. 1982 SLEUR GS1 100G, shaft drive, black with fairing, tank bag, of temp gauge, cooler. Clean, low roles. First offer over 13000, 777-5726, days

1979 YAMAHA XS1100 special, like new, only 3200 miles, black and chrome. Best offer over \$2500. Perfect condition, \$40, 296-3753.

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THETTS, the one I love. I am out here getsing in tune and I'm grans later right in on you. Beford Blue Eyes.

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SUPER NACE, quality, winner-type gent to meet lady with similar qualities flox 86425, San Diego, 92138.

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MR. PERSITE Are you the Storage in the Registration of the Registr

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POSE INCREMENTATION FOR THE PRINCIPLE MARKET MARKE

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ATTROCTOR MERCEL'S understand 1 years from the county of the count

JESUS AND MARY Hove you save sould Jesus asked us to say this often to save soult from the torners of Purposary and Hell.

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9/ACOUS HOME, 2 story house, 5 bedroom, 2-1/2 hottom for a Buffs condo. Moster bedroom, grisde bath, beach, pools, stored bath, over 500 with grinder bath. Outer zero, large yard 1295 per mores 6 1/3 ustices, 286-6652. yard \$295 per month & 1/3 ustices. 266-0652.

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ONE BEDROOM of two bedroom apartment near Studium/East Priors Road, Pool, Sauna-jacuzei. \$225 plus electric plus telephone. 284-6271 evrmings. MALE VEGSTABLAN ICCOMMATE wanted for quiet household with large garden. Will be needed to help in the yard and garden also. 275-2431 evenings, or mis-see. FEMALE, clean, neat, norsmoker to share 4 bedroom house. Surset Cliffs area. First, last, deposit. 5175, 226-2603. FEMALE ROCAMATE for Crown Point/Pacific Beach apartment, fun loving, responsible. Great neighbors, excellent location, 270-5104 evenings, level bridge.

ROOM FOR IENT in Poway home. Available 4/1, 3225 pails 1/3 utilities. Will consider one animal. Linda 453-8618 before Spri. ROCAM FOR RENT, Perusquitos ana house. Moren-to-month nonpermaners. Cir. \$1000/month includes ustates. 404-3245.

INANTED Two bedroom, two bath house. April 1st 1500 month Pacific Beach, Mission Bay area. 272-4265 or 270-3218.

BESTANNIA Postubro Fait. 1199 moresty, had sense for the controlled that the controlle

ROOMMATE WANTED, Serra Mesa home. Normolier, 25 or older, 3161,67 per month, 3100 deposit and 1/3 utilities. Am or Dave 292-7354 after 5.

A MESA. Foruse roommeter-wented to care for lovely 3 holds on home, first in registable in inchange for home and out care. Frank 465-701 and soil care. Frank 465-701 on the second out of the s

Rental Agencies

2 FOR I HAIRCUTS

SHARE HOME IN POWAY. Mature, working nonmoker, maleyfemile Cullet area, secure, share all, some furnishing available for bedroom, 1200 month includes upliese; 240, 3244. PERSON TO SHARE furnished apartment at Claremons. Mesa Blvd: \$1600 and utilises. 571-1293.

HOUSEMATE for Ame opening in Mira Mina home. Physite room, 5160, Semi-private, 1140, Einher plus 1/5 utilities. P.O. Box 201053, San Oveno 92124.

LEMON CROVE. Masure adult to share 3 bedroom home. \$189 per month includes at 463-6256 evenings. ROCHMATES, Christian lady, about 40 years, warrend to rore bedroom, half balls, single house near USD. No smoking, 277-3543.

ECCMMATE WANTED to share 4 pedroon, 2-1/2 bith Point Loria lucury townhome Finglisco, grage, pool, jacase, washer, dryer, microwise, etc. 1266 and utilizes/morals, 223-41%.

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Annual Street, Agent 270-1346.

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ARTST STUDIO FOR BENT, 750 square feet, nustice foot right certifies, 278-4795, from missage.

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EANTED TO RENT. I bedroom apartment or house her Solania Beach, Quiet professional woman, 5350 hosenum: Virginia 461-3424 weekdays. HOUSE FOR RENT 2 begroom, garage, fenced yard, rear Limiteratly & 40th 1550: 440-4918 evenings.

HARCHAS! 135 A MONTH. One-or garage in North Park area. 443-1656 after 6pm.

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OFFICE SPACE FOR RENT. Share state of offices with established law firms. Rent and americles negotiable 2232 E. Carvin Brid., San Diego. 293-7560. WANTED: Temporary housing from 9-7-83 to 9-17-83 for out-of-state westing guests. North County preference: 753-2980.

1750, 3 BEDROOM, 1 BATH house, 2 blocks to bay, excellent condition, good floor plan. Available now. No pets. 3932 Kendali. 270-7954. GARAGE FOR RENT, 2 car size, 570 monthly. Clean & dry. Fatty access from street. 24s.16, 282-0720

HAMIA'S VACATION beautiful furnished beachfront condo. On Maiu fantation view and braches. Special discount rates. Quarter 281-4387. 1325, OCEAN BEACH, I bedroom, I buth house, car-pet, stove, refrigerator. No pets, Drive by 4670 Mur. 1800 move in: 222-1581 after Son.

MISSION VALLEY CONDO, share large 2 bedroom with 1 person or couple Convenient location, all amendos, Divide 1550 rens, 574-0384

BIG BEAR SNCW Summe Sti rental, 3 bedrooms, 2 buths, steeps 10 comfortably, 233-5492 or 748-0376.

SUBET 2 BEDROOM house in Facific Beach. 1425-2-3 months. April-June. somewhat fination. 1 mile from brind shorth Furnished yand, guiden. e-class 270-4197. Specific risk areas withen 100 bit Ommune. 443-1834.

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The 265-519 or 483-366

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SMALL HOUSE, UNFURNISHED, 3379 Okange Ave, in North Park, 5380, Available now, 453-3906 after 3pm.

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IS HOUSE FOR RENT/lease: 2 bedroom fenced yard. \$400 amonth, 1st, last & security: 423-3734 after 6pm.

AVAILABLE 6/1/83. Large studio condo in Nurth Hotel Circle Mission Village No. 3-120. All amenities. 1350 per month. Pam. 239-1200 or 692-1671, large trying.

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HAVE \$25,000 equity in Scottsdate. AZ house and \$10,000 equity in Phoenix, AZ townhouse. Trade for house in San Dispos area 224-A056.

TABLE STORM Common and house diverging to the common and the commo

37 BERCHOLD CLARENCH have seen tree statement of the stat ONE-BEDROOM APARTMENT in bree-une Victorian house houses updawn Az 146 Daw at syn Gordon hou, hou pers 1250, Uniters pand 267-4185 or Call to see Broker 566-6160

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Excellent for voice, music, small exercise classes, etc. Available soon, 224-1650 or 226-2108.

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HAWAII, MALII, beautiful occurritors fully furnished condo aich pool and tennis courts. Weekly, monthly lates 279-5470 after 4pm.

LARGE 2 REDROOM with balcony, available April 1. 1400 per month, 3300 deposit, North Park, off street parking, 262-96.98 after Spin.

SIG BIG BEAR — 2 — 2 bedroom houses, I in Mooninge with fireplace, I in Village, reserve for Easter work, not by week or weekend \$66-8105, memory.

MMACLEATE + SECHOCAL 3 but home on quat tri-de-sec off South Ray Freeway, Bassellally bind-screet, decked, hot talk 1112/SOC 267-4654, owner BY CHANGE Above Mission Bay, 2 bedroom, I dust, open beam celling, fareastic view possibilities, assume 174 tean, 192,500, 755-4592 eventors. 1 OLISE FOR SALE by owner, 3 bedroom, 2 bath, family room, Must selt. 199,500, 3795 Mucabby Street, Bay Page 236, 1714. YOU WON'T BELIEVE your eyes. Very desirable Mis-sion Bay view condo. End unit, sell or trade. Must sell quickly, 569,950, 459-0827.

PACIFIC BEACH home with ocean view. 3 bedroom, 2-1/2 bath, 2 freplaces, and over 2000 square feet.

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OPEN TOWN-HOUSE, Sunday March 20, 12-4. Sharp 2 bedroom. All amerities. E-2 cash out to assume 1st T.D. at 10.7%. Upgraded throughout. No agents. 279-3798.

THE READER PUZZLE No. 248 Out Of Sight

By Don Rubin

By Don Rubin
"You call that camouflage?
Listen, if you clowns really
expect a three-day pass, then
when I get back here I'd better ee that armor gonnane! Each of the partially

Each of the partially camouflaged tanks at the bottom of this puzzle has been completely camouflaged in the field at the right. See if you can point them out by filling them

Rules of the Game
1. Prizes for solving the
Reader Puzzle will be Reader

T-shirts.
2. All entries in the Reader 2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80003. San Diego, CA 92139 by 9:00 a.m. Friday, eight days following the issue date. 3. All entries must be accompanied by your name, address, and shirt size (S. M. L. XL.).

L. XL).

4. Employees of the Read and their immediate families are not eligibles.

5. In the event of disputes ties, decisions of the judges will be final, and arbitrary. We we only got five T-hibit to work to give a way, so if there are more than five visuances, of the puzzle page. And please, no phone calls or trips to our office.







Winners of and Answers to Reader Puzzle #246,

tegister
Here is the solution to the Register puzzle:
Thirty-one of you (out of eighty-five) were able to register the correct answer.
The T-shirt winners are:
1. Ted Cunningham, San Diego.

Diego 2. Joe Preimesberger, San

Diego Robert A. Baker, San

Diego
4. Lyn Sue Kahng,
Cambridge, Mass.
5. Chris Steel, San Diego

