





# City Lights

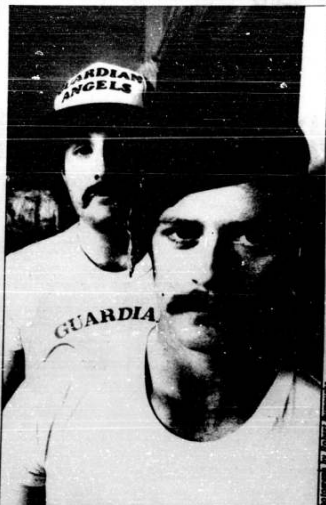
## Did Angel Just Wing It?

The local Guardian Angels patrol force may have just scored one of its most valiant coups against San Diego criminals. Or... it may have made the whole thing up. Events leading up to the incident in question began one night about two weeks ago, when a burglar apparently broke into the Mission Hills home of Christa Hoffmann, and stole twenty-one dollars from her wallet, a fact which Hoffmann didn't note until the middle of the next day. Three nights later she noticed some 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 policeman later showed up at Hoffmann's to take a report on both incidents, but Hoffmann got the impression that the officer regarded the events lightly. So Hoffmann called the Angels.

Hoffmann knew of the red-bereted volunteer patrolmen because one of the local Angels had taken German and Spanish lessons at the language school she runs near Washington Street and Interstate 5. She says the organization told her it didn't normally undertake "stake-outs" but that it would make an exception in her case. So on Saturday night, March 5, Hoffmann went to bed feeling secure while Angel Gary Moore kept watch in her living room. Hoffmann says it was about 12:15 a.m. that she heard a series of tremendous crashes. "It sounded like furniture was flying in my living room."

She leaped out of bed, and 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 appeared and joined the scuffle before all three escaped down the canyon in back of Hoffmann's property.

When the same police officer who had interviewed Hoffmann the night before responded, he appeared to regard this new burglary account gravely. Moore went to Merry Hospital but his injuries required no stitches. Scott Stapley, the Southern California coordinator for the Angel organization, says the incident marked the first time 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 was this came as a shock when he learned, two days later, that the police were claiming that Moore had fabricated the



Scott Stapley, Gary Moore

intruder story and inflicted the wounds on himself. Stapley says he was told that the police officer on the scene went down into the six-inch-deep mud lining the canyon and found no footprints. But this contention enrages Stapley, who went to the Hoffmann house and claims he watched the officer and knows he never set foot in the canyon. Furthermore, Stapley says he himself sent six other Guardian Angels into the canyon shortly after the incident, and they all swear that they found at least two sets of footprints.

But there's other evidence throwing Moore's credibility into question. For one thing, the examining physician has stated that Moore's wound appeared to be self-inflicted, rather than received in the heat of sudden combat. Police also assert that the layout of the house would preclude anyone entering undetected, as in Moore's description of the break-in. Although Moore claims that the intruders shouted obscenities at him, Christa Hoffmann says she heard only the crashing noises, and no voices. Finally, although Hoffmann initially harbored no doubts about the reality of the break-in, she says two sessions with police detectives trying to re-enact the mayhem have now inclined her toward believing that "Gary made up the whole thing."

The police investigation is continuing, with the possibility existing that Moore could be charged with filing a false report. To resolve the mysteries, 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.

—J.D.

## The Cable Cops

Punny advertisements, those Cox Cable television spots showing a clean-cut young man sharing a jail cell with a bunch of hardened criminals, 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 newspaper advertising campaign, with its dire warnings of prosecution, has scared cable abusers enough 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 Cox really ferret out and prosecute the 65,000 San Diegans it estimates are stealing cable 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 illegal cable hookups. These sleuths cross-check lists of bona fide



Chuck Peters and Texaco 9900-D

cable subscribers with residences where they spot 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 politely ask the video pirate to subscribe to the Cox service 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.

Cox does have two new enforcement tools. There's a new state law that prescribes fines of up to \$6000 and six-month jail terms for cable thieves. There is also the Texaco 9900-D sweep analyzer. The Texaco 9900-D is a hand-carried, twenty-three-pound machine equipped with an oscilloscope-like screen. It can be connected to a suspect cable wire leading from the Cox trunk line to a home. The sweep analyzer will then tell technicians if the wire is transmitting a signal.

But the sweep analyzer isn't a magic wand. It can detect basic cable service, but has difficulty discovering the user who pays for basic service and those who convert to receive HBO or Showtime. And if the technicians hook up the Texaco 9900-D while the set is on, the viewer will notice a wavyline 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 random 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 think their neighbors are stealing cable. If you can trust your neighbors and if you live in an upper-middle-class area, you have less chance of being caught, because Cox auditors are aware that many of the cable pirates are Navy cadets with a basic electronics background who tend to cluster in sprawling apartment houses in the South Bay, especially in Imperial Beach and Chula Vista.

—P.K.

## Laureate Of Unemployment

To Laurence Gross, the reasons for his sudden termination a month ago as a KSDD radio talk show host seemed a little strange. After eight years with the station, Gross was fired halfway through a three-year contract; a memo from KSDD's general manager, George Little, said the problem: "Your failure to utilize the background information on guests provided by your producers, your failure to follow directions from your management, producers, and directors during your show, your tendency to guests and inadequate notice to appear for work [due to illness] the same day your show begins, and

your generally poor attitude toward your responsibilities and 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 he could not be a party to that. Gross huffed, "I'm not going to travel and I'm not going to write."

For the next three weeks the usually inebriated 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 Dick Leslie finally got the station to hand over Gross's personnel file, and Gross now claims that the suspicions he had held from the day he was fired seemed to be confirmed. (Gross has since filed a formal grievance through the American Federation of Television and Radio Artists.)

"They wanted to make a programming change; they wanted a different type of show and a different type of host," Gross asserts. "And they didn't want to honor my first contract, so they came up with all this crap about rudeness to guests and illness and 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 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 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-a-vis research."

But perhaps the most damaging piece of evidence in support of Gross's contention comes from a confidential memorandum dated January 24 — just three weeks before his dismissal — from program director Bill Lorin to general manager. In addition to stating the reasons later outlined in the official termination notice, the memo says, "... Laurence suffers from severe migraine headaches... [but]... this 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 that might help to boost the program's ratings, which Gross 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.

## Snores Of The New Poor

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

The pastor can't boot them because, for one thing, he still believes that a church is supposed to be a sanctuary, and for another, "they're not the usual floater and jester. They're the new poor, the new unemployed. Many are looking for work. It happens that the police, of course, are not caught in any such moral pickles. It also happens that they have a law against sleeping on somebody else's property. And while the cops are reluctant to haul the sleepers out of the church on



Pastor Jack Lindquist

rainy nights, they have cleared the place and made several arrests there on more clement evenings.

Two weeks ago six of the 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 to the men and the pastor, Judge Coates dismissed the misdemeanor trespassing charges. "The pastor said that if there was a violation of the law other than trespassing, he'd assist in prosecuting," explains Judge Coates, "but he wouldn't be a part of the trespassing rap."

Lindquist had been in court a couple of times already for the same problem, and had convinced the prosecutors to move for dismissal. He says other churches nearby are experiencing the same problem but to a lesser degree. St. Joseph's Cathedral across the street is wired with a Westco security system, but the others — First Presbyterian at Third and Cedar, Central Christian at Third and Fir, and St. Paul's



Laurence Gross

Episcopal at Fifth and Nunez are all reluctant hosts for sleepers. Central Christian had suffered vandalism at night until a Sontrol security system was installed, and now its main problem, aside from its employees having to step over snoozing bodies in the morning, is excrement and urine deposited by the visitors. Pastor Lindquist is hoping that the planned St. Vincent De Paul emergency shelter, due to open in 1985 at Sixteenth and Imperial, will help ease his dorm duties with its 350 beds. The new City Rescue Mission, to be built on I Street between Eleventh and Twelfth, should also be open about the same time. Its current bedding capacity of ninety-four men is being expanded to 300 men, women, and children. In the meantime Pastor Lindquist's church will remain a haven, of sorts. "We're the closest [church] to the downtown, the closest to the railroad tracks, and," he sighs, "the closest to the jail."



Photo by Greg Cochran

—N.M.

## Vegetarian Dough To Beef Up Radio Dial

Not satisfied with having her own radio program, Marianne Makeda Cheatom is going to start her own radio station. Well, it won't exactly be her station, but Cheatom will be able to take most of the credit for bringing KPFF-FM to San Diego. A sort of left-wing/progressive version of KPBS-FM, KPFF is one of five stations owned and operated by the Pacific Foundation (the others are located in Berkeley, Houston, New York, and Washington, D.C.). KPFF'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, as well as a variety of music — from blues to children's songs.

KPFF is based in Los Angeles, though its signal can be heard by some fortunate Hillcrest, Ocean Beach, and North County listeners who appreciate the eclectic programming. But Cheatom, a promoter of reggae music concerts and owner of the Prohibit vegetarian restaurant, wants all of San Diego to hear KPFF. So she's going to buy a "translator." Placed atop Cowles Mountain north of Lake Murray, the gadget would pick up KPFF's Los Angeles signal (90.7), separate interfering signals, and rebroadcast it at a different frequency for reception throughout the county.

Cheaton, whose weekly "reggae-literate musical hour" is recorded locally and mailed to Los Angeles for broadcast Wednesday mornings on KPFF, staged her first fundraising meeting Sunday. About seventy-five potential benefactors drawn from a list of KPFF subscribers and supporters attended and signed on for committee work in "programming," "research," and "fundraising." She'll also get help from KPFF station management, which plans to beef up the L.A. signal and under through the permit applications required by the Federal Communications Commission.

The only hitch so far is the possible opposition of KRTR-FM, a Temecula radio station that has claimed KPFF's San Diego signal would interfere with its own religious broadcasting. (Both stations would use the same frequency, 88.9 on the FM dial.) KPFF'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 KPFF engineers claim that the chance of signal scrambling is minimal.

—Paul Krueger, Neal Matthews, Jeannette DeWyz, and Thomas K. Arnold

MARCH 17, 1983





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Can You Spot the Difference in The Reader?

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

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## Nueva Redneck

The definitive expression for "new" has been justly defined: Villa Nueva residents ("Villa Nueva," March 10). I am afraid that my "redneck" 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 people.

How ignorant of them to assume that these United States own them a living! My temper flares at the thought of my hard-earned tax dollars going for their beer and drug habits! Not only do these welfare recipients gobble up scarcely available funds, they do so while complaining that their living conditions resemble "East Berlin." Let's all save millions of dollars by sending them to East Berlin! Maybe only then will they gain the needed intelligence and perspective to realize that getting off their lazy asses and getting a job is the solution to their living circumstances. How I wish I could sit in my car and drink beer provided by the hard-working citizens of these United States, between rounds of drug-induced dream! I suppose it is the pride I hold for myself that resists receiving handouts, coupled with the knowledge that it only makes it more difficult for everyone else when my laziness contributes to the welfare problem. Please tell the nineteen-year-old complainer that not only is it

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.  
Saron Musard  
Clairemont

## Two Sides To Every Pill

We at the Daily Aztec take offense to a comment in a "City Lights" article, "Poor Pair Push Pills," in the March 3 Reader. The brief story stated that a Daily Aztec reporter wrote a "largely negative page-one story" about pills sold on the SDSU campus to relieve hangovers. This claim that the story was "largely negative" is inaccurate. The story was a balanced report showing the pros and cons of the pills. On the one hand, the two men selling the pills say the product works to relieve or prevent hangovers. Of course they would say the pills work; that's how they earn their money. However, instead of giving these two students free advertising by presenting one side of the story, the reporter did a little legwork and talked to health professionals at SDSU's Student Health Services. One pharmacist informed us that not only were the pills overpriced, in his opinion, but their effectiveness was questionable. As for the Daily Aztec headline, "Morning-after blues may find relief; buyers may get ripped," it reflected the two sides of the story. Some people may get relief, while others may find they have paid \$1.98 for nothing. The result in the Daily Aztec was a balanced story that let the readers decide whether such pills would help them. Pamela B. Martin, editor in chief  
SDSU/Daily Aztec

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 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

## Letters

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 it.

At best, the article was sensationalistic. We think home birth is a viable option for women giving birth. Now, with the help of the BMQA, Sturla Vance, Ellen Larson, and the physicians at University Hospital, women won't be able to get a doctor to attend their home birth in San Diego. Debra Stuart Smalley and seven other student nurse-midwives  
San Diego

## Belongs In A Home

We are writing in support of Dr. John Repaire ("City Lights," March 3). He guided us through three successful, happy home birth experiences which otherwise would have been unnecessary, unpleasant, expensive hospital endorsements, 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 family when we see him in his office.

We cannot understand why anyone would want to deprive people of his alternative-birthing services and thereby undermine one of America's primary principles: freedom of choice. It seems like a huge plot to automate childbirth while the hospitals collect. It is a sad situation indeed where knowledge and expertise are put to rest in the face of this last socioeconomic issue.

## 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? Offhand I would say that the medical establishment must have decided to put an end to home deliveries (or, in your words, they are out to get Dr. Repaire or any other doctor who provides the service to his patients).

Statistically, home deliveries are safer than hospital deliveries. In my childbearing years, everybody seemed to be pregnant more often than not and I can relate horror stories all day long about what happens in hospitals. Three of my five children were born in hospitals and believe me, home is better.

Dr. Repaire delivered one of my grandchildren at home and the child was beautiful, healthy, and pink; none of that blue tinge that results from asphyxia. I consult with Dr. Repaire two or three times a year regarding my health and I find him knowledgeable, concerned, and very sincerely interested in the well-being of his patients. I think the Board of Medical Quality Assurance was very much in error in putting my restrictions on his practice. Even more recent the fact that women are still being deprived of the freedom of choice as to where babies are born.  
Joan Hollinger  
Point Loma

## Strip Hammers

Just to let you know that Lynda J. Barry hit the nail on the head every time with "Emile Pook's Comment" (Reader section three, weekly). I don't know where she came from, but she must have grown up somewhere on my street. I would put the comic strip right up there with "Doodnabury." It's great! Keep it up.  
Tom Wilcox  
La Mesa

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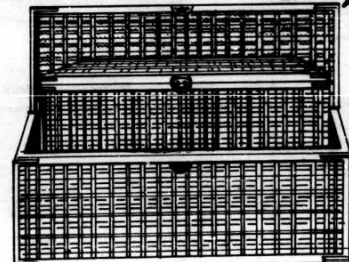
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## Straight from the Hip

Matthew Alice



Illustration by Rick Gray

Dear Matthew Alice:  
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. But when I go to such forsaken corners of the county like Clairemont or Mira Mesa, I'm always lost, mainly because I don't know what street I'm on. If it's daylight, the sign is usually on some far corner, always on the other side of the intersection. Sometimes I have to drive across the intersection just to see where I am. At night, it's impossible. And I can never read those numbers on the sign that indicate what "hundred" block I'm in. In this age of computerized everything, why are street signs so useless and outdated?

Lost Hillcrest

You can thank the traffic engineering department for 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 (so I am told) that offers guidelines for the placement of said markers. Imagine yourself traveling north along a major thoroughfare, and you come to an intersection created by a minor east-west roadway. There are four corners upon which could be erected a sign, and these choices are ranked by the city standard. First choice is the northwest corner; second is the southeast corner; third is the southwest corner; and last preferable is the corner on the northeast. The determining factor is exposure — the corner upon which the sign will be visible to the greatest number of people is the optimum location. Sometimes there are obstacles (poles, other signs) that necessitate choosing the less-desirable corner. In some situations two signs will be placed on diagonally opposing corners; residen-

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 size of the lettering on the sign is all scientifically determined. 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-inch-high initial capital of, say, Spruce Street can be seen from a distance of 250 feet; the remaining letters, three and three-quarters of an inch in height, can be deciphered from about 187 feet; and you will have to get within one hundred feet to read the numbers on the sign. (The arrow, of course, points in the direction of increasing address numbers.)  
And technology has not stopped there. Oh, so. These same signs are reflectorized; the white lettering on a green background flashes like a beacon in the night,

guiding the befuddled motorist to his destination. How did we ever get around with those antiquated, nonreflecting, black-and-white signs (even though the five-inch-high lettering was all in capitals)? And the new, large "guide" signs at major intersections are a great help, even if they don't tell you in which direction the address you seek lies. You can always make a U-turn when you discover you're going in the wrong direction. At least you're on the right street, pal.  
Of course, there is room for improvement. The arrow for the 3700 block of Kite Street, for example, points in the direction of descending numbers. The pedestrian who ambles south on India Street will never find Sasafra — the closest he'll get will be Sasfras (motorists traveling northward are guided by a signposter with a better sense of orthography). And I pity the newcomer to my neighborhood who drives down the

main street in front of my house. At one minor cross street he'll find the sign on the northeast corner (third or fourth 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:  
Someone told me that Budapest was once two cities, Buda and Pest. Who would ever name a city Buda or Pest? Far-fetched but you never know.

K.S.

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 Danube: Pest, Buda, and Óbuda. The site has been continuously settled since around 3000 B.C. and has long been the major political and industrial center of the country. The city of Buda, in fact, has served as the administrative seat since 1247, when King Béla returned from, shall we say, his strategic retreat following the Mongol invasion six years before (which eliminated half the population of Hungary). The hills of Buda provided a perfect fortress for the king; today they serve as a vista overlooking the third largest city in the Soviet bloc.  
As for the names of the cities, the Magyars (who, in their Uralic language named most of the features of the area) could just as easily look at Minneapolis-St. Paul and ask the same question.

Get a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 88883, San Diego, California 92138.

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## MISSION VALLEY CENTER

Exit I-8 at Mission Center Road



# Coggeshall

(continued from page 1)

Wharton Coggeshall, Esquire, it announces. The Aloysius was a guess, because he doesn't like to reveal that the A. stands for Ariel; Wharton is a family name; Coggeshall is pronounced Cogges-hall. 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 said no. His bookkeeper tells him that he's losing money on the business, that the 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 but it's still standing. He's been on this property for forty years and owned it for thirty-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 so 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."

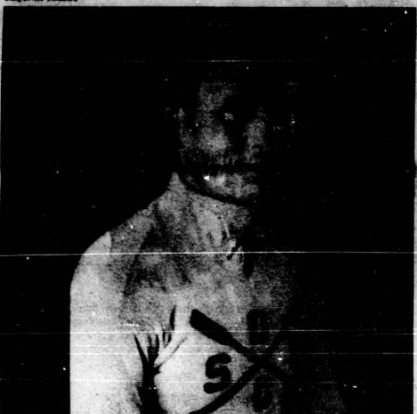
Early in the morning, if the sun is shining and before Ray Buckley, the bookkeeper, comes in, Coggeshall will be sitting over at the uncluttered desk by the south-facing window. Later he'll be at his own laden-down desk, looking through the cracked front window to the high retaining wall of I-5, or talking 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 dark-rimmed bifocals, are a pale blue. His handshake is as strong as a life-saving 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 until you are.

Surrounding him are yellowed newspapers and letters with brownish, curled edges. Under his desk are assorted cardboard boxes and coils of electrical cord. On top of metal filing cabinets that look years-unopened must be thirty or more telephone books, including several of the old hardbound kind and a stack of 1981 directories still in their shrink wrapping. Affixed to the institutional-green walls are calendars for this year, last year, and 1978. Up in the ceiling 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 every 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 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 both inside and outside look shabby. On the morning of a concert to be given by folksinger Pete Seeger, the building manager is on stage checking the lights



California Theatre



c. 1918

and finding that some are burned out and that some of the fixtures themselves aren't working. Sunlight, entering through doors open to the street, makes the rucoco 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," sighs Gerard Yablonsky, who manages the theater for Coggeshall.

Yablonsky, 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." A conversation with A.W. Coggeshall is lively, and never linear. And — no matter what your business with him — it's never interrupted. If the phone rings, he'll answer it and spend five minutes explaining how to measure a toilet bowl between the bolts, throwing in a joke about fur-lined toilet seats and how expensive they are (While he sounds as though he enjoys these calls, he says they are kind of a nuisance. "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 isn't there to wait on them, Coggeshall will go and wait on them. Even if Hodson is there, Coggeshall 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 tell you that he's eighty years old, or eighty-one; he's been saying that for a couple of years now, but he's seventy-nine, won't be eighty until this September. He was born between two sisters, in Santa Cruz in 1903. From the family's house on West Cliff Road he watched the hundreds of boats go by in an annual yacht race from San Francisco Bay to Santa Cruz Bay. A fire that started in their gasoline stove 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 a wide spot. Even the highway wasn't paved; it was decomposed granite. There were rabbits everywhere and sagebrush higher than your head." A nice place for kids growing up, stealing watermelons and grapes, swimming in a nearby lake.

Starting early, he took any job he could get. With his sisters, raised a garden and peddled carrots, turnips, and radishes to neighbors. By the time he was ready for high school, they had moved back to town, to Front Street in San Diego. He went to San Diego High. "I'd go at quarter to seven in the morning and get off at one o'clock. Then I had a job in the afternoon, grocery stores mostly. I carried papers for the Union when I was fourteen, fifteen. I worked for my dad, too; he had a general hardware store, Sterling Company on Sixth Avenue."

He can talk on and on about work: he's spent most of his long life at it. "I've always worked hard, and I didn't mind labor — cement work, carpenter work, plumbing, you name it, I've done it. I used to be six-foot-three, now I'm approximately six-one — I worked too much, got two or three flat discs, that's why I shrunk so much. One summer I worked for an assaying company with one of my classmates — he'd never worked before but he turned out to be a fine worker. Stored in a warehouse, there was tungsten ore in all these sacks, about 125 pounds in each, they all had to be opened. We'd take a sample out of every sack, put it in a big pile. They'd get the purity, I don't know exactly how, all I did was the labor part of it. Another summer I helped move a lot of reinforcing steel, two of us had a contract to move it. And one year I baled hay in Lemon Grove."

He took engineering courses in high school and correspondence courses afterward. His first and last long-term employer was the San Diego Gas & Electric Company. "I worked for the power company six or seven 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 when the average person doesn't get to go, out in the wilderness, all over the county, from the Imperial Valley line to Capistrano. 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, it 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 first month I made \$600 — so I stayed in sales all the rest of my life. At that time sales was a pretty prestigious job. Engineering was also pretty prestig-

(continued on page 10)

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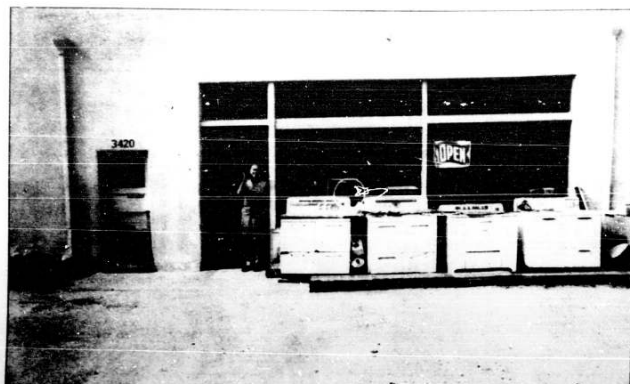
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Carl Coggeshall

## Coggeshall

(continued from page 8)  
ious, but it didn't pay much. I sold sixty-some vacuum cleaners in one month. I'd get out at six o'clock [in the morning] demonstrating, maybe work until ten o'clock at night. I wanted to make more money, get some ahead so I could go places, buy some property. Looking back to that initial impulse, he says, "I had that [desire for property] all my life. To own a piece of 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 goes 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 in for myself in the used-car business. I've sold new and used, pretty near any kind you could have. I've still got my old car license somewhere upstairs.

"I think I'm fair [as a salesman]. I can hold my own with any of them. Sales," he says, warning up on one of his favorite subjects, "is the only

business, as far as I'm concerned. It's up to you, to either make a lot of money or no money. It depends on your personality. You have to be really able to talk your merchandise, and be ready if someone throws you a left-handed question. I tell the truth — that's one of the main ingredients. And you can't high pressure. Pressure and misrepresentation is the worst thing you can do in selling. How high is it? That's how far you can go."

One of the wettest mornings of the year, three eight-oared rowing shells are passing the spit of land called Santa Clara Point, on Mission Bay. Every few seconds,

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 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 occasionally as though choosing their way carefully over invisible obstructions. He points out the difference between the narrow, dippy racing shells and the wider, more stable work boats that were called skiffs by his generation and wherries by younger generations. The big double wherry 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 of the old cedar skiffs, they're so worn away. Charles Fellows. "That's 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 soaring. From the first time he saw the narrow boats from the rowing club in the water over by Coronado's Tent City, he was determined to learn to

(continued on page 12)

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# Coggeshall

(continued from page 14)

Del Beckley recalls, "He wouldn't let me 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-iron 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 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 spindly. 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 things."

Real estate, Coggeshall's other great pursuit, was more elusive than rowing but once he caught on, he never let go. He was aware of the growth of East San Diego after John D. Spreckels built the electric railway out that way from downtown. "You could buy lots — 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 extra money to buy property with. The first land Coggeshall bought was 100x100, on Sixth and Ash. His parents had divorced and he was supporting 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 lots, when he was unable to keep up the payments. Although he says, with some pride, that "I always managed to finagle around and get enough to eat," he also admits,

**"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 a new price for them."**

"The only time I really hurt was during the Depression. It was tough, really tough. When we went to the grocery store we bought sparingly, my mother and I, and sometimes we didn't have enough money to pay for it. I'd say, 'Put that back.'"

Then the war started. "I was looking for something, not just a living, something more. I came out here, to Convoir." Major Reuben H. Fleet 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 backlogged to \$132

million, and in 1943 Convoir 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 Convoir 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

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

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 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. 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 planes slipped on it and they had to take it out. They were glad to give you all the dirt you wanted. So I told 'em to bring it out 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 Convoir, the parking business dwindled. Later, during the Korean "go-round," parking was in demand again — and there was no ceiling on prices. Meanwhile, his transition from parking to plumbing was taking place.

"I built a building right after the war. Before the parking lot, I had bought a piece of property on Fifth Avenue that was an old garage. I tore the old building down and built a new building, a pretty 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 been doing it ever since."

Similarly ingenious 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 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 anywhere would have been a big profit. I like the downtown because that's where the big values are."

"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 it."

Others give him credit for doing just that. Mitchell Angus, a former San 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 was when it came to amateur 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 in town, C.W. Carlstrom, who bought Plant 2 [the Convoir 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 manufacturing and industrial property that Mr. Carlstrom owned at Midway and Roscamars. 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 become 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 haggling 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 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 a year, to exercise the option. I had first shot at [buying] it originally. I should have — those fifteen or twenty acres are worth fifteen or twenty million today. Carlstrom," he adds, "was always financially in hot water. Such a greedy man. 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 Byrum, a contractor who rented just north of Coggeshall on Kettner in the Forties (Coggeshall bought the property, Byrum says, "out from underneath me" when the owner died and there was an estate sale), echoes Mitchell Angus. "He's quite a negotiator. I take 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'll say, 'Oh, you misunderstood, it's worth more than that, I'm not going to sell it to you for that.'" Beum concludes, "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. Someone outmaneuvered him, a con artist, about ten, 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 one day, said, 'Lend me some money.' I thought about it, decided I wasn't going to lend him the money. He came here to see me, got me in a corner. He lied about having cash in the bank — 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 everything and I paid 'em all off — that's how I got stuck. He owed seventy or eighty thousand to American Laundry Supply, and he owed on all the vehicles and all the office equipment. Don't ever go into anything you know nothing about. I knew nothing about the rug-cleaning business. I sold it for what I could get."

Another losing venture was a commercial fishing boat. "That was another thing I didn't know anything about. If I 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 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 fortune."

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 downtown and so was he. You couldn't walk fifty feet without seeing someone you knew." Lembeck 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's business dealings. 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 honestly. He didn't set up a lot of phony corporations or kite checks. I don't know how much education he has, but he has a business acumen, 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 big chances." (continued on page 18)

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#### Men's Running Shoes

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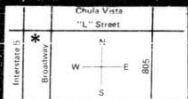
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## Coggeshall

(continued from page 17)  
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 take."

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 wanted me to do everything 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 lot 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 million dollars. That was over the block from Ketter to India, between F and G that the city claimed by the use of eminent domain to build the condominiums 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-thirds. He thinks he got a fair price for it. In the opinion of Gaylord Henry, an attorney who has represented other clients in similar suits, and who has represented Coggeshall in other matters (though not the Ketter property), "... the judgment was low." Citing its proximity to Seaport Village, and the potential for spectacular views which the city's low-rise condominium construction has disregarded, Henry asks, "Can you imagine what would have been done there? I 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

building and two of the four lots on which it sits. Last October he sent a letter to the city, offering to donate the building, which is valued at three million 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 Yablonsky, depending on whether a private developer or the city did the work. Yablonsky, who brokered Coggeshall's purchase of the theater and who says he's encouraged Coggeshall to give the city the land, too, wouldn't mind underwriting the 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 car has a financing plan... [but] he's asking five million dollars cash. He thinks in terms of dollars in, dollars out."

Meanwhile, on most nights the theater is dark and empty. "Our rates are too high," laments Yablonsky. "If 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 performances a year.

Bill Silva, of Fahn and Silva, rock promoters, says, "It's an odd size, 1700 seats, difficult to make a profit in. It had 700 more seats it would be good for a medium-size event; or 700 less, for a small event. Last time we used it was for Bonnie Raitt, late April of last year. We may have some acts there this summer. We have fun doing shows there, laugh all the time. The first time we went to use it, we were literally on our hands and knees, 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 the marquee — there weren'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 property."

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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.'"

"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 Ketter] 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 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 owe a dime to a soul anywhere. I didn't look it over good. I had to assume a couple of contracts on it, trust deeds, \$50,000, \$150,000. I paid those off in short order. I spent money to fix it — hundreds of thousands of dollars. The roof, the theater, carpeting, fire equipment for the elevators, alarm systems. Every valve had to be overhauled before the fire department came and checked them." It took a year to strip all the doors in the building down to bare, solid mahogany. The building, he believes, "is pretty fair right now... it was kind of a romantic thing. It was a luxurious theater when I went to it. That's where *Gone With the Wind* was shown. I never dreamed I would own that theater... I'd sell it, sure; just to get out from under it. An old building, 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 are: the dollars and cents of his plumbing business — and the chance to make a deal.

There are no prices on anything at the plumbing yard. Everything is subject to negotiation. Although Coggeshall claims that he doesn't do much selling anymore, he explains why he stayed in plumbing all 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 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? "Horrible about twenty?" No sale — but maybe he'll come back.

Carl Hodson, a gentle, soft-spoken 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 flourish dancer, quite a swinger." Hodson has worked for Coggeshall for three years. "I try to tell Mr. Coggeshall, 'Be an anti-inflationist. Pull prices down.' " Hodson 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. One laundry tray 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-to-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 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

(continued on page 20)

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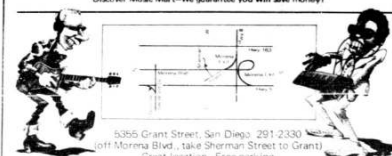
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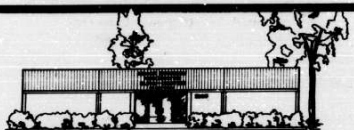
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## Coggeshall

(continued from page 19)

argument, he'll say, "The more you  
stir it, 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 money 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  
people don't realize, a toilet will last  
indefinitely."

Ray Buckley, Coggeshall's resident  
bookkeeper, 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  
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, '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  
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 con-

spicuous consumption; just the re-  
verse. 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 him-  
self, 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-  
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  
first-class, 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 geogra-  
phy. I studied all those places, never  
dreamed I'd get to go there. I'd men-  
tally 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 any  
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

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 usu-  
ally have much money in the bank. His  
latest purchase, using the last of the  
\$1.6 million dollars from his settle-  
ment with the city, of the old Carnation  
building on Tenth Avenue below Mar-  
ket 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."

On the first sunny day after the  
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 him-  
self. 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  
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  
gone."

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

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 Commis-  
sion when Shelter Island was created;  
he was president of the Zoological So-  
ciety 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. Borth-  
wick, and one would know Mr.  
Coggeshall. They're both wonderful  
people, with a different way of going  
about things. Mr. Borthwick was an  
international figure. Mr. Coggeshall 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."

Driving down the hill to the San  
Diego Yacht Club, where he has a  
lifetime membership, Coggeshall de-  
toured up another hill. "This is where  
the really rich live," he said with ob-  
vious 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 or four thousand too  
much for it." And passing the sites of  
the original Roosevelt 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  
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  
weaken."

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1981 Concannon Sauvignon Blanc	5.09	7.65
1981 Grand Cru Gewurztraminer	6.04	9.10
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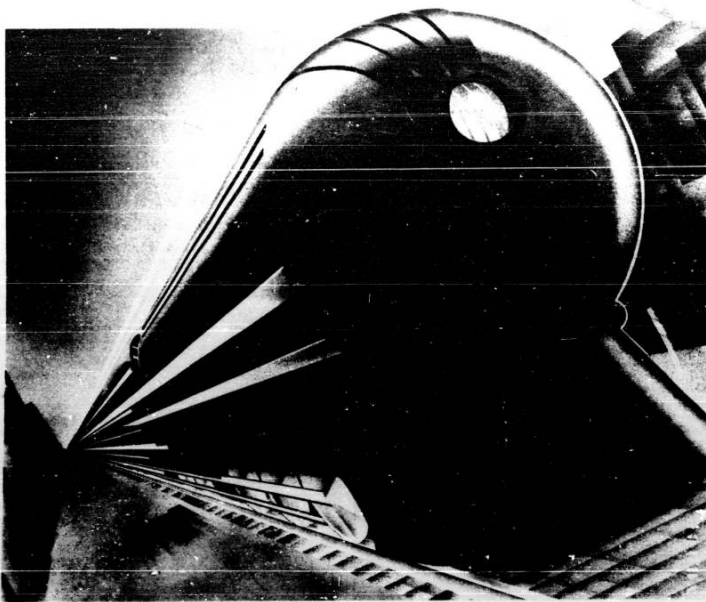


Illustration by Stephen F. Jones

Lawrence Gilson, president of American High Speed Rail Corporation, is a well-dressed, wisecracking young man of thirty-four who is betting that before five years pass, his company will be running 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 during rush hour, gliding along at speeds up to 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 build the bullet train will be raised in the private capital market, partially backed by the state government. Gilson believes the bullet train can become profitable on fares of thirty dollars each way — more than the present fare for the San Diego but less than an airplane ticket.

Pipe dreams? Maybe. But this is serious business — serious enough that the *Los Angeles Times* has pictured Gilson at something akin to a Svengali for the manner in which 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, portrays himself as a home-town boy who went up to Sacramento and sim-

ply presented the facts. The legislators were so excited by what he was proposing they just went ahead and helped pave the way for the bullet trains since in theory, at least, they wouldn't be built at taxpayers' expense. Or, at 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 Hopkins. After college, he went to work for John Gardner, 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 years of the Carter Administration. During Carter's last year, Gilson became prominent in Amtrak when the quasi-governmental national passenger rail corporation's chief, Alan S. Boyd, asked Gilson to come work for him. Boyd is now chairman of the board of American High Speed Rail Corporation.

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 participation sessions, trying to drum up support for his project. (Tomorrow, Friday, March 18, Gilson will host an open forum from 7:00 to 9:00 p.m. in the North Terrace Room at the Community Concourse in downtown San Diego. On Saturday, March 19, two meetings will be held in North County. The first, from 10:00 a.m. to noon, will take place in the multipurpose room of the Oceanside Senior Citizens Center, 455 Country Club Lane. The second will be held in the gymnasium at San Diego High School in En-

cinias, 800 Santa Fe Drive, and will begin at 2:00 p.m.) State Treasurer Jesse Unruh says that Gilson and company must do a lot of convincing — both to the public and to himself — before he will issue the \$1.25 billion in tax-exempt bonds that the legislature 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 (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 ground.

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 that there is no financial exposure direct or indirect on the part of the public. In fact, by law the face of the bond is required to carry a statement that there is no state financial exposure."

Gilson claims that in Japan and Europe the ultra-high-speed trains have been one of the few financial bright spots, the "profit centers" of the national railways that run them. In both areas the high-speed trains "make money" for their railway systems. At this point I asked Gilson why, if other countries do so well with high-speed trains, should the United States allow a private company to siphon off the profits? He replied that both he and Boyd had, as a result of their experiences at Amtrak, come to the conclusion that "there was no

# THE TRAIN THEY CALL THE BULLET

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

By Lionel Rolfe



Lawrence Gilson

other way to raise the money except by doing it as a private company. This train is going to be a real showstopper." He added that American High Speed Rail will pay Amtrak a percentage (five percent to fifteen percent) of its profits, which Amtrak gets without having to put up any capital.

As we talked, it became quite apparent that Gilson has his pater down well, but he also has a tendency toward facetiousness, if not a touch of superciliousness, 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 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, and, worse, seemed not to understand 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 my mother wouldn't always come to these meetings."

## THE CRITICS

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

### 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 matter, it wound up contradicting 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 ASSUMPTIONS ON COST, RIDERS, PROFITS MEAN PUBLIC WILL END UP PAYING. While acknowledging that tax-free revenue bonds are a typical 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 transportation projects are never profitable, the *Times* talked to a number of financial, engineering, 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 nuclear-power-plant projects in the state of Washington, where utility consumers are now stuck with an unpaid \$2.5 billion bond issue. It was like comparing 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 Deukmejian is averse to this project

— 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 bul-

let train to another freeway. The trouble is, he says, how do you get people 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 of our gross national product on automobiles; that puts us at an enormous competitive disadvantage against Europe and Japan, where rail transportation is emphasized along with the automobile, thus vastly reducing the portion of resources that go to transportation. "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 transportation 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 wheel 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 President, or in bed with the local sex queen."

American High Speed Rail Corporation, in its ridership projections, assumes that the train will draw away at least sixteen percent of the auto traffic from Interstate 5. (The *Times* was particularly skeptical about this figure, especially since the present-day Amtrak San Diegos gets a little more than two percent of the total traffic. Generally, 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.

### Greg Thompson

A co-founder of the influential Citizens for Rail California back in 1975, Greg Thompson also criticizes American High Speed Rail on its ridership

study. He has the background to do a little nipping: 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 in U.C. Irvine's Institute of Transportation Studies, he attends bullet-train meetings as a representative of the Institute.

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 requirements, 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 between 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 daily San Diegos.

But he doesn't understand why American High Speed Rail Corporation has been so secretive with its ridership study. The corporation was roundly criticized in Sacramento for refusing to reveal the contents of the study itself, even while using it to justify its needs to legislators. Thompson points out that copies of the report have found their way out of the offices despite the official embargo on it. He himself has read sections of it.

Gilson says his company is "in a competitive environment, not only with other existing forms of transportation, but also with other potential promoters of high-speed trains. We've spent millions of dollars on our marketing and engineering studies, and to 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.

### Byron Nordberg

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 town near the southern end of the proposed route. Nordberg, a retired intelligence officer in the U.S. Marine Corps who lives in Oceanside and is, in fact, that city's transportation commissioner, calls himself a Rail Passenger Transportation consultant. He does consulting work, mostly for the cities up and down the coast along the alignment of the present Amtrak route.

Though Nordberg now runs the

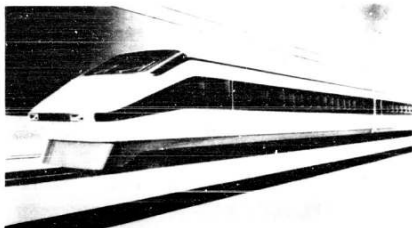
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# THE BULLET

(continued from page 22)  
group started by Greg Thompson, they do not see eye-to-eye on the bullet trains. Thompson dismisses Nordberg as a kind of Lucius Beebe railfan. (Beebe was a wonderful writer in the H.L. Mencken mode who wrote voluminous short trains and the early 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 transcontinental trains with Pullmans and dining cars, which I like, too, but I'm not sure they're socially affordable," Thompson 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 long-proposed 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 Diegos* would make their runs in an hour and forty-five minutes, rather than the two hours and forty-five minutes they now take. Thompson says that while the plan makes "conceptual sense" and is "appealing," it's not realistic because the private railroads will simply balk every step of the way.)

Amtrak has pussy-footed too much in its dealings with Santa Fe (which operates Amtrak trains on the San Diego



Prototype of the American High Speed Rail Train

(Los Angeles run), thereby losing out on obtaining track improvements that would have helped make the *San Diegos* 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 quasi-corporate 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 railroads 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

private railroads because its charter was, in essence, written by lawyers from those same railroads. Nordberg suggests the answer might be for Congress to pass new legislation that would give Amtrak more clout. Nordberg hotly denies that he is against ultra-high-speed trains in principle, or even Japanese bullet-train technology in particular, although he insists that the new French TGV is "light-years ahead" 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 two decades.

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 been running its TGV. Nordberg's argument is that, in both Japan and France, where ultra-high-speed trains have been successfully and even profitably run, the situation is quite differ-

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 capacity.

The French, for instance, had more than 200 conventional trains a day on the line from Paris to Lyon before adding the ultra-high-speed train. Nordberg points out: Nordberg says that it would be better to increase the frequency as well as the speed on Amtrak's *San Diegos* before going to the bullet train, which is far more expensive to construct. He says improvements could double Amtrak's current ridership — from two percent of the total to four percent. But he's not convinced there's a market for trains beyond that at this point.

Besides, adds Nordberg, 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 give PSA and other airlines a run for their money.

Though dubious about most of American High Speed Rail Corporation's projections, Nordberg says he thinks that Gilson and Boyd believe their own propaganda and will make a fortune. In any event, "I have a suspicion — but I can't prove it — that they [Boyd and Gilson while working at Amtrak] deliberately stonewalled improvements on the *San Diegos* so they could get a bullet-train project going

by claiming that the *San Diegos* 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 technologies too. In fact, Nordberg believes that there is an American firm or two left that could build good high-speed technology. He points out that some of Amtrak's ubiquitous Amfleet cars, which are in service on the *San Diegos*, have design specifications for 125-mile-per-hour travel.

Finally, Nordberg puts in a pitch for the Southwest Corridor plan. It may not be fancy, he says, but with a new signaling setup and additional tracking, 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 average speed. "What none of these 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. People going from, say, Santa Ana to Chatsworth should be able to do so without detouring at Union Station. "Passengers don't like linked trips," he points out.

## THE RESPONSE

Gilson replies with animated indignation when I repeat Nordberg'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 and 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 do.

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 passenger-car supplier, was having trouble delivering an order for 284 long-distance Superliners. 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, then announced it could not build any more. Without saying so exactly, Gilson denies Nordberg's notion that we still have competitive rail-road passenger-car technology. Gilson argues that by using existing Japanese technology now, however, this country 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."

Gilson says that, in the process of examining foreign technology, he and Boyd realized that if passenger-rail 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 and L.A.

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 during the last six days of the legislature 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 says.

Gilson agrees with Nordberg that it's a judgment call 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 airlines. 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-

(continued on page 26)

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# THE BULLET

(continued from page 23)  
pete on routes where airplanes, by selling tickets at less than cost, could fight off 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 non-taxable 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, electrical 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 Amtrak and Japanese sources, American High Speed Rail is a company with fifteen full-time employees and far-flung offices around the country operating on investor capital of less than five million dollars.

The *Los Angeles Times* has suggested that not only is the whole bullet-train concept financially questionable, but also that American High Speed Corporation itself seems none too

good a risk — who is to say it won't 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 will.

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# Monkey See



DUNCAN SHEPHERD

A twenty-eight-year-old sailor 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*. Leslie Cole, who will receive a bad-conduct discharge, was ordered to forfeit most of her payback for three months. Cole, a seaman recruit at the Norfolk Naval Station, was convicted Friday of twice failing to go to her duty station and of "willfully disobeying a lawful order" four times.

Cole, of Bethlehem, Pa., told her superiors Jan. 25 that she no longer would wear a uniform or perform her duties. The night before, she had seen *Gandhi*, the film about the Indian pacifist leader Mahatma K. Gandhi.

—Associated Press news item

My friends and my editor (a former friend) had begun to believe that going to *Gandhi* was, for me, about as strong a probability as the three Prozorro sisters ever going to Moscow. I proved their calculations inaccurate, however, when, a couple of weeks ago, I took three days off, booked a motel room in La Mesa, and set out thereon on the morning Greyhound bound for Yuma. This plan envisioned me conserving energy by leaving the driving to them, checking into the motel in daylight and resting up in the evening (obtaining 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 (snacking during same on unbuttoned popcorn and holding onto the empty container just in case), returning to the motel for another evening of rest, and retracing the first day's steps the following morning with more rest at the end of each stage. The entire pilgrimage, thus divided into easy stages, came off without a hitch. Like so many other people, I had only needed the incentive of eleven Oscar nominations to get me to see the thing.

Getting me to review it was another matter. What had not been reckoned on was the impossibility 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 exhausting 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 curb, hacking up groups of teenagers with a meat cleaver or decapitating reptiles with a Medieval broadsword, making passionate romantic pitches to all those women (eighty percent of the female population) with equal the sex appeal of Margot Kidder. And only a fellow film reviewer, a more exclusive fraternity, would know how strenuous it is to subordinate 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 commonly thought by my showing up at the office in a bedsheet, disdaining the use of chairs, and answering his fulminations 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 perhaps a bit inappropriate for my editor, who habitually refers to the writers in his employ as his "stable," and carries the metaphor to almost maniacal extremes, using Dinky-Toy horse figurines to represent each of his writers, and positioning these on a calendar grid in accordance with each one's deadline (known around the *Reader* offices as the "finish line"). The sinister aspect of this, with the editor craning over his calendar with the intensity of an Anatoly Karpov, is magnified by the greenish tinge cast over his face by the omnipresent plastic sun visor 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 dogmatist," is what he said.

The exact point of my protest had somehow eluded my editor, as it, for that matter, eluded me too. There is more to the philosophy of peaceful resistance than can be learned even in the weekend-seminar length of *Gandhi*. And fortunately this phase lasted only until the next (snack) I saw. Fortunately for me, anyway, because due to my tacit refusal to take succor from the trough of Kennedy's sour mash which the editor has on hand to "keep those creative juices flowing," I had divided down to 102 pounds, a loss of four. Less fortunately for my editor, what brought the phase to a close was *Frances*, a movie which expressed the need for spiritual tranquility in Western terms with which I was more conversant, described injustices more closely parallel to those in my own life, and presented a character eerily akin to my own, albeit on a higher plane of development. Emboldened by her example to speak aloud what I had long felt but had kept bottled up, I overcame a holy terror around the office, challenging the sincerity of the merest civility: "How, I today? Do you honestly give two hoots?", catching fellow staff members off-guard with conscience-pricking 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 exposure to the new me as I was affixing above my desk a cardboard placard, fourteen facsimiles of which I had just finished affixing at other strategic points around the office. It bore my latest motto: DO WHAT YOU THINK IS RIGHT. EVERYBODY ELSE BE DAMNED. Fluffing up his jodhpurs to get my attention, the editor initiated a conver-

sation reconstructed below from my own memory and the testimony of two dozen colleagues who couldn't help but overhear it.

"So," he began, with a pretense of letting bygones become bygones, and then reverting to his usual off-the-wall trivialism, "what are the odds on your doing an article this week?"

"Pimp!" I responded, sensing immediately the Machiavellian manipulativeness beneath the bland but greenish-tinged facade. "Do you think I am thrilled to prostitute my art for a filthy five bucks per word? Do you think that's all that matters to me?" To show the inexpressible preposterousness of his assumptions, I tore wildly at my already tousled hair, left unwashed and uncombed that morning as an unspoken rebuke to bourgeois shams.

"Whoa, boy," he said, subtly reinforcing the equine self-image which makes the *Reader* writer easier to control and happier to jump through hoops. "I have enough troubles of my own."

"No doubt," I said, perceiving in his remark a callous unconcern for the starving people of the world and for the aspirations of artists who refuse to stand idly by. A twisted ironic smile played on my lips and crawled off toward my left ear. "Trampling on the morale of an entire staff must keep you totalitarian swine pretty busy."

"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! Philanderer! Molester! That's all my writing means to you. Mere filler to plug up holes between advertisements for razor cuts and futon beds. Do you think I 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 razor cuts and futon beds have to do with literature?" — 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 waste.

A quicker-than-the-eye karate chop, denigrating a metal file cabinet and shattering three metacarpals, underscored my sincerity. The sudden metacarpal development, followed by massive, uncontrolled, unrelenting, bone-liquefying doses of arthritis-formula aspirin, gave me all the excuse I needed to slip past another "finish line" without succumbing to the feeling of being someone's trick pony. For his part, my editor, with typical metaphorical consistency, says that he is now willing to "ride out" the present mood and postpone expectations that I will be "back on the track" until the imminent release of *The Black Stallion* Returns. □

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## In So Many Words



Teresa Wright, G. Wood

JEFF SMITH

The current productions at the Balboa Park theaters share a common trait. In each play — Ted Tally's *Terra Nova* (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 protagonist. In *Terra Nova*, we are granted access to the inner life of Robert Falcon 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 haunted by the specters of his wife Kathleen and his arch-rival Roald Amundsen. Each figure 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, 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 torments, fears, and doubts that lay beneath it.

Arthur Kopit's *Wings*, which opened last week, also takes place within the mind of its central character. Emily Stilton, an aviator, has a stroke, a "left cerebral infarction" that limits the supply of oxygen to her brain. As a result, she suffers a severe form of aphasia, the inability to articulate thoughts and ideas. And she becomes 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 cut adrift." Thus, while the Scott of *Terra Nova* wrestles consciously with the relative merits of principle versus practicality, an accident forces the heroine of

*Wings* to explore her own "new world" — a verbal vortex in which sensations, feelings, words, and all objects fail to coalesce in her mind. Scott dies in a frozen hell of his own choosing. Emily Stilton has no choice. Unable to join her thoughts with the words that could express them, she must live with a form of internal damnation.

Both plays want us to be moved deeply by the courage of their protagonists in the face of unfathomable extremity. Through legitimate means — a detailed examination of Scott's motives and actions (and a splendid performance by Benjamin Hendrickson in the Old Globe production) — Tally gradually earns if not empathy at least a powerful degree of admiration for Scott's moral earnestness and tenacity. Emily Stilton, by contrast, begins the play with all the empathy we can muster. Her linguistic schizophrenia must be one of the most horrifying curses a human could experience. But as *Wings* progresses, some-

thing happens. Our initial empathy subsides to mere sympathy and then, finally, to indifference. Rather than being upset by the drama, we often find ourselves questioning our callous indifference to it. Though we exit with a better understanding of what real aphasia suffers, we feel depleted of any genuine concern for Stilton and are relieved that the play has come to an end. In short, Tally's drama earns its responses from the audience. Kopit's, though it explores a terrain of equal emotional depth, does not.

When his father suffered a stroke, Kopit studied language disorders in an effort, he claims, to "create a work of speculation informed by fact." His aim in the play is to re-create Emily's experience in the mind of the audience. Thus Kopit rapidly juxtaposes fragmentary mini-scenes — brief snapshots of confusion that occur so quickly they exclude the possibility of immediate comprehension. One is continually trying to figure out what the previous scene meant as the next one begins. Disco lights flash, doctors babble nonsense, smiling all the while, and the mere articulation of the word "foodbrush" is more than Emily can manage. Early in the play, our frustrated understanding mirrors Emily's. Though certain that she stands on firm ground, Emily also has the vertiginous impression that she is trying to communicate with people speaking from the floor of an ocean.

In *Terra Nova*, Tally presents Scott from several different vantage points. Not only do we see Scott in action, we also hear what others — often amid extreme hardship — think of him. By the play's last scene, we know Scott in great detail. One of the many problems with the script of *Wings*, however, is that it offers no such points of reference. The play remains inside Emily's mind throughout, and thus the audience has no fixed point, no "constant" with which to gauge both her previously "normal" behavior and the degree of her improvement. In his efforts to recreate the experience itself, Kopit has neglected to create a fully developed charac-

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 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 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 conflict builds progressively and the play's well-prepared climax hits with a jolt. By contrast, *Wings* begins with a conflict that soon dissipates. In each new scene, Emily's condition slowly improves, almost in spite of itself. It is an inescapable road back to health, so inevitably that Emily's courage is lost in the process. And then, apparently stuck for an ending, Kopit concludes the easy stages of his character's recovery articulation of the word "foodbrush" (two years compressed into seventy-five minutes) by giving her an odd soliloquy in which she is either soaring once again or is actually about to die. Meant obviously to be ambiguous (i.e., send the audience home with a dilemma), the blurred conclusion of *Wings* reeks of artistic trickery — as does the script in general. All of which leads me to suspect that the playwright 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 naturally, and he lets them do his work for him. They do so, for a while. But by the end of *Wings*, instead of feeling for Emily I felt manipulated by the author.

This is not to say that *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 this brief scene, we learn that Emily is unable to face continually. The instantaneous chain we take for granted — perception, feeling, and expression — becomes a slow, furtive process. But such insightful moments are few in the play. Most of the time, instead of having her struggle with language Kopit has Emily doing something quite different. In many ways *Wings* sounds like a self-conscious exercise in literary style. Kopit often omits the subject from the sentence, as well as modifiers and conjunctions. He inverts syntax, in carefully studied ways, and delights in coining unexpected neologisms. And lines like "the coolbreeze needle scent of sweetness" (or "inside downwind wait watch funnel vortex sucking into backwash") suggest that Emily is actually exploring the higher reaches of language. Trailing streams of consciousness across the stage ("how many neckles in a rhyme"), all too often Emily's speeches suggest not those

of an aphasic 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 unable to overcome. Even in the small Casus Carter Center Stage, with its potential for intimacy, this production of *Wings* doesn't work. The audience watches the plight of Emily Stilton with clinical detachment, as if it were a group of medical school students observing an operation.

Gifted actress Teresa Wright makes an equally valiant attempt as the heroine, carefully one of the most demanding roles 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 brings many of the qualities Kopit has sought for his protagonist: fortitude, dismay, and self-effacing humor. But Wright still must carry Kopit's rampant poeticisms. And even though she articu-

lates them in a believable, nonliterary 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 jazzi dialogue of the script.

In most roles — and they are barely that — the Old Globe actors all turn in acceptable, though sketchy, performances. G. Wood is a concerned, dignified doctor, Robert Eilenstein and Ellen Drexler 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 Procaccino plays Billy, whose verbal abilities make him appear at first to be one of the therapists. But an exchange with Amy reveals that Billy too is undergoing a reformation similar to Emily's. With just a few short speeches, in which Billy confronts with 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 either. He captures, in miniature, a life and the struggle to regain it. This scene is the essence of *Wings*. In many ways, it says more about stroke victims — their vicissitudes, their frustrations, and their courage — than anything else in the play. Would that playwright Kopit had used as much craft and caring in his script as a whole.

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# No Lapse of Luxury



ELEANOR WIDMER

**The Restaurant:** Sheppard's  
**The Location:** 1380 Harbor Island Drive, in the Sheraton Harbor Island Hotel (291-2900)  
**Type of Food:** Continental  
**Price Range:** Entrees with vegetables, thirteen to twenty-four dollars; all other items à la carte  
**Hours:** Open nightly, 6:00 p.m. to 10:00 p.m. Reservations a must.

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 visitor from Oklahoma 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 these places appears as important as the dining experience itself. The other night I realized that I would have no difficulty coming up with such a restaurant the next time this Oklahoma is in town. The name of the restaurant is Sheppard's, located at the far end of the Sheraton Harbor Island Hotel.

Sheppard's is a showplace both for visitors and for those who would like a sense

desirable of which face the entering stairway. Should you be led to such a table while any other is available, politely refuse, 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 the instant I demurred we were placed in a lovely quiet spot.

Service is king at Sheppard's — at times necessary, at others excessive. For example: utensils are brought to the table in a pink napkin arranged in sections. If by accident the wrong spoon or knife should be presented, it is whisked away again into the cloth sheath as if its naked 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 likewise tucked away after the meal in these 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, is to make it appear that the glasses have magically disappeared.

The accompaniments aside, what of the food? The presentation, that is, the visual quality of all the dishes, is excellent. Fortunately for me one of my friends ordered the single most expensive entree in the house — lobster and sweetbreads for twenty-four dollars. It was arranged on a platter as if it anticipated a photographer.

The food itself was not quite as captivating. Of the four appetizers I tasted, none was particularly distinctive. Except for the vegetables that accompany the entrees, everything is à la carte. If you want the salad or soup, these will cost from approximately three to more than five dollars. I had the endive salad with cream-curry dressing (\$2.95), which was well prepared, the spokes of the codive fanling around the plate in an attractive pattern. But the amount of lettuce didn't even come to a closed fistful. The shellfish soup (\$5.25) arrived tepid, and though the broth was good, one had to hunt for the pieces of scallops, mussels, and oysters. The cold eggplant bisque (\$2.75) was the best of the lot, with the quail's a major disappointment. The secret of good quenelles is their lighter-than-air delicacy. Because these seem to have been baked in a tumble dish, forcing them into the mold may have robbed them of their lightness. They are presented on

the plate like whitish messes, so firm they scarcely quiver. You'll be disappointed by their texture and flavor (\$3.95).

The entrees are all good. On my first visit several of my friends had the twenty-two-dollar fixed-price entree, which enables you to have a choice of two items. Two people in my party chose the same thing, grilled quail with venison. The quail was tender and prepared with red currants; it was slightly pink (some may prefer it cooked longer) and deep up in Amagnac. If you like both or either of these dishes, you should try them at Sheppard's. Venison in particular is difficult to come by, and rest assured that this does not have a high or gamey taste.

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

The most successful, and to my mind most interesting, dish that night was the country pheasant. It cost twenty-two dollars and if you are a pheasant lover, you should try this. Accompanied by fresh spinach spezzato, 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 bagel toast and brioche toast served with a complimentary duck and pork pâté at the beginning of the meal. The vegetables are many, some unusual, and are beautifully arranged in a separate chafing dish. Both times I found the potatoes gratin too good to pass up, and the snow peas glisten with unsalted butter.

On the first occasion three of my friends had dessert soufflés, which must be ordered at the time that you order the entree. These cost four dollars each. For the sake of variety I had the raspberry and chocolate Marjolaine cake (\$3.25), good for chocolate lovers and friends of the raspberry alike. With only one bottle of wine and three coffees the bill for four came to \$137.16 without tip.

On my next occasion I was determined to eat as inexpensively as possible. Though the most expensive item on the menu is red snapper at thirteen dollars (there are no chicken dishes), I blanched a little at the prospect and was readily persuaded 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 no way outstanding; its basic appeal lay in its freshness. My friend had an immense dish of fresh Maine lobster with

sweetbreads in cognac and butter sauce. It was spread-eagled on the plate as if arranged for a still life. The flesh had been withdrawn from the claws and the inside "mustard" (intestines) of the lobster was mixed with chopped mushrooms and placed on the body. The sweetbreads were delicious but alas, the lobster was tough — whether a minute too long in the pot had created this, whether it was just topped to begin with, we couldn't tell. In any case this dish is uncommonly rich and should be ordered only if you can tolerate both sweetbreads and lobster with duxelle topping and cognac sauce. For once I couldn't help out my friend in finishing — one or two bites and it became cloying. My friend and I shared a blackberry

soufflé served with both strawberry sauce and creme anglaise. We divided the soufflé and used both sauces. With that minimalist dinner, though surely enough on which to be sated, the trout, soufflé, 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 ambience, the style of service, and for some of the unique items on the menu, such as the pheasant, the venison, the quail.

The second time I was there I actually poured my own sauce on the soufflé, possibly shocking the waiter. But by then I had begun to feel that I had no arms, that

arms and hands had been provided for 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 ash-tray is covered by a clean one and spirited away.

What you are getting at Sheppard's — and paying for — is the total experience of this or that particular dish. I've had superb terragon salmon surrounded by fresh mussels at L'Escarot that was more stunning than any dish at Sheppard's; and the same is true for La Maison du Lac 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 venison at the Inn at Rancho Bernardo.

But Sheppard's has current panache. High rollers go there. On both occasions I saw recognizable big spenders who obviously love the atmosphere and being seen there. This food is well done, but when I tried to think of dishes I had sampled 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 her 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 would be ahead on my list.

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# Make Room for Wagner



The Rhine Gold

JONATHAN SAVILLE

KPBS-TV, with funding from Exxon and local sponsorship by the noblely generous Viviane Pratt, has been presenting on videotape the 1980 Bayreuth production of Richard Wagner's *The Ring of the Nibelung*. The first two operas of the vast mythological-philosophical tetralogy — *The Rhine Gold* and *The Valkyrie* — have already been broadcast, and the two remaining operas — *Siegfried* and *The Twilight of the Gods* — will be coming along later this season. These broadcasts give us an extraordinary opportunity to get to know (or to renew our acquaintance with) Wagner's masterpiece, to evaluate

the Bayreuth production (which was under the leadership of conductor Pierre Boulez and stage director Patrice Chéreau), 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 undeniable that certain messages come over better in one medium than in another. The great weakness of opera on television is the inability of this compressed and blurred medium to deal with large-scale spectacle. If we are shown the entire stage, it is so reduced in size that its details are lost and its theatrical power virtually negated. (The same thing is true of nonmusical theater on television — for example, the recent *Sins of Our Fathers* from the Old Globe, or the Royal Shakespeare Company's *Nicholas Nickleby*.)

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 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 gold from the Rhine Daughters, the gathering of gods and goddesses as they attempt to confront the great political crisis of their lives, the descent into the industrial inferno of the dwarf realm where the chief god, Wotan, expropriates the ring of universal power. Alberich has fashioned from the Rhine Gold, the frightful advent of the immensely tall giants, demanding their pay for the building of Wotan's castle Valhalla, and the triumphant entrance of the gods into their grandiose new home. On the TV screen, the actual shape of these spectacular stage effects is sometimes unclear, with the spatial relationships confused by excessively cinematographic cutting. But even when one can be sure of what is going on and of where the characters are standing in relationship to one another and to the set, all one can get is the idea of the staging, not the sensual, visceral impact of space, color, and movement that is so important an element in the theatrical experience of opera.

That impact is of particular importance in *The Ring*, a cosmological drama about the beginning and end of the world, whose events are depicted on a canvas reaching from heaven to hell. If the drama is on a grand scale, so is the music. The brilliant orchestral effects and the immensely complex symphonic organization of themes demand a visual equivalent which the limiting TV screen is quite unable to supply. The music also demands adequate sound reproduction, and TV sets, with their tiny, tinny, minimal speakers, are even less capable of meeting that demand than they are of making us feel that we are

descending with Wotan into the huge, horrible, underground mine or factory where the dwarfs slave for the tyrannical Alberich. 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 Diego, which regularly gets the short end of the cultural stick.

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 situation, 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 spectacles, which TV cannot effectively handle. *The Valkyrie*, in contrast, is a series of intimate confrontations among individuals, and here the television close-up comes into its own as the unique medium for conveying this aspect of Wagner's art. The central figure of *The Ring* is Wotan, whose attempts to understand and deal with his dilemmas are expressed in long conversations that in the opera house often seem overly long and static. The television production makes us realize that Wotan's psychological processes, the movements of his mind and heart as he gradually recognizes the lovelessness of his life and the futility of his hunger for power, are far more important than his overt actions, and that these angry or ruminate dialogues 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 anyone else — the errors of judgment that have diminished his freedom of choice and made him more and more a victim of his own past, but we also learn precisely what he is saying and thinking, for the screen image is accompanied by subtitles. Subtitles are somewhat distracting, of course, but it is far better to be a bit distracted by flashing letters at the bottom of the screen than to listen to the words of this highly psychological and philosophical drama as

mere 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 archaic 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 recording with the score or libretto has the disadvantage 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 characters, situations, 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 of *The Ring*, for his strong point is his close attention to psychological truth. Unlike many directors of Wagner, Chéreau realizes that this is fundamentally a drama of character, and that the power of the work depends in large measure on our believing in the characters and their experiences. He has coached his singers — above all, Donald McIntyre as Wotan, Gwyneth Jones as the Valkyrie Brünnhilde, Peter Hofmann as Wotan's son Siegmund, and Jeanine Altmeyer as Siegmund's sister and lover Sieglinde — to a dramatic reality and psychological inwardness that one almost never sees on the Wagnerian stage. None of these is the singer of choice for these roles (although nowadays the choices — like the singers — tend to be slim). Take Peter Hofmann, for example, with his decent but rather undistinguished voice and his irritating tendency to swell every note, will not make anyone forget Lauritz Melchior or even Wolfgang Windgassen or James King. But as we watch this handsome and intense young man encountering grief and disillusionment for the hundredth time in his joyless life, it is impossible not to be deeply moved, for under Chéreau's direction Hofmann has the power of the gifted actor to make us believe thoroughly in the au-

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, along with the excellent acting, achieve an enhanced effect through the television medium; and one becomes so caught up in the drama that one can ignore Hofmann's lack of line, Altmeyer's awful German accent, McIntyre's vocal dryness, and Gwyneth Jones's occasional wobble. Vocally, this is not an outstanding *Ring* (though all in all it is respectably sung), but as a Gesamtkunstwerk (the unified work of musical-dramatic art 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 seem so tedious. There is one wonderful scene, in the second act of *The Valkyrie*, where Wotan, ruthlessly laying his soul bare, is 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 McIntyre, comes across as almost hypnotically absorbing. The director has succeeded equally well in translating the emotion of that opera's first act into a visual reality as tender, passionate, agonized, and joyous as Wagner's incomparable musical setting. I myself have never seen a Siegmund and Sieglinde so ardent, so fondly caught up in their love and sexual desire for each other.

What is remarkable about these scenes, as about so much else in the Chéreau *Ring*, is the way the director suits the action to the music. There is a pliable interaction between musical phrases and physical gestures that makes both seem to rise from character and emotion, and the dramatic moments of the score are visually illustrated with an accuracy and imaginativeness that is never mechanical. A striking example of Chéreau's genius in this crucial area — making the music visible, after all, is the most important thing an operatic

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 leave Siegmund alone on stage. Every indication of action in the score is translated into physical gesture and movement, and each of the gestures and movements is powerfully revelatory of what the characters are feeling. Hunding's hostility and suspicion, Sieglinde's conflict between her fear of her husband and her 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 growing love for Sieglinde. What in many other productions appears mere musical filler, while the action is marking time, is here shown as a scene 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 motives, for example) that are ordinarily submerged in the rich, Romantic orchestration. This is Wagner as perceived by a conductor experienced in Debussy and Webern. Unfortunately, much of the conductor's innovative skill is lost in the muddiness of the television sound, and can only be recaptured in the high-fidelity recording Boulez has made of the Bayreuth 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, hi-fi TV presentation to show fully how Boulez'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 deceits him, however, when it comes to 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 husbands and wives, fathers and daughters, 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 repressiveness, and its moral hypocrisy. Chéreau has therefore chosen — and quite rightly — to set much of the action in what, as clothing and houses clearly tell us, is the Nineteenth Century. The antiquarian and mythological elements of the drama tend to suffer somewhat from this treatment, but Wagner's analysis of the contemporary world his audience lived in was (and remains) far more important than his evocation of ancient Germanic myths no one any longer takes as true. This approach works best in *The Rhine Gold*, which is a transparent allegory of authoritarian, legalistic government, exploitative capitalism, and a social order built on the struggle for power rather than on mutual affection and cooperation. But if an allegory is to work on stage, the allegorical meanings must be clear and consistent — and it is here that Chéreau sometimes falls down.

The most salient instance of this failure, so far, comes at the very beginning of *The Rhine Gold*. Wagner sets the scene at the bottom 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. Alberich the dwarf, by renouncing love (that is, by accepting a life of lovelessness), steals the gold and proceeds to use it to make himself incredibly wealthy by the power it gives him over hordes of other dwarfs reduced to slave labor. Wagner's allegorical meaning was already evident in George Bernard Shaw in his 1896 book *The Ring: the capitalist entrepreneur de-*

(continued on page 34)

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## Make Room for Wagner

(continued from page 17)

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 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 Chéreau obscures this meaning by changing the depths of the Rhine to the site of a hydroelectric plant, and the jolly water nixies to rather nasty prostitutes. The allegorical act of initiating capitalism is thus presented as happening in a world already characterized by capitalist industry (the

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 question, for by letting himself be carried away here by the otherwise useful device of nineteenth-century sets and costumes, Chéreau has completely muddled 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 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 *Idis*, 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 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 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 galloping 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 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 p.m., and repeated on April 17 from noon 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 *Twilight of the Gods*, act one, is scheduled for June 13, from 9:00 to 11:00 p.m., repeated on June 19 from noon to 2:00 p.m. The presentation of the Boulder-Chéreau *Ring* will end with acts two and three of *The Twilight of the Gods* on June 20, from 9:00 to 11:30 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?

**Nicole Scalcido**  
Future Artist  
Age 6

Saint Patrick is a man. He sells 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 named a day after him. He likes to wear green and he likes it if you wear green. He is also very nice. You have to be nice to be a saint, but I also think you're supposed to be dead.

**Mark Asher**  
Future Fireman  
Age 5

I saw some programs on Saint Patrick. I also saw a paper clover on the calendar. Saint Patrick grows clovers. Lots of them, like a hundred million trillion. He also grows flowers and trees and fishes. There are little people too small for us to see that live in the clover. They like gold. They close some of the leaves and the little people can get some of the gold and celebrate. Or maybe that's just on Christmas and Easter. One thing I know is that they talk Irish. I think they might have trouble with snails munching on the clover. We have some clovers and the snails keep coming and coming.

**Devin Medley**  
Future Football Player  
Age 5

I know it has something to do with leprechauns. They're little people who live deep in the mountains. They have little houses and they use acorns for doorknobs. They also wear green tights. They wear red shirts. They have yellow hair, white faces, and green hands. They wear silver belts. They have good luck because the mountain lions never eat them. Once we were camped about fifty-two miles away from where they lived and one night when everyone was asleep I sneaked out of my tent and I saw one. He was very tiny. I don't know if you know him, but they can jump all the way from North America to South America in one leap. I tried to catch him but he was too fast for me.

**Katie Turner**  
Future Gymnast  
Age 6

Saint Patrick said for all the snakes to get out of Ireland 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 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.

**Jeremy Horton**  
Future Astronaut  
Age 5 1/2

His name was Mr. Patrick but now they call him Saint 'cause he's such a good fellow. He helps people celebrate the planting season, especially if you're planting potatoes and 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 heard that four-leaf clovers are good luck. If you find one, you get rich. If you find two, you get a little less rich. If you find more than two, you lose all your money. It's also a bad idea to put your foot in a patch of clover because you never know what might be hiding in there.

— Lin Jakary

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Carol Davis is internationally recognized. She has appeared on Good Morning America, Today Show, ABC, NBC, CBS News, Hour Magazine, People Magazine, National Geographic, and many other TV and radio programs. She is the author of "The Beginning of Becoming" and "The Power of Your Mind". She is also the creator of "The Power of Your Mind" and "The Power of Your Mind".

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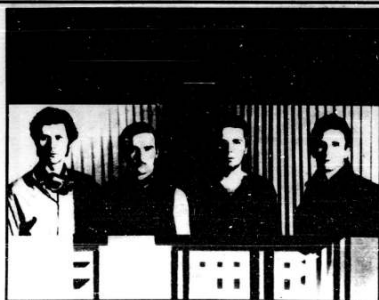
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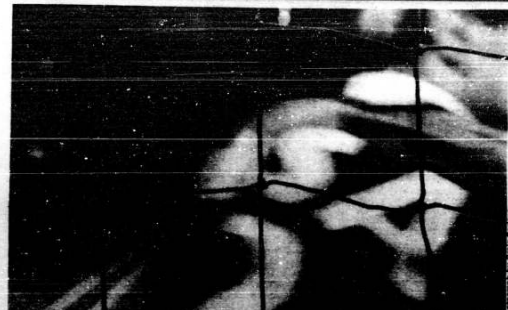
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## Section 2 Events, Theater, Music, Film



### 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 Brazil, then Canada, Cuba, China, and most recently Bulgaria and the Soviet Union. This week, the sixteen members of the team will compete against each other in an intraquad scrimmage in their training headquarters at the Federal Building in Balboa Park. The team will be divided to form two teams, playing the best two out of three games. The scrimmage will be a model for a volleyball coaches' symposium currently underway in San Diego; it will also be part of the

selection process to pick the 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 Bill Neville 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 also be cooperating with those they are trying to beat out." In a sport where teamwork is paramount, an equitable division of the team means breaking up combinations of players. Thus, the team's number-one setter, Dusty Dworak, will be on one team under head coach Doug Beal, while two middle blockers who play most effectively with Dworak, Rich Dworak and Craig Buck, will be on Bill Neville's team.

(continued on page 9, col. 3)

### The War At Home

It should be safe to suggest that one of the most direct and immediate products of the formation of the first human communities was warfare among them. As communities grew more organized and purposeful, so did war, and through thousands of years of human history the nasty business has thrived, a highly adaptable species of endeavor destined, perhaps, to kill all of its practitioners.

Among the many remarkable evolutionary adjustments war has made to changing times, one is that it no longer confines itself to countries that border one another. In the case of the United States versus North Vietnam, the warring parties lived nearly as far apart as two groups can, and yet one felt sufficiently threatened that he risked resources and reputation to try to crush the other. That conflict served also to highlight the progress of another development, this concerning the manner in which war creates casualties.

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 drug abuse among these veterans is unusually high, and their unemployment statistics and general adjustment difficulties have been just as bad—problems amplified by the prevailing negative public attitude toward the war, a sense of national embarrassment and disgrace that has made the veterans seem more villainous than heroic for having been part of it. War might be hell, but for the Vietnam vet home isn't exactly been a day at the fair.

The movement to help these people has been building slowly for several years, as the veterans themselves perform a sort of slow coming-out-of-the-closet to admit their problems and to demand assistance. Next Friday the Vietnam Veterans of San Diego organization takes a large local step in support of that process by presenting "The Nite" at Golden Hall, a

twelve-hour amateur boxing card featuring fighters from the U.S. military services. The event is designed as both a fundraiser and an overdue welcome-home celebration for San Diego's Vietnam vets. Proceeds will go toward the establishment of an alcohol and drug rehabilitation center to be built in San Diego exclusively for the veterans.

Celebrity guests will include: honorary host Ken Norton, the former U.S. Marine and former heavyweight champion; Carlos Palomino, the former welterweight champ whose amateur career began in the Army and saw him win the Inter-Service championship before he turned professional; Mike Weaver, the recently debonair WBC heavyweight champ; and Hank Bauer, Cliff Thorpe, and Dennis McClellan of the San Diego Chargers. The boxing card will be highlighted by Navy fighters Elmer Martin, the American amateur heavyweight champ, and Kirk Hall, a middleweight who recently defeated the world amateur middleweight champ. The fights begin tomorrow.

(continued on page 5, col. 2)



### 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"

reformation of the late Sixties, Frisbees flourished and were especially prominent in the sun-bleached, seabeach-nurtured parks and beaches of Southern California. As Frisbees continued to proliferate in the Seventies, serious enthusiasts wrestled with nagging pangs of fulfillment.

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 stimulating, expressive, and visually exciting version that would be as enjoyable to watch

as it was to play. However, high-flying canines snatching discs out of the air might have been the evolutionary end, had it not been for Kerry Kolmar's revelation in 1976. A New York Frisbee fanatic, Kolmar developed and perfected the "fingertail delay" technique: "catching" the spinning disc on fingertip and maintaining that motion while performing stunts or routines. Simple though it was, the fingertail delay revolutionized Frisbee, revealing creative possibilities now being developed in many parts of the world. Foremost among these is co-op freestyle Frisbee, a three-person interplay of movement choreographed to music just as gymnastics and ice dancing are—or classical ballet.

In freestyle, five-minute routines are evaluated and scored by a panel of judges on difficulty, variety, execution, and artistic impression. Style, grace, and technique are honed to such sophistication that simple movements such as tapping the disc to keep it spinning in the air are synchronized to the music's downbeat. Unhindered by tradition to either Bach or Barry Manilow, most freestylers gyrate

(continued on page 5, col. 4)



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

Photograph by Kevin Hagan



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**AMERICAN BALLET SCHOOL**

(continued from previous page)  
of Ted Tally's eye drama—about Scott's ill-fated expedition to the South Pole in 1911—is a good but not great. On the plus side, actor Benjamin Hendrickson effectively captures the complexities of Scott's character: the fiery, caricatured of a man for whom the entire world is an Antarctica of his own design. Hendrickson's performance makes Scott (poor the legend) his adherent to his point (crew members) and the fragile human who lived it. And many features of the Old Explorer production match Hendrickson's quality. All four actors playing the crew members, for example, turn in fine performances, especially Larry Drake. As Tully, Oates, a man torn between his duty to the cause and an underlying admiration for Scott's rival, the Norwegian Roald Amundsen, Drake reveals both impetus in his character to good effect. The performances of Kristine Hanks, as Scott's wife, Kathleen, and Michael MacRae, as Amundsen, however, leave much to be desired. Neither actor plays with the strength and stature required by the script. Thus instead of generating the intellectual and emotional conflicts with Scott, which are the core of the drama, the frequent appearances of Hanks and MacRae are intrusive. They dilute the production, sapping it of both energy and impact. Aside from his questionable treatment of Kathleen and Amundsen, some of the directorial choices of Gerald Gutierrez also contribute to this feeling of dilution. Several scenes are blocked in such a way as to prevent portions of the audience from witnessing them. These confusing choices, of staging and casting, detract from the production, right for enough of the story emerges to make the production worth recommending. (B-)

**THEY'RE PLAYING OUR SONG**  
The Fiesta Dinner Theatre offers the Neil Simon musical—with music by Marvin Hamlisch and lyrics by Carole Bayer Sager—about a couple who write popular love songs but have a difficult time making their lives as harmonious as their music. Frank Wayne directs the production, which features Justin Blake and Nancy Hunter in the lead roles. Other members of the cast are James C. Marley, Mark Stevens, Lea Chazin, and Zoe Duff (who has also designed the costumes). The set designer is Robert East. (B-)

**THE FAMILY**  
As part of the "Flags for Living—1983" program, a series of repertory presentations that "touches on issues facing today's radically changing families," the Jewish Community Center presents a drama that spans family issues of four different generations. Following the production, Sam Tauber—a psychoanalyst with training in psychodrama—will lead a discussion of the questions raised by the play. Admission is free. (B-)

**WINGS**  
Reviewed this issue:  
Cassius 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.

**WORKING**  
The Paterson College Theatre is staging the musical, by Stephen Schwartz, based on Studs Terkel's oral history of the American worker. Designed around one work day, the musical permits the audience to observe the attitudes and actions of workers, be they white or blue collared. Patrick Lamer directs the production. Members of the cast include Joseph Crager, Peggy Davidson, Joan Kearns, David E. Terrell, Curtis Brown Jr., Lori Howman, Kim Peters, Rod Tripp, Janice Gomez, Joe Abreu, Bart Westbrook, and Ed Sapichow. Jamie Kalogian is the music director and Dana Chamer-Hayward is the choreographer. (B-)

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## READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Agnafino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80802, San Diego 92188, or call 237-7821 Friday before 5:00 p.m.

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 Hillman—the *Los Angeles Times*'s resident promoter of, and apologist for, hard rock and roll—deemed *Sundown* the best debut album of 1982.

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 panic with which partakers in a trend seek to survive its collapse. In the inconstant, rage-to-riches-to-rags world of rock and roll, many trendy artists who suddenly get that sinking feeling will grope for any nearby flotation with which to stabilize their careers, if only temporarily. That fact has had as much to do with the development of pop's innumerable hybrid forms as



RANK AND FILE

the more noble, more often remarked upon "search for new means of expression" and/or "breaking down of musical barriers." Bearing that in mind, it came as little surprise to me that an ambitious, survival-minded band might reach beyond rock to punk, beyond punk to reggae, and finally, beyond reggae to country, in an attempt to become the ultimate cross-pollinated group. At the very least, they could hope to give a Grammy for "Most Creative Use of Hybrids in an

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

After saturating myself with *Sundown* in order to wash away all biases and preconceptions, I must say that my curiosity earned much higher marks than my cynicism. If there is anything worth salvaging from a faded or fading trend, it is the spirit that bore the trend in the first place. The music on

*Sundown* bristles with energy because it leaves behind the clichés associated with its various ingredients and concentrates on the intangibles by which they were conceived. There is the sparse, no-nonsense instrumentation, chordal simplicity, and Everyman identification of punk; the indomitable good will, sense of mischief, and subtle humor that gave rise to roots-rock artists like the Eberly Brothers; and, while it has apparently been more of an inspiration than a perceivable

influence (one of the band members lists Bunny Wailer's *Blackheart* Mar as one of his two favorite albums), there is also a flirtation with the moister spirit of ska/reggae in spots.

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 vintage. 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 (from San Francisco). A growing feeling of alienation from the punk scene and a natural reevaluation of their own roots (the band's songwriters, brothers Chip and Tony Kimman, hail 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, centrifugal rock sound I've heard since the Byrds' Chris Hillman took that band 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 are anything but new.

(continued on next page)

M.B.M. Enterprises Presents  
First San Diego Appearance  
**CLEO LAINE**  
CONCERT  
WITH **JOHN DANKWORTH**  
and the **DANKWORTH QUARTET**  
British Singing Sensation and the only singer ever to be nominated for America's Grammy Awards in the popular female, classical, and jazz categories.  
**April 14 & 15 8 pm**  
East County Performing Arts Center  
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 MAKE PRESENTS... 91X  
**B-MOVIE**  
with special guests  
**THE FIBONACCIS**  
WEDNESDAY · APRIL 6  
**RODED**



# Belly Up

41 SOUTH CEDRO, BLUE COLLAR BEACH, LA JOLLA

Thursday, March 17 8 PM

St. Patrick's Day Dance with

JACK MACK and the HEART ATTACK

with special guests JOEY HARRIS & THE SPEEDSTERS

Tickets available at Belly Up and all Ticketron outlets

Friday, March 18 9 PM

The James Harman Band

their favorite country and

RONNIE BARRON and the CADILLACS

Ronnie Barron, piano, formerly with Dr. John and Paul Butterfield. Larry Taylor, bass, founding member of Canned Heat, formerly with John Mayall, Harry Ryan, Juma, formerly with Chambers Bros. and Edgar Winter.

Saturday, March 19 9 PM

Caribbean Rock & Roll with

THE BOB LONG BAND

with guests THE SAN DIEGO TROJANS STEEL BAND

Sunday, March 20 8:30 PM

Boogie and Jazz

Monday & Tuesday, March 21 & 22 9 PM

San Francisco Bay Area Rockers

Wednesday, March 23 9 PM

Country Swing with

BYRON BERLINE SUNDANCE

Three time National Fiddle Champion, Byron Berline has recorded and performed with The Eagles, Rolling Stones, The Dillards, Dobie Gray, Burton Brin, Eric Burdon, just to name a few. He is the most sought-after studio session fiddler in the music scene today. He has six country music albums to his own credit.

Coming Thursday

March 24 9 PM

THE MIGHTY FLYERS

with ROD FIANZA

Friday, March 25

REBEL ROCKERS

Saturday, March 26

JAMES HARMAN BAND

Sunday, March 27

CHICAGO 15 and STONE'S THROW

Monday & Tuesday

March 28 & 29

PAT FITZPATRICK QUARTET

with NEVER LETTAN

Wednesday, March 30

COWBOY JAZZ and STONE'S THROW

Thursday, March 31

RANK & FILE and COUNTRY DICK and the SHUGGLE BUNNIES

FREE AFTERNOON CONCERTS IN MARCH, 6 TO 8 PM

STONE'S THROW

CHICAGO SIX

WHOLLY CATS

THE FIRST BITE

FOR INFORMATION CALL 481-9022

Especially familiar are the numerous musical references that serve both as navigational aids for the first time listener and as encyclopedic indexes of the band's roots. For example, the album's opening cut, "Amanda Ruth," begins with a riff that weds the guitar lines from Roy Orbison's "Pretty Woman" and Ritchie Valens' "La Bamba." Similarly, the self-titled "Rank and File" sports an introduction that echoes, in succession, "Dixie," Johnny Horton's "Battle of New Orleans," and Carl Perkins' "Honey, Don't." Thankfully, these tips of the hat do little to detract from the general sense of discovery that pervades *Sundance*, since the tunes in which they appear are otherwise pure Rank and File. Holding everything together is the singing of Tom Kimman, who sounds much older and more authentic than either his youth or face would suggest. With his deep, smoky voice, Kimman could probably perform at Folsom Prison without danger of being laughed at or becoming someone's "punk."

*Sundance* may not have been the best debut album of 1982, and it could honestly be argued that it is not even a great album. But it and the band that spawned it are about as refreshing a change of pace as one could hope to find on a scene polluted by detached, inhuman vocalizing and synthetic rhythms. Those of you who *rock* such a change of pace — and those of you in North County who remember the *Kittmans* from their high school days in Carlsbad — may want to check out Rank and File when they join the *Long Riders* this Friday at SDSU's Backdoor.

In other concerts this week, Jack Mack and the Heart Attack will bring their funky, torry sound to the Belly Up Tavern tonight, Thursday, 9 p.m., on a bill with the local *Spud Brothers*. Friday night sees the *James Harman Band* returning to the Belly Up with *Ronnie Barron* and the *Cadillacs* opening the show.

On Wednesday, *Felony* — a group with all the musical appeal of a badly tuned engine — will perform their "hit," "The Fanatic," and other equally lackluster songs, at the Rodeo in La Jolla.

**CONCERTS**

Jack Mack and the Heart Attack and the Spud Brothers: Belly Up Tavern, tonight, Thursday, 9 p.m., 141 South Cedro Avenue, Solana Beach, 481-9022.

The James Harman Band and Ronnie Barron and the Cadillacs: Belly Up Tavern, Friday, March 18, 9 p.m., 141 South Cedro Avenue, Solana Beach, 481-9022.

Rank and File and Long Riders: SDSU's Backdoor, Friday, March 18, 9 p.m., 265-6962 or 265-6947.

Felony: Rodeo, Wednesday, March 23, call for times. La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590, and Duffield East, Thursday, March 24, call for times. Mission and Metcalf, Escondido, 741-9341.

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

The Mighty Flyers with Rod Fianza: Belly Up Tavern, Thursday, March 24, 9 p.m., 141 South Cedro Avenue, Solana Beach, 481-9022.

Dave Mason: Escondido, Friday, March 25, call for times. Escondido, 741-9341.

# TRIP TICKETS

BEST SEATS - LOWEST PRICES

GRATEFUL DEAD PAT BENATAR

KISS/MÖTLEY CRÜE PRINCE

BILLY SQUIER/DEFLEPPARD

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HALL & OATES 1984 OLYMPICS

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10th ANNIVERSARY TOUR

# KISS

THURSDAY MARCH 31 8:00 PM.

LIVE IN CONCERT

MÖTLEY CRÜE

SAN DIEGO SPORTS ARENA

Tickets ranged \$12.50 and \$10.50. Sports Arena Box Office, Mad Jack's, 32nd St. Naval Station, Aztec Center Box Office and all Arena Ticket Outlets. Select seats may not be available for public sale.

& TALENT COORDINATORS OF AMERICA

1999 TOUR

# PRINCE

with special guests THE TIME and introducing VANITY

TUESDAY, MARCH 29 8:00 PM

Tickets on sale at Arena Box Office, Mad Jack's, First World Travel, Second Sole and all arena ticket outlets. Call 224-4176.



# Le Chalet DANCING

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

## St. Patrick's Day Celebration



**HURRICANES**

Thursday, Friday & Saturday,  
March 17, 18 & 19

Le Chalet brings you "Rhythm & Blues Delux" with the Hurricanes, San Diego's own Chicago-style R&B dance band. Don't miss the band that has opened for John Lee Hooker, Jr. Wells, James Brown, plus many more. "Chase the Blues away" with Billy Seward, guitar; Bruce Thorpe, guitar and slide; Spider Webb, drums; Michael Arisande, harmonica & percussion; and Ralph Lewis, bass. Bring your Brim and Boogie.



**PANIC**

Sunday & Monday,  
March 20 & 21

Join the party, where PANIC strikes Le Chalet, with Jeff Murphy on guitar, Joe (The Mighty) Lunge on keyboards and harmonica, Maria Garrick holding down bass, Alan-Jay Weisman, a talented lead vocalist, and Tony Van playing dynamic percussion. All sing. This band ROCKS!



**mixed  
genes**

Tuesday & Wednesday,  
March 22 & 23

Mixed Genes has the formula, high energy rock, in 1981 with Tony Van leaving from drum to drum, Barb Grillo vocal, Willy Jenkins and Steve Johnson providing the strong backing band in 1982, and on keyboards and guitar, Kevin Shinn. Everyone sings, Everyone dances.

5046 Newport Ave. Ocean Beach  
222-5300

March 25, 8 and 11 p.m., 8022  
Charmont Mesa Boulevard.  
560-8969.

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

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

Cowboy Jam and Steve's Thruway:  
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 Andrus, and  
Curtis Williams: United  
Commercial Travelers Hall,  
Thursday, March 31, 8 p.m., 4569  
30th Street. 481-1974.

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

Rain and Pile and Country Dick:  
and the Struggle Between: Belly Up  
Tavern, Thursday, March 31, 9 p.m.,  
143 South Cedros Avenue, Solana  
Beach. 481-9022.

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

"Jazz Live" featuring Led Ball and  
Friends: San Diego City College  
Theatre, Tuesday, April 5, 8 p.m.,  
1405 and C streets. 230-5451.

Albie Lee: Rodeo, Tuesday, April 5,  
call for times. La Jolla Village Drive  
and Villa La Jolla Drive, La Jolla.  
457-5590.

Lena Lavigne: Adams Avenue  
Theatre, Thursday, April 14, 8:00  
Adams Avenue. 565-9947.

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

"X-Fest" featuring Tom Petty and  
the Heartbreakers, the Stray Cats,  
New Wave Blues, the Elements,  
Modern English, and the Pillars:  
San Diego Stadium, Saturday, April  
23, 3 p.m., Mission Valley.  
565-9947.

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

Hall and Oates: Sports Arena,  
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

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

Belly Up Tavern, 143 South Cedros  
Avenue, Solana Beach. 481-9022:  
Jack Mack and the Heart Attack,  
rock and rhythm and blues, the  
Spud Brothers, 50s and 60s rock,  
Thursday; the James Harmon Band,  
rhythm and blues, Ronnie Barron  
and the Cadillac, rock and rhythm  
and blues, Friday; the Rebel  
Rockers, rock and reggae, the San  
Diego-Trinidad Steel Band,  
Caribbean music, Saturday; the Bob  
Long Band, pop, boogie, and jazz,  
Sunday; Merlin, rock fusion.

## THE GREENHOUSE

TONIGHT! ST. PATRICK'S DAY!

Thursday, March 17... 3 every Thursday

KPRI FM 106  
with Gary Kelley



\$1.10 Irish Whiskey Shooters  
50c Green Beer 'til 10 p.m.  
15¢ price admission with KPRI Hot Ticket  
\$4.95 Irish Corned Beef & Cabbage all day

ROCKIN' WEEKEND

Friday & Saturday, March 18 & 19



Two bands  
Two dance floors \$3  
Three bars

SUNDAY

March 20... and every Sunday



Night with  
Gabriel Wisdom

SPRING BREAK

3 FREE LAS VEGAS TRIPS

will be given away including round trip airfare on  
Southwest Airlines & hotel accommodations  
15¢ price admission with KGB card.



The New  
Dallas  
Collins  
Band

MONDAY

Monday, March 21

The New  
Dallas  
Collins  
Band

TUESDAY & WEDNESDAY

Tuesday & Wednesday, March 22 & 23



SUNDAYS:  
Margaritas \$1.10  
TUESDAYS:  
Orange Crush \$1.10  
MONDAYS:  
Tequila shooters \$1.10  
WEDNESDAYS:  
Razz \$1.10  
THURSDAYS:  
Irish Whiskey \$1.10

2828 Camino del Rio South, Mission Valley, 282-7828

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# MODERN MUSIC FRENZY

3 DAYS OF THE NEWEST MUSIC FROM CALIFORNIA  
& THE WORLD

IN  
MONTEZUMA HALL



FRIDAY, APRIL 8  
7:00 PM

WITH  
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



WITH  
THE  
UNTOUCHABLES  
BURNING  
SENSATIONS  
THE QUESTION

PLUS FREE AFTERNOON  
SCOOTER LECTURE BY  
BILLY ZOOM  
AND MUSIC BY  
BRUCE JOYNER & THE PLANTATIONS

SUNDAY, APRIL 10  
8:00 PM

A RARE SAN DIEGO APPEARANCE  
BY INTERNATIONALLY ACCLAIMED

ULTRAVOX  
WITH SPECIAL GUESTS FROM ENGLAND  
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



# MY RICH UNCLE'S

6205 El Cajon Blvd.  
1-1/2 Mi. East of College  
287-7332

Thursday, March 17

JEFF DEAN'S ST. PAT'S PARTY

## 80° DRINKS ALL NIGHT

and dance to your favorite albums in the Cabaret Room only.

Plus

**DIRK DEBONAIRE**  
Main Room

Friday & Saturday, March 18 & 19

## KPRI FM106 NIGHT

Your host KPRI's Jeff Dean every Friday

3 BARS 2 ROOMS \$3  
1 cover 2 dance floors

NO COVER CHARGE BEFORE 9 PM

with KPRI Hot Button

Free pair of Pat Benatar tickets

Main room



**DIRK DEBONAIRE**

In the Cabaret-Tin Man presents  
Dance to the albums of the '80s.

**SCRATCH**

Sunday, March 20

**INSEX**

Free admission with  
KPRI "Hot Button"  
99¢ Margaritas

Monday, March 21

**INSEX**

\$1 KAZES

Tuesday, March 22

YOUR HOST JIM McINNES

\$1.00 with KGB cards

**KGB-FM 101 SHOW**

and **LABATT'S BEER**



**THE SHAMES**

plus, from L.A. **THE CLAMS**

Wednesday, March 23

50° DRINKS 'TIL 10 PM  
NO COVER CHARGE



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

**Bobby C's**, 485 First Street, Encinitas, 436-7287. The Pop Boys, rock and roll, Thursday through Saturday; The Beckett Band, rock and roll, Sunday through Tuesday; Radio Romance, rock and roll, Wednesday.

**Carriage Lounge**, Carriage Lane, 12941 Poway Road, Poway, 748-5110, 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 afternoon jam session.

**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, 275-6566. The Savory Brothers, country, Wednesday through Saturday.

**Distillery East**, 755 Metcalf Street, Escondido, 741-9303. Rock and roll, call club for information.

**Distillery Nightclub**, 140 South Sierra Boulevard, Solana Beach, 755-6733. Bratz, rock and roll, Thursday through Saturday; Incognito Brothers, rock and roll, Sunday; the Leroy Brothers, rockabilly, Barrie Cunningham and Black Slacks, rockabilly, Tuesday. New Wave Dance Contest featuring This Kids, Wednesday.

**The Flying Bridge**, 1003 North Hill Street, Oceanside, 722-1515. Don Tension, contemporary, country, and oldies, Tuesday through Sunday.

**Firestone 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, pop, boogie, and jazz, Thursday through Saturday.

**Glenn's**, 380 North El Camino Real, Encinitas, 942-3676. Forecast, light rock and jazz, Thursday through Saturday; the Market St. Band, contemporary, Monday; the Bob Long Band, pop, boogie, and jazz, Tuesday and Wednesday.

**Henry's**, 264 Elm Avenue, Carlsbad, 729-9224. Tony Soraci and Co., with Judy Ames, contemporary, Tuesday through Saturday.

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

**Hungry Hunter**, 1221 Vista Way, Oceanside, 433-2633. Thunderbolt the Wonderbolt, rock and roll, Wednesday through Saturday; Zuma, contemporary, Sunday through Tuesday.

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

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

**Old Time Cafe**, 1454 North Highway 101, Leucadia, 436-4103. The Paradise St. Band featuring Patrick and Catherine Esposito, Jim and Theresa Hinton, and Chris Vitas, Irish music, Thursday; Moonbeam, Celtic music, Friday.

Juanita and Nayo Ullasa, music from the Andes, Saturday; the All Night Fiddlers, Swedish, Irish, and traditional American music, Sunday; Old Time House Night, Tuesday; C.A.R.D. benefit featuring Rob Ralimph, topical folk music, and the Old Time Cafe String Band, Wednesday.

**Pancho's**, 1309 Camino Del Mar, 451-0414. The Jack Costanzo Quintet, contemporary Latin music, Thursday through Saturday; rhythm and blues jam session, Sunday afternoon.

**Pizza Chalet**, 918 South Santa Fe, Vista, 726-5740. San Diego North County Bluegrass Club, open stage, fourth Tuesday of each month.

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

**Poway Blue Company**, 12375 Poway Road, Poway, 748-7296.

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

**Ramada Inn**, Scotty's Pub, 2500 South Escondido Boulevard, Escondido, 747-5900. Red and Dave, contemporary, Tuesday through Saturday; Magic, contemporary, Sunday and Monday.

**Red Coach Inn**, 125 North Pine at Center City and Valley Parkway, Escondido, 743-9796. Ron Bell, easy listening and country, Wednesday through Saturday; Four Way Deal with Dallas Pierce, country, Sunday through Tuesday.

**Red Dog Saloon/Valley Fort Steakhouse**, 3757 South Mission Road, Fallbrook, 728-1996. Ray Sanders, country and pop, Friday and Saturday.

**Rony**, 517 East First Street, Encinitas, 436-5001. The Peter Synge Quartet, jazz, Friday and Saturday.

**DOC MASTERS**  
at the Shatter House Bar  
Phone 223 2572

## Rock 'n' Roll

Thursday, March 17,  
St. Patrick's Day



Plus:

**\$1 Margaritas**

- Your Favorite Irish Cocktail -  
All Night Long!

Friday & Saturday, March 18 & 19

The fabulous Spud Brothers

Sunday & Monday, March 20 & 21

**the FEATURES**

Playing Music of the 80's

Tuesday-Saturday, March 22-26

The fabulous Spud Brothers

No Cover Charge at  
**DOC MASTERS**

**TRIUMPH and FOGHAT**

Thursday, April 21, 8 p.m. Sports Arena  
Tickets on sale Friday  
Tickets 12.50, 10.50 on sale at Arena Box Office,  
Mad Jack's, First World Travel, Second Sole,  
32nd St. Naval Station. Select seats may not be available.

★ **PARTY NIGHTS** ★

at **RED COAT INN**

**JOE PERRY PROJECT**  
Saturday, March 26  
2 shows 7:30 & 10:30

**JOHN KAY & STEPPENWOLF**  
Thursday, April 7 2 shows 7:30 & 10:30

at **RODEO**

**TINA TURNER** in an incredible dance concert  
Thursday, June 24 2 shows

Sunday, March 27 9 p.m.  
**POWDER BLUES**  
Tickets at Rodeo, Sears, & all Ticketron outlets



The Shepherd Cafe, 1126 South Highway 101, Encinitas, 753-1124. Performing contemporary piano. Thursday: Michael Rhodes, contemporary piano. Friday and

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

live folk, classical and contemporary music, lunchtime, seven days

Stage Coach Inn, 1863 Vista Way, Vista, 724-9999. Live rock and the Country music. Wednesday through Sunday.

Tequila Flats, 4296 Mission, San Marcos, 757-7757. Mexican rock and roll. Tuesday through Saturday.

Valley Center Inn Saloon, 47555 Valley Center Road, Valley Center, 756-1886. Country and the 80s country rock. Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032. Jockey Club, contemporary rock and roll. Thursday through Saturday. Mathem, rock and roll. Tuesday and Wednesday. Tuff Room: Tru: 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 Wednesday.

## 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 roll. Wednesday.

Asadmo's, 3750 Sports Arena Boulevard, Loma Portal, 224-2107. Gina Robles, contemporary. Friday and Saturday.

Atlanta, 2595 Ingraham Street, Mission Bay, 224-2434. R: L: L: L: contemporary. Tuesday through Saturday.

Bahia Belle, at the dock, Esana Hotel, 598 West Mission Bay Drive, Mission Bay, 488-0551. Main Street, contemporary music for dancing. Friday and Saturday.

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

Beach Club, 1621 Bacon Street, Ocean Beach, 222-6922. The Balci Band, rock and roll. Thursday.

Blue Parrot, 1298 Prospect Street, La Jolla, 454-9131. The Chuck Schick Trio with Birdie Carter, jazz. Thursday; the Don House Quartet, jazz. Friday and Saturday; the Joe Marino Quartet, jazz. Sunday; the Greg Bloch Trio, jazz. Monday; the Bob Holtz Trio, jazz. Tuesday; the Daniel Jackson Jazz Blues Band, jazz and blues. Wednesday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170. Magic shows. Wednesday; variety night. Thursday.

Casino Valader, 4445 Larnett, Pacific Beach, 278-8650. Phil Beeber, guitar variety. Friday and Saturday.

Chet Cafe, Hovell Campus, U.C.S.D., Torrey Pines Road, La Jolla. Yourself, "cosmicomic" music. Tuesday lunchtime.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325. Zapp, jazz. Thursday through Saturday.

The Comedy Store, 936 Pearl Street, La Jolla, 454-9276. Local and national comedians. Wednesday through Saturday; amateur night. Monday.

Dooley's, 2901 Nimble Boulevard, Point Loma, 224-6928. Trunkers, 99% to 90% rock. Thursday through Saturday. Blue, show band. Sunday. Contemporary. Monday through Wednesday.

Elario's, 7055 La Jolla Village Drive, La Jolla, 454-9131. The Shames, rock and roll. Thursday through Saturday.

Sunday: the Peter Sprague Quartet, jazz. Monday through Wednesday.

Gallop Room, 2855 Midway Drive, Loma Portal, 224-8122. Chavira's country band. Wednesday through Thursday.

Haley, 4258 West Point Loma

Boulevard, Loma Portal, 225-9539. Taxi, rock and roll. Thursday through Saturday; the Features, rock and roll. Friday happy hour; the Mix, rock and roll. Sunday and Monday.

Headquarters Nightclub, 1617 Mission Bay Drive, Pacific Beach.

**TICKET SERVICE ★★**

SAN DIEGO'S FIRST & FINEST TICKET AGENCY  
WE HAVE EXCELLENT TICKETS ON SALE TO:

★ PAT BENATAR MAR 29  
★ HALL & OATES MAY ★ KISS MAR 31  
★ PRINCE ★ BEACH BOYS MAY 8  
★ TOM PETTY WITH RAMONES APR 23  
& STRAY CATS MODERN ENGLISH 23

★ RETURN TO FOREVER ★ GRATEFUL DEAD APR 27  
★ SAMMY HAGAR - APR. 17 ★ DIRE STRAITS - APR. 19  
★ TRIUMPH - APR. 21 ★ KINGS - APR. 22 ★ BOB SEGER  
★ MEN AT WORK - MAY 26 ★ DAVID BOWIE

NOW ACCEPTING REFUNDABLE DEPOSITS ON:  
★ SAMMY HAGAR - APR. 17 ★ DIRE STRAITS - APR. 19  
★ TRIUMPH - APR. 21 ★ KINGS - APR. 22 ★ BOB SEGER  
★ MEN AT WORK - MAY 26 ★ DAVID BOWIE

★ PACIFIC BEACH ★ VISA ★ POINT LOMA ★  
2125 GARNET AVE. 2125 ROSECRANS  
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**UNDER NEW MANAGEMENT**

JOHN 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

**Moving Targets**

THE NEW  
**DALLAS COLLINS**  
BAND

FEATURING: JOHN CARTMILL, TOM COLLINS,  
GARY NIEVES, BRUCE STONE, SCOTT GHORHAN

THURSDAY  
**ST. PATRICK'S DAY PARTY**  
\$1.00 WELL TILL 9:00 PM  
IRISH COFFEE \$1.50 - IRISH WHISKY \$1.50 ALL NIGHT

SUNDAY, MONDAY, TUESDAY, WEDNESDAY  
CALL CLUB FOR INFORMATION

BETWEEN HWY. 163 & CONVOY ST.  
8022 CLAIREMONT MESA BLVD.

For complete weekly calendar call 560-8022. For concerts only call 560-1099. For further information call 560-8263. Doors open for concert 8 PM. Advance tickets for all national concerts available at 222nd St. Naval Station, Bill Gamble's stores and all TICKETRON (565-5947) and SELECT-A-SEAT (565-2600) outlets, and the Bacchanal the day of the show starting at 7 PM. Sorry, you must be 21 years old. Picture I.D. required.

**HALCYON**

4258 W. Pt. Loma 225-9559

**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.

**TAXI**

Also playing Friday & Saturday, March 18 & 19  
Sunday & Monday, March 20 & 21

**THE MIX**

Featuring Nick Perpitch

**Rock & Roll Happy Hour - every Friday**

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

**Bodie's**  
WORLD FAMOUS DIVE BAR

Thursday, March 17  
Trowers  
plus  
Playground Slap  
(St. Pat's Day Special, corned beef & cabbage  
vegetables and potato - \$3.00 starting at noon)

Friday, March 18  
Peter English presents  
Eleven Sons  
Black Tango  
The Front

Saturday, March 19  
Paladins  
Country Dick & the Easter Bunnies  
Rockin' Roulettes

Sunday, March 20  
Comedy & Band Audition Night  
your MC  
Rocky Pena

Wednesday, March 22  
Joyce Rooks  
plus  
Sheba

Center of University & College  
6149 University Avenue 583-5700  
Admission \$2.00 Wed. & Thurs.  
\$3.00 Fri. & Sat.

**JERRY HERRIAS**

**SPIRIT**

1130 Barnes Ave. 236-1993 Food, cocktails, dancing, air-conditioned - 21 on up

**Thursday (TODAY)**  
**ST. PATRICK'S DAY MASSACRE**  
featuring from Denver, Colorado  
**THE KAMAKAZI**  
**KLONES** last San Diego appearance.  
With  
**MITCHELL CORNISH & THE**  
**HELL HOUNDS**  
and all girl body rockers  
**SHEBA**

**Friday** From L.A.  
"Dance-School Dance Rock" whose exciting  
sound is matched only by their visual &  
innovative stage show.  
**Red Zone**  
And introducing  
also from L.A.  
**BIG RED CARS** A rocking 80's get up & move your feet sound.  
With  
**THE JONES BAND** and **ORPHANS**

**Saturday** Tony Oreal's  
**SQUAD VS.**  
Paul Kamari's  
**HEARD** with **CLEAR SPOT**  
and **PLAYGROUND SLAP**  
SPECIAL MESSAGE: Tony & Paul want as many of their friends to come "cause whoever  
wins gets all the dough. So you all get in for \$2.50 admission with ad (Fri. \$4.50).

**Thursday March 22 RHYTHM & BLUES NIGHT** Hosted by  
**RIK GAZLAY & THE SPIRIT'S ALL STAR**  
**BLUES BAND** featuring **ELVIS HAWAII**  
plus back by their own popular demand San Diego's two legendary blues purists  
Billie Joe & the Blues

**BOBBY CHEVROLET**  
of the Normals  
**VS. PAUL COWIE**  
of the Bachelors, plus  
**THE C. CASTRO BLUES BAND**

**Wednesday March 23**  
**SAN DIEGO'S SONGWRITERS' SHOWCASE**  
A full night of top local songwriters performing their original compositions. HEAR  
THE HIT OF TOMORROW TODAY! Songwriters wishing to perform: Bring your  
guitar or bass, bring your songs, bring your dog & join in the fun. Set up at club at  
5:30 p.m. Featuring special guest stars.

**THE MOODY DUDES**  
plus  
**CLEAR SPOT** plus a rare  
appearance by **PARTS**  
On March 30 and the last Wednesday of each month in Songwriters of the Month will  
be chosen and awarded 1 hour of 16-track studio time or Soundtrax Studio.

**Tomorrow** March 24 **THE STEVE POWELL FRIENDS** SLED with **ENUP**  
and **THE TIE** March 25 Atlantic recording artists **INXS** &  
their hit single "The One Thing" with **VOLUNTARY** from Texas. March 26: It's party  
time again with **BEACHE** & **THE REACTIONISTS** and **JOEY HARRIS & THE**  
**SPEDSTERS** April 1: **SCURBIA LAWS**.

**Rolling Eye** MUSIC REPORTS:  
With only one year  
and wide cast for a crowd of 20,000.  
Some people were tempted to death when  
fans suddenly stomped toward the lone  
late artist a concert by the Puerto Rican  
singer group Mirada in Puerto, Mexico.  
Mirada officials reacted to prevent any  
other similar incidents at the group's show  
there. Mirada City is a city of 100,000  
people. The group's show was the first  
concert in the city since the 1980s.  
The group's show was the first  
concert in the city since the 1980s.  
The group's show was the first  
concert in the city since the 1980s.

**Me-Tex** music that had so much  
force to it a customer commented, "I've  
been to that kind of wedding before."  
The group's show was the first  
concert in the city since the 1980s.  
The group's show was the first  
concert in the city since the 1980s.



270-ROCK, 270-7881: The Penetrators, rock and roll, the Paladins, western and top, 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 - One - Doris, contemporary dance music, Tuesday through Saturday.

**Islandia Hotel**, 1441 Quivira Road, Mission Bay, 224-3341: The Naki

Ataman Trio, American and international dance music, Friday and Saturday.

**Islands Saloon**, First Street and Orange Avenue, Coronado, The Constables, bluesgrass, 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, Tuesday; Dallas Collins, rock and roll, Wednesday.

**Le Chateau**, 504C Newport Avenue, Ocean Beach, 222-5300: The Hurricanes, rhythm and blues, Thursday through Saturday; Panic, rock and roll, Sunday and Monday.

Mixed Genes, rock and roll, Tuesday and Wednesday.

**McP's**, 1107 Orange Avenue, Coronado, 435-5280: The Billy and Annette Duo, contemporary, Wednesday; Delme, contemporary, Thursday and Friday; Ship Garcia, contemporary, Saturday.

**Mexican Village**, 120 Orange Avenue, Coronado, 435-1022: Daybreak, contemporary, Friday and Saturday; Jim Moore, contemporary, Sunday.

**Moby's Brother**, Adam's Rib Restaurant, 1403 Rosecrans Street, Point Loma, 226-1871: Skip Garcia, contemporary, originals and comedy, Tuesday; Jannah Williams, contemporary, Thursday and Friday; the Two Tones,

contemporary, Saturday and Sunday.

**Mont's**, 945 Garnet Avenue, Pacific Beach, 483-7737: The Carmel Waters Band, rock and roll, Thursday.

**Mulvaney's**, 1031 Orange Avenue, Coronado, 435-4660: Brian Stevens, contemporary, Friday and Saturday.

**Mulvaney's**, 4230 Mission Boulevard, Pacific Beach, 483-7383: Rick Coney, acoustic contemporary and rock, Thursday through Saturday.

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

bands, Monday.

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

**Rodas**, 8890 Via La Jolla, La Jolla, 457-5590: The Ron Bolton Band, rock and roll, Wednesday through Saturday; the Penetrators, rock and roll, Joey Harris and the Speedsters, rock and roll, Sunday; Dark Debonaire, rock and roll, Monday; live rock and roll, Tuesday and Wednesday, club for information.

**Sandtrap Lounge**, 2702 North Mission Bay Drive, Mission Bay,

## ST. PATRICK'S DAY SPECIALS

50¢ draught beer from 4-7.  
Heineken \$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 Doc Masters and 3 hours complimentary limo ride.  
Also appearing March 18, 19, 21 & 22

**Ron Bolton Band**



Sunday, March 20 91X presents  
**PENETRATORS**  
**this kids & JOEY HARRIS**  
8:00 17 and up no booze 10:45

Thursday, March 24 2 Shows  
**TINA TURNER & JOEY HARRIS**

**RODEO**

Tuesday, April 5 (from Ten Years After)  
**ALVIN LEE**

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 presents  
**THE CALL**  
singing their hit "The Walls Came Down"  
I show only

Monday, April 4 details to follow  
**FANTASY PARTY**

Sunday, April 17 91X presents  
**RODEO'S 2ND ANNIVERSARY PARTY**  
4 bands, free t-shirts, cheap drinks, etc., etc.

Wednesday, March 23 91X presents  
**FELONY**  
plus special guest  
**DIRK DEBONAIRE**  
2 adult shows: 7:30 & 10:30

Wednesday, April 6 91X presents  
**B MOVIE**  
singing their hit single "Nowhere Girl" plus  
**FIBONACCIS**  
voted L.A.'s top club act in "Music Connection"

**HAPPY HOUR**  
Monday—Friday 4-7 pm, all drinks 1.25 (except doubles)  
Free hot 4' omelets

**HAPPY HOUR SPECIAL**  
Saturday, March 19 7-8:00 pm  
All (single) drinks \$1.25. Come early & beat the cover charge!

	FOOD SPECIALS	DRINK SPECIALS
MON.	French Bread Pizza	7pm—close Margaritas 75c
TUES.	Lasagna	7pm—close Shooters, Schnapps, or Quiz 75c
WED.	Sweet & Sour Chicken	6-9 pm 25c draft beer 9pm—close 75c draft beer
THUR.	Terraki beef	7pm—close Kamikazes 75c
FRI.	Roast Beef	Happy Hour extended to 9pm

Food & drink specials all month (not applicable on concert nights)



JACK MACK & THE HEART ATTACK, Tonight, Betty U Tavern

274-3314: Donna and Andy, contemporary, Thursday through Saturday.

**Texas Tunes**, 4970 Voltaire Street, Ocean Beach, 226-4849: Tom "Cal" Courtney, blues, Thursday; the Balai Band, rock and roll, Friday.

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

**Whidens**, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335: Prophet, rock and roll, Wednesday through Saturday; Notorious, rock and roll, Sunday through Tuesday.

### San Diego North

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

**Beckland**, 8022 Clairemont Mesa Boulevard, Clairemont Mesa, 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, 563-5062: Forward Motion, top 40, Tuesday through Sunday.

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

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

**Donogh's**, 5323 Mission Center Road, Mission Valley, 297-6370: Delme, contemporary, Monday through Wednesday.

**Flanigan's**, 5373 Mission Center Road, Mission Valley, 291-8033: The London Brothers, rock and roll, Thursday through Saturday.

**Gold Coast Lounge**, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Jerry Melnick, piano variety, Tuesday through Saturday; John Formanik, piano variety, Sunday and Monday.

**Holiday Inn/Mission Valley**, Cricker's, 560 Hotel Circle, south Mission Valley, 291-5720: Bas

Strings, contemporary, Tuesday through Saturday; Mel Goot and Margarita Page, jazz, Sunday and Monday.

**Hungry Husbands**, 2245 Hotel Circle Plaza, Mission Valley, The Billy and Annette Duo, contemporary, Friday through Sunday.

**Island Lounge**, Hanaui Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101: Walt Wagner, piano variety, Tuesday through Saturday; Mike and Lynn Cherry, contemporary, Sunday and Monday.

**Kearny Mesa Band**, 7585 Clairemont Mesa Boulevard, Clairemont, 279-1501: Third Degree, top 40, Thursday through Saturday.

**La Hacienda Cantina**, 878 Hotel Circle South, Mission Valley, 298-4811: Larry Page, contemporary, Wednesday through Saturday; Phil Andreen's Dandelion Band, Dischord, swing and oldies, Friday and Saturday.

**Lehr's Greenhouse**, 2828 Camino del Rio South, Mission Valley, 298-2828: The Sierra Brothers, 70s rock and Beatles music, Tuesday through Saturday, with Four Eyes, rock and roll, Friday and Saturday; Dallas Collins, rock and roll, Sunday and Monday.

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

**Monterey Whaling Company**, 887 Camino del Rio South, Mission Valley, 291-1638: Stone's Throw, vintage jazz, swing, and rock, Thursday through Saturday.

**Tammy Rocker**, rock and roll, Sunday; magic shows, Monday; live entertainment, Tuesday, call club for information; Steve Hudson, comedy and music, Wednesday.

**The Moonlight**, 4615 Clairemont Drive, Clairemont, 273-1022: Justice, top 40, Tuesday through Saturday; Larry Pruitt and Cinnamon Ridge, country, Sunday and Monday.

**Namjo Inn**, 8515 Navajo Road, San Carlos, 465-1730: BBC, rock and roll, Thursday through Saturday; Fuse, rock and roll, Sunday and Monday; the Pop Boys, rock and roll, Tuesday and Wednesday.

**Phil Jones's**, 5147 Waring Road, Alhambra, 298-7070: Pro Brigham's Preservation Band, Dischord, swing and oldies, Friday and Saturday.

**Patel's**, 5353 Mission Center Road, Mission Valley, 296-8714: Jim and Theresa Hinton, traditional and original Celtic music, Tuesday; Seamus Kennedy, Irish music, Wednesday through Sunday.

**Pavilion Lounge**, Town and Country Hotel, 500 Hotel Circle North, 291-7131: The Merrill Moore Trio, swing dance music, Tuesday through Saturday.

**Smuggler's Inn**, 402 Fashion Valley, Fashion Valley East, 295-7170: Streetlife, contemporary, Tuesday through Saturday.

**Spirit**, 1130 Buena Vista, Bay Park, 276-3993: Kamikaze Kites, rock and roll, Sheba, rock and roll, Mitchell Cornish and the Hell Hounds, rock and roll, Thursday; Red Zone, rock and roll, the Big Red Cars, rock and roll, Friday; Tony Creed and the Squad, rock and roll, Rick Elias and 25 One, rock and roll, Saturday; Blues and Ragga 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 Villa Road, Kearny Mesa, 565-2272: The Dan Luevano Trio, jazz and contemporary music for dancing, Thursday through Saturday.

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

**The Lee's/Mission Gorge**, 6333 Mission Gorge Road, Mission Gorge, 289-7944: Egrease, contemporary, Tuesday through Saturday.

**Wrangler's Roost**, 6608 Mission Gorge Road, Mission Gorge, 289-6263: Sherr Crazy, country, Tuesday through Saturday; live country music, Monday, call club for information.

Rock Country Jazz Society presents  
**TONY ORTEGA**  
Disturbed recording artist, played with Maynard Ferguson and Leland Hornsby. Solos on T.V. and movie soundtracks. Every Friday & Saturday at 9:00pm, starting April 1.

The Restaurant  
121 N. El Camino Real, Encinitas

**BACK DOOR**  
91X PRESENTS (is GO!)

FRIDAY, MARCH 18, 9:00  
The Newest Sound in Country Pop

**RANK & FILE**  
with  
**THE LONG RYDERS**

All ages welcome \$4.50 and \$5.50

Coming March 19—PALADINS and EVASIONS

Tickets available at Aztec Center Box Office and On The Record. For info call 765-6843 or 765-6943

Coming very, very soon **NEIL DIAMOND**

**Pat Benatar** 3/28  
**\$5 each**  
from \$10  
Exorbitant seats (for two tickets) with each new Concert Club membership. Great value! Great tickets! Only \$59 a year!

**Charger Season Tickets**  
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1984 Olympics  
Deposit Now

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

**Hall & Oates** 5/1  
**Billy Squier** 4/18  
**Kool Jazz** 6/10 & 6/11  
**Kiss** 3/31  
**S.D. Sockers** Mid-court  
**Bob Seger** Apr.

**Padres Opening Day**  
Tickets 4/12  
Univ.-Amph. L.A. Events  
**Grateful Dead** 3/27 Irvine  
**US Festival** 5/27-5/29  
**Country Festival** 6/4  
**Dream Girls** Schubert Theatre

The Maze Theatre  
**SCRATCH**

DANCING TO THE NEWEST IMPORT & DOMESTIC MUSIC—\$1.00 DRINKS FROM 8-10 PM • D.J. MIKE JENKS & MICKEY WILLIAMS • TUESDAYS, FRIDAYS & SATURDAYS • CABARET ROOM • MY RICH UNCLE'S 8205 EL CAJON BL. 287-7333

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KOR RADIO



## San Diego South

**Anthony's Harborview**, 1355 North Harbor Drive, downtown. 232-6556: Old Ridge, comedy and music. Tuesday through Saturday.

**Aster Bowl**, Turquoise Room, 4356 30th Street, North Park. 283-3135: The Breakers, rock and reggae. Wednesday through Saturday.

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

**The Backdoor**, Astor Center, San Diego State University, College Avenue, East San Diego. 265-6947: Rank and File, country, the Long Ryders, country rock, Frisley.

**Bermudez Hill's**, 1880 Harbor Island Drive, Harbor Island. 297-1873.

**Eddie Preston**, contemporary. Wednesday through Saturday.

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

**Boat House**, 2040 Harbor Island Drive, Harbor Island. 291-0010: The Boat House Comedy Club with M.C. Rick Rockwell. Wednesday through

Saturday. **Stew Hudson**, comedy and music. Sunday through Tuesday.

**Bodie's**, 6149 University Avenue, East San Diego. 583-5700: Playgroup: 1. Slip, rock and roll. Wednesday and Thursday. Alternative music with Black Tanya, the Front, and II Sons. Friday.

**Cafe del Rey**, 1549 El Prado, Balboa Park. 234-8511: Keith

Limberg, contemporary. Tuesday. **Jim Warner**, piano variety. Wednesday through Saturday: Raggle Taggle, Renaissance folk music. Sunday afternoon.

**Chateau Lounge**, 3823 College Avenue, College Grove. 582-5620: The Boogie Brothers, rock, rhythm and blues, country, and comedy. Friday and Saturday.

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

**Dac Masters**, 2051 Shelter Island Drive, Shelter Island. 232-2572: The Spad Brothers, 50s and 60s rock. Tuesday through Saturday: live entertainment. Sunday and Monday, call club for information.

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

**Drowny Magg's**, 31st Street and University Avenue, North Park. 268-6536: Karen McCall, contemporary folk music. Friday; Dave and Becky Robinson, traditional English folk music. Saturday; Charter Flight with David Kendall, Jeff Polak, and Richard Tibbitts, standards and contemporary. Sunday; Old Time Hot Night. Monday; Richard Freeman, folk and bluesgrass, early evening Tuesday. Sierra Guel Celi Band, traditional Irish music. Tuesday; David Kendall, contemporary classics and original music. Wednesday.

**Pat City/Chin Camp**, 2137 Pacific Highway, downtown. 232-0586.

**Phillips and Bill Coleman**, jazz. Friday and Saturday. **Rejoice Cultural Center**, 1947 Street, Golden Hill. 232-5009: Stage talent night. Friday.

**Argassia**, 4016 West Wallace Old Town. 295-6584: Dorsey country and contemporary. Tuesday through Saturday, with stage talent night Thursday.

**Five Embroiders**, Lounge, 1355 North Drive, downtown. 232-3861: On Sound, contemporary. Thursday through Saturday.

**Wing's**, 2241 Shelter Island Harbor Island. 224-3577: Ed Lynn Cherry, temporary, happy hour, Monday through Friday; Larry Moore, temporary, Monday through

Friday. **Winger**, 807 West Harbor Resort Village. 233-4300: 6, rock and roll. Wednesday through Saturday.

**Wood**, 2949 Fifth Avenue, East. 238-7302: Llama, classical Tuesday and Wednesday; modern, classical guitar. Day; Doug Hewitt, Originals folk music. Friday; Walter, folk guitar. Saturday and

Sunday. **Wool**, 308 University Hillcrest. 297-3017: King Blues, blues and rhythm and blues. Thursday through

Friday. **Wool**, 308 University Hillcrest. 297-3017: King Blues, blues and rhythm and blues. Thursday through

and Friday. **My Rich Uncle's**, 6206 El Cajon Boulevard, East San Diego. 287-7332: Main Room: Dirk Debonaire, rock and roll. Thursday through Saturday; Inex, rock and roll. Sunday and Monday; the Shames, rock and roll. Tuesday. Moving Targets, rock and roll. Wednesday. Cabaret Room: recorded new music. Friday and Saturday.

**No. 1 Fifth Avenue**, 3845 Fifth Avenue, Hillcrest. 299-1911: Kirby Bible, contemporary. Monday, and Thursday through Saturday.

**Old Town Saloon Cocktail Lounge**, 2405 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.

**Papagayo**, Seaport Village, West Harbor Drive, downtown. 232-7581: Barry Craig, jazz and contemporary. Tuesday through Saturday; Joseph Hory, classical guitar. Sunday brunch.

**Phoebus Restaurant**, 4461 University Avenue, East San Diego.

283-7428: Lori Bell and Friends, jazz, early evening Thursday; Lori Bell and Shep Meyers, jazz, early evening Sunday.

**Raphael's**, Travelodge Tower, 1949 Harbor Island Drive, Harbor Island. 291-6790: Mard Mulligan, guitar variety. Tuesday through Saturday.

**Red Coat Inn**, 5733 University Avenue, East San Diego. 583-6670: Terry, rock and roll. Tuesday

## 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  
Wed. & Thurs. 7:30-9 with Borden and Mary  
Happy Hours Tues.-Fri. 4-7  
Lunch & dinner served. Closed Mondays.

Thursday, March 17  
Rick Beckus & Harmony at  
El Amigo Plaza, El Cajon

## "LISTEN TO THE RHYTHM..." EDDIE PRESTON

Former leader of the "Cascades"  
Wednesday through Saturday 9 pm-1 am

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



Dancing  
Nightly  
9 pm-2 am

\*ANOTHER LOUSY HARBOR VIEW\*  
1880 Harbor Island Drive 297-1873



**THE LONDON BROTHERS**  
March 17-19

## ST. PATRICK'S DAY PARTY

HAPPY HOUR 4 p.m. to 8 p.m.  
Lewenbrau draft & drinks 75¢

8 p.m.-1:30 a.m. \*1 drinks & party favors

Monday, March 21  
**KPRI COORS COLLEGE NIGHT with THE DEAN;**  
Live music by



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

Tuesday, March 22

**TEQUILA TUESDAY**  
Live music by



75¢ tequila shots \$1 drinks all night

5373 Mission Center Road  
291-8635

## MONK'S

**CRAIG RICE TALENT**  
proudly presents

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

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

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

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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!



### TC's SERVES YOUR FAVORITES

### 20 SPECIALTY APPETIZERS

**SMOKEHOUSE**  
**SPINACH LASAGNE**  
**FRESH FISH**

**SHRIMP DINNERS**  
**BURGER BISTRO**  
**CHIMICHANGA**

**STEAKS**  
**SALADS**  
**FETTUCINE**

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

KPRI FM106  
welcomes

**BENATAR**

WITH SPECIAL GUEST  
**RED RIDER**

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

Reserved tickets: \$12.75 & \$11.75 available at Sports Arena Box Office, Mid Jack's, 32nd St. Naval Station, Fleet World Travel Agencies and Aztec Center and all usual outlets. Info: 224-4176.

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

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

**SPARKS**

WITH SPECIAL GUEST  
**THOMPSON TWINS**

**THURSDAY, MARCH 31  
8 PM**

**APRIL 4, 7:30 PM**

TICKETS: \$9.50 ADVANCE / \$10.50 DOOR

Tickets available at Sears, 32nd St. Naval Station, Aztec Center, all Ticketron outlets, Assorted Vinyl, Lou's Records, Off the Record, and Licorice Pizza-Pacific Beach (for more info: 565-9947)

PRODUCED BY  
**Fahn & Silva presents**  
in association with  
West Coast Concerts

91X The Rock of the '80's!  
with FAHN & SILVA PRESENTS

**Fest**

**SATURDAY, APRIL 23, 2<sup>PM</sup>**  
San Diego - Jack Murphy Stadium

**TOM PETTY AND THE HEARTBREAKERS**

**STRAY CATS**

**BOWWOW** **the RAMONES** **MODERN ENGLISH** **the FLIRTS**

Tickets: \$13.50 general admission; \$14.50 reserved. (All tickets subject to service charge.) Tickets available at Sears, 32nd St. Naval Station, Aztec Center, all Ticketron outlets, Lou's Records, Off the Record, and Licorice Pizza-Pacific Beach (for more info: 565-9947).

PRODUCED BY **Fahn & Silva presents**

© TEATEE INC. welcomes Tom Petty and the Heartbreakers to San Diego

FAHN & SILVA PRESENTS  
91X The Rock of the '80's!  
welcomes

**LENE LOVICH**

WITH SPECIAL GUEST

**THURSDAY, APRIL 14, 8 PM**  
**ADAMS AVENUE THEATRE**

TICKETS: \$9.00 ADVANCE / \$10.00 DOOR

Tickets available at Sears, 32nd St. Naval Station, Aztec Center, all Ticketron outlets, Assorted Vinyl, Lou's Records, Off the Record, and Licorice Pizza-Pacific Beach (for more info: 565-9947)

PRODUCED BY **Fahn & Silva presents**

KGS-FM 101 with FAHN & SILVA PRESENTS

ARE PROUD TO ANNOUNCE  
THE TRIUMPHANT RETURN OF

**BILLY SQUIER**

JUST ADDED  
**DEF LEPPARD**

**APRIL 18, 8:00 PM**  
San Diego Sports Arena

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

All tickets reserved \$11.75 & \$10.75 available at Sports Arena Box Office, all First World Travel Agencies, Aztec Center, and all usual outlets. Info: 224-4176

PRODUCED BY **Fahn & Silva presents**



through Saturday.

**Reuben E. Lee**, 880 Harbor Island Drive, Harbor Island 2nd 1880. John Campbell and Nautilus, with Joshua Thomas, contemporary music for dancing, Tuesday through Saturday.

**Sheraton Harbor Island**, 1380 Harbor Island Drive, Harbor Island. 291-2900. Reflections: The Newporters, 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 and standards. Monday and Tuesday; live contemporary music by various artists. Wednesday through Sunday.

**Sheraton Inn Airport**, Sandpiper Lounge, 1590 Harbor Island Drive.

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

**Soledad's**, 425 West 8th Street, downtown, 212-1888. Harvey and 52nd St. Jive, jazz, blues, swing, and show tunes, early evening. Thursday and Friday.

**Tom Ham's Lighthouse**, 2150 Harbor Island Drive, Harbor Island. 291-9116. Duet and Melissa.

contemporary, Wednesday through Saturday.

**Triton**, 611 E. Canon Boulevard, East San Diego, 582-3240. The Jive, contemporary and ballad. Tuesday through Saturday.

**Trojan Horse**, 6179 University Avenue, East San Diego, 582-1070. The Bitts Brothers, rock and roll. Thursday through Saturday.

country music, Sunday.

**Tubo Man's**, 2551 University Avenue, North Park, 295-9426. West Coast, light rock and jazz. Saturday.

**Uptart Cro & Co. Bookstore and Coffee House**, 835 West Harbor Drive, Seaport Village, downtown. 232-4855. Rebecca Roberts, classical guitar, late morning. Sunday.

## SEXTON'S presents 1st Annual St. Patrick's Day Meltdown

March 17th—Two great bands

**Barry Joyce &  
New Tuxedo Jazz Band**  
5:30pm—8:30pm

**Steve Mouzas & Finest Action**  
9:00pm—1:30am

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**  
No cover - Two drink minimum

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

7353 El Cajon Blvd., La Mesa 460-1500

**ST. PAT'S SPECIAL:  
11 MARGARITAS**

## Anthony's Harborside

THE SUNSET LOUNGE

**NOW PLAYING!**  
**Oh! Ridge**

Musical comedy show  
thru April 16th

Lunch Mon.—Fri.  
11:30—4:00  
Dinner Mon.—Sun.  
4:30—10:30

Entertainment in Sunset  
Lounge Tues. thru Sat.  
from 9:00 p.m.  
Mon.—Fri., 4—8 p.m. Happy  
Hour with free hors d'oeuvres.

Specializing in  
Restroom's Lunches.  
Res: 232-6358

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HOUSE OF GUITARS**  
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Our used equipment is guaranteed!!

OUR USED EQUIPMENT IS GUARANTEED!  
San Diego's lowest overhead guitar dealer invites you to check out the largest  
selection of used guitar equipment in San Diego. See for yourself how much  
money you will save... even if you're rich we'll see that you stay that way!

### ALL MAJOR BRANDS NEW GUITARS & AMPS AVAILABLE AT 20% TO 50% OFF LIST.

**BUY ANY USED OR NEW GUITAR  
& GET FREE:**

- 1 new guitar strap
- 1 set guitar strings
- 1 guitar Capo
- 2 free guitar lessons
- 3 picks

Offered with this coupon only. Expires 4/1/83.

Free "no charge" layaways up to 36 months.  
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USED & NEW EFFECTS PEDALS: Ibanez (including UT-300, UT-400,  
UT-405 unis), Roland Boss effects, MXR plus many more!

USED GUITARS (electric, acoustic, classical): Gibson, Martin, Ibanez, Yamaha,  
Fender, Takamine, and many more!

USED AMPS: Acoustic, Music Man, Fender, Peavey, plus many others!

BANDS: 4 plus 5 string, mandolins—old & new, dobros, fiddles,  
autoharps (Oscar Schmidt), dulcimers.

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280-9024 4329 UNIVERSITY AVE.  
corner of University & Fairmount Ave. (across from Jack In The Box)

## San Diego County

**San Diego's Hacienda**, 700 North  
San, El Cajon. 442-9827. Joe  
Geynor, contemporary,  
rock, and "Bliss", Friday and  
Saturday.  
P.O. 1025 Fletcher Parkway, El  
Cajon. 442-9271. Looker, top 40.

Tuesday through Saturday.

**Big Oak Ranch**, 1723 Harrison  
Canyon Road, Delmar. 445-3047.  
The Constables, bluegrass, the Big  
Oak Ranch band, country, Sunday  
afternoon.

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

**Blumey Stone**, Box 7059 El Cajon

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

**The Boondocks Restaurant**, 8320  
Parkway Drive, La Mesa. 465-3669.  
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

Saturday.

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

**Circle D Canal**, 1013 Broadway, El  
Cajon. 444-7443. Country  
through Saturday; Ron Couch and  
Cinnamon, country, Sunday and  
Monday.

**DeAnza Springs Resort/Holiday  
Trails**, 1951 Carrizo Gorge Road,  
Jacumba. 766-4394. Smokin',  
country rock, Friday and Saturday.

**Diamond Lounge/Avalon Enema's**,  
1532 East Main Street, El Cajon.  
442-7286. The Little Big Band,  
country, Friday and Saturday.  
**Driftwood Lounge**, 3286 Baltimore  
Drive, La Mesa. 462-0533. Carl  
Simmons and Southern Comfort.

NEW RELEASES FOR RENT  
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AND RECORDS RENT AT \$1.00

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Hours: Sun. & Mon. 12-4  
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song books  
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etc.)

**20%  
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Nightly 9-1

**JIM HAWLEY** WED.—SAT.  
**BRUCE CAMERON** JAZZ  
**HOLLIS GENTRY** SUN. NIGHT  
THE NEW **DALLAS COLLINS** Band TUES.  
MONDAY IS LADIES' NIGHT \$1.00 drinks  
TUESDAY IS RESTAURANT EMPLOYEE NIGHT  
Wear your T-shirt. \$1.00 drinks

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OLD  
pacific beach  
CAFE

4287 Mission Blvd. Pacific Beach, California 270-7522

**DAVE MACKAY  
& LORI BELL QUARTET**  
with RUTH PRICE Thursday—Sunday 9 pm—1 am  
**PETER SPRAGUE QUARTET**  
with STEVE KUJALA Monday—Wednesday 9 pm—1 am

*Clarice's*  
Restaurant

Summer House Inn 7955 La Jolla Shores Dr.

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**LIVE  
ROCK**

AT **THE  
ALAMO**  
SAN DIEGO'S NO. 1  
ROCK BAND

## FLYWEIL

**ST. PATRICK'S  
BASH TONIGHT:**  
ANY DRINK  
IN THE HOUSE  
\$1.00  
ALL NIGHT  
LONG IF YOU  
WEAR ANY  
GREEN.

**TUESDAY THRU  
SATURDAY FROM  
8 PM NIGHTLY**

**TUESDAY IS  
T-SHIRT NIGHT  
WITH KPRI**  
38TH CONSECUTIVE  
WEEK & BIGGER  
THAN EVER. FREE  
DRINKS FROM  
KPRI'S GARY KELLY  
TO THE FIRST 100  
PEOPLE BEFORE  
9:59

**WEDNESDAY IS  
MALE  
ROCK DANCER'S  
NIGHT**  
MALE DANCERS  
PUT ON A SHOW.  
FREE DRINKS TO  
FIRST 100 PEOPLE  
BEFORE 9:59  
WEARING A  
KPRI HOT BUTTON.

**THURSDAY IS  
"A-CHORUS LINE"  
NIGHT**  
**KGB-101 NIGHT**  
LADY DANCERS IN  
A SENSATIONAL  
GLAMOROUS  
COMEDY VARIETY  
SHOW WITH KGB'S  
RON GARRETT

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

**BIG FUN ROCK WEEKEND! FRIDAY & SATURDAY**  
DOOR CHARGE: TUES.—THURS \$2, FRI. & SAT. \$3  
MUST BE 21 WITH PROPER I.D.  
ADJACENT TO CLAREMONT BOWL

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Piano Player Singer Songwriter  
9 p.m. Wednesday thru Saturday

**Sunday Afternoons Are Better  
with a DIXIELAND JAZZ BAND**  
featuring Phil Andreen's SAN DIEGO DIXIELAND JAZZ BAND  
Sunday Afternoon 4:30 - 8:30

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MISSION VALLEY INN, 875 Hotel Circle S. Mission Valley 298-8281

## REFLECTIONS

San Diego's most popular night club. The only place in San Diego where you can enjoy the best of both worlds. The fun of a nightclub and the comfort of a restaurant. The Duckytail Revue every Friday night. Join us by the bay at Reflections. Where the fun doesn't stop. If you do.

**Newport**  
March 14  
**Ducktail Revue**  
March 14  
**Newport**  
March 14  
**Harvey & The 52nd St. Jive**  
March 14  
**Newport**  
March 15-20  
**Harvey**  
March 21  
**Ducktail Revue**  
March 22-31

**Sheraton-Harbor Island Hotel**  
1380 HARBOUR ISLAND DRIVE, SAN DIEGO, CA 92101



## The Trojan Horse

6179 University (College & University) 582-1070



WED.-SAT. NEXT 3 WEEKS

Sunday—March 27  
Country Western Band  
**TALL COTTON**

We need C&W bands. Call us.

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

## Hill House RESTAURANT & BAR



**St. Patrick's Day & MAR DELS**

Sunday & Monday

**BARRY CUNNINGHAM**

Tuesday, Rock 'n' Roll  
**RESTAURANT EMPLOYEE NIGHT**  
Wear your T-shirt for special drink prices.

**DBC** Wednesday—Saturday

2730 Via de la Valle, Del Mar  
(in the Flower Hill Mall)  
755-6614, 455-0920

Harpoon Henry's presents

## GROUND ZERO

featuring J.J. Frank

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

• Entertainment Friday & Saturday 9-1:30 •

Oyster Bar  
Lunch: Mon.—Fri. 11:00 am—2:00 pm  
Dinner: Fri.—Sat. 5:30 pm—11:00 pm  
Sun.—Thurs. 5:30 pm—10:00 pm  
We accept dinner reservations.

Harpoon Henry's Seafood Restaurant  
2725 Shelter Island Dr.  
224-8242



country, Tuesday through Saturday;  
Country Justice, country, Sunday  
and Monday.

**Flan Springs Inn**, 15505 Highway  
80, El Cajon, 443-9568: Free Rein,  
country, Thursday through  
Saturday evenings and Sunday  
afternoon.

**Hungry Hunter**, 402 Fletcher  
Parkway, El Cajon, 442-6517: Mary  
Perrin, contemporary, Tuesday  
through Thursday; Double Take,  
contemporary, Friday and Saturday;  
Saturday.

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

**Lakehead Resort**, Highway 79,  
Cuyamaca, 765-0736: Live  
entertainment, Friday and  
Saturday, call club for information.

**Lakehead Hotel**, 9940 River Street,  
Lakeside, 443-5091: Supercut,  
country rock, Friday and Saturday  
evenings, Sunday afternoon.

**La Pasa House**, 566 Paraiso  
Avenue, Spring Valley, 475-9922:  
Just Practicing, music and comedy,  
Wednesday through Friday.

**La Pasa del Sol**, 8238 Parkway  
Drive, La Mesa, 462-2640: Joe and  
Don Gagnier, contemporary and  
oldies rock and "Bliss," Wednesday  
and Thursday.

**Lawson's**, 574 Broadway, El Cajon,  
442-9696: Social, contemporary  
dance music, Tuesday through  
Saturday; Pro Brigham's  
Preservation Band, Disneyland jazz,  
Sunday and Monday.

**Magnum Highway's**, 8861  
Magnum Avenue, Santee,  
446-6556: Tall Cotton, country  
honky tonk, Wednesday through  
Sunday; country jam session  
featuring two bands and guest  
artists, Sunday afternoon.

**Mama's Place**, 533 East Main  
Street, El Cajon, 442-5573: Jimmy  
Mason and Downhome, country  
rock, Tuesday through Saturday.

**Melody D's**, 6563 Mission Gorge  
Road, San Diego, 446-6556: Mike  
Dowd, rock and roll, Friday and  
Saturday.

**Mr. Bill's Redwood Saloon**, 399  
North Magnolia, El Cajon,  
447-6502: Jim Evans,  
contemporary, Thursday; Jim Evans  
and Ray Corrales, contemporary,  
Friday and Saturday; Dusty Best,  
contemporary, Monday and  
Tuesday; Blues, Wednesday.

**Ocean Power Place**, 3459 Imperial  
Avenue, Lemoore, 463-4977:  
Tommy Stark, family musical  
entertainment, sing-alongs, seven  
nights, with puppet shows by Betha  
Frieder and Saturday.

**Over Paradise Place**, 8546 Mission  
Gorge Road, Santee, 449-6240:  
Pony Express, country rock,  
Thursday through Saturday.

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

**Pelican Pub**, 7828 Broadway,  
Lemon Grove, 464-9284: Sunny  
Nites with Doug Brinn and John  
Waybrant, go-time contemporary  
music, Friday and Saturday.

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

**Sutton's**, 7353 El Cajon Boulevard,  
La Mesa, 460-1500: Steve Moutas  
and Finest Action, oldies,  
contemporary, country, Tuesday  
through Saturday; New Texas Jazz  
Band, jazz, Thursday and Friday  
happy hours.

**The Turquoise Lounge**, 5925  
Severn Drive, La Mesa, 465-1525

## Studio X

San Diego's New Young Adult Concert Club

8875 El Cajon Blvd. (next to Bank of America) 697-1811

PRESENTS

## Heavy Metal Blowout

Friday March 18, 9 pm.

with San Diego's two hottest heavy metal bands!

**Emerald**



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Coming: dance to the new best with the SODA JERES and THE END.  
Friday, March 25—The Grand Opening of DANCE CITY—San Diego's new  
young adult night club downstairs from Studio X

## Spud Brothers



Checkin' in  
for 2 nights  
of fun

8:00pm: Sunday, March 20  
and Monday, March 21



2040 Harbor Drive

## 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

Wed., March 23

## 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

The "IN" spot in beautiful downtown Encinitas

Home of the James Gang

485 First St. 436-7397

The Alliance, rock and roll, Tuesday  
through Saturday.

**Van Winkle's**, 10555 Mission Gorge  
Road, Santee, 449-0066: Parley and  
the Brand X Band, country,  
Thursday through Saturday.

**Black Angus**, 707 E Street, Chula  
Vista, 425-5200: U.S. Male, rock and  
roll, Tuesday through Saturday.

**Country Bumpkins**, 1862 Palm  
Avenue, Imperial Beach, 429-1481:  
Ron Couch and Cimarron, country,  
Tuesday through Saturday; Ducktail  
Revue, 50c rock and roll, Sunday  
and Monday.

**Dance Machine**, 1462 Palm Avenue,  
Imperial Beach, 429-1461: The  
Press, rock and roll, Tuesday  
through Saturday; live rock and  
roll, Sunday and Monday, call club  
for information.

**Red's**, 1463 Palm Avenue,

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

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

**Landmark Cocktail Lounge**, 2511  
Sweetwater Road, National City,  
475-7333: Firecracker, country,  
Friday and Saturday.

**The Lanterns**, 1322 Third Avenue,  
Chula Vista, 427-4200: Running  
Wild, rock and roll, Wednesday  
through Saturday.

**Oasis Bar**, 1121 Third Street, Chula

Vista, 426-2977: Whiskey River,  
country, Thursday through Sunday.

**Old Bonita Store Restaurant**, 4014  
Bonita Road, Bonita, 479-3337:  
Worse Case, contemporary,  
Thursday through Saturday.

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

**Royal Vista Inn**, 632 E Street,  
Chula Vista, 426-2500: Stephen  
Coe, contemporary, Tuesday  
through Saturday; Jeff Bradley,  
contemporary, Sunday and Monday.

**Tapot Inn**, 1060 Broadway, Chula  
Vista, 427-1304: Bach-a-la-Tho,

contemporary, Wednesday through  
Sunday.

**Trappin' Inn**, 999 National Avenue,  
National City, 477-5753: Frank  
Devin and Nightlife, country,  
Thursday through Saturday.

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

**Wild Turkey**, 5086 Bonita Road,  
Bonita, 467-2556: Tweed Sneakers,  
rock and roll, Thursday through  
Saturday; Tiger, rock and roll,  
Sunday; Network, rock and roll,  
Monday and Tuesday; the London  
Brothers, rock and roll, Wednesday.

## South Bay

Reginald, Salinas Boulevard at Agua  
Caliente, Tijuana, 594-1734: Black  
Market, rock and roll, 3:00 PM  
and roll, Los Negativos, rock and  
roll, plus recorded new music,  
Saturday.

## TRIP WEST

This is your chance to buy your favorite  
**VIDEO GAMES**  
and **CARTRIDGES**

**UP TO 40%  
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Because we continually rent video game systems and cartridges  
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Games and cartridges which have been rented a minimum number of times  
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### 3rd Anniversary Sale

Help us celebrate our anniversary by taking  
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### Final 2 Weeks!

A full 40% off any guitar in the store,

including: Gibson • Fender • Ibanez • Washburn •  
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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**  
Remember—  
we're a full line JBL speaker dealer

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## Joseph Murphy's

4302 Mission Blvd., Pacific Beach 270-3220

### TODAY! ST. PATRICK'S CELEBRATION

Serving Green Everything!

The New  
**DALLAS COLLINS**  
Next Wed.-Sat.

## WINDROSE

### TRUE MEXICAN MARGARITAS

### \$1 ONLY

EVERY TUESDAY NIGHT

## PROPHET

## Wind rose

At Windrose we serve...



## PERFORMERS

Performers listings are compiled by Linda Neri. If you wish to be included, please call 254-2508. Thursday afternoon or Friday before 10:00 p.m. The listings are free.

## Rock & Roll

The Alliance: Turquoise Lounge  
Johnny Almond Rhythm Revue:  
Pawing Mine Co.  
Automobiles: Vista Entertainment  
Center, Whiskey Flats  
The Balli Band: Texas Restaurant,  
Ranch Club

BBC's: Nargiso Inn, Hill House  
Bandit: Park Place  
Rouvie Barron and the Cadillac:  
Belly Up Tavern  
The Beckett Band: Whiskey Flats,  
Bobby G's, Asquith Ave's  
The Big Red Cars: Spirit  
Black Market: The Backyard, Tijuana  
Black Slacks: Distillery Nightclub  
Black Tango: Bodie's  
The Bitter Brothers: Prison House  
The Ron Bolton Band: Rodas  
Bratz: Distillery Nightclub  
The Breakers: Silver Road  
Mitchell Cornish and the Hell  
Hounds: Spirit  
Harrie Cunningham: Hill House,  
Distillery Nightclub  
The New Dallas Collins Band:  
Jose Murphy's, Leher's Greenhouse  
Dick DeLeonard: My Rich Uncle's  
Rocks  
Duchall Revue: Country  
Bumpkin, Sheraton Harbor  
Island

11 Senses: Bodie's  
Rick Elias and 26 Over: Spirit  
The Features: Halcogen  
Four Eyes: Leher's Greenhouse  
The Front: Bodie's  
Fuze: Nargiso Inn  
The James Harman Band: Belly Up  
Tavern  
Joey Harris and the Speedsters:  
Rocks  
Illusion: Jolly Roger, Seaport  
Village  
Incognito Rockers: Distillery  
Nightclub  
Inners: My Rich Uncle's  
Kamikaze Klones: Spirit  
The Russ Kirkpatrick Band: Jolly  
Roger, Overlook  
The Leroy Brothers: Distillery  
Nightclub  
London Brothers: Flanigan's, Wild  
Turkey  
Los Negatives: The  
Backyard, Tijuana  
Jace Mack and the Heart Attack:

Belly Up Tavern  
The Mar Dela: Hill House  
Mayhem: Vista Entertainment  
Center  
Merlin: Belly Up Tavern  
Tony Mills and Crosscut:  
Westerline  
The Mix: Old Pacific Beach Cafe,  
Halcogen  
Mixed Genes: Le Chaiet  
Mojo: Nargiso Inn  
Moving Targets: Backyard, My  
Rich Uncle's  
Network: Wild Turkey  
The Nomads: Jose Murphy's  
Notorious: Windrose  
The Paladins: Headquarters  
Nightclub, Rodas  
The Pop Boys: Bobby G's, Nargiso  
Inn  
Playground Slap: Bodie's  
The Press: Dance Machine

Prophet: Windrose  
Radio Romance: Bobby G's  
Rage: Mark's  
Rebel Rockers: Belly Up Tavern  
Red Zone: Spirit  
Tim Reed: Old Town Saloon  
The Backyard: Distillery East  
The Rockin' Rockettes:  
Headquarters Nightclub  
Romero: Whiskey Flats  
RPM: Black Angus, El Capitan  
Running Wild: The Lancers  
The Shakes: Jose Murphy's  
The Shames: Asquith Ave's, My  
Rich Uncle's  
Shesha: Spirit  
The Sierra Brothers: Leher's  
Greenhouse  
The Spool Brothers: Belly Up  
Tavern, Doe Masters  
Squad: Spirit  
Tad: Halcogen  
Terra: Red Coat Inn  
This Kid: Distillery Nightclub,  
Distillery East

W: The Backyard, Tijuana  
Whiskey Flats, The Woodstock  
Wingy Hunter: Overlook  
Wild Turkey  
Wynker: Monterey Whaling  
Yacht  
Ziggy: Dooley's  
Z-Seniors: Wild Turkey  
Male: Black Angus/Chula  
Vista  
Carmel Waters Band: Mom's  
short  
Dewet: Mickey D's

Branded: Palomino Star  
The Countess: Islands Saloon,  
Big Oak Ranch  
Ron Couch and Cinnamon: Country  
Bumpkin, Circle D Corral  
Country Caramels: Circle D Corral  
Country Justice: Kentucky Stud,  
Driftwood Lounge  
Country On The Rocks: Valley  
Center Inn Saloon  
Dallas: Chopping Block  
Dallas Express: Charlie's Nightclub  
Frank Elton and Highfidelity: Proply  
Inn  
Parley and the Brand X Band: Van  
Winkle's  
Pleasures: Landmark Cocktail  
Lounge  
Pawing Mine: Red Coat Inn  
Richard Freeman: Drums  
Maggie's  
Pine Ridge: Flanigan's Inn,  
Kentucky Stud  
Hogday Guitars: Carriage Lounge  
Rocks and Pills: The Backdoor  
Rickie Gary and Sundance: Ablette

Lounge  
The Russ Kirkpatrick Band: Jolly  
Roger, Overlook  
Lady and the Tramps: Kerr-X  
Ranch House  
Lashley and Lane: Hatch's  
The Little Big Band: Diamond  
Lounge/Lant Emma's  
Low Star Country: The  
Country Side Lounge  
The Long Riders: The Backdoor  
Lousie and Pats: Joey's  
Ran Monte: Caligan Lounge  
New Country: Country Side  
Lounge  
Jenny Nelson and Downhome:  
Mama's Mink  
The Paladins: Headquarters  
Nightclub  
Pony Express: Our Favorite Place  
Laney Fruit and Chasson Ridge:  
Mustang Club, The Moorpark  
Rocks and Pills: The Backdoor  
Wes Reno and the Countrymen:  
Stage Coach Inn

Donay Baze: Hamburguesa  
Ray Sanders: Red Dog  
Saloon/Vista Port Steakhouse  
The Savory Brothers: C.W.'s Saloon  
Carl Stammers and Southern  
Comfort: Driftwood Lounge  
Smokin': Jackson Springs  
Resort/Holiday Trails  
Stageneads: Pomerado Club  
Steer Crag: Wampler's Road  
Joe Stewart: The Leo's/Mira Mesa  
Supercade: Lakeside Hotel  
Tall Cottons: Maypole Mulberry  
Don Tension: The Flying Bridge  
Billy Thomas and the Ambush  
Gang: The Outpost  
Whiskey River: Oasis Bar

The Naki Ataman Trio: Islands  
Hotel  
Kach-a-la Trio: Tragedy Inn  
Rita Strang: Holiday Inn/Mission  
Valley  
David Reddick: Shepherd Cafe  
Dusty Best: Mr. Bill's Backroom  
Saloon  
Kathy Biddle: No. 1 Fifth Avenue  
The Billy and Annette Datt:  
Hogday Hunter/Mission Valley,  
McP's  
Jeff Bradley: Royal Vista Inn  
Joan Carter: McP's Downtown  
Mile and Lynn Cherry: Islands  
Lounge, Flanigan's  
Mike Clark: Shepherd Cafe  
Stephen Cox: Royal Vista Inn  
Rick Covey: Mulberry/Pacific  
Beach  
Ray Corrao: Mr. Bill's Backroom  
Saloon  
Jack Continuum Quintet: Flanigan's  
Barry Craig: Papayago  
Dyke: Mexican Village

## Country/Rock

Red Coat Inn  
Bardine and Sundance: Belly  
Up Tavern  
Red Coat Inn  
Red Coat Inn: Big Oak  
Ranch

**BEACH CLUB**  
Wednesday, March 16  
**WHITE DWARF**  
Friday & Saturday, March 18 & 19  
Every Tuesday Night:  
Pool Tournament - Prizes  
**BEACH CLUB**  
Corner of Newport & Bacon, O.B. 222-6622  
Party at the Beach  
Tuesday Night Pool Tournament 7:30

**Don Phillips**  
or **Night Vision**  
with the  
**Bill Coleman Quartet**  
Appearing Friday & Saturday 9:00 pm - 1:00 am  
**Come celebrate**  
**St. Patrick's Day**  
Happy Beer \$1.00, O'Fats Irish \$1.00  
Irish Whiskey 75c  
Serving lunch and dinner.  
For reservations call 733-0665  
2137 Pacific Hwy. & Hawthorn

**LESTALANT**  
**BLUE PARROT**  
Live Jazz Lunch, dinner & live jazz 7 days a week.  
Thurs. **Chuck Schiele** Trio  
Fri. **Don Menza** Quartet  
Sat. **Joe Marillo** Quartet  
Sun. **Greg Bloch** Violin Trio  
Mon. **Bob Holtz** Trio  
Tues. **Daniel Jackson** Jazz Blues Band  
Coming 3/25, 3/26 Joe Farrell Quartet  
1289 Prospect, La Jolla - opposite the Cove 454-9131


**THE WILD TURKEY**  
3450 Banta Road 587-2245  
(Take 805 south to Banta Road East to next end of Chula Vista Golf Course.)  
THURSDAY  
ST. PATRICK'S DAY CELEBRATION ALL DAY -  
WHILE IT LASTS: FREE CORNED BEEF & CABBAGE  
FREE IRISH STEW, GREEN BEER  
IRISH COFFEES, IRISH SHOTS  
AND OUR ANNUAL  
T-SHIRT GIVEAWAY  
PLUS  
**TWEED SNEAKERS**  
FRIDAY AND SATURDAY  
**TWEED SNEAKERS**  
SUNDAY  
**TIGER**  
TURKEY LA NIGHT  
TEQUILA DRINKS \$1.05  
MONDAY & TUESDAY  
**NETWORK**  
WEDNESDAY  
**THE LONDON BROTHERS**

**MOM'S**  
278-4653  
845 Garnet P.B.  
Through March 27th (another not Seattle band!)  
**CARMEL WATERS BAND**  
Monday, March 21 **CRYSTAL**  
**ST. PATRICK'S DAY**  
Thursday the 17th  
**HOPPS AND SCHNAPPS NIGHT!**  
\$2.75 for a Beck's Beer and a Shot of Schnapps  
and you keep the shot glass! Plus  
**LADIES' NIGHT**  
\$1.25 Long Island Iced Tea all night, plus no cover for ladies.  
**EARLY BIRD SPECIAL!**  
Friday & Saturday **75¢ WELLS 8 - 9 PM**  
Wednesday, March 23 - THE FINALS!  
**2ND ANNUAL MOM'S**  
**"AIR GUITAR" CONTEST** the original  
1ST PRIZE, A BRAND NEW ELECTRIC GUITAR  
w/ case. Once again, courtesy of  
JOHN'S GUITAR & DRUM, 1900 Rosecrans, San Diego  
Prizes will be awarded each Wednesday!  
Every Monday, Thursday & Saturday  
**PIZZA 50¢ A SLICE** courtesy of **DOMINO'S PIZZA**  
Monday - Thursday, 8 - 9 pm  
**HAPPY HOUR BEER PRICES**  
Monday Kamis \$1.25  
all night Tuesday \$1.25  
Wednesday \$1.25  
**LIVE ROCK & ROLL EVERY NIGHT**  
278-4653 845 Garnet P.B.

**RED COAT INN**  
The Club of the '80s  
Tuesday - Saturday  
March 15-19  
**TERRA**  
Sunday & Monday, March 20 & 21  
**ILLUSION**  
Monday Night **9IX Night**  
Music of the '80s presents  
**CLAMS**  
50c drinks, 8-10 pm  
Sunday  
**\$1 Drink Night**  
Tuesday 8-10 pm  
**\$1 Drinks**  
Kamikazes 2 for \$1 All night  
Wednesday **KPRI Night** 2 drinks  
for \$1.06 8-10 pm  
Thursday 8-10 pm  
**Blowout 50¢ Drinks** Friday & Saturday 7-9 pm  
**\$1 Drinks**  
Entertainment 7 nights a week  
5933 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  
Tuesday in-Spot  
Thursday Club Royale  
\* **\$1 Off Pitchers** \*  
With this ad  
Pool Tournament  
Monday, 8:00 p.m. - 10:00 p.m.  
**\$60 in Prize Money**  
Well Drinks 2-for-1  
Monday, Thursday 24 & 40¢ each  
**Club Royale**  
(Corner of El Cajon & Ohio 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.

**Crystal's Emporium**

Town and Country Hotel, 500 Hotel Circle N., Mission Valley 294-9010

**THE BACK DOORS**

**"THE SHOCKING REINCARNATION OF JIM MORRISON & THE DOORS"**

Two Shows - 7:30 & 10:00pm  
At My Rich Uncle's, 6205 El Cajon Blvd.  
Tickets: \$7.00 at all Ticketron Outlets and My Rich Uncle's

**SOLEDAD'S**  
425 West 9 Street  
welcomes

Also featured:  
**SOLEDAD'S TWILIGHT DINNER SPECIALS**  
\$5.95

Entrees:  
• Top Sirloin Steak  
• Carne Asada  
• Filet of Sole  
• Snapper Vera Cruz

Included: choice of soup or salad and baked potato or rice. Great for your dining guests and labor-saving office folk.

Offered Monday-Saturday 4:30 pm - 11:30 pm  
Lunch: Monday-Friday 11:00-4:30  
Semi-private: 10:00-12:00 pm

**HARVEY & 52nd ST. JIVE**  
to its new location  
Thursday, 7:30-11:30  
Friday, 4:30-12:00  
232-7588

Delene: M.P.s, Denny's  
Donna and Andy: Scudapop Lounge  
Double Take: Hungry Hunter El Cajon  
Dusty and Melissa: Tom Hunt's  
Capri: The Leo's Music Lounge  
Jim Evans: Mr. Bill's Backroom  
Salon  
Forensic: Gismo's  
Forward Motion: Morik's Black  
Angus/Mission Valley  
Skip Garcia: M.P.s, Sport's Inn  
Moby's Brother  
Joe and Don Gagner: Antonio's  
Hacienda, La Prada del Sol/La  
Mesa  
Wayne Gire: Old Bonita Store  
Restaurant  
Leslie Gold: Sheraton Harbor  
Island  
Jim Hawley: Old Pacific Beach Cafe  
Kent Horner: Shepherd Cafe  
Johnny Culliac and Ace: Tio  
Leo's/Mesa  
The Johnson Brothers: Bunkbury's  
Justine: The Moorpark  
Lady and the Tramps: Bar-X  
Natch House  
Roberta Linn: Atlantis  
Keith Linberg: Cafe del Rey/Mesa  
Lookers: Baxter's  
The Don Laureano Trio: Springfield  
Wagon Works  
Mugle: Fireside Lounge, Ramada  
Inn/Escondido  
Main Street: Ruby Belle  
The Market St. Band: McDira's  
Downtown, Gismo's  
Joe Messer: Mexican Village  
Lary Messer: Humphrey's  
Steve Messer and Planet Action:  
Sector's  
The Newsports: Sheraton Harbor  
Island  
One + One + Darts: Hotel del  
Coronado  
Lary Page: La Hacienda Cantina  
Peggy Powers: Hilton Hotel  
New Punks: Hungry Hunter/El  
Cajon, Monterey Jack's  
P.F. Flyers: Ruby Belle  
Edie Preston: Bernardo Bill's  
Michael Rhodes: Shepherd Cafe  
Bruce Robbins: The Boonocks  
Restaurant  
Gina Robles: Arcadia's  
Donny Rose: Hamburguesa  
Samuel Lorenson's  
Ray Sanders: Red Dog  
Saloon Valley Fort Southhouse  
Second Wind: Black Angus/Kearny  
Mesa  
Shane N One: Vacation Village  
Hotel  
Tony Sandoz and Co.: Henry's  
Sound On Sound: Holiday  
Inn/Escondido  
Bibi Stevens:  
Mahogany/Coronado, Dooley's  
Joe Stewart: Tio Leo's/Mesa  
Band Struckdown: Reuben's/La  
Mesa  
Streetlife: Smuggler's Inn  
The T&A Trio: Monterey Jack's  
Tid and Dove: Ramada  
Inn/Escondido  
Don Tomblins: The Flying Bridge  
Third Degree: Kearny Mesa Bowl  
Albino Thomas: Reuben's/La  
Mesa  
Triple Play: Hilton Hotel  
True Spirit: Vista Entertainment  
Center  
The Two Tones: Moby's Brother  
West Coast: Ruby Man's  
Jesse Williams: Moby's Deck  
Ward: Bull and Bear  
Zuma: Hungry Hunter/Oceanside

**Jazz**  
Phil Anderson's Dixieland Band: La  
Hacienda  
Joe Angeli: Shepherd Cafe  
Lost Ball: Prophet Restaurant,  
Elm's  
The Greg Bloch Trio: Blue  
Parrot  
Frederick's Preservation Band:  
Pal Joey's, Lenny's  
The Birdie Carter Trio: Our Place  
The Bruce Cameron and Hollis  
Gentry Ensemble: Triton/San  
Diego  
Charlie's Goodtime Band: Gulllight  
Room  
Jeanne and Jimmy Cheatham:  
Sheraton Inn Airport  
The Chicago Sax: Kelly's (La Tavern)  
Barry Craig: Pizzapapa  
Forensic: Gismo's  
Mel Good and Marguerita Page:  
Holiday Inn/Mission Valley  
Harvey and 52nd St. Jive:

**RICHIE GARY & SUNDOWN**  
Tuesday - Saturday beginning at 9 p.m.  
Weeknight Happy Hour 4 - 9 p.m.  
Munchies 4 - 7 p.m.  
Ladies' Nite Wednesday 5-11 p.m.  
Free Dance Lessons Tues. - Thurs 7 - 9 p.m.  
Sunday Country Brunch 10 a.m. - 2 p.m.

**ABILENE**

Town and Country Hotel  
500 Hotel Circle N.  
291-7131

**Pancho's**  
Award-Winning Mexican Food & Cocktails

Thursday, March 17  
**St. Patrick's Day Party**  
Free Appetizers - Live Entertainment

Thursday, Friday & Saturday  
all month, 9:30 p.m. - 1:30 a.m.  
The Fabulous  
**Jack Costanzo Band**  
16 albums - Latin jazz &  
American contemporary

Sunday & Monday 9:00 p.m. Come & dance to our popular  
**D.J. Pancho**  
Green Margaritas \$1.00  
**The Five Careless Lovers**  
Tuesday  
**The Five Careless Lovers**  
Wednesday  
**Ritual**  
from Mexico City. The best in Latin & American contemporary music.  
1309 Camino del Mar, Del Mar 481-0414

**CLASSICAL JAZZ ROCK**

WAGNER  
masters each  
with contagious  
enthusiasm.

Tuesday thru  
Thursday beginning  
at 8:30 p.m.  
March 8 thru April 2

**DON'T MISS THIS EXCLUSIVE ENGAGEMENT!**

**ISLANDS**

Hanalei Hotel, 2270 Hotel Circle No. 297-1101



**FELONY**, Wednesday, Rocio

Soledad's: Sheraton Harbor  
Island  
The High Society Jam Band: La  
Hacienda Cantina  
The Bob Halls Trio: Blue Parrot

The Daniel Jackson Jam Blues  
Band: Blue Parrot  
The Keyes Lattin Quartet: Old  
Pacific Beach Cafe  
The Bob Long Band: Fish House

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

**Thursday • St. Patrick's Day Party**  
Cin de Brazil - Long Live Ireland  
Irish Drink Specials All Night Long

Every Sunday in March

**INCORRITO Rockers**

**Tuesday 9IX Night**  
Rock & roll Rock & roll Rock & roll from Texas  
+ The Lerol Bros. +

plus special prizes  
plus special prizes  
plus special prizes

9IX gives away prizes—movie passes, all trip, records, etc.  
Doors open 8 p.m.

**Wednesday New Wave Dance Contest**  
Valerie Taylor Media Group is offering  
\$75 First Prize  
Second prize: Free hair service from Southwest Hair Studio  
Third prize: Lingerie Piza gift certificate  
Plus recording artists

**THIS ERLS**

Coming: March 29 215 presents Penetrators + the Radio Bandits

Call 755-6734 for further concert ticket information

West: Kelly Up Tavern, Gismo's  
The Don Laureano Trio: Springfield  
Wagon Works  
The Dave Mackay and Lori Bell  
Quartet: Elm's  
Joe Marillo Quartet: Blue Parrot  
The Don Menza Quartet: Blue  
Parrot  
Shep Messer: Prophet Restaurant  
The Merrill Moore Trio: Pavilion  
Lounge  
New Tunes Jazz Band: Sector's  
Don Phillips and Bill Coleman: Fat  
City/China Camp  
Ruth Price: Elm's  
Purl: Oceanside  
The Chuck Schiele Trio: Blue  
Parrot  
The Peter Sprague Quartet:  
Elm's, Rong  
Stone's Throw: Kelly Up Tavern,  
Monterey Whaling Co.  
West Coast: Ruby Man's  
Wholly Cats: Kelly Up Tavern  
Paul Widdie: Our Place  
Zack: Chuck's Steak House

**Blues/R&B/Reggae**  
Johnny Almond Rhythm Revue:  
Pony, Miler Co.  
Renata Barren and the Cellars:  
Kelly Up Tavern  
The Boogie: Kelly Up  
The "Cat" Courtyard: Texas  
Dulcinea  
Hudson-Gardner: Carriage Lounge  
The James Harman Band: Kelly Up  
Tavern  
The Harlequins: La Chet  
The Daniel Jackson Jam Blues  
Band: Blue Parrot  
King Winick Blues: Mandolin  
Wine  
Bob Long Band: Fish House West,  
Kelly Up Tavern, Gismo's  
Jack Black and the Heart Attack:  
Kelly Up Tavern  
The Nomads: Jose Murphy's  
San Pedro: B Street Cultural  
Ruhel Ruders: Kelly Up Tavern  
Stone's Throw: Kelly Up Tavern,  
Monterey Whaling Co.

**Folk/Ethnic**  
The All Night Fiddlers: Old Time  
Cafe  
Rob Belmont: Old Time Cafe  
Bela Cammille: Blarney Stone Pub  
Jack Costanzo Quintet: Pancho's  
Rob Dickson: Old Time Cafe  
Richard Freeman: Drousy  
Maggie's  
Doug Hewitt: Kung Food  
Jim and Theresa Wilson: Patriot  
Cafe  
Seamus Kennedy: Patriot Cafe  
Linda and Phil: Joe's  
Sean McVicker: Blarney Stone, The  
Monocles: Old Time Cafe  
Karen Mulligan: Drousy Maggie's  
The Old Time Cafe String Band:  
Old Time Cafe  
Pamela St. stands: Old Time Cafe  
Raggle Taggle: Cafe del Rey/Mesa  
Dave and Becky Robinson: Drousy  
Maggie's  
San Diego-Drinking Steel Band:  
Kelly Up Tavern  
Slamae Gael Cell Band: Drousy  
Maggie's  
Juana and Nayo Ulloa: Old Time  
Cafe

**Everything Else**  
Julia Aguilar: classical guitar,  
Kung Food  
Phil Becker: guitar variety, Casino  
Islander  
The Boogie Brothers: oldest rock  
and comedy, Chateau Lounge  
David Bradley and the Maniac  
Bands: comedy and music, Jose  
Murphy's  
Paul Gregg: piano bar, Docie's  
Joseph Hoge: classical guitar,  
Pizzapapa  
Steve Hudson: comedy and music,  
Boat House, Monterey Whaling  
Co.  
Just Practicing: comedy and  
music, La Piza House  
David Kendall: original music,  
Drousy Maggie's  
John Normand: piano variety

Gold Coast Lounge  
Llama: classical guitar, Kung Food  
Bob MacLeod: piano bar, Bahia  
Hotel  
Jerry Melnick: piano variety, Gold  
Coast Lounge  
Marti Milligan: guitar variety,  
Stephen's  
Oli Ridge: comedy and music,  
Anthony's Harbor-side  
Buddy Reed: piano bar, Bahia  
Hotel  
Yourself: "cosmicomic" music, Che  
Cafe

Upstairs Crow & Co.  
Tommy Stark: family  
entertainment, Dream Power  
Pizzeria/Lemon Grove  
Sunny Nites: goodtime and  
singing music, Pizkun Pub  
Jo Trappier: piano bar, Lookie's  
Walt Wagner: piano variety, Islands  
Lounge  
Cili Warner: piano variety, Cafe del  
Rey/Mesa  
Yourself: "cosmicomic" music, Che  
Cafe

**ESCONDIDOS DISTILLERY**  
Ages 17 and up

Bill Coviello Presents

Thursday, March 17  
**St. Patrick's Day Blast**  
with  
**Brand New World**  
Insex  
plus a special guest appearance of  
**Rockin' Scario 7U**

Friday & Saturday, March 18 & 19  
**Rockin' Scario 7U**  
Playing rock 'n' roll, new  
wave, rockabilly, and the  
charts of the past.  
Ticket price \$5.00

Sunday, March 20  
**Brand New World**

Wednesday, March 23  
**Greater San Diego Talent Search**  
Hosted by the Master of Disaster  
MICHAEL ANGELO

Thursday, March 24  
**Felony**  
playing their hit "The Fanatic" plus  
**Brand New World**  
and special guest appearance of  
**Insex**  
Advance tickets \$8.00

March 27  
**THIS ERLS**  
plus  
**Pinstripes**  
Ticket price \$5.00

Wednesday, March 30  
**Easter Vacation Special**  
**DARIUS** and **THE MAGNETS**  
and  
**Insex & Third Rail**  
Tickets \$5

Thursday, March 31  
**Catholic Girls**  
**"Teenage Enema Nurses in Bondage"**  
played by Killer P. general  
and special guest appearance by Insex.  
Advance tickets \$8.00  
Tickets for all concerts can be purchased at Vista Records & Tapes,  
241-0131, in Escondido at Imagination and the Distillery East box office.

**All concerts minimum age 16**  
Mission & Metcalf, Escondido  
741-9393  
Every Wednesday  
April 13 to April 18, 8 p.m.  
Futherford & Escondido  
741-9394  
All bands subject to cancellation











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Exceptional products are only a part of the picture. Mad Jack's offers unsurpassed service support. We offer installation at all 5 locations 7 days a week backed by an installation lifetime guarantee. Our special design and installation centers test product concepts and special installation techniques, with thorough quality assurance demands on all finished systems. Mad Jack's technical facility processes repairs quickly and correctly. Call about our 1 day service on most major brands.

Mad Jack's stocks a broad range of alarms and accessories: keyed, keyless, infrared, ultrasonic paging and so on. All designed with one thing in mind, to give you "total vehicle security."

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**NATIONAL CITY**  
404 West 24th St.  
474-8631

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 PHONE: **459-9043 459-7775**  
 OPEN EVERY DAY · LUNCH & DINNER



1



[illegible]

Unleaded CHEV. Murray 36" rotary, 3.5 hp Briggs and Stratton engine, used twice. Bought last year for \$200, will sell for \$175. 290-5252.

H-FLORAL™ VITREOUS ACID, 500, with 4-8 mil  
 per square inch area, 10% 150¢ Additional type  
 numbers, 120 each 100 to choose from 231-6727

good  
 60 items  
 old machine  
 two-thirds wine  
 wine machine  
 spoke or crane  
 premium wine selection  
**food here is excellent**  
 channel 8 "it's very easily  
 that mistake because I think  
 say, Jack White of channel 10  
 625 mon-sat 10am-7pm free parking

**NINE**  
 connection



















































MARCH 17, 1993 9