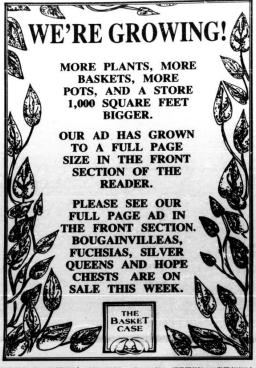
iy CN4YVER 4 bedroom, 2 butn, pool, sted countying howood parreing, brilokir blands, brass sight fishum, intemporary wall coverings, 198,000. Chusa Vista 12e-2201.

SUIED GARDENS, 3 begroom, 1 bath home, covered upon, lenced yard, 592,500 by owner 440-0494 or 155-3812.

JUAN BEAUTIFUL wew from remodeled 2 bedroom, buth Pine Hills home on 1 acre. \$6,000. Agent. ladelene 455-1252 or 278-7992.



1972/00 497-7243, energing & unsteams.

MODISE HOME — must set by owner, good term.
1795' with epoints: Adults only 430-8719 'ters.

Struct. In RM. — and set by owner.

Struc

2 SEDROOM, 1-1/2 BATH townhouse located in City Height. Nicely decorated, solar fenced yards. Assume low interest lours. 112,000 down, 280-1545.

PACIFIC BEACH, 5286 La Jolá Mesa Drive, 3 Destroom, 1 Dath, fireplace, pubb huge yard, 5144 500, appointment pray, By owner, Peter 488-5638 or 563-7123

REDUCED 120,000, 2 bedroom, 2 bath, family room, large yard with fruit times, Buy Park area, motivated Shares 244, 8457

How to Place Your Free Classifieds

CLASSIFIED ADS mailed to the Reader MUST BE TYPED on 3x5 cards and sent inside envelopes. Official Postal Service cards (sizes 3-1/2x5 and 4-1/4xb) may

JOLA CONDO South Plants. J beltroom, 2 bath hing som freisker, garage poop, patro (p.). Her JOD VA register. Open Srt. 6 km. 9.5 By owner 5/30 VA register. 6 km. 9.5 By owner 5/30 VA register. 6 km. 9.5 By owner 5/30 Fig. 2. (ASSINDED A significant properties of the properties of th

DON'T CALL US. Due to the large vol-ume of free classifieds, we cannot han-

die visits or phone inquiries concerning them. Please do not call us to ask how to place free classifieds, to attempt to can-cel ads, or to request information from ads seen in past issues.

ada seen in past issues.

BUSINESS CASSIFIEDS. Brainnesses fincluding all types of paid services, profit-maning referenties may buy ads for 37.50 for 25 words or 14ss, plas 30 cents per additional words Business classifieds may run for any consecutive number of weeks provided proper payment is received. All business ads. The profit of the profit of the participation of the profit of the prof

DEADLINES. Classified ads of any kind can be mailed to the Reader and must be received by 8 am. Thursday, one week before the intended issue. Only

paid business ads and late private party ads may be brought to the Reader office (635 State Street, downtown) before 3 pm. Monday (closed Saturday and Sun-day). All late private party ads of 25 words or less require a \$7.50 late fee plus 30 cents per additional word.

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

ALL MAILED ADS SHOULD BE SENT TO:

SAN CARLOS, 2 bedroom townhouse, \$7000 down, take over \$64,000 loan \$83,9040 or \$82,7559 CONDOMINAUM TOWNSHOUSE, 2 bedroom, 1-1/2 bith, pool, junize, 4 pistos, new carpet, wisher, dryer & dishwasher. Cross versilation. Owner will take first mortage, 455-0129

office strikes 11:00 p.m. Time has run out on his campaign for mayor. The last of Mitchell's cadre of fifteen supporters straggle in and take seats on either of two comfortable couches or mayoral race. either of two comfortable conference of several wooden chairs. The former or several wooden chairs. The former candidate sits at his glass-topped dest in an enveloping executive's chair next to a large window, beyond which dark skyscrapers loom black against the right. The mood of utter, combarrassing dejection bounces around the room, but no one will claim it. "There's a little bit of good that comes out of everything," insists Mitchell, his face pinched into a mask of mirth. "Iv still got three years left on the council. If I was mayor, I'd only have eighteen months." Some in attendance force titters at this reference to the next mayor's serving just the re. the next mayor's serving just the re-mainder of Pete Wilson's unexpired term. But most just sit in silence, their

tion headquarters downstairs in Gold-en Hall, and try not to stare at their fallen leader. In the next room three of Mitchell's council aides are watching the eleven o'clock news. One yells out the latest voting breakdown. O'Connor: 61,000.

ears still ringing from the din of elec-

Bill Mitchell

SEADER.

In Search of the Metaphysical Vote

ANT THEELS

voting breakdown. O Connor: 01,000.

Hedgecock: 50,000. Cleator: 42,000.

And 8000 for the man forcing smiles at (continued on page 10) Photographs by Jim Cott

City Lights

Clairified

Today in the Smoke Tree Condominiums (just across from the Heavenly Donuts on Lake Murray Boulevard in La Mesa) the mind of a relig visionary is at work. This dwelling with its view of Mount Helix is the abode of Regina Claire, "an older lady but wise. I've still got all my brains even if I'm not much to

but wate. I've still got all my brains even if I'm not much to both a "common to be a common to existing religions. "All other religions are paternal," the notes. "And how are you going to change that? How can they get all that sexist staff out of the Bible? How can they change God to She?"

They can't, the conclude of the problem by simply omitting a deity. "You don't really need east," the sexisting the sexisting the problem by simply omitting a deity. "You don't really need east," the sexisting the problem of the

deity. "You don't really need one," the scane. "You see have a wok out these that you worship if you want to." Claim nonetheless insists that her body of beliefs constitutes

body of beliefs constitutes genuine religion. "We all know deep in our hearts that there must be a stopin. That's where I'm religious." She claims her theology contains "many, many laws, many, many doctrines" and that she has been working for that she has been working to the last twenty years, "proving and disproving all my theories, checking and double-checking it and going over it again in my mind." Now, she announces, "I could start tomorrow if I had

"I could start tomorrow if I had the followers." Ah yes, followers. She says the decided about a year ago to launch her religion on the wordt. "The been working all money to do this." the states, "I liver anther frengally, and I have a few backs." A few months ago the placed classified ads in the Challe States with the states, "I liver anther frengally, and I have a few backs." A few months ago the placed classified ads in the Challe States with the states, "I liver anther states and the country was pages around the country was pages around the country in the states." A state of the states are stated in a ferminist religion contact her all grows and the country and the states are stated in a ferminist religion contact her all grows and the states are stated as a state of the states. The states are stated as a state of the states are states as a state of the states are stated as a stated as a state of the states are s contact her. But only a few people responded. Claire, however, claims a few converts - women like the part-time secretaries from San Diego State she has hired to assist her in her work, or the lady who clips her dog's toenails. Claire allows as how she could simply segin meeting with them in her



house. "I have many speeche written. They just tumble out of me!" But she also worries highway bridge near the Dal Mar racetrack. The used that once reached up to the pation houses belonging to such because she doesn't want to start with five people in "so heatanach, belifer Thereey, Purgaleh, and attorney Milton Fredman has been toused and pushed everywhere. In its place lie tons of concrete ripper has was trucked in and spread by buildiozers in a last-minus effort to break up the fifteen-foot waves that pounded the shoveline during last mouth's

and jon have it finals out above measure measure measure it it and everything." So als's hoping to schodule full Sunday services in some public facility within a month or two.

Sale's also looking further into the future. As a self-made woman who claims to have worded in fields ranging from journalism to home-building, she currently owns a variety of the currently owns a variety of leaving to the National Organization for Women about a half million doilars." and that sin! exactly buy"). Now, however, she's changing that so, thanging that storms.

The sand will probably return by summer, as it does annually, but the huge chunks of old concrete will also of old concrete will also remain. And the Del Mar City Council is now debating how best to forestall another beachfront disaster next winter. The council's twelve-member "beach flood issues however, she's changing that and instead setting up a trust to help advance the fundamentals of Clairism. "I'm really anxious to get other people involved," she frets, "I could

-ID

Toward A New Atlantis

conk, you know, and if I did this thing would be up the

Ask Del Mar residents about their beach and they'll reply blankly, "What beach?" Indeed, little if any beach remains along the stretch of coastline from Seventeenth

committee" met last week to hear engineers detail the possibile solutions: trucking in tons of replacement sand. building a securely anchored sea wall, or placing a sloping rock reverment along the leng of the troubled shoreline Though the committee's recommendation is at least a

recommendation is at least week away, the option of importing sand has already been dismissed by most as impractical and astronomic expensive. A vertical seawall a la Mission Beach is also an expensive. A vertical sorwan is a fission beach is also an ecomonosity confly moderability. The reventment is would know the properties of the conflict of the

soon near from an archinect, engineer who says a series of fifteen-foot-tall pyramids me of long tubes and attention along the coast would best combat the waves.) Though the Del Mar City Council will discuss, anothly and vote on the committee's measurements desired. na, city elece has of about \$300 building of a feet, bringing the tab to \$1.5 million, plus another fifteen percent in miscellamous costs, for a final figure of perhaps then two million dollars.

more than two million dollars. The project, says Nelson, would be funded by an assessment district and the sale of tax-free bonds. There are seventy property owners along the beach, another one hundred the beach, another one hundred or so within striking distance of flooding, and fifty percent of them would have to agree to pay about \$1000 each per year for ten years to get construction

underway.

Nelson says sixty percent of the owners have already said they'd commit to the project.

\$10,000 each (this winter) on interim protection, and so there's an incentive for them to get involved," says Nelson. Two years ago [when eight oceanfront property owner chipped in \$54,000 to help se the ill-fated Longa Tube, a long cylinder whose protective abilities were overcome by waves this year], there was a belief that it was just a freak storm. But now pust a treak storm. But now people are saying, "Hey, it happened in '80 and '83, and the scientists at Scripps say it's a high probability it will happen again soon." The homeowners behind the beach

homeowene behind the basch are more receptive, too. They start receives the term of the start receives the start receives the start receives and the start receives and the start receives and the start receives the start re -PK

Open He First
Most Joe Sueves and Gay
Stanffer, two congenial pays
trying to opane disser
theaten located just four miles
apart: the Fissen in Spring
Valley and the Lyric in La
Mea. Whan the Lyric opened
in October of 1900, it was not
town as mustle of a threat by
Stivens, with and opened the
Stivens, who and opened the seen as smech of a threat by Stevens, who had opened the Firsts three years before; the Lyric would feature mostly musicals, like Grease and Fiddler on the Roof, while the Fiests would continue booking a preponderance of comedies, next the seening to Medi-

But for the last half year, the relationship between the two dinner theaters has grown increasingly less congenial. Last July, Stauffer booked into Last July, Stauffer booked into the Lyric the musical Guys and Dolls to run from October 27 through November 28, only to discover a month later — long after he had sent out 25,000 fliers advertising the play — that the Fiesta had strayed from its comedy-only policy and booked the same musical to run



a month earlier, from late September to late October. "We felt very strange about that," Stauffer says. "What I did was go ahead and cancel the show." The Fiesta's director, Frank Wayne, director, Frank Wayne, however, argues that the Fiesta had booked Guys and Dolls the previous April, athough it had not been announced to the public until after the Lyric's fliers had been mailed.

Now, the same thing has

Now, the same thing has happened again, in reverse. Last November, the Fiests scheduled Neil Simon's Come Blow Your Horn for April 27 to May 28 and smoonced the show in a mailer seat out later that same month to various groups which had, in the past, purchased Nocka of seans — a common paractice for both denters. Two months laker, Startfer amounced he had onths later, ed he had Stanffer amousced he had booked the came comedy into the Lyric a month before it was slated to run at the Fleats. Upon learning of this, Stevens called Stanffer and asked him to cancel. Stanffer refused.

Stevens roduced the Fleats's

Stevens neduced the Fisnes':
on by one voted and nov
am by one voted and nov
amounts. "Novo unither one of
six is poing to make may money,
because in this town you can't
run a show that long (two
months)."
This time. Stauffer takes the
defensive. "I never saw their
group mailer, and by the time
loe called me I had already cast
the show and it was not last to
stop," he says. "Besides, they
did the same thing to su before.
I'm the new one in town, why
do I always I have to be the one do I always he to cancel?"

-T.K.A.

Will New Wall Be Built To Scale? If long lines of cars bave

made crossing the border less than fun recently, at least one source of drama has remained: source of drams has remained: the sight of Mexican nationals clambering over the metal fence next to the pedestrian fence next to the pedestrian fence next to the pedestrian service of the pedestrian service of the pedestrian service of the servi the sight of Mexican national placed with a wall,

which should constitution, which should constitute number of casy entries.

A spokeswoman for the General Services
Administration says the new wall will range in height from fifteen to twenty-five feet, existing smooth concrete blocks, whi should afford no easy toehole (The old fence had sections to (The old fence had sections were both easily scaled and cut.) The GSA says the curr



\$180,000 project (which includes some other modifications) should be

or two.
The GSA denied one rumor in circulation at the border crossing — that the new wall was being built now because

Tribune sportswriter Nick
Canepa spent two weeks trying
to line up an interview with
Andre the Giant — wrestling's
seven-foot, four-inch, 492-pound version of Louis Kelcher — and just barely succeeded. "There were no press releases, no phone calls press releases, no phone calls from the promoters, "recalls Casepa. "We didn't even know where to find him [Andre]." An unsolicited newarrom phone call alerted Casepa to the versatler's arrival, and the reporter eventually got his interview. But the veil of allence surrounding the upcoming musch was no leight that Casepa and colleagues wondered if the whole this way it a loomatch was so tight that Caneg and colleagues wondered if it whole thing wasn't a hoax. (Labelle's only advertising appears Sundays on Channel's when he buys an hour of air time to show videotaped bout and to promote upcoming matches.) On fight night, Union reporter Frank Green showed on with a netocorranher in tow

Mexican woman who tried to vault the fence a few weeks ags fell and broke her arm. Such incidents have occurred, the GSA spokeswoman acknowledged, but the

reporter Frank Green showed up with a photographer in tow. Green had tried without luck to get Labelle's clearance for the photographer and finally asked Sports Arena manager Phil Quinn to let them in. But the promoter immediately asked promoter immediately aske the Union photographer to leave, and Green says he. Green, was closely followe he interviewed some of the n, was closely follower sterviewed some of the

he interviewed some of the 200 specimens. Minawahila, a Channel 39 Camena cape on to helic equipment in the prisa section on the seem's south side, only to be unhered out by security guards. A Channel 8 cew never got past the series 3 seew never got past the series 3 seew never got past the series 3 seew never got past the series 3 seem of the series of the series of seem of the series of seem of the series of seems of se the press covering wrestling "because they never help [publicize] the matches ahead of time. We've found through surveys that after-the-match coverage doesn't work. People just don't say, 'Oh, gee, that was exciting, let's go down and

wrestling back to San Diego March 5 after a four-year hiatus, reporters and camera crews turned out as though

Ringling Brothers had set up it traveling big top. But Labelle,

see it next time." But what really ticks off Labelle is that reporters usually ridicule pro wrestling, and almost always make it clear that while Mr. Fuji. The Magnificent Muraco, and the Strongbow Brothers are good acrobats, they are also faking acrobats, they are also faking judo chops and are pulling punches. Green's story did just that. (So did a snippet of film caught by the Channel 39 camera crew before it was ushered out of the arena.)

And that small bit of

coverage just served to reinforce Labelle's to-hellwith-the-press attitude. can't stop a person from buying a ticket and writing a story," he says of his strategy. "But you can stop a cameraman from taking a picture."

Paul Krueger Jeannette DeWyze and Thomas K. Arnold

There's No People Like Furniture People

opened his Lloyd's House of Fine Furniture at El Cajon Boulevard and Forty-second Street, folks talked about El Cajon Boulevard becoming San Diege." Those were the ontained no more than cou anes, when the Boulevard was the route of choice for mos everyone going east or west across town. Gustafson Furniture had dominated the block near El Cajon and Thirtieth since 1927, and other furnishings establishments followed: Boulevard Furnit (near Fifty-fourth), Carpet Town (near Thirty-third). Chester's Furniture (at Euclid), Finley's Carpets (at Forty-eighth), Murphy's ire (near Altadena) ainbow Furniture (at Thirty-eighth), Rattan Place (at Thirty-seventh), Richard's Furniture and A&D Furniture (near Fortieth), Specialty Furniture (between Idaho and Utah). Agaigenian Oriental Rugs (on the corner of Van Dyke), Frazee's Paints (at Thirty-third), and others Within the last few years. however, less homey influences also have en the neighborhood, including



about a dozen card rooms and an influx of prostitutes who once walked the streets of

In light of these, the furniture retailers on the strip have forgotten Wilshire Boulevard and turned to another direction — namely, National City and its "mile of cars " "We're calling ourselves the Boulevard of Home Furnishings," explains Greg Finley of Finley's Carpets, who has organized a half dozen of the largest

which has just begun running newspaper ads. Finley describes the effort as a "sort of Custer's last stand" against decay. While the home furnishings promo is an entirely private effort, public reinforcements are slated to arrive next year in the form of nearly \$800,000 in federal block-grant funds designated to be spent on "revitalizing" not only El Cajon Boulevard but also University and Adams avenues. As a step toward spending that money, the city recently initiated four separate spruce-up "seminars" for business people located along

the strips in City Heights, North Park, Normal Heights, and along El Cajon Bouler

Freedom Of The Full Helson

Mike Labelle should send out a press release telling all members of the news media members of the news media — those sissy, pencil-neck geeks — that they just plain aren't welcome at the Sports Arena on wrestling night. When Labelle brought professional



EDITOR Jim Mullin

Thomas K. Arnold City Lights

Lin Jakery Off the Cuff Peul Krueger City Lights, Features

ADVERTISING DIRECTOR

PRODUCTION/GRAPHICS MANAGER Irone Webst

CLASSIFIEDS MANAGER Gene Rochambeau CREDIT MANAGER

RECEPTIONIST/SECRETARY

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MAILING ADDRESS Reader, P.O. Box 8080 San Diego, v.A. 92138 635 State Street (619) 231-7821

It's The Rail Thing

To date the league has thousands of incrobers, all of whom adamantly oppose the project. It was pressure from this and like groups which resulted in the introduction resulted in the introduction to the proposal to intense public review, something American High Speed Rail managed to avoid in the initial legislation. Rolle mentioned the public Rolfe mentioned the public meeting, a pep rally in reality, conducted by American High Speed Reali on March 18. He didn't mention that on the same day public hearings were conducted at the State Building downtown which allowed public.

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CITIZENS LEGAL COUNCIL, INC.

692-1409

bullet train would pass. High Speed Rail proposes one hundred trips per day, all passing through the center of established

etters

communities, some of it prime beach property, at speeds of 160 miles per hour. They have include eight foot put they are included eight foot which would effectively divide the communities and severely alter heach accusis in many areas. Apparently the noise, dust, and obtainctions of the system do not present sufficient treats to be considered by the

eader. The article had all the

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Rail. Was the article a knoe-jerk reaction by the Reader againg an "establishment" newspaper (the LA. Times)* Did High Speed Rail somehow buy a favorable pen at the Reader? Or did the standards of journalism slip a few degrees by accident?

accident?
Whatever the motivation, your readers deserve better.
Stephen R. Anear
Encinitas

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Straight from the Hip

Dear Matthew Alice:
Each winter hundreds of thousands of
monarch butterflies migrate great dissunces to congregate at Pacific Grove on
the Monters Peninsula. In the past two
years I've noticed an increasing number of
these beautiful certainers flustering about
Torrey Pines State Reserve and UCSI. In
the attemption of the past two
the standards withering of Could they
be establishing a new winter retreat in this
area?

area? Rod Calverley

La folia

John Charles Carbon Charles Charles

No one knows how the butterflies find their way back to their ancestors' wiestering trees. Plo one even knows where our butterflies spend the rest of the year; the Pacific Grove monarchs have been studied extensively. but virtually nothing scientific has been done on the local population. David Familisers as the Natural History Museum in Balbon Park has a theory, you see along the San Diego const stoyel for the Laguns and Cuyamaca mountains in



the spring There is no need, he says, for them to fly all the way to northern Califor-nia, Oregon, or Canada. Instead they head for the San Diego mountains; there the females lay their eggs on milkweed plants, which are their primary Zood. The egg-larva-Zopa cycle results in assult monarchs larva-pa cycle results in soult monarchis — their parents have meanwhile died — and then new adults go through another breeding cycle immediately and live out their days in the mountains. Their off-spring, the third-peneration butterflies who return to the trees at UCSD, Torrey Pines. Or Presido Park, are governed by some anyet succeptained up to the proposed of t

Dear Matthew Alice: What can you sell me about the beautif chandelier in the Civic Theatre? And ho

San Diego's bid for cultural sophistica-tion in the early Sixties, the Civic Theatre, lacked one elegant finishing touch: a chan-delier. The multimillion-dollar home for delier. The multimillion-dollar home for the arts opened on January 12, 1965, but it took more than a year of fundraising efforts to gather enough money from private donations to light the grand salon in a fitting manner. The \$40,000 or so raised bought a lot of light and gitter. Seventeen 150-watt reflector floods combine with 140 150-wat reflector floods combine with 140 forty-wat clear lamps to illuminate the 27,000 pieces of cut Bavarian crystal in the chandelier, the entire structure is eight feet wide, fifteen feet long, and sixteen feet from top to bottom. The chandelier was put together on the floor of the grand salon, and the 2800-pound assemblage was raised into place in July of 1966.

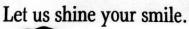


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an Diego, 234-3314







THE INSIDE STORY

JACK ORR WAS SHAKING ROGER HEDGECOCK'S hand, offering strategy and counsel even before the final votes were tallied in last week's mayoral primary. And Orr, the campaign consultant who directed Bill Cleator's third-place finish, predicts a Hedgecock victory in the May 3 run-off against Democrat Maureen O'Connor.

3 run-oft against Leinkown
Mauren O'Connor.

Though it was Orr who
Though it was Orr
Hodgecock, both Orr and
Hedgecock, both Orr and
Hedgecock are Republicans.
Orr, however, doesn't have to
worry now about any
contradictions like this. He and
partner Larvy Sanderson last
week quit the politicalwoo and the sand the sand the sand
consulting business affects
of consulting business affects
for local conservative causes,
including the Jerry Baker, Ed
Malone, and Brian Bilbray
campaigns (losers), as well as
anti-district election measures,
Cleator's 1979 city council Cleator's 1979 city council ampaign, and Clair Jurgener's last re-election (winners).

Hedgecock will win, says
Orr, because "there's 2000
people in this town — maybe

fewer - who we can call opinion makers in terms of the opinion makers in terms of the money and voter blocks they control. And partisan reality is now gonna set in." Orr says that means an intensely partisan race underneath a icans backing cock and Dem

the party lines will be more the party lines will be more tightly drawn because Democrats throughout the state see a Mayor Maureen see a Mayor Maureen
O'Connor as a possible
Governor Maureen O'Connor.
And Republicans can see the
same potential with Roger
Hedgecock - first mayor, then
governor. governor.
O'Connor will get full backing from iabor's local political action committee

backing from abov's local political action committee (whose "get-out-the-vote" effort last week — 30,000 phone calls — went largely unreported) and an outpouring of Democratic money solicited by O'Connor allies Dick by O'Connor allies Dick Lawvence. Orr reasons that Hedgeocck's party ties will secure support from Cleator and Republican heavies such as Gordon Luce (who invited Hedgeocck to speak to about twenty prominent businessmen over lanch last week). The Committee, despite the opposition of Joe Harmon and other Hedgeocck detractors, will back Hedgeocck and Orr says he "wouldn't be surprised if the Republican National Committee and the committee and the committee and the committee will be the party of the proposition of the proposition of the proposition of the proposition of the Harmon and other Hedgeocck and Orr says he "wouldn't be surprised if the Republican National Committee and the Committ his mouth. Those who supported Cleator "don't like Roger, and they'll get even Reger, and they'll get even with him the same way they did with Pete Wilson — whom they also don't like — by never voting for him in a Republican primary. But they will also never vote Democrat: "Such purity doesn't extend to moderate Republicans such as John Davies. Christopher Sickles, and Jim Milich, who are supporting O'Connor, nor are supporting O'Connor, nor will it sway two major "opinion makers," Senator Pete Wilson and Union-Tribune

Pete Wilson and Union-Tribu publisher Helen Copley. Or says. "Pete [Wilson] and Mauren just simply like one another's company and conversation. and that friendship, though it will be very strained in the coming weeks, can be a surprisingly strong bond." Republicans w beseech Wilson to support Hedgerock, but Orr figure that "Pete can withstand the



go [on his senate term]." Friendship has also solidified a curious Copley-O'Connor bond, which Orr thinks is best symbolized by Copley's trip to France to attend O'Connor's 1977 murriage to financier Bob Peterson. (Copley and her son David also appeared with O'Connor fund raiser Dick Silberman and automey Karl ZoBell and his wife Barbarn at downtown's feetion central one

ZoBell and his wife Barbarn at downtown's election central on Tuesday night.) Orr sees two wild cards in the campaign: "The test for O'Connor," he says, "is whether she'il keep seading out the [nonpartisan] mush or become some docurrinating port of the control of the control of the test of the control of the control and voics. Hedgecock's possible downfall lies in "counting the voices right and possible downfall lies in "counting the votes right and playing the game right, but trying to out-Maureen Maureen," by shifting to the political left in his appeal. Our agrees such a move would be instituted to the political received to the country to the political received to the political receive

\$349

discounted. Hedgecock will also have little success in controlling public displays of temper, Orr predicts, "becaus he has a basic contempt for [O'Connor]... and her temerity to even be in this rac." Looking back to the primary

Looking back to the primary campaign, Orr says it was an unexpectedly high voter turnout that beat his candidate Cleator. Orr and Sanderson had predicted a low, thirty percent turnout, thus misjudging that 45,000 votes (which Cleator 45,000 votes (which Cleator got) would ensure him a run-off spot against O'Connot Orr says voter interest was prodded by the nearly one million dollars spent on television and mailings by the major candidates. That, counted with Hodgesock's major candidates coupled with Hedgeco successful appeal to control to the control of the control cock's

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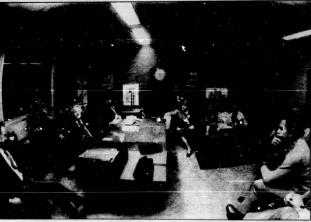


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fourthwed from page 1) his deak. Joe Davis, Mischell's chief assistant, pokes his head inside the door and says, "Bill, it cost 'em five dollars a vote, against one dollar a vote for you. And I think that says

The convensation is broken, balling disjointed. White whe is agenerated or of a plastic package. "In the event we don't pall it off nesight," In the event we don't pall it off nesight," Minchell is saying, "I'd like to sit down and kick around who to support in the run-off-shirley Minchell. Bill'a second exwife, who essentially ran the campaign, says, "If you ever want to run for another office, you coun't support O'Cotmon." I've you coun't support of O'Cotmon. 'I've you coun't support of O'Cotmon. 'O'cor political ratused to pends on who you support a bound on the support of the pends on the pends of the pen





forget that she took a powder durin the vote and left me alone to make

For Mitchell, these few minutes of privacy allow consideration of a decision he must make some whether or not to concede defeat. Between the lines of moribund conversation, he keeps thinking aloud, "The numbers speak for thermselves. It's against my

"You're a better and a bigger man now than when you started," says his sister. Retty.

"Roger's a tough guy to work with in the sense that he's a put-down artist," reflects Mitchell, "but at the sense time he's strong on growth management."

One supporter remarks abruptly that great friends have been scade on this campaign, and that everyone should get together every three mouths so as not to lose the momentum. "Aboutisely," may little light, when may seem to be talking from inside a dream. "Like an ad hoc committee tree thins.

"To re hasn't been one person to alter in this campaign. I'm reflecting ou, you're reflecting me, and to conede now — I just can't do it."



"One of the lowest forms of life are the people who prey on the weak. I just cannot stand anybody who encroaches on other comfort zones."





frontuned from page 11/2
After about ten minutes in his council office, Mitchell and his entomatic descend in the elevator and walk back out onto the benezy community course plaza. The night is clear but the city lights obscure the heavens. One by one he hugs his supporters, and they disappear. By the time he nears the open door to folden fidal and election headquarters, only five friends and election relatives are left. Crons the door, and cheering pour from the door, and Mitchell is repelled by it like a lone leaf before a stiff wind. He strides for the parking garage ahead of everyone class, and beginned for a few condestance for a few

the stairs, and runs up four flights to the plaza level at a full sprint, bound-ing two steps at a time. As he ambles toward his sister's car he smiles proudly and says, "Not even breathing hard." "High Above the World," by Bill Mitchell When you look down and see life going on and on It's a pattern of human bond.

uncanny charm and undeniable appeal. He's won city-wide election twice against more organized and better-financed opponents, while at the same time shouldering a reputsion as not the brightest of political operators. His philosophy emrastes not from his head but from his gat, and his only consistent prince in the bansan compact. "Carp goliticians may find him an embarrassment and worse — Roger Hedgrocck, during the primary campaign, called him "mentally III" — but his supporters see in him the same things his detractors do, and love him for it. "He's not a politician" is a phrase used to praise and bludgeon him. And the same tough hide as frequent epithets also more or less blinded him to his real chances of doing well in last seed is assopped primary. Bill Mistindi may not have marched into the winner's circle, but he proved capable of walking the thin line between charm and the staff of the same than the staff of the same than the staff of the same than the same tha The intention of this life
will be to make you whole.
Don't try to make life work
just move with life's flow. just move with life's flow.

In the machinery of San Diego politics, Bill Mitchell is a monkey wearch. A fifty-year-old Regulation with a passion for the othersal. Mitchell has been called everything but conventional. Often laughed at and ridiculed behind his back at city hall, he is what one former aide calls "the common man's thinking politician. He really does have a grasp of the issues, but now he arrives at a decision is a mystery to me." It's also a mystery to some of his fellow council members, with whom he generally

"I've stood out like a sore trumb.

well, maybe not a sore thanho — I've
stood out from the other candidates.
Nobody thinks like I think." If Michell is snything be's a unique thinker,
out this hann't always worked to his advantage in politics. "They thought tell
Edison was cray. They thought all
great inventors were crazy, and it was cil members, with whom he generally has very poor working relationships. But out in the field, on the streets and in people's homes, Mitchell has an

because the great inventors were right-brain thinkers." Mitchell himself was originally what he calls a "right-brain" thinker. He says that's where all creative ideas are generated. But he taught himself to use the left side of his brain, the analytical side, by taking a lot of mathematics courses in college. (He graduated in 1958 from UCLA with a degree in business administra-tion.) Still, as councilman representing the northern area of the city, including La Jolla and Rancho Berave cost him dearly.
"Bill's not afraid to take the risk of

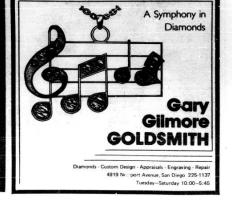
nardo, Mitchell's right-brainstorms have cost him dearly.

"Bill's not afraid to take the risk of formulating his ideas in public," says Larry Stirling, former councilinan and now assemblyman. "And that is a risk." The effect of proffering schemes such as sending downtown detellication as a sending downtown detellication as the sending of the sending as regional large limited in the desert to both interesting if impractions of the sending sending the desert to both interesting if impractical suggestions — has been to distract from Mitchell's real achievements. He can take credit for initiating the idea of a horse patrol in Balbos Park, and for attablishing and merturing the first Community Alert programs in the city. And nobody can dispute that his responsiveness to constituents' compliants exceeds that of any of his poers on the city council. And yet a fellow councilman can still say of Mitchell, "He's not taken seri-cauly by his colleagues. He's aliesasted all of us."

Stirling, who was elected to the council along with Mitchell in 1977, and served with him usual moving on to Sacramento in 1900, says, "Politicians are like buildings; they're not judged by their hesiphs, they're pidiged by their hesiphs, they're pidiged was the himself of the property of th

not dumb," Stirling continues, "that's smart. But as a councilman, when

These people didn't just happen out of thin air. PROVA SALON



you, you have to pay the political price and vote against them. Bill would rarely do that.

Stirling may finally be able to lay to rest one of the more durable "Mitch-ellisms" passed, with relish, among politicos and reporters bent on illu-rating Mitchell's lack of smarts. The trating Mitchell's lack of smarts. The story goes that during council discus-sions with PacTel representatives con-cerning the cost of instituting the 911 emergency number, Mitchell broke in with one of his big ideas. "Wait as minute, we can't do this," he's pur-ported to have said. "There's no elev-er on the telephone dial." The punch line is that he was serious. Mitchell has claimed that it was core of his enderline is that he was serious. Mitchell has claimed that it was one of his endless wiscenacks, but there are people in city hall who swear he wasn't joking; and the press, ever eager for material with which to pigeonhole its subjects, has jumped at every opportunity for repeating the story. 'He was joking,' says Stirling, 'and I ought to know because I was the one he said it to. It was a joke.'

was a joke."

Perhaps Mitchell's interest in
"metaphysics" allows him to take in
stride this and other swipes at his
brainpower. (When a reporter asked

him what he thought of a council aide's comment that he was "felony dumb," Mitchell replied that he looked it up and it's only a misdemeanor.) On the other hand, given San Diego's fuddy-duddy political superstructure, what could be more unwise than a politician could be more unwise than a politician admitting an interest in, much less openly practicing, metaphysics, est, and self-actualization? Maybe Mitchell could have at least thought twice before hanging a large framed and signed "Maharishi Award," complete with color picture of the robed and beatific Maharishi Mahesh Yogi transcending of the control of the color of the (transcendental meditation), on the wall opposite his desk in his council office. The Age of Aquarius, as both Mitchell and Jerry Brown have dis-covered, doesn't yet mantle the politi-

covered, doean't yet manile the politi-cal realm.

| itchell and his campaign coor-dinator, ex-wife Shirley Mitchell, arrive late at televi-sion station KUSI, Channel 51, in Clairemont. Campaign volunteer Heo-tor Gastelum, who lives in Tijuana and is in the body-shop business here, and acide Ioc Davis, have been waiting with a reporter and glaucing now and them at the movie Helidiovar with Clark Ca-

ble, which is flickering on a TV set in the foyer, tuned to Channel 51. Mitchell is in a coat and tie and hiking boots, stained dark from the rain outside, and he's carrying an American flag. They pass large black-and-white blowups of Rowdie Yates, Kojak, and Baretta as they dash for the production office to ready the script for Mitchell's last-minute television commercial. The candidate has rewritten the advertisement on the way to the studio, and he ment on the way to the studio, and he passes it around. "Should it read, "We need a mayor for all San Diego," or, 'For once, we need a mayor for all San Diego?" Mitchell asks. "No, the first way," says Shirley. "Yeah," echoes the young produc-

"Okay!" exclaims Mitchell, ges-turing toward the secretary. "She likes it. It excites her. We're using synergy

ii. It excites her. We're using synergy again. Synergy works!"
Mitchell dictates the script to the accretary, who sits at a small deak surrounded by blue plastic videotape cases. She helps him with a lot of the wording. "Vote for me. Bill Mitchell, the people's candidate. "The accretary pulls the teleprompter script out of the typewriter and re-ds it back.

Mitchell decides to add. "I owe no political IOUs, except to the voters on March fifteenth." She reads it back ngain. Mitchell says, "How about saying, ... except to you on March fifteenth'? It's more personal." This idea

The producer blows in and prods the group to hurry. Mitchell steps across the hall and into a small room to change his jacket and put on a clean shirt. He emerges shortly and is led to the studio, a miasma of flashing lights, the studio, a miasma of flashing lights, busy video screens, sound consoles, cables, and technicians. Mitchell is placed behind a desk, and Odd Glory is taped to a planter beside him. Joe Davis has brought a ream of canceled checks, which are positioned on the desk top in front of the candidate. The cameraman tells him to pull his coat-tails down and sit on them. He reads tails down and sit on them. He reads through the copy several times, look-ing straight through the teleprompter into the camera, but muffs every try. Finally the production secretary says she thinks the last two paragraphs should be transposed, and it is agreed.



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retype it. In the interim, Mitchell folds his hands and closes his eyes for a few long moments. His breathing is deep and slow. His tanned face is relaxed. serene. He is meditating.

When the script is returned, Mitchell gets it right in one take: "I am Councilman Bill Mitchell, numberone crime fighter and former deputy

mayor.
"We need a mayor for all San Diegans. My opponents are using hundreds of thousands of dollars [he ruffles the checks] collected from

"To offset such obscene spending, I am walking 500 miles to stay in your homes and to listen to thousands of you in your neighborhoods. "I owe no political IOUs — except to the voters on March fifteenth. "Yote for me, Bill Mitchell. The people's candidate."

"Chaos Into Harmony," by Bill Mitchell When life seems to be out of sync, unhappy and against me, Remember the laws of God, order and harmony. The First Idea is Love

The First Idea is Love and is meant to be perfect peace and orderly.

"Lo, I will be with you always, even unto the end of the world." It's instant reverie for you and for me.

Yes, my low.

Yes, my love, it includes prosperity The abundance of heave

is there for you. It's free; it's free.

Reep your eye on the guiding light.

Do not waiver. Stick to your course with all your might.

"Knock and it shall be opened unto thee."

And the limit is according to you

capacity.

It's all yours now
and realize it instantly.

and realize it instantly.

When you accept with conviction belief, and a true picture of God's creative imagery.

Keep it simple as you see.

Bless you, dear.

Accept this abundant word

Chaos is turned into harmon

he evening of the day he made his TV spot, Mitchell is stay-ing in the University City home of Carl Anderson, one of his campaign volunteers. A handful of folks from the neighborhood chat quietly in the living room; Mitchell sits in a chair below a seascape painting and waits for more arrivals before starting his impromptu talk. In coat and tie, with the brown leather hiking boots on his size elevens, he cuts a dashing, vigorous figure among the mostly older people in attendance. He gets fidgety, and his attention is drawn to a display of two ornamental samurai swords beside him. Mitchell grabs one of the swords, withdraws it from the scabbard, inspects it, and replaces it scabbard, inspects it, and replaces it. Then he picks up the black, wide-brimmed ceremonial hat from in front of the swords and places it on his silver-haired head. "Banzai! Ban-zai!" he exclaims, jerking karate chops through the air. The guests pre-tend not to notice. Mitchell chuckles, takes off the hat, and puts it back down on its pillow. A few moments later he

on its pillow. A few moments later he begins his speech to the group.

"... In 1977 I upset the establish-ment by beating the entrenched in-cumbent, Gil Johnson. I walked 500 miles and shook 100,000 hands. They said my chances of winning were zero. I had almost no money, and my oppo-nent was endorsed by every paper, in

nent was endorsed by every paper in town.

I want to be a free agent, beholden to the people, period. They said I couldn't win re-election without joining the downtown political clique. They put developer Ed Malone against me in 1981, and I walted 500 miles and shock 100,000 hands.

I think we ought to have the fortitude to stand up to the developers and say No. They come before the city council and ask us to make them rich by voting a variance in the community plans. When the exceptions become the rate, then it becomes a problem. The only thing I can do is keep exposing them, to the point where they 're so naked it's embarrassing.

All over the city, in living rooms and

while his hosts may not have remem-bered it or been moved by it, Mitchell definitely remembered and was moved by his stay in their homes. "Dear —," he dictates into a recorder held by a

paigning a few days before the elec-tion. (The thank-you notes went to each of the twenty-eight homes he staved in.) "Thanks for that incredible steak dinner at 9:30 at night!"

"I enjoyed your lovely home with so much architectural flare, and your Marine Corps shower with three heads

"It was so kind of you to give me your master bedroom suite with the ocean view. We must get together soon

"Yes, I did take note of the aircraft

noise from Lindbergh Field while I stayed vith you . . "
"Ed and Esther, you have a lovely home with beautiful vibrations, and love in the air . . ."

"Thoroughly enjoyed the lovely steak dinner and the Cold Duck, even steak dinner and the Cold Duck, even if it did explode all over me. And I hope Dennis finds the right job soon. I know after I'm mayor I'll come see you and your new landscaping. ...

"Thank you for ironing the wrinkles out of my shirt at the last minute, my dirty shirt that was in my laundry

dirty shirt that was in my laundry bag. ."
"I can't get over the fire-engine-red sunten hathinb."
"Plenty of good vibrations in your more, and I received 'em. ."
The personal, emorious tone of these letters is the point Bill Michell has been trying to make ever since his election in 1977. What he calls his "Political Ministry" has been positing and city government is too far removed from involvement with the governod. He receively saw the movie from involvement with the great has been also also also been also and the south of the popole," says Mitchell, "just like I oh. I's from doep in my soul. It's just in them." Of course, just how much the people want to be left for by politicians is a different matter.
Sometimes the councilman feels so

cians is a different matter.

Sometimes the councilman feels so much for the people that it works against him. Campaigning one afternoon in the Bird Rock area of La Jolla, where he lived before moving to Rancho Bernardo, Mitchell happily encounters a woman on her front porch.

Is house he because consonies literature. He hands her some campaign literature and she pointedly asks, "Aren't you the one who voted against the golf

She was referring to his recent opsition (he was the lone vote aga position (he was the lone vote against it) to lowering the fees on the Balboa Park golf course for seniors who aren't

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residents of San Diego. It's not that Mitchell has something against price breaks for older people; to the con-trary, he thought the idea didn't go far enough. A fellow councilman sees Mitchell's odd action on this council item as illustrative of his big-hearted pigheadedness. "Bill said, "If you" re-ceipen to reduce out! fees for genera. going to reduce golf fees for seniors, you have to reduce their fees for all city recreation programs," explains the councilman. "Our point was that that issue was not before us. We were deal-ing strictly with the golf fees, and he could bring up the other stuff sepa-rately. He said, 'That's my position, and if you don't agree, I'll vote No on the golf fees.' And he did. So now he's tine goit tees. And ne did. So now he's on record as being against reduced golf fees for seniors." Mitchell, however, says he stood up for a larger principle, and that's what he tried to tell the La Jolla woman at her doorstep. She remained vague about whom she was until the feet of the stood of the sto

able in as what are the context of t

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Traditional baskets or Custom filled skets to fit any baskets to fit any age, sex, and price range. But hop to it right now, the earlier you get here the better your basket can be. Besides, we're closed on Easter Sunday, so you can't wait 'til the last

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Mitchell was raised in the Solana Beach area. His father was a San Diego police officer from 1923 to 1933, and his mother was a nurse. 1933, and his moner was a funes.
Mitchell's sister, Betty Riis, a successful portrait painter, remembers family picnics being interrupted when their father felt duty-bound to go apprehend some scofflaw he witnessed commitsome scofflaw he witnessed commit-ting a minor transgression. The elder Mitchell had fought in World War I and, although he never talked about it, had engaged in some recognized heroics. The children were never al-lowed to forget their father's "war towed to forget their ratmer's "war nerves," so any loudness around the house was strictly forbidden. There was no talking during meals, and the girls were not permitted to wear make-up until they were eighteen. Neither were the children allowed to interfera, in any way with father.

Neither were the children allowed to interfere in any way with father's opera time on Saturdays, when he'd sit alone and listen to records. Their father was not a compromiser. Bill Mitchell has naturally inherited some of his father's traits. He likes to tell the story about how he chased down and captured a would-be rapist in Pacific Beach in 1979. A former aide, in one of his kinder descriptions aide, in one of his kinder descriptions of Mitchell, calls him a "frustrated policeman." Mitchell confides that policeman." Mitchell confides that "one of the lowest forms of life are people who prey on the weak. I just cannot stand anybody who encroaches on other people's comfort zones." He also can't stand by while somebody is in need of help. On the way back from one of the lower people's course, held it. one of the last mayoral forums, held at the Tijuana Country Club, Mitchell witnessed an elderly ice cream vendor rumble from a broken sidewalk and roll down an eroded embankment with his ice cream cart. The dilapidated cart came to rest atop the tattered man, and Mitchell immediately ordered the campaign volunteer at the wheel to stop the car. This she did, in the middle of a busy intersection. Mitchell leaped from the back seat and ran over to the man, who was obviously falling-down drunk. He helped the ice cream man to his feet and then lifted the heavy cart back onto the sidewalk. Before the Mexican even knew he was upright again, Mitchell was gone.

There is also a flip side to Mitchell's compassionate nature, a tendency to be unyielding. Just last week Mitchell committee meeting dealing with plans to beautify the community concourse plaza, behind city hall. Credit must go to Mitchell for initiating the notion, but as it evolved toward simply improving the area by installing benches and umbrellas instead of turning it into some kind of Ghirardelli Square south, Mitchel! heatedly protested. And rather than work to modify the plan

more to his liking, he picked up his papers and stormed out of the meeting. The impetuous side of Mitchell is arely seen by the public, and never mentioned by Mitchell himself. Counmentioned by Mitchell himself. Council aides can recount furious shouting matches between Mitchell and other council members — usually initiated by Mitchell — but when pressed, he'll only admit to getting "metaphysically miffed" now and then, and only be-cause his beliefs are so heartfelt. But another reason for his occasional outanother reason for his accurate glimpses of himself as the snubbed and outcast member of the council. "It's not that he doesn't want to join the 'downtown political clique,' 'explains one former aide. "They won't let him in. He's simply been rejected." If that's true, Mitchell's reputation for brute tenaciousness is all the more remarkable. Says a friend — who's supporting Roger Hedgecock for mayor — "When he thinks he's right, God help

This tenacity is what powered Mitchell to his most lasting achievement: establishment of the Community Alert program. Just a couple of blocks from the woman in La Jolla who asked lived, before her abduction and murder in August of 1976. Mitchell lived in the neighborhood then, and as he walks soward the house on La John Hermons Avenue he points so bushes where the little girl played. He remembers combing the area — searching alleys, garages, storm *rains — the night she disappeared, and admits he became obsessed with her case. His daughter, Robin, was blonde like the Grosenbuch child and was also about the same age (Aleta Sue was nine). A the same age (Aleta Sue was nine). A year after her disappearance, Mitchell led the effort to bring out the notorious J.J. Armes, private eye, from Texas, and it was Mitchell who raised most of the several thousand dollars to pay Armes for what turned out to be nothing. "You feel like you're in this world and you cry out, 'What can we do about this?" "he says in near anguish as he approaches the house where the little girl was staying with her grand-mother. "Everybody said, 'Nothing, there's nothing to be done 'That's the status quo. And that's why I'm not status quo.'' Nobody's home. He leaves his literature and walks on. His fervor over the Grossenbach

case led to his formation of the Community Alert group in the Bird Rock area. The blue-and-silver decals he designed are still stuck to some of the

area. The blue-and-silver decals he designed are still stuck to some of the windows in the neighborhood. He got he idea from a Reader's Digest article he'd read a few years earlier. Police he'd read a few years earlier. Police Chief Bill Kloender gives Mitchell credit for starting the original group, but explains that the police department was itself working on a similar idea at about the same time. Mitchell and the police got together and lectured to dozens of community groups, and the program went on to be one of the most successful in the nation.

A. Mrs. O'Grady. / you are minused. / by those you touched and those you kissed. / You will always be / in our memory / as a fine and sound leady. He will always be / in our memory / as a fine and sound leady. He will be a fine and sound leady. He will be a fine and sound leady. He will be a fine and sound leady in the start of the century. Mitchell is so choked up by the time he finishes reading aloud his ode to a girlfriend's dead grandmother (whom he saw only three times), that he has to wipe sway his tears and turn his face. It is the vibrant morning of election day, and Mitchell is stiting in his his hote. Mada RX-7 sports car in a Rancho Bernardo coffee shop reading his poerty to a reporter. He's deeply moved by his recollection of the lady, and needs a few moments to recover his composure. "Just have this feel for people. "he

this feel for people . . . 'he explains.

Mitchell had awakened this, the big morning, eastler them assua! — at £30 — and had meditated for an bour Historicondo in The Villas in right at the corner of Rancho Bernardo Road and Bernardo Centre Drive, where he was to hold a big canvas banner before the rush-hour traffic. His hone, caspied with green shag, brimming the depend with of paintings — his sister's portraits as well as some of his own of Towers — echoed the silience of the golf course it overlooks. A thick copy of Turning Around, A Healing Hand-

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to recover his composure. "I just have this feel for people ...," he

book, rested on a table. As he dressed. Mitchell enjoyed the expectation of winning a spot in the mayoral run-off this day. Later he said, "I'm not efforting, I'm just letting go. I don't feel butterflies or anything. I'm filled with expectation now. Later I'll be filled ith realization

He and his volunteers campaigned at intersections and plant shift changes most of the day, and at six that evening, as he entered his campaign headning, as he entered his campaign head-quarters, Mitchell's happy fatigue was shared by the twenty or so early arri-vals to his election night victory party. The pre-election polls had been dead-wrong in his two earlier vic-tories, so Mitchell put no stock in the current ones that counted him com-pletely out of the race. But he did talk of miracles. "A miracle is really a natural phenomenon, and people just

ciaim them once in a waite," ne mused. In the campaign office, on the section of floor of the Fifth and Fir Financial Building, a modest spread of hors of couvres, posto chips, hunch meat, soda pop, and Osilio wine fueled an evanual shroug of about fifty supportunities of the section of the of Dan Rather. In the course of the evening nearly every man in the room stepped up to fiddle with the rabbit ears, all to no avail. Eventually even Channel & disappeared into the growl-ing nether on the screen. Shirley Mitchell comes into the side office where Mitchell is resting quietly and conversing with a reporter. "Bill" the insists, "come out and talk to your swest." A few minuse flat on

"Bill," she insits, "come out and talk to your guest." A few minutes flat on his back have restored him, and as he have the right action is tonight. If "m supposed to be mayor, I will be. If "m not, I'm ready to accept that. But do have the sense that I'll win."

As the polls close, Michell celebrates with his people. His mood is considered with the polls close, which close the supposite and he measure with a man in a flevator cartler that

maistann the story of his encounter with a man in an elevator earlier that day. Mitchell says he asked the man, a black jamitor, who be voted for. "He thought for a minute and then said, "That Mitchell guy." So I pull out a campain button and say, "That's me. The guy gives me the strangest look for he longest time, and says, "That's you?" I say, "That's me. Why'd you tote for me?" And the guy says, 'Because you have an honest face!" "His

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s have an honest face, doesn't he?

The hour approaches nine o'clock and Mitchell is a little less relaxed. No results have come in yet, and with the TV on the blink the effect is eerie. For all anyone knows, Mitchell might ai-ready be mayor. He's safe on an island all anyone knows, Mischell mignt arready be mayor. He's safe on an island
of love and support, but what's thousand
of love and support, but what's thousand
of love and support, but what's thousand
the's on his knees, starring into the electronic void, pushing buttons, twisting
dials, shifting the rabbit ears. Nothing
works. His sister, Betty, comes over to
him and reads off the first results of the
write-in ballot count, which were just
received over the phone. "Thirtyeight hundred for O'Connor" "Mitchell doesn't look up — "tharyfive hundred for Pfedgecock, three
thousand for Cleator, six hundred and
fifty for Mitchell." He keeps staring
into the gray dizzle on the TV screen,
making adjustments, and doesn't say a
word. Betty backs away slowly.
"Well, it's just the beginning," she
mambles.

A few minutes later Mitchell is sitting in a chair getting his back rubbed.
Suddenly it seems that everyone in the room is seated. A radio in a side office is tuned to KSDO, and Roger Hedge-cock is being interviewed. "I think I'm going to clearly beat Bill Cleator in this race," he's saying. Mitchell is si-lent, and can't hear the radio. "This is the most exciting city in the world,"
Hedgecock bubbles. The interviewer
asks the candidate about the unprecedented amount of money - about three-quarters of a million dollars spent in the primary by him, Cleator, and O'Connor. "You can't go out and shake hands with everybody in the city, as Bill Mitchell proved you can't do," he replies. "Big money is a fact of political life. . ."

Mitchell is on his feet near the door.

Mitchell is on his feet near the door, saying, "Usually when they come in that early — I don't want to give up already, but when [the returns] come in like that, they usually stay that way." His face is deflated, but expressionless. People are starting to trickle out the door. As a couple says goodbye to Mitchell, he asks them if they're out the door. As a couple says goodbyte to Minchell, he asks them if they're
going downtown to election central.

"No, we're going home," he woman
answers. "I wish I could go home,"
Mitchell says, a psined smile flashing
across his face. He's joking. In a kind
of daze he lest it be decided that it's
time to go downtown, and he wanders
out without saying anything to the
roomful of supporters. He and Shirley
and their daughter, along with sister
Betty and her husband and a reporter,
load into Berty's new Cadilitae Seville
for the short ride to Golden Hall. Inside the car is's morthy silent, but the
difficult task ahead hangs gloomy in
the thrum of the engine. About halfway there Mitchell says, "Maybe I shoul halfshoul have the says the shoul halfshoul have the shoul halfshoul have

to us." He thanks her. Then the media hit him like a furnace blast. The camera flashes blind him as he's jostled over to the KSDO table. He's been laid to rest and all the questions are post-morterns. From there he's pulled over to the *Tribune* table, where he says, "I really believe that if the people heard my message I'd be elected, so I guess it didn't get across." The KFMB election team picks over him next. ". . I would not sell my soul to be one of the front-runners. . ." A woman grabs him when he stands up and, while rehim when he stands up and, while re-porters are scraming questions all around him, she yanks him over to the KOGO table. "The evening int over yet. ... I have no emotions right now... When i get inspired to he direction! want to go. I'll go that direc-tion... If I had to sell my soul, it wouldn't be interested in the job." Next het's spirited down to KCNN-where he's asked, "The people obvi-ously didn't respond to your message. How do you view that, Mr. Mitchell?" "It could have been the lack of di-rect mail," he says. "These people with the hig bucks himd the postal de-partment to do their camuaging for them. ... but if it's meant to be, I'll win anyway."

"I'm prepared for whatever the right action is tonight. If I'm supposed to be mayor, I will be. If I'm not, I'm ready to accept that. But I do have the sense that I'll win."

staight of reporters has abated. He stands suddenly alone amid the hursing activity and looks at the tallies: O'Connor, 39,301; Hedgecoct, 35,611; Cleator, 29,135; Michell, 5698. Paul Bloom sides over from KSDO and asks, "When you gonus throw in the tower? Will you do it with me when you do?"

Mitchell stammers that it's "just not my nature" to concede, then launches into a story about how he was running a relay race in high school once, and he thought he was in last place, but instead of quisting he gave it all he had. And 5, he finished third and won a

ronze medal.
"Come on, Bill," Bloom is saying throughout the story, "come on. I want it for KSDO. Will you do that for want it for KSDO, will you do that for me?" Mitchell says maybe when seventy-five percent of the vote is counted. Bloom thanks him and bounds back over to his seat and his radio microphone. "Good of KSDO," Mitchell says with a crooked

mile.

He drifts back over to his corps of supporters held away from the media by a rope, and will shem the same story he just told Paul Bloom. He's laughing and joking, and furiously hugging

supporters, and his sister is setting up group photos while the forces of Cleator and Hedgecock try to outshout each other. The Mitchell entourage is swallowed in a sea of blue (Hedge-cock) and white (Cleator) placards. Mitchell's group holds up three of his red signs. "Every experience is a growing experience, a winning ex-perience," he's saying. "It's against my nature to give up. The biggest silver strike in history, in Carson City, Nevada was made after the first miners gave up. It's dangerous to start giv-

ing up."
Mitchell never did concede for Paul
Bloom and KSDO. Instead he returned Bloom and KSDO. Instead he retuned to his election headquarters, all the while professing not to feel anything emotionally, and insisted on cleaning up the after-party mess. Shirley and Betty wasted to leave it until the morning, but Mitchell was obsessed with he possibility of ants overnuming the place. "Part of my metaphysical training has made me not take anything personally," he explained as he carried an amtional of garbage out into the cool night. "It thought it would turn out differently, but that's okay. The right action has taken place." He smiles and walks quickly toward the trash cans out back.







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A PARAMEDIC'S ACCOUNT

t nine minutes after seven in the evening on February 17
my paramedic partner, Mike
Quitugua, stood outside in the street
and wondered aloud about the flames visible over neighboring rooftops in Clairemont. Within a minute or two he had invited the entire fire crew of Station #36 outside for an opinion. They all stood watching the fire, which was only blocks away, and wondered why nobody was asking them to extinguish it. It was several more

minutes before someone did. In the city of San Diego paramedics operate as a separate entity from the fire department, although most of the fifteen teams on duty share common living quarters, and all are sent to responses via the central fire dispatch system. The four-man fire crew from Station #36 was the closest unit to the crash of the eight-passenger, twin-engine AeroStar - the station at Chateau

and Mt. Abernathy drives is less than a mile west of the crash site — and as such was the first to arrive. Before the incident was over there would be more than a dozen fire trucks and ambulances put to work. We learned much later that fire

dispatch had "forgotten" to send paramedic units in the first minutes of the crash, a rather large error, but a very human one. In every disaster breakdowns occur. They say at one of the big hotel fires in Las Vegas two years ago the rescue helicopters made such a noise overhead that the rescuers on the scene were unable to communicate through their radios. In San Diego the prearranged procedures for dispatchers in this type of emergency do not include instructions to notify paramedics. Being aware of this potential for error, and being as near as we were, my partner and I decided to go

anyway.

It is a forty-second drive from Fire

BY K. PATRICK McDONALD

Station #36 to the intersection of Interstate 805 and Balboa Avenue, and I learned that forty seconds is no time to prepare oneralf for the time to prepare one-fit for the monstrous ugliness of an airplane crash. We slowly picked our way through heavy traffic, finally having to drive on the wrong side of Balboa. The plane was lying in a small landscaped area between the sidewalk and the northwest corner of

landscaped area between the sidewalk and the northwest corner of the Gemco parking lot; we could see two fire crews already at work on the fire, and surrounding the wreckage and flames were bundreds of onlookers, arranged almost in a neat-circle. Our first concern was the proximity of the gas stations on either side of the crash site. We placed our vehicle well away from the center of fire activity in case of an explosion, and immediately split up, !soking for victims.

The primary function of a paramedic in this situation is to organize, to determine the number of injured people and call for extra assistance if necessary. All this should be done prior to actually helping anyone, because once you lose a comprehensive understanding of what is happening around you. But the typical person on the street can be critical of a paramedic who has the nerve normingly to take his sweet viewe gated of a paramedic who has the nerve normingly to take his sweet viewe gated of a paramedic who has the nerve normingly to take his sweet viewe gated of a paramedic who has the nerve normingly to take his sweet viewe gated of a paramedic who has the surver normingly to take his sweet viewe gated of a paramedic who has the surver normingly to take his sweet viewe gated of a paramedic who has the surver normingly to take his sweet viewe gated to a paramedic who has the surver normingly to take his sweet viewe gated to a paramedic his humand terribly!" And another. "For God's sake, forget the power lines! This man is hunt!"

terriby!" And another. "For God's sake, fonget the power lines! This man is but!"

The aircraft itself was totally engulfed in flames, flames which shot well above the thirty-foot Gemco sign nearby. Reports later indicated that the plane, which had taken off from Montgomery Field only minutes before, had struck the ground the first time 435 feet down the street, at the intersection of Convoy and Balbon to the east, somehow sale heavy. otorcycle shop, a Theo Bell, motorcycle shop, a Thoo Bell, snother restainant, and a self-serve gas station. At that point it apparently bounded up and over a long line of stopped cars waiting for a light, and came to rest its the landscaping of the Gemoo parking lot, near the sidewalk. The aircraft itself was remarkably intact, having been prevented from skidding further by smashing into at least three parked care. Two of these was also

rked cars. Two of these were also



the common the control system, shorting it out. The blaring horn lost a bizarre none to an already horrible scene. I watched a nervow deathy line of flaming aircraft fuel flow down Balboa Averus's gutter, heading for a Shell gas station seventy-five feet away, while the fine crew fought to prevent the explosion that would certainly follow. He had to see the control of the crew fought to prevent the explosion that would certainly follow. As a sumber of bystanders that there were only two victims, and seeing that the other one was being tended by a number of bystanders that there were only two victims, and seeing that the other one was being tended by a number of bystanders that there were only two victims, and seeing that the other one was being tended by a sumber of bystanders that the one, I concessive the flame has been and by the wall separating let, the mas who was to become my pastient. When the plane had smashed into the cars and burst into flames, the pilot was unable to open the door on his side of the aircraft. The pilot told us later that because the single door to the plane was jummed he and his passengers had to "ast in the flames and wait" until the heat cracked open the fuselage. Then he rain one direction and collapsed, while my pastient, the one sitting park to the pilot in the forward east, struggled collapsed.

As I losel as his side and took a "Thanks, Brent," I told him.
"Anything you can do would be great. We need a blood pressure, monoton, chest sounds, and IV Ringer's on both sides."
"And how about oxygen?" someone said, reminding me that I had just forgotten the most besic barn treatment."
"How about some," I asswered

"How about some," I asswered meekly.

As a handful of us worked in a fluxry of activity around the burned man, a TV newsman with a camora on his shoulder began filming us. "Hey, that light you've got is fantastic," I said. "Would you mind sticking around until we get our IV lines in place?"
"Sure." he raid.

"Sure," he said.
With the help of the brilliant lighting I could now see clearly my patient for the first time. Gemco employees and the doctor had sould towels and legend them at his head, neck, face, chest, and his head, seck, face, chest, and arms. I put on a pair of sterile rubber gloves and gently sild a hand under him. I jerked my hand sway quickly, iceding the burning sensation in my fingertips. I saw that the rubber glove had wilted from the heat of the victim's back. I took the gloves off and threw them side. "Let's get some wet towels under him," I said. "He's still cooking."

Then, amid all the turmoil around

us, I placed my mouth near his ear and spoke softly. "Can you tell me your name?"
"Ed. sir." he spoke in a strong

voice.
"Ed, can you tell me what you are

feeling?"
"I feel fine, really, sir. No real

pain or anything. Just a little tingling here and there."
"Good. There are some things we ood. There are some things we need to do for you now. We're going to place sticky patches on your chest so we can get a look at your heart. We need to put a needle in each of your arms so we can replace some of the body fluid you've lost. We need to put you on oxygen. If you have any questions just ask away. All right?"

any questions just ask away. All right?"

"Okay Thank you, sir."

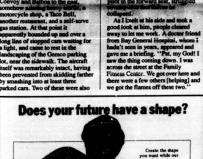
He told: "20 inter that he was twenty-three, a student at Brigham Young University. I began removing each wet towel one-by-one to reveal the extent as well as the severity of the burns. With his eyes evaporated and face burned black, it was impossible to tell what Ed had once looked like. I saw that his neck, the front of his arms, and all of his chest were charred, the layers of burned flesh rolled away and curfed. I cut his jeans enough to see that this legan enough to see that his legan enough to see that he will be seen the life of the layer that he will be seen to be the layer that he will be seen to be seen to

information from my patient. "Ed, it looks like your lips are burned a little. How does your tongue feel?" "Real dry, sir. I sure could use

"Real dry, sir. I sure could use some water."

I saw with the help of the cameraman's light that his tongue and inner mouth were blistered badly. Of all the damage his body had sustained, nothing bothered me more than the tinty blisters on his tongue. That meant his lungs were burned, too. And since lung tissue reacts to being soorched by releasing large amounts of fluid, those small blisters told me Ed would surely drown within hours. I took a drown within hours. I took a





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THE SCENE

stethoscope out and listened to the sounds in his chest. They were those of a normal, healthy adult. It would e an hour before Ed's lungs showed the mortal effects of the fire

I started an IV line on Ed's right arm, inserting a large needle through the baked flesh at the crook of his elbow. Within minutes his skin was to become so hardened that an IV attempt would be impossible. I saw that Brent was inserting an IV in Ed's other arm.

At about that time, University

Hospital's LifeFlight helicopter landed in the Shell service station parking lot, and all of us were temporarily blinded by the propeller wind wash of dust and debris. Gary Baxt, the physician in charge of LifeFlight's medical operations, climbed over the low wall between the service station and the crash site. He leaned in to look at Ed on the

is the pilot. I understand he's a little worse, and a bit older. This is Ed Hasti: .gs. Ed tells me he feels pretty fair right now. His vital signs are picture perfect and his lungs are

Bast motioned me out of the patient's range of hearing and asked the burn percentage. "Seventy-five to ninety percent third-degree, with pulmonary involvement," I said. "Jesus. You're sure about the pulmonary problems? You said his lungs are clear." "I'm sure. Would you like to take

charge here?"
"Everything looks good. I'll take
a look at the other one."
As I watched him jog over to the pilot, I saw firemen beyond them arrive in additional fire trucks and begin to combat the fire. I caught my partner's eye as he ran from another direction with some extra

going?"
"We've got the pilot pretty well
packaged. He's going to the burn
unit first. Baxt wants to take them one at a time. That means the heiicopter will take off and then return for yours."

"All right." I said. I knew the helicopter could only transport one patient at a time safely. "I thought I heard there are victims in the plane. You heard anything?"

"Yeah. Apparently at least one adult and a baby."
"Have you talked with Sharp?" I asked Mike, referring to the base hospital for Clairemont/Kearny

hospital for Clairemont/Keamy
hiesa paramedics.

"I told them we had a plane down
and they gave us orders for whatever
we want. They aren't happy about
Baxt having your guy wait fifteen to
twenty minutes for his helicopter
ride."

Neither am I." As the pilot was placed on a board and carried to the helicopter, I chatted briefly with two Medevac visors, advising them of what een accomplished thus far. supervisors, advising them of what had been accomplished thus far. Then I asked a TV cameraman if he

her legs. I swallowed and returned to my patient, who was being watched by Brent and Gary Baxt. "LifeFlight should be back within a few minutes," Baxt said. "Fine," I responded. "When hose IV bags empty, let's not hesitate to hang two more. Ed can use the fluid." "Right," someone said. "Any change in his vital sizes?" would accompany me to the aircrai
where the flames had been put out. This cameraman was as eager to help as the first one was with Ed. As we made our way the hundred feet or so to the plane, I noticed the police had

"Any change in his vital signs?"
"None. Still looks good."

stopped all traffic along Balboa for

several blocks, leaving the street clear. A half dozen fire trucks

surrounded the aircraft, and men

their questions. A bright-yellow

chest-high around the entire area.

providing an official demarcation line. On the outside of the tape

hundreds of hystanders stood three

like being on stage in a drama.

deep, watching with fascination the activity within. The effect was rather

I ducked under a rope and stood

within several feet of the center of the airplane, gazing inside. The fuselage lay broken and scorched like the cremated remains of a dinosaur. Most of what the

cameraman and I saw was utterly

unrecognizable. Eventually, as we moved around to different angles of the plane, I was able to make out the

charred bodies within. A man lay on his back on the floor of the aircraft;

his back on the ricor of the anterative grim remains almost seemed a burned effigy of a human being. The woman sat in a jump ceat, still strapped in, with only a small part of her face and a tuft of brown hair

undamaged. The infant lay between her legs. I swallowed and returned to

plastic tape had been arranged

performing mop-up chores. Several well-known media people were in the vicinity, looking for answers to

were rolling up hoses and

"Good." An hour later Mike and I joined the critical-care team at University Hospital's burn unit. The pilot, who had preceded us by about forty-five es, had already been through most of the hospital's advanced life-support treatment. His clothing had been cut away, central IV lines were established to replace body fluids, and then he was placed in a whirlpool bath for debridement and infection control. We looked in on him before putting on gowns and masks, then headed for the resuscitation room. It was there we

found my patient, Ed.

He no longer resembled the same person I had treated in the Gemco parking lot. I had thought with the advantage of the news crew's lights I had seen the full effects of what the crash had done to him. I was wrong. The skin of his face, neck, and chest The skin of his face, neck, and chest was thickened and leathery, ash-white in some places, charred in others. Nurses had inserted large IV catheters into the vessels of his neck. The arms I had been able to flex while placing needles into them were now bent at the elbows, hands now bent at the elbows, hands pointing outward away from his chest, burned rigid forever. Doctors were splitting his chest open along each side in sixteen-inch gashes, allowing his baked chest to expand when he breathed. As they explained when he breathed. As they explained natter-of-factly what they were doing a step at a time, Ed would not his head and swallow. The leathery flesh of his face prevented him from changing the shape of his mouth; talking was impossible. The calm woice I had heard at the crash size—the one that sought to comfort his rescuers by repeating that he was in no pain — was now silenced. And when I placed my stethoscope on his chest this time, the rattling of fluid in his lungs brought tears to my eyes. "Ed. I'm the paramedic who was

with you out there. I'm with you

He nodded slightly. I watched a nurse place a syringe into an introduction port on the IV line. I raised an eyebrow and mouthed the word, "Morphine?"

'How much does he get for something like this?" I whispered, watching a masked physician with a along his right nipple to ease his breathing.

"As much as he wants," she

I looked at my partner, Mike, who was standing near Ed's head, observing the team at work. His eyes would have thought him cold and unfeeling. But he wasn't, and neither were the others in the hospital who were applying their considerable talents to a young BYU student who had decided almost on a whim to take a plane ride and ended

up cremated beyond recognition.

Mike and I walked through to the "tank room," that section of the burn unit where patients are lifted bodily by overhead crane and placed into a huge stainless-steel whirlpool The warm water is mixed with mild salts and antibiotic cleansers, constantly churned by underwater jets. The pilot of the AeroStar, a forty-one-year-old attorney and physician from Utah named Marden Dixon, had completed his whirlpool treatment and now anneared spotlessly clean and porcelain white With the exception of his face,

which was swollen and slightly discolored, he scarcery appeared burned at all. But when I placed a gloved hand on his chest I realize he too was as stiff and leathery as Ed had become. The only real difference was that the pilot had sustained far less facial and lung damage. As one of the technicians shame: less facial and pulmonary involvement meant Marden Dixon would get to remain conscious a little longer, would agonize perhaps



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THE SCENE

Mike asked me if I thought the pilot would mind talking about the crash. Being a small-airplane pilot himself, and one who flew frequently out of Montgomery Field. he had reasons for being interested in the details. I said I thought Dixon might be eager to chat.

When Mike mentioned the AeroStar, a sleek.

high-performance, well-equipped aircraft he much admired, Dixon's bruised face lit up noticeably. "God. such a beautiful plane," he said quietly. "They handle so well."

'Any idea what went wrong?' Mike asked carefully Dixon shook his head. "Just lost power. My gauges said everything was fine. I just lost power." 'Did you lose an engine?"

No. They both were turning fine. It could have been . . . the fuel pump. It was an even loss of power. I just tried to glide as far as I could.'
"You did fine, Marden. The

people on the ground respect the hell out of you for landing the way you He laughed, a wry, mirthless

sound. "I didn't do much. I couldn't do much. I had no control." We stepped away from the bed so the nurses could continue wrapping

him in wet Silvidine gauze. When they were nearly completed Mike talked with him a little longer, and then we left the tank room.

As we gathered our gear to leave.

I realized I had burned my hand while touching Ed's smoldering skin. I put the equipment down and twenty-two hours.

scrubbed the hand in a surgical sink It hurt like hell. I glanced into the resuscitation room where Ed was being worked on. He had begun . bout of uncontrollable shivering. knocking surgical tools off trays around him. The staff tied his legs to the bed and pushed more morphine into his veins. I stared down at the small burn on my hand and felt that I had no right to acknowledge my pain. Then I grabbed my coat and

left quietly.

Edward Hastings lived nine more hours. Marden Dixon lived

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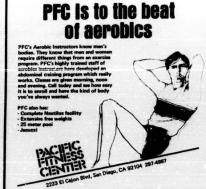
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The Matter of the Horn



The La Jolla Chamber Music Society The La Jolla Chamber Music Society has become San Diego's premier sponsor of visiting chamber groups and soloists, thereby greatly enriching our local musical life. One of the Society's most interesting recent concerts featured the internationally known horn player Hermann Baumann, accompanied by Samuel Sanders at the occompanied by Samuel Sanders at to biano. A horn recital cannot, in the natur of things, be expected to have the wide appeal of a violin and piano duo or a string quartet, but a considerable crowd turned out to hear Mr. Baumann, motivated by out to hear Mr. Baumann, motivated by curiosity, by knowledge of the player's reputation, by fidelity to the Chamber Music Society, or by bonds of mutual

heard was highly admirable playing by an excellent musician — although, speaking for myself, the experience may not have been as fully satisfactory as one might have wished.

The most thoroughly pleasurable promusec, I found, was of Glazunov's Elégie, a work originally written for violabus sow so wishiby performed in its horn transcription as to seem completely happoid; work that heautifully exploits the expressive possibilities of the modern Perech horn — the long, melancholy, lyrical line, with that characteristic timber of golden melancholy, as though the sound golden melancholy, as though the sound were heard from afar, across umbrageous Romantic valleys in a last, heid mellings were heard from afar, across umbrageous Romantic valleys in a last, lucid twilight. Phrasing is a crucial matter in any kind of musical performance, but in horn music it has a particular importance because of the

radical changes of tone color that come about when the volume is increased or decreased. In the Glazunov piece, Mr. Baumann produced phrase after phrase in which the arched sound emerged from the mellow woods, touched momentarily upon that brazen, molten tone that can be so thrilling, and then subsided into the sighing shadows, and all with a shapeliness and grace that subsumed the minus cule drama of the phrase in a gesture al-most balletic. The high, stopped note at the end, like the last echo of the departing hunter before silence closes in, provided an exquisite culmination.

The trouble is that — however exqui-sitely played — this is such negligible music: a pretty succession of ba whose only real purpose is to show off the instrumentalist's technique. That does not mean I regret having heard the perform-ance (on the contrary), but I find something not quite right in a concert where the filmsiest piece of music was the one I en-joyed most. The horn is an essential member of the orchestra and of numerous chamber music groupings, but its solo rep-ertoire is extremely limited, so that in a recital of this sort one necessarily has to put up with works that do not really pass

Another problem is that the tone color of the hom does not combine comfortably with that of the piano; the colors do not clash — there is nothing positively disa-greeable about the combination — but they greeable about the combination — but they do not long for each other, the way the colors of (for example) the violin and piano do. This is a marriage made not in heaven but in the impossibility of a touring born player's dragging along an orchestra with him, and like all such unions of convenience if may be serviceable but it does not be a such as the convenience in may be serviceable but it does not be such as the such as

venience it may be serviceable but it does not stir the blood.

A case in point is Mr. Baumann's per-formace of the Richard Strauss Horn Concerto, No. 1, with Mr. Sanders underconcerto, No. 1, with Mr. Sanders under-taking the orchestral part on the piano. Mr. Baumann's playing had all the requisite qualities for this wonderful Mendelssohnqualities for his wonderful Mendelssohn-ian work: soaring energy, lyricism gran-deur, sprightliness, and the techniques on convey them. Mr. Sanders, too, is a fine musician — his solo performances of short works by Brahms, Schubert, and Debussy were limpid, sensitive, lovingly shaped works by a solo of the solo of the solo of the municipal solo of the solo of the municipal solo of the solo of the coolers of the archestration of not its color. But so much of this concern's effect is due to the todal contrasts between horn color. But so much of this concerto's effect is due to the tonal contrasts between hom and orchestra that with that element removed, the whole enterprise revealed itself as a bit shallow and stagy, like a person whose social charm makes you think he is far more substantial as a human being than — with the charm turned off — he actually turns out to be. Above all, one missed the piquant mixture of strings, with their massed vibrato, and the dead-center

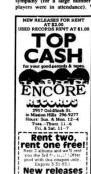
vibratoless pitches of the horn; with that particular kind of living pulse absent from both solo and accompaniment, a good deal of the life force seemed to be drained from the music as well.

Finally, there is the matter of the natural horn, an instrument of which Mr. Baumann is the world's leading virtuoso, and on which he performed Beethoven's early (1800) Sonata for Horn and Piano This is a fantastically difficult instrument.
With breath pressure, the performer can
produce only the natural pitches of the harmonic series; to have any kind of usable harmonic series, to have any kind or usators scale, he is forced to play in the upper register much of the time; and pitches out-side the harmonic series require stopping up the bell of the instrument with the player's hand. This latter technique gets the pitches all right, but at the expense of tone color, for the hand-stopping not only changes the pitch but also muffles or mutes the sound. As a result, the scale is uneven in tone color, with the open notes cleare and brighter than the hand-stopped ones and a great deal of the player's energy is

and a great deal of the player's energy is devoted to attempting to minimize this effect of unevenness.

Mr. Baumann goes abou as far as one can in this direction, but the unevenness remains, a flickering of colors — now clear, now muffled — that depends not on any values inheren in the music itself but only on technical necessities. Devotees of di instruments sometimes conviluee themselves that the unevenness of scale has a charm of its own and that it is a real component of the music, but this strikes me as similar to the attitude of those anme as similar to the attribute of those an-riquarians who prefer old paintings to be coated with the atmospheric grime of the ages, and who resent it when the somber Night Watch is cleaned and discovered to be a Day Watch, or when Paris turns out to be a *tray waten*, of when raris turns out to be cream-colored rather than gray. One need only listen to this Beethoven Sonata played on the modern valve-horn to hear how much better it sounds. With tl e valves pages on the mosers valve-norn to hear how much better it sounds. With it earlies twhich came must use in the course of the Minesteenth Centery), the performer can play all the notes of the chromatic scale as open notes, so that scale passages are perfectly even in tone cotor, and the handsopping is used only for capticit coloristic extending the control of the co

authenticity: it was for an instrument of this sort that Beethoven composed the this sort that Beethoven composed the piece, and it was on just such a horn that Johann Stich (alias Giovanni Punto) gave it its first performance, with Beethoven himself at the fortepiano. According to this



available:







MARCH DI 1983 26

The Matter of the Horn

(continued from page 25) struments of their time; their musical imag-ination functions in terms of those instru-ments (including the defects), and we alienate ourselves from the composer's intentions by performing his music on in-struments developed after his time. I for one do not find this notion convincing. The imagination of an artist is of course con-ditioned by the time he lives in, but it is characteristic of the great artists that they create that which has not yet been seen,

heard, or thought of. They are as subject to unpleasant reality and necessity as the rest of us are — to illness, financial woes, heartache, death, and natural horns — but their imagination reaches out beyond these, oversteps the limits, breaks the bar-riers. This is Beethoven, after all, not Karl Ditters von Dittersdorf. Beethoven thought, imagined, and created on a higher plane than did his less talented contemporaries, and his music deserves instru-

poraries, and his music deserves instru-ments that are concomitantly superior.

The proof of any performance theory is the performance itself. From a musical point of view, I found Mr. Baumann's Beethoven performance distracting and disturbing, for all the player's evident in-

telligence, musicality, and sense of style. It was hard to think of the music, to follow it, to become involved in its thought proesses, because the instrument itself in sisted on remaining the center of attention. This may not be one of Beethoven's major compositions, but it is by no means dull vet I am afraid that is what it sounded like at the recent recital. In addition, the dif-ficulties of playing the natural horn are so extreme that there was a continual atmos phere of tension in both the playing and the phere of tension in both the playing and the listening. One could hear the technical challenges, the immense efforts of a su-premely disciplined musician engaged in daunting enterprise, the triumphant achievement of the impossible. One could playing, but one could not really hear the

And even with all Mr. Baumann's grand instances of mind and skill subduing in-tractable matter, the sounds produced were grossly substandard for the modern horn, grossiy substandard for the modern horn, however sensational they may have been for performances on the valveless instru-ment. As I sat in Sherwood Hall, stiff with anxiety like a spectator of high-wire acts at the circus. I was reminded of Dr. Johnson's apposite (if bigoted) remark on a different kind of spectacle: "Sir, a a different kind of spectacie: Sii, a woman preaching is like a dog's walking on his hind legs. It is not done well, but you are surprised to find it done at all."

















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Down Looking Up



IEFF SMITH

Paula Cizmar's. The Death of a Miner, which had its West Coast première last Thursday at the San Diege Repertory Theatre, begins with a hootenanny of folk and country tunnes. Sum by the Rhog's temperson cast, the songs reflect the unspectioned values of the rugged, traditionally the state of the sum of the

community to a point beyond the grave.

Before the play has begun, however,
Mary Alice Hager feels "boxed in" by this
and other constraints. Fed up with the fuand other constraints. Fed up with the fut-ture "suppos'd ta be's" promised by her culture, as well as by her assigned role as a housewife, Hager attempts to break into a circle heretofore dominated by men. Ironically, to fulfill her yearnings for p cally, to fulfill her yearnings for personal expression and a more complete life, Hager elects to be boxed in, literally, as a laborer in a coal mine.

Compelled not by the urgings of any

contemporary movement, Hager instead has made her choice instinctively. The work is cutternely hazardous, ahe reasons to the content of the c

Hager's role-reversal has several im Hager's role-reversal has several im-mediate consequences. Down at the Peach Ridge Club, the local bar to which the inners repair for a few long-necked Bud-weisers after a hard day's work. Hager's subshand Jack becomes a target for male scorn. If "ladies" shouldn't work un innes, then a "real man" (the culture's other hallowed abs-lue) shouldn't take money from a woman. Jack, who begins to

adapt, Sallie must learn to understand, and the community as a whole must alter its time-honored views, which it does reluc-tantly. Hager has the impulses of a "mod-ern" woman in a region where a single alteration threatens its treasured stability And rather than return things to normalcy, her untimely death in a cave-in intensifies

the dilemma.

Were one of the folks at the Peach Ridge Club to tell the story of Hager's life, death, and the events that followed, the narration would be linear (this happened, then this. then these), a method in keeping with the oral tradition of storytelling in Appalachia. oral tradition of storytelling in Appalachia, it would also be gui-level and concrete, devoid of theorizing, didacticism, and hetoric. Though true to this latter approach in a refreshing way, Cizmar's camas is organized along very sophisticated lines. Written in the form of a college, the play breaks up linear time and space. Flashbacks intervine past and present, at times blurning connections between the two, and the stage is, often simultaneously, a mine, a restaurant, the Hagers home, the pub, and even the "best home" in the some since they aller's home. Hagers' home, the pub, and even the "bet-ter home" in the song, since Mary Alice's specter is a continual presence throughout the evening. Thanks to a spirited, touching production by the San Diego Repertory Theatre, these multiple dislocations work. for the most part — though the play's dis-cursive structure also has some drawbacks.

cursive structure also has some cursive structure also has some drawbacks.

Despite the excellent direction of Doug-term and the structure of because the people of the community must make their transformations without her —

countries of the countr fragmentary, usually unconnected impulses, with final links existing in the mind of the beholder. Though the play's spiral-like structure may be too complex for its materials, the message always remains on a viscoral, emotive level. And this is the strength of Jacobs's direction. He is particularly effective in orchestrating mood — from the usdden prospect of barroom brawl, to the tender exchanges

One example. Late in the play, Jack and his stepdaughter Sallie, played by Biff Wiff and Gwen Essex, begin to repair their lives after the death of Mary Alice. Circumstance and Mary Alice's daring have placed both in a realm of slippery self-definition, outside of their culture's conventions. And major questions about their futures - should they leave the area? to gether? and so on — have been on the back burner, suggested but not addressed throughout the play. Then in a short scene, Sallie asks Jack to braid her hair, someever consider doing. After some initial hemming and hawing, Jack relents. And though he does a dismal job on Sallie's long brown tresses, the scene itself - with its gentle reversing of roles, the indication of 2 growing union between Jack and Sal-lie, and its warm humor — is a deeply

affecting, and honestly played, moment.

The Rep's production offers many others, and its solid cast plays them with equal honestly. Jo Ann Reeves is compelling as Mary Alice. Even though she is on ling as Mary Alice. Even though she is so stage for the entire evening, and is required to circle back and forth between death and life, Reeves's ability to unlock ther charac-ter's myriad feelings and concerns never diminishes. As Jack, talented actor Biff Wiff gives one of his best performances to date. Subtle and controlled, Wiff convinc-ingly places Jack on the margin between he traditional code of Appalachian man-her traditional code of Appalachian maningly places Jack on the margin between the traditional code of Applashaina man-hood and the new, as yet unclear, person he is becoming. And his tandem scenes with Reeves — in which Jack vacillates between old instincts, present fears, love, and the perplexing nature of his shifting selfthood — are inasterful.

selfinod — are unsaterful.

Several performers stand out in supportive roles. Although only one percent of America's coal miners are women. Cizmonda and the supportive roles. Although only one percent of America's coal miners are women. Cizmondary played the support of the su Several performers stand out in suppo

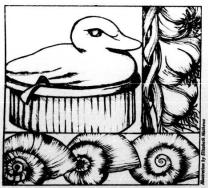
tively partitioned by Donnelly's lighting tively partitioned by Donnelly's lighting designs, the set is nonetheless cramped, with one locale (a mine shaft hovering over the room Jack is building, for example) intruding on another. These multiple enclosures, however, contribute to the play's overall atmosphere of confinement — the "boxed" if "feeling Mary Alice struggles to overcome— and to the submerged to overcome— and to the submerged versality of Cizmar's central theme. There versality of Cizmar's central theme. There ears any Mary Alices, the play says without preaching. They may not be working in a coal mine. But the shaft is the same.







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On December 1, 1982 a friend of mine, jazz pianist Butch Lacy, left this country to live permanently in Denmark. The decision to do so had been a difficult one and dealt with an affair of the heart rather than

The day before he left was particularly sad — whenever Butch called me he was in tears, and though he was busy clearing out his apartment, he would stop from time to

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him something to eat. I tried to think of food he was not likely to get in Denmark, and came up with pizza. Another friend and I drove over to what used to be one of my favorite pizzerias in La Jolla and I ordered a large one to go "with everything on it."

ordered a large one to go "with everymang" on it."

on it."

on it."

on it."

on it."

on it.

on it. Very bravely we each had a since — I scooped all the junk from the top — and though I hate to waste food and suffer guilt if I do, I quietly folded the box containing that slimy, abominable pizza. While we were chatting I slipped the mess into a green plastic garbage bag. Strange, but no one seemed to miss it; no one said. "Hey, how about one size." The staded my how about more pizza." Thus ended my friend's last taste of American food.

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I haven't even longed for a piece of pizza since then. After a bad experience with some particular type of food it will take me months to get over the trauma—once i got sick from too much orange sheribet, and I've never been able to face it again. Still, pizza is one of our inalienable rights. We can live forever without orange sherbet but pizza lies at the very heart of our unconscious longings for

self-indulgence.

Lately I've been reading a great deal about gournet pizzas. Chez Panisse in Berkeley piocacered gournet pizzas and Berkeley picocered gournet pizzas and pizzas consequences of the pizzas and pizzas and pizzas and pizzas are being prepared with infinite creativity and variety to say that gournet pizzas are being prepared with infinite creativity and variety at the new Pirer's in the Lumberyard shopping center in Excinitas. In fact, the new Pirer's in Mission Hills and the one in La Jolla Village Square, the general decor and format of the new branch — that of an elegant characteric (French for delicatessen) — will come as no surptise. But the latest of the Firer's in Mission Hills and the one in La Jolla Village Square, the general decor and format of the new branch — that of an elegant characteric (French for delicatessen) — will come as no surptise. But the latest of the Firer's in Encinitas, has it can be considered to the control of the control o

In any case, these gourmet pizzas have as much to do with the ones put out by chain pizzerias as caviar does to frozen fish sticks. I ordered the one with grape leaves sticks. I ordered the one with grape teaves and lamb sausage, on the recommendation of Piret Munger herself. It was presented on a white pedestal dish and one taste had me swooning. This pizza had very little cheese but the taste combination was marvelous and the crust was simultaneously delicate and chewy. Again, if you're accustomed to commercial pizza, please bear in mind that this is an entirely different

in mind that this is an entirely different concept.

We ordered the pizza as an appetizer but everyone around us was having pizza and a salad, a more likely combination. I must confess that ever since I tasted the pizza I have been lying awake at night, thankful for once that I don't drive, else I would be

confess that ever since I tasted the pizza I have been hyling awake at night, shadful for once that I don't drive, clea! would be tempted to hotfoot it to fisant, the strength of the pizza of the strength o

out of the restaurant with a high because the dining experience had been so pleasur-able and because of the new directions this Piret's has taken. In fact, the ride home

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cropper. 1 refer to his awk ward,

humorless, emburasaing send up
March 17), 1 used to mildly

disagree with Dun's reviews,

feeling that he would try

desperately to find that film that

had galrad popular acceptance,

verbooking and childlike overkill.

No Richard Con or Paultine Kael

here.

ere. Really — and I have worked on Really — and I have worked on rewappers where efficient would protect a young writer getting into a situation — why iden't roomeous read that dreatful "Montary See" and "framy." What it is in robertarsing, and I'm near Duncan't Hende in any assure hing to the property of the property of the same of the property of the property of humor. But really a property (who meany, and read, read, pay (who meany, and read, read, pay (who meany to suffice on as net too mach. If you have a point, for Christ's who matels, and droop To Christ's who matels, and droop To Dyna, Mr. Editor, in an addic, must who went he gatty features stories (e.g., "A.W.

Coggeshall." March 17) about people we don't really know or care that much about? I learned more about A.W. (great guy, no doubt) than I ever wanted to know Joe Robertson

What Mozart Meant

Meant
Regarding Josethan Saville's
March 10 discussion of tempo ("A
Jario Floors"). Jagre that
"allegerest ma non troppo" in
misignous, but sturyly it could a
not too much no. "Allegrate to
not too much no." Allegrate to
not too much no. "Allegrate to
not too much no. "Allegrate to
not loo much no." Allegrate to
not loo much no. "Allegrate to
not loo much no." Allegrate
nonething faster than allegro.
Since allegrate to a diministry
of allegra, muphs what bloazet
allegrate to not too
much no. This makes more seene
than the other possibility — a
tempo not quite a fast as allegrate
lateresting subject.
Robert Zimmerman
San Diego

"Allegretto," which means something like "fairly fast," is somewhat slower than "allegro," which simply means "fast." Here. Mr. Zimmerman is perfectly correct. The addition of, "ma mon troppo" to "allegretto," however, may make the tempo either faster than "allegretto" (that is, "a little tlower than allegre, but not too much slower") or slower than "allegretto" (that is, "fairly fast, but not too much so"), Help! 'Allegretto," which means

More Birth Writing

Writing
Wy daugher was one of the
2000 home-birth babies delivered
by Dr. John Rejseir ("City
Lighta," March 3), I am so
handful I chose this experience
histert. Our child is both was filled
with friends, photos, food, music,
out laughter, along with strong
feelings of contentment and
security by being at home with the
geoiden by the skilled Dr. Repaire.
Your story may have been
locused on a doctor-versus-patient
lawant, but the real story has to do
histha. The "professe" with home
histha is the loss of income to
delivery roun doctors who often
prescribe unsoccassay medication
and insumment (point, episiotous)
personally tentify to hospital

irregularities during births which don't get printed in a paper. It is a shame if has become what is best for the doctor's pocket rather than what's best for mother and child. My disappointment is that our next child will not be delivered at the case to long by Dr. Repaire only because he can no longer do so under threat on the case to have when the who has experienced both situations of birth which they perfect. experienced both si which they prefer. Sue Jones San Diego

A Look

Into The Pit Recently you published an article dealing with the San Diego Symphony Orchestra's personnel problems ("City Lights," February 24). Since I am, gratefully, a some remove from the problems of the orchestra but do base a neresective me the the problems of the orchestra but do have a perspective on the problems, I overcame my reluctance to write and hope that my comments will be taken as

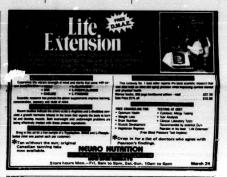
those of an informed observer only.

The single most difficult, emosion-filled, and disagreeable emosion-filled, and disagreeable of the single most of the single of the single of the single of the music Girctor's standards of performance. In the first place, the music director feels a particularly sensitive kinship for his colleagues in the orchestra. They are fellow musicians, they have efected a

career in performance, and they have devoted years to perfecting their art. I believe that the most ele-rating aspect of my many years with symphony orchestras has been my admiration of the player as an artist. No matter how difficult, unsattractive, on disagreeable as person, of disagreeable as a person, of the stage, and tries to do less than his best. He is always judged by his He is always judged by his colleagues, which is the most informed and critical judgment of all, and he is laying his training, experience, and artistry on the line every single day.

When David Atherton came to







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etters

entinued from page 29 probably has enough, and he also standards or policies of his successor. For that reason Anta Dorati, for instance, did not make

successor. For that reason Antai Dorrait, for instance, did not make personaled changes in the National Activation of the Control of the Cont

whole one of his hypothetes coccomplishment.

Most of the musicians in the San Diago orchestra will admit in their most confloatial moments that come, priting and, of the changes Desiri Alberton within to make an extra collegate of the control of their most confloatial moments that come, priting and, of the changes Desiri Alberton within to make a make a property of the control of the control of the control of their families of each of their pulling together and supporting the displaced musician. In the course of all of this in the course of all of this in the course of all of the priting their printing their priting their p hip. It creates a very rd situation for the o

leadership. It creates a very anaway of the content of the ordered management in that it has a sawwerd insulation for the ordered management in that it has a sawwerd insulation of the content of the co responsibility but a necessary one. The public should understand why the situation in the orchestra leads not impute that it is all a matter of not impute that it is all a matter of temperament, not substance. William L. Denton, former general manager, San Diego Symphony San Francisco



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Off the Cuff

Hows business



I know some people think that if you're in business you must have a lot of money, it's just not true. Reagan froze the funds that were allocated for the loan I applied for, so I had to borrow from friends. A bookstore has to be a labor of bookstore his to be a labor of love. Slowly but surely, I've loved mysteries all my life. San Diego didn't have an exclusively mystery bookstore. We carry the classical whodunits, the hard-boiled California, stress are served. whodusits, the hard-holied California private eye, suspense stories, horror stories, romantic suspense, and twe crime. We even carry children's myserieries. Mystery people itsend to like to final other as also personal place. The nices group of people come in noce, intelligent and interesting. We're planning a mystery tour of San Diego and a Dushiell Hammett walking tour of San Prancisco this fall.



Comic Book Store Owner State College Area I actually have three

State College Ares

I actually have three
businesses going at once and I
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say one time. They help
support each other. I used to
read comics as a kid and about
four years ago a friend of "nine
showed me some comics he
had collected. By through back a
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deling them in my coin shop
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There in 't a killing to be
made. You go into this business
because you love books. When
I was eight yearn old I was
borrowing my mom's science
fiction and she borrowed my
father's. Small bookstores rus
on a pretty slim budeet, but my on a pretty slim budget, but my partner [Ruth] and I decided to give it a try. There's no one give it aty. There's no one particular type of person that comes into the store. You have everyone from junior high to very old people — curioris's reckers, impalse buyers, and true science-fiction lovers. The advantage of a used bookstore like ours is that we carry books that are out of print or hard to find on the current shelves. Most of our advertising is word of mouth. I can't say what will happen. We might be in business for a few years or a few mouths. We haven't had a smary customers as we had hoped for.



Wemen's Bookstore Worker Worker North Park Well, we opened nearly a year and a half ago. The idea was to have a friendly, men and a half ago. The idea was to have a friendly, men of the information their nearly men of the information they needed. A gay woman might come in and ask about specific lesbiam fiction. She might not feel as counfortable in B. Dation's. Women from out of town come in the fine of the information of the i



Owner
North Park
My husband and I wanted to
start a business that was in tune
with our lifestyle and to help support the income from our yoga school in back. When yoga school in back. When people come in they know they can strike up a conversation, sit in a chair, relast, and clack out a book before they decide if they want it. We carry books on different spiritual traditions, spechology and conscious growth, and natural healing. All ages, all backgrounds come in here. The one thing they have in common in that they are in common in the through the common in a demand for relaxing, nonfrenctic new-age music lately, so we carry records and tapes. It's been very gratifying. You don't become materially wealthy running a bookstore; that's not the point.

— Lin Jakary



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Section 2

Events, Theater, Music, Film

Ice Precisely

Given enough monkeys and enough typewriters, all it takes is time before we get Hamlet, but what more would it take for twenty monkeys to write twenty Hamlets simulatmously! Certainly all those legions of monkeys would appreciate the precision for each of the control of the c

taken a while to carve its initial in the ice, but this year, for the in the ice, but this year, for the first time, national competition have been scheduled on a regional basis by the U.S. Figur Skating Association. The Pacific Coast championships



They used to be called drill teams, but they're getting away from the military marching

Something Old, Something New

the Seventeenth and significant centuries, for example — there really was no past at all: all music was contemporary, and the compositions of previous the compositions were largely ignor



the Nineteenth Century, with its increased historical awareness, composers who looked toward the past for musical inspiration felt themselves in more or less direct contact with their spiritual ancestors. Merdelsohn revied the music of J.S. Bach, but there was nothing antiquation in his was nothing attitudent in his had worked a century before. For Mendelsohn, there was a continuity between Bach's music and his own: one grew out of the other by a natural process of development. In general, nineteenth-century composers of development, in general, nineteenth-century composers of the past was merely the organic nourishment that gave the living organism instead.

(continued on page 5, col. 1)



Wheels

If you are like most ten-speed bicycle owners, you have probably fantasized about being in a bicycle race. You wear chamois-lined black shorts, a colorful short-sleeved jersey. colorful short-slewed jersey, glowes thar sent to have been chopped off at the knuckles, ribbed leather headgear, and cleared shoes that attach firmly to your pedals. You have the reputation of having iron willpower because of the unflagging determination with which you climb thils, and some people call you kamiliase because of the daredevil abandon with which you pedal downhill. On this race your downhill. On this race your downhill. On this race your strategy is to demoralize the opposition by breaking away on a steep uphill climb. It is a risky plan, but you know that your archrival's main weakness is

climbing. . . . Aside from physical Aside from physical conditioning, strategy is probably the most important aspect of bicycle racing. For the spectator, it is also the most interesting part. The basic strategy is, don't allow yourself strategy is, oon t allow yourself to be dropped from the lead pack. By staying in a pack and taking turns drafting behind another cyclist, a racer can conserve his energy for the final push. Also, although most races push. Also, although most races are nominally among individuals, members of the same club will help each other out. The ideal breakaway is one in which two or three of your fellow clubmembers break away with you. Then you can take energy and hopefulls preventing



the pack from catching up. The most difficult breakaway is the individual one because it is so hard to battle the wind by yourself.
A chance to realize your

A chance to realize your bicycle-racing fantasy is at hand, as well as an opportunity-to see some of the country's best racers in competition. This weekend the San Diego Bicycle Cliub is sponsoring a series of races that will officially kick off the bicycle-racing season in the U.S. Sanctioned by the U.S. Cycling Federation, the races include events for all ages, for novices as well as for competitors of Olympic caliber such as John Howard of Leucadia, who has won five national titles, and who has entered the men's featured races

this weekend.
There will be ten road races on Saturday, March 26 over a hilly 6.3 mile course on Willows

Road and Alpine Boulevard off 1-8 near Alpine. The women's feature race starts at 8:10 a. m. rums five laps or 31.5 miles. The nen's premier race, which is twelve laps or 75.6 miles, starts at 10.15 a.m. The race open for public participation is two laps and begins at 11:30 a.m. This starts are the start of the starts of the Willows Road Race, officially designated as an Olympic

Willows Road Race, officially designated as an Olympic Development Race. On Sunday, March 27 the fifth annual UCSD Criterium will be held on a 1.3 mile course A criterium is a bicycle race consisting of repetitive laps around a course, each lap being between one-half mile and tw miles long. The schedule for

Sunday calls for fifteen races.

Sunday calls for fifteen races, highlighted by the following: The featured women's race starts at 11:00 a.m. covering sixteen laps or 20.8 miles; the featured men's race starts at 1:00 p.m. for thirty-five laps or 45.3 miles. There will also be races open for five the featured men's race starts at 1:00 p.m. for thirty-five laps or 45.5 miles. There will also be races open for men under righteen and some for all ages (1500 categories), covering three laps (continued on page 5, col. 2).

Artspeak

Tonight, Mary Miss will be in Some art, when you see it, looks very different than when you hear about it from the artist. A ork of art may - and has to -

tinished work. That this will be the case with Mary Miss's talk is promised by a published interview with the artist.

The interview appears in a catalogue for an exhibition organized in 1981 by the galleries at Brown University and the University of Rhode Island, the exhibition, titled Mary Miss: Interior Works 1966-80, is currently at SDSU. Known especially for her outdoor culpture (a planned. commissioned work for SDSU commissioned work for SDSU will be her first permanent West Coast installation), the New York artist is represented here by smaller pieces made for interior spaces. Much of the work looke as rhough it could have some function outdoors, and then by being brought inside, take on (continued on page 5, col. 4)

speak for itself, and the primary

dialogue is between the viewer and the art, but that doesn't

render the person who made the art superfluous as a participant in the conversation. Unlike a

process that hetps illuminate the finished work. That this will be

magician, whose revelations reduce the magic and the illusion to mere trickery, an artist can through words convey something of the creative

READER'S GUIDE

Contributions to READER Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor not prome. The twents Editor reserves the right to edit all materials. Send complete information, including a description of the event, the date and time it is to be held, the precise address of where it is to be held, and a

Film

"Pavarotti (Overview)," a portrait of tenor Luciano Pavarotti, will be shown with A Falde, featuring French pantomimist Marcel Mar-ceau, Thussday, Manch 24 through March 26, 8 p.m., Laughing Man Institute, 2160 Avenida de la Playa, La Jolla. 459-9109.

"Dinshyin (The People)," an ethnographic chronicle of the people who have lived in and around the Canyon to Chelly in northeastern Arizona, will be shown with Newjo Rug Madiag, Sunday, March 27, I and 2:30 p.m., Hewert Hall classroom, Managam of Man, Belbon Park.

91 100

"Darby O'Gill and the Little People," a Disney movie about a man becknoed into a fantastic world of love and leprechauns, will be shown Monday, March 28, 6-30 p.m., National City Public Li-brary, 200 East 12th Street, Na-tional City 474-8211.

"The Blue Angel," the 1929 classic starting Marlene Detrich and Emil Jannings, about a seductive cabaret singer who fascinates as choolreacher, will be shown Tuesday, March 29, 7 p.m., Coronado Public Library, 640 Crange Avenue, Coronado, 435-4187.

"Stormy, the Thoroughbred," a Dissey film about a maverick colt, will be shown next Thursday, March 31, 3 p.m., Coronado Pub-lic Library, 640 Orange Avenue, Coronado. Free. 435-4187.

Films for Children, including one about Shirley Temple, will be shown next Thunday, March 31, 3:30 p.m., National Cey Public Library, 200 East Izh Street, Na-tional City. Free. 474-6211.

Dance Dince Concart, the dance com-puty Dan or Offering will greater an evening of biblical highlighes in chanical ballies, Soundry, March 26, 7 p.m., auditorium, Hoover High School, 4474 El Cajon Boulevard, San Diego. 765-2222 or 235-911. Dance Jam, creative barefoot danc-ing for adventurous people, is held each Saturday, 8 p.m. to midnight, 3259 Fifth Avenue, Hillcrest, 239-1713.

Ballet, three ballets created by Michael Cappara will be performed the National Ballet Company, Saturday, March 26, 8 p.m., Sher-wood Auditorium, La Jolla Museum of Contemporary Art. 700 Prospect Street, La Jolla, 578-5478.

Music

Symphony Concert, Bernard Rands, composer-in-residence at UCSD, founder of the ensemble SONOR, and one of the founding artistic directors of the Contemporaries of the Contemporaries of the Contemporaries of the Arts in Valencia, will lead the San Diego Symphony in a performance of his own composition, "Madrigali," and aperform Drounk's Violin Concerto, Thursday, March 23, 8 p.m., and Sandy, March 27, 250 p.m., Civic March 20, 100 p.m., Civic March 20, 100

Band Concest, the University of Rediand Symphory Band and Jars Band will perform Hedyn's Transper Concerno," two works by con-soner Roger Nixon, and William Walton's "Spitfire," Translay, Machala, Machala, P. Jon., performance Mach. Palomar Colleg., 1160 West Mission Road, San Marcos. 744-1150.

North Indian Classical Music Concert will be presented by sitarist Aloke Dasgupta and tabla player Kishore Banerjee, Saturday, March 26, 8 p.m., Smith Recital Hall, SDSU. 265-4243.

Fall, SUSU. 203-443.

Folk Music from the Andes will be performed on traditional instruments by Nayo and Juanita Ulloa, Friday, March 29 and Saturday, March 26, 8:30 p.m., Grass Roote Cultural Center, 1947 30th Street, Golden Hill. 232-5009.

Golden Hill. 232-2009.
Friday Evening Concert Series continues with a performance on jano and harpsischord by Zitz Carno, a member of the Los Angeles Philammonic, of Couperin's Five Pièces à Caswein, Berthwen's Senan no. 32 in Caninor, op. 111. and Symanowski's Five New Series Caninor, Series Canino, Seri

Chamber Music Concert, the New York Chamber Soloists will perform an ail-Mozart program with vir-tuoso pianist Menahem Pressler, Friday, March 25, 8 p.m., Sher-wood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 459-3724.

Organ Music of America will be performed by Jared Jacobsen, Sun-day, March 27, 2 p.m., Organ Pavilion, Balbon Park. Free. 295-600.

String Concert, the Andromeda String Concert, the Andromeda Tiro, with guitarist Joseph Hoey, cellist Lorie Kirkelll, and violinist Mary Karo, will perform works by Vivaldi, Paganini, Ravel, Albenia, and others, Wednesday, March 30, 7-30 p.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad. Free. 438-5614.

Lute Recital, Paul O'Dette, direccontrol of early music at the Eastman School of Music in Rochester, New York, will perform next Thursday, March 31, 8 p.m., room 220, Grossmont College, 8800 Gross-mont College Drive, El Cajon. 462-6900.

Special

"Bremen Town Musiciana," a pupper show, will be presented by the Kent Family, Friday, March 25, 10 a.m., 12-30, 230, and 4 p.m.; Saturday, March 26, 1 and 2:10 p.m.; Sunday, March 27, 1 and 2:10 p.m.; Sunday, March 31, 12-30, and 4 p.m.. Pupper Theater, Balbos Park. 420-0794.

Art Auction to benefit COMBO will be held Friday, March 25, 7 p.m., and Sunday, March 27, 1 to 5 p.m., Commonwealth Bank building, 3111 Camino del Rio North. Mission Valley. 231-6979.

"Entervaguas of Stans," an evening of food, drink, and entertainment to benefit the Lifeguard and Rescue Association of Baja California, will be half Friday, March 25, 7 p.m., Rosastrio Beach Hotel, Rosarito Beach, Mexico; tickets available at 3650 Fifth Avenue, San Diego. 291-2620.

"Econo-Art-Pac," an evening of theater, visual art, movement, proce, music, and film will be pre-sented by Ribitch, Pat Moore, Turia, Janet Sicknese, Paul White, and Gury Regina, Friday, March 25 and Stantaky, March 26, 8 p. m., Sushi, 852. Eighth, Avenue, downsom. 225-8566.

"A Community Approach to Planning in Southeast San Diegy," a day of lectures and panel discus-sions by planners and community isadem, capped by an afternoon bus tour of Southeast San Diego, will be held Sauruday, March 26, 8:10 a.m. to 3 p.m., Educational Cul-tural Complex, 49:43 Ocean View Boulevard, San Diego, 232-7196.

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

Bodybuilding Contest, the Mr. and Ms. Apollo physique contests will be held Saturday, March 26, prejudging at noon, contest at 7 p.m., suditorium, Marston Junior High School, 3799 Clairemont Drive, Clairemont. 272-3400.

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TO LOCAL EVENTS

"Close Encounters of the Violet Kind," an African violet show sponsored by the Balbas Park African Violet Society, will be held Saruday, March 26, 1 to 5 p.m. and Sunday, March 27, 10 a.m. to 4 p.m., Casa del Prado, Balboa Park. 271-1844.

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

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

Teen Theater will be presented by New Image Teen Theatre, a group hat presents skirs focusing on is-sues teen-agers face, Monday, March 28, noon and 8 p.m., San Diego Repertory Theatre, 1620 Sixth Avenue, downtown. 231-6820.

Roller Skating Party to benefit the Cystic Fibrosis Campership Pro-gram, will be held Tuesday, March 29, 7 to 9:30 p.m., Skate Palace of El Cajos, 333 North Johnson, El Cajon. 264-3352 or 298-0777.

Old time

April 1st 7:30—Doors On

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CATHY WHITESIDES,
LAURIE ANDRES & JIM MORRISON

ALSO JOHN & PEGGY CORZINE

RESTAURANT FOLK CLUB

Puppet Show, the San Diego pup-pet lady, Marie Hitchcock, will present her thirty-fifth annual spring pupper show, Wednesday, March 30, 10:30 a.m., San Diego Public Library, 820 E Street, downtown. Free. 236-5849.

"Sun Days," a four-day event celebrating a worldwide effort or ond hunger, featuring games, danc-ing, food, theater, and singing, will be held Thursday, March 31 through Sunday, April 3, 9 a.m. to 9 p.m., Organ Pavilion, Balboa Pate. 270-2802.

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

Sports

Surfing Competition, the San Diego Surfing Gran Prix for amateur surfers will be held Surd-day, March 26 and Sunday, March 27, 7 a.m., Mission Beach just north of the roller coaster, San Di-ego. 488-5050.

Bicycle Races, the season for bicy-cle racers will open with the Vil-lows Road Race, officially design

nated as an Olympic development race, covering a 6.3 mile course, Saturday, March 26, 840 on with women's race) and 1040 a.m. (women's race) and 1040 a.m. (men's race). Willows Road and Alpine Boulevard, Alpine; and will continue with the UCSD Criterium race to be held on a 1.3 mile recently and a course of the continue. Sinday, March 27, II a.m. (women's race) and 1 p.m. (men's race), Gilma Drive, UCSD. 222-4078.

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

Figure Stating, the Pacific Coast Sectional Precision Team. Stating Championships, featuring com-petitors from around California, will be held Saturday, March 26, 5 p.m., Mira Mesa House of Ice, 11001 Black Mountain Road, Mira Mesa. 298-8871 or 271-607.

Underwater Easter Egg Hunt, an event open to certified divers to benefit the Leukemia Society, will be held Sunday, March 27, 10 a.m., Kellogg Park, La Jolla Shores, La Jolla. 283-6131.

Radio TV

"I Will, I Will ... for Now," a 1976 satire on sex and marriage counseling, starring Elliott Gould and Diane Keaton, will be shown Friday, March 25, 9 p.m., Channel

"Dark Victory," a 1939 drama starring Bette Davis and George Brent, will be shown Saturday, March 26, 1 a.m., Channel 6.

"A Gathering of Eagles," a 1963 film about the Strategic Air Com-mand, starring Rock Hudson and Rod Taylor, will be shown Sunday, March 27, 1 a.m., Channel 6.

"Hombre," Indian-raised man tries to learn to survive in the white man's world of the 1880s in this 1967 movie starring Paul Newman, Sunday, March 27, 8 p.m., Chan-

Classical Concert, the New York Philhamonic performs works by Mendelssohn, Prokoftev, and Janacek, Sunday, March 27, 9 p.m., KPBS-FM 89.

"High Plains Drifter," a 1973 movie starring Clint Eastwood, about a stranger who takes over a town to average a murder, will be shown Sunday, March 27, 11:30 p.m., Channel 10.

p.m., Channel IU.

"Daisy: Portrait of a Face-Lift," a
woman's decision to have a face-lift
becomes a story about growing old
and the value society puts on youth
in this program that will air Monday, March 28, 8 p.m.; repeats
Sunday, April 2, 5 p.m., Channel
15.

"The Catherine Wheel," a dance special choreographed by Tayla Tharp to an original musical score by David Byrne, lead singer with the rock band Talking Heads, will be broadcast Monely, March 28, 9 p.m.; repeats Tuesday, March 29, 1 p.m., Channel 15.

"Sixty Minutes to Meltdown," a docu-drama chronicling the minute-by-minute sequence of malfunctions and mistakes that oc-curred at the Three Mile island nuclear power plant four years ago this month, will be shown Tuesday, March 29, 8 p.m., Channel 15.

"The Mark of Zorro," a 1974 remake of the 1940 movie, starring Ricardo Montalban and Frank Langella, will be shown Tuesday, March 29, 9 p.m., Channel 6.

March 29, 9 p.m., Channel 6.

"American Journey." pulinal columnist Bichard Reeves retraces the steps of Alexis de Tocqueville's 1831 pourney across the United States to study the political system in America in this program for a study of the immediately followed by a program featuring futurests, politicians, and others discussing the journey. Wednesder, March 36, 8 COVER CHARGE NIGHTLY - BEER & WINE

p.m.; repeats Saturday, April 2, 10 p.m., Channel 15.

Lectures

Storytelling, the San Diego Storytellers will spin yarns with Ramon Ross, professor of storytelling at San Dego State University, Thursday, March 24, 7 to 9 p.m., Drowsy Maggie's, 3089 University Avenue, North Park. 569-9399.

Galapagos Islands will be the sub-ject of a slide-illustrated lecture by Mike Evans, an experienced birder and naturalist. Thursday, March 24, 7:30 p.m., Natural History Museum, Balboa Park. 291-8271.

"Skylore," a lecture on the mythologies of the sky, will be pre-sented by astronomy instructor Jon

p.m., planetarium, Southwestern College, 900 Otay Lakes Road, Chula Vista. 421-1180.

"New Frontiers in Medicine," "New Frontiers in Medicine," a lecture series, continues with a lec-ture by Theresa L. Czenshaw enti-tled "Human Sexuality, Facts and Fantasies," Thursday, March 24, 7:30 p.m., auditorium, Grossmont Hospital, 5555 Grossmont Center Drive, La Mesa. 465-1700 x321.

Art Lecture, artist Mary Miss will give a lecture in conjunction with the exhibition "Mary Miss: Interior Works 1966-80." Thursday, March 24, 8 p.m., room 412, art building, SDSU, 255-4941.

United States-Latin American Re-lations will be discussed by Gonzalo Biggs, legal counsel for the Inter-American Development Bank,

A TIJUANA CULTURAL

THE OMNI-THEATER Similar to the Reuben H. Fleet Space Theater, we are now featuring a multiprojector dide show on pre-Hispanic cultures (21 minutes) and "People of the San," an omni-film panorama of Mexico (66 minutes) Showings in English are at 2 p.m.

THE MUSEUM Architecturity, this is the most important museum in Mexico, which Maxim Chy's national collections of Chapelings Coulombia and the authority of Chapelings control to greateneous these coulombia and 3-lagged post from the authority of Trothbuston, and a 400 equate front model of Tranchitism, the capital why of

THE RESTAURANT International culcius, with restaurant and cafeteria service and bar. We serve governet food at prices far below those in San Name.

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



HOW TO GET THERE
After crossing the border, go past the highway interchange signs
for "Centro" and "Ensenada" and follow the sign: saying
"Baseo de los Heroes." Once past the interchange, you will see the
Cultural Center (look for the large sphere) on the left.

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



READER'S GUIDE

Thursday, March 24, 8 p.m., Little Theater, Hepner Hall, SDSU. Free, 265-6264.

Outer Continental Shelf Leasing will be discussed by state and fedwill be discussed by state and fed-eral officials involved in the issue, and will include some discussion of the environmental concerns about the off-shore leasing plan, Friday, March 25, 9 a.m., Cove Room North, Vacation Village Hotel Convention Center, West Vaca-tion Isle, Mission Bay, 231-0957.

Japan and the United States will be among the topics discussed by a panel led by Edwin O. Reichauer, former United States melosate to Japan, at a dinner sponsord by the Harvard Club to be confer to scholarship fund. Friday, March 57, 730 p.m. (dinner will be at 630 p.m.), West Commons Room, SISU, 454-5712.

"Navajo Weaving — Miracle and



Ages 4 through high school at the **Natural History** Museum

Discover and explore the exciting classes and field trips taught by experienced instructors. Classes start April 7.

necessary.
FOR INFORMATION CALL 232-3821, ext. 203. Mystery," a lecture by Navajo weaving authority Noel Bennett, will be held Saturday, March 26, 7:30 p.m., Museum of Man, Bal-boa Park, 239-2001.

"A Perspective from the Armed Services Committee," a lecture on his view of nuclear arms control will be presented by Congressman Duncan Hunter, Sunday, March 27, 2 p.m., Grace Courtroom, third floor, USD law school build-ing, USD, 237-7816.

"Sopranos in Search of a High C
— Ponselle to Price," a lecture on
great operatic voices, will be presented by Vere Wolf, Monday,
March 28, 7:30 p.m., Athenaeum
Music and Arts Library, 1006 Waii
Street, La Jolla. 459-2519.

Street, La Jolla. 497-2579.
"World Development and Popula-tion Trend's: Discater or New Hope" will be the copic of dinner lecture by Roger Revelle, professor of actence and public policy at associate of the National Academy of Engineering, gonoscore by the World Affairs Council, Tuesday, March 297, Par. Acturatic Restay, March 297, Par. Acturatic Restay, Depp. 214-2167.

Collecting Japanese Dolls will be discussed by Eloise Christiansen, president of the San Diego Doll Club, Wednesday, March 30, 7 p.m., Benjamin Branch Library, 5188 Zion Avenue, San Diego. Free, 583-2428.

"The Modern Temper from Malevich to Rothko," a lecture by Dore Ashton, professor of art his-ton at Cooper Union and former art critic for the New York Times, will be held Wednesday, March 30, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-5341.

Galleries "Constructions," an exhibition of viewer participation kinetic musi-cal sculpture by Guy Baldwin, will be on view through March 31, Sushi, 852 Eighth Avenue, downtown. 235-8466.

Gaslamp Quarter Juried Art Exhibit, featuring works in all

media by artists from around Southmedia by artists from an and Scarn-ern California, will remain on view through April 1. Alternative Space Gallery, 562 Fifth Avenue, downtown, 233-5227.

"Second Wave Non-Realities and "Second Wave Non-Realities and Paintings," an exhibition of work by Gary Ghirardi, will be on view through April 2, Thomas Neu-maier Gallery, 721 Eighth Avenue, downtown. 233-1308.

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

Ballos Park. 234-5946.

"A Constemporary Collection on Lone from the Rothschild Bank AG, Zurick," an exhibition of sixty-seven works by eighteen artists. including James Rosenquist. Joe Zucker, Nicholas Africano, Rodner Ripps, David Ture, Lynton Wells, Robert Rauschenberg, Jim Dine, and And W Warthd, will be on view through April. 3 to 3 to 10 pt. 10

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

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

"Recent Work," an exhibition of works by John Brodie, will remain on view through April 9, Pawn Shop 2, 660 Ninth Avenue, downtown. 233-9242.

downtown. 233-9242.

"Whims of the Orients Silk and Rice," an exhibition of Oriental brush paintings by Rosemary Kimbal and of Japanese kimonos owned by collector Anne Griffin, will remain on view through April 9, Visual Dimensions, 415 Market Street, downtown. 232-0396.

"Le Monde Collection," an exhibition of work in mixed media executed on sheets of wallpaper by San Diego artist Tom Frankovich, will be on view through April 13, Dwight Boehm Art Gallery, Palomar College, 1140 West Mis-

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

Paintings and Drawings by Robert Bradford and Harold Garde will remain on view through April 13. Deicas Art Galleries, 1224 Pros-pect Street, La Jolla. 459-3651.

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

265-4941.

Award Winners' Exhibition, winners of the 1992 KPBS Arrists in Residence Award, Michael Pfulb, Paula Marthei, and W. Haase Woj-tyla, will display their works through April 16, Maple Creek Gallery, 2400 Kettner Boulevard, San Diego. 234-2151.

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

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

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

"Paul Caponigror Japan," an ex-hibition of photographer Caponig-ro's photographs exploring the sa-cred communion of man with na-ture as expressed at Zen temples of Japan, will remain on view through April 23. Photography Gallery, 7468 Girard Avenue, La Jolla. 459-1800.

"Ceramics Invitational 1983," an exhibition featuring nine San Diego artises, including Particia Clapp, Sandra Berlin, Judith Nicolaidis, Erik Gronborg, and Ron Carlson, will be on view through April 30, Gallery Eight, 7464 Girard Avenue, La Jolla. 454-9781.

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

Ice Precisely

toward dance, says Sheila DeWesse, who coaches two of the three San Diego precision skating teams. She explains that skating in unison is the most skating in unison is the most important factor in precision competition, but that the judges also want to see variety and difficulty of steps, coverage of the ice, interpretation of the music, eye appeal, formation, and interest. The appetucular opins of freezight skating see not provide the provident of the provident shating the provident of the provident shating the state of the art might move to that." Hit's a choice between the skaten sand the monkey, I'll with the skaten of the the monkey. If the skaten sand the monkey is the skaten sand the monkey.

to that. It it's a choice between the skaters and the monkeys, I'll put my money on the skaters. Skate la Grande will begin the weekend's events with individual freestyle competition, Friday, March 25, from 1:00 to 8:00 p.m. Freestyle competition will continue on Saturday, March 26, from 8:00 until 11:00 March 26, from 8:00 until 11:00
a.m., when precision team
competition (open to teams
without geographic limit) will
take over, until 1:00 p.m. After
a break, the Pacific Coast precision team skating championships will be held, from 5:15 to 8:00 p.m. On Sunday, March 27, the final freestyle competition will be Sunday, March 27, the final freestyle competition will begin at 6:00 a.m. and end at approximately 1:00 p.m. All events will take place at the Mira Mess House of Ice, 11001 Black Mountain Road, San Diego. For further information, cell the House of Ice at 271,4001.

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Saturday, March 26, 9AM to 2PM

1/2 price sale, Saturday, 9AM to 2PM

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TO LOCAL EVENTS

Something New

1879 Dvorak Violin Concerto (which will be played by violinist Mark Kaplan, with David Atherton conducting) is David Atherton conducting) is in a style developed from Schumann and Mendelssohn and (especially) Brahms, with Dvorak's own Czech sensibility giving it its particular flavor. Richard Strauss's Thus Spake Zarathustra (1896) is a Wagnerian tone-poem dramatizing the ideas of the dramatting the ideas of the contemporary philosopher Nieumbe. But the shird work or he program. Manigail by the British-hom UCSD composer different relation to the past. It is only in our own century that composers have intentionally gone back to earlier music in order to make a specific statement about the nature of statement about the nature of the past of the p as a way of declaring his own-emancipation from Romanticism. Webern went back to the complicated mathematical polyphony of an earlier era in order to give structural cohesion to a compositional system fundamentally opposed to the total principles of Western Manicolo Steple and Hana Manicolo Ste

hoven or Wagner as an

ironic commentary on the whok history of music and on the desperate state of the modern composer confroated with that

Wheels

(continued from page 1) or 3.9 miles; and at 12:30 p.m.

agisterial tradition. Rands's Madrigali belongs, in its own unique way, to this last category. Ir is a meditation on music from Claudio 158 Monteverdi's Eighth Book of Madrigals, in which those early Madrigals, in which those early seventeenth-century settings of warlike and amorous poems are broken up, recombined, justaposed, superimposed, and justaposed, superimposed, and interest the setting of the setting setting and setting as a work in which the becuty of the originals is transformed into something rich and strange, pervaded by a luminous sadneas, as though the present were worshipping in achievements, recognizing that they can never be recaptured, and nevertheless using them as the building islocks for something uterly new and, in its own was the building islocks for something uterly new and, in its own way, equally be the second of the performance of Modrigal, and the performance of Modri seventeenth-century settings of

for men over eighteen, covering five laps or 6.5 miles. The best vantege point for the Saturday races will be on the hill two miles east of the start-finish line near the interchange of East Willows Road and 1-8. The best visition of the start-finish line near the start-finish line on Gilman Drive, just west of Villa La Jolla Drive.

tion, call 232-4078 or 436-5217.

Artsbeak

another significance. Constructed largely of knorry constructed targety of knorty pine, with other materials such as wire, rope, cement, pipe, and steel, it has elements of landscape, of the bucolic and

the ominous.

In discussing the materials she uses and the structure of her work, Mary Miss refers to her interest in common, everyday materials, the imagery inherer in our industrial environment.

neters in common, everyaly merces in common, everyaly mentions of the separation of the separation of the viewer interacting with due work. All of these things, as well as her ideas of space, scale, and repetition, result in an intentional ambiguity and as conacious consistent of the second of t really like a two-dimensional drawing, and the lines of the wood if they were crosshatchi on paper would symbolize greater solidity and permanen

Sapping (1975) is a construction of wood and steel with three stepped, increasingly narrow and elevated troughlike spaces extending one from the other, that the viewer is invited to enter, and leave, in succession. It is in this direction succession. It is in this direction that the artist has continued to work, diminishing the viewer's passivity and increasing the

nvolvement.
The exhibition will continue The exhibition will continue through Saruday, April 16 in the University Gallery hours are noon to 400 pp. Collery hours are noon to 400 pp. Collery hours are noon to 400 pp. Collery Saruday Saruday

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1:00:30

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THEVIHEATER READER'S GUIDE TO

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

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ANTIGORE
Sophodes classic taggedy is about a coursepous women compelled to perform an set of old dischedurer or company of the set o

replaced the formal decorum of the replaced the formal decorum of original with a corporeal representation of the play and a distinctive flavor, at once playfully disrespectful and adoring of the original. Some of its playfulness onginal. Some of as plantaness — treating certain characters as if they had identities out of the National Enquirer — gets out of hand. When we learn, for example, that the

Creon with unflagging intensity. One Creon with unmagging interests of the objection to the opening right of the production (which is a joint effort of the Bowery Theatre and the Aleph Company) is that it had no curtain of This was unfortunate, because the cast and the offbeat production in general both deserved several earnest rounds of applause. (Sm.) Bowery Theatre, through March 27; (Sm.) ough March 27;

CHARLEY'S AUNT
The Lamb's Players Theatre
production of this durable — though
often long-winded by modern
standards — classic gives the play a
completent if uninspired reading. The

ompetent if uninspired reaung omedy, about two Oxford students in committee to sneak their girlfriends up to their room unchaperoned, has been standard fare for generations. Its

> COME BLOW YOUR HORN

COMEDY TONGHTI
Lee Conavy and friends present an evening of insprovisational commody every Wednesday right. The show, which begins at 8:30 p.m., is preceded by a wortshep at 8:30 p.m. The workshop, designed to give people repopulation in the techniques and practices of improvisational

held? They disguine a friend as Cheelry's rich, digne-emoleting sunt form flowed. Decided by Curry Jo-tion flowed. Decided by Curry Jo-tion flowed. Decided by Curry Jo-han captured corner of the title-th control of the Cheelry of the Cheelry of the Cheelry of the beautiful diseased in amountain for summer of the action——meeting, buggles, and superior diseased. The control of the superior diseased in the superior diseased in the form of the control of the diseased in the control of diseased in the diseased diseased diseased diseased diseased diseased diseased dise



SONATAS . SINFONIA . ESPAÑA SHERWOOD AUDITORIUM at the La Jolla Museum of Contemporary Art 578-5478

AES 40



Full Circle

Full Circle

Caddous Insome (played with sabile control by Plannis Adam-Ringen) is actually having an effort with Circon. Noigh Stettles with the society are downlight enoughly, that his protest games who was a second part of the protest games viewers only partial access to the historical moment is on the mark sall eventup. The production is not exceeded to the production of the historical moment is on the mark sall eventup. The production is not. Control Full historical places and Carterior Fash has staged a bold, complex, multidimensional event that these an energy theretical risks as Ring integrated to the production of purpose. And the preformance of purpose. And the preformance of purposes And the preformance of Antigonic Cingre Perry manages to gamestic symposity for her character. San Diego theater, plays the hartied

Thursday through Sunday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

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THE PROGRESSIVE STAGE COMPANY 715 Fourth Avenue, San Diego 232-9232

SAN DIEGO CITY COLLEGE THEATER Thirteenth and C streets, downtown 239-7854

SAN DIEGO JUNIOR THEATRE Casa del Prado Theatre, Balboa Park 239-8355

a buillsh spirit, as if he were a British-Clark Cable. And, while alse has troubles opening her fan (another involves opening) her fan (another mennersim that soon wears thin). Gal web brings statute to the role of when british that the british of the web british that the british of the web british of the british of the elements — especially Call Papiul's — are in keeping with the quality of the Lamb's Company. But overall, this theater has done much better Lamb's Payers. Theater, through Lamb's Players' Theatre, through March 26: Thursday through Saturday at 8:00 p.m.

READER'S GUIDE TO lure of the play lies in what the authors, not the largely unsympathetic characters, are going to do next, characters, are going to do next, caulity Conscience has much to recommend it—abundant humor, uniticate puzzles, puze escapism—and the Casilamp's production of the play is first orte (Sm.)

Gaslamp Quarter Theore, through
Annil 2.3 Welchecker through March 27; Thursday through Saturday at 8:00 p.m. Matinee Sunday, March

Wednesday at 8:30 p.m. For information call 239-4275.

THE CRUCIFIXION THE CNICIPBOON
Speciful Insurranasonal Productions, a Son't Dept based company lamined in Many Speciful Insurranasonal Productions, and Speciful Insurranasonal Production Control Programs to various offices on the other programs, and or Pleasened Control Production Williams, Various in the associate director Louis Cultierto plays Jacob Production Williams, Various in the associate director Louis Cultierto plays Jacob Production Williams, Control Control Production Control Control Control Production Control Contro

THE DEATH OF A MINER Reviewed this issue. San Diego Repetitory Theatre, Sieth Avenue Phythoses, through April 24; until Sunday, April 2. Tuesday through Sunday at 800 pur. From April 7 to April 24, Tinusway through Sunday at 800 pur. Mistree Sunday, March 27, April 10, and April 17 at 2:30 pur.

Agel 10, and Agel 17 at 2.50 pm.

Toules visual and performing artists.

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FULL CIRCLE
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GUILTY CONSCIENCE

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creations of Landarous's Calabration. The Execution of the Solad, and several forest control of the solad control of the notation of the solad control of the notation of the solad control of so April 23: Wednesday through Saturday at 8:00 p.m. Sunday at 3:00 p.m. at 800 pm. Sunday at 300 pm.
HOT FLASHES
And that they are. This women's
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Gallette. Shert Clairer, and Robin
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The B Steere Cubers, 279.18 Steeret
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The First Divor Theater presents
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Wednesday and Sunday, brunch at noon, curtain at 1:15 p.m.

HOW THE OTHER HALF LOVES of the cast directed by bill Massa, and the cast directed by bill Massa, and the cast directed by bill Massa, and the comb Patris McKern Student Bread and Ba Standedt Bread designs are by John Menss Innig the lighting designs are by John Menss Innig the lighting designs are by John Menss Innig the Lawson (Sm.) Adapted the Center, 2004 (Society Adapted and Jahr Hatt Lawson (Sm.) Adapted to Center, 2004 (Society Adapted and Student and Center, 2004 (Society Adapted April 16, Fiskley and Statuda at 800 pm. For Innight April 16, Fiskley and Statuda at 800 pm. the cast, directed by Bill Manss, an

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THE MANDBAKE
The Marqua Dable. The later offers
Necrola Mechanier's clease comedy
of love and deception. Trendsted by
Wallace Shears, and of an inderestsong and derma as it involves a lover,
a local husband, a comman, and a potion made from
a benealful summa, a lookeh husband,
a com man, and a potion made from
Climan directs. A methers of the cost
include Robert Blomgen, Michael J.
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Marsour. The set of seigned by
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p.m. ristines Sunday at 2:00 p.m.
Nette MARGET TEEN TREATRE.
Directed by Kelfry Nejmy, New in
Medical trained by San Diego
Plasmed Parenthood. The cast
performs original improvisational
plays and sitts. Their themes incluparent-sen communications,
sexually, responsibility, abortion,
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teen life." The production also includes a visit with the Cleaver family. includes a visit with the "Desver family, the great Maharesti's Soooks, a drive-in-nover after ego, and a Broode Sheids feet of the Sheids of the Sheids Sooo Soop Repeticey Theater, Suith Soo Diego Repeticey Theater, Suith Soop Repetice Sheids of the Sheids of the strong Parket Sheids of the Sheids of the Information call 280-4648 or 231-6820.

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Sonday when they wish the parents
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through March 26; th Saturday at

tor — a notion formed nactive woman moves omas J. McCony directs ion. James Pascarella is r. Carol Lambest is the or, and Paster Tenney is or a wife. Other members are Doug Smallness, Peter

A Tavares, Alex Cote, Jim Johnston, Lillian Floyd, Suzan Bennett, Gloria Cote, and Cheryl Ann Harrey. The set design is by Marry Burnett, and the costume design is by John-Bryan Devis. (Sm.) Coronado Playhouse, through March 26t Thursday through Sunday at 8:00 p.m.

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presents the Rodgers and
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Iside drawns based on the posity of Eage Lee Meaters and dayspared for the stage by Charles Adminus about the pheladrate of a common side of the pheladrate of a common side of the given. The production is devend to Gas to Duren is men to the out are Duren in Band, the Stevent Could be the side of Band. Bad Goldom, John Derecker, Song So

Mench 2** at 230 p.m.
THERA NOVA themse of fishings, Robert Falcon Scott was but a procks at the bottom of the world. And has direct, and the bottom of the world. And has direct, and the bottom of the world. And has direct, and the control of the Tally and good the time of the Tally and good the time grant of the Tally and good that not grant of the Tally and good the not or grant of the Tally and the Tall

Amundien. Drake reveals both impulses in his character to good effect. The performances of Kristine Healy, as Social with, Kathlehen, and Michael MucRae, as Amundien, however, leave much to be dealed. Neither actor plays with the strength and stature required by the script. Thus instead of generating the intellectual and emotional conflicts.

with Scat, which are the core of the dama, the frequent appearance of Index) and MacRo are introduced. The lady and MacRo are introduced. They dame the production, suppring from the superinder of the dame of the superinder of MatRo and Americans some of the decetoral chains retained of MatRo and Americans some of the decetoral chains and length of dataset, Several somes are blocked in the superinder of th

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READER'S GUIDE TO THE MUSIC SCENE

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

One can only hope that those Fifties-vintage evangelists, who preached that rock and roll was sending American youth cartwheeling into hell, have not sending American youth carefully American youth careful here to see and hear Prises. Surely, if the reactionary pillars of Elsenhower's America and the careful here is a send of the careful here is a careful here is a send of the careful here is a careful here is a send of the careful here is a careful here is a send of the careful here is a careful here is a send of the careful here is a careful here is a send of the careful here is a careful here is a send of the careful here is a careful here is a send of the careful here is a careful here is a send of the careful here is a send of the careful here is a send only commandment, Prince has a sense used one thematic thread to stitch

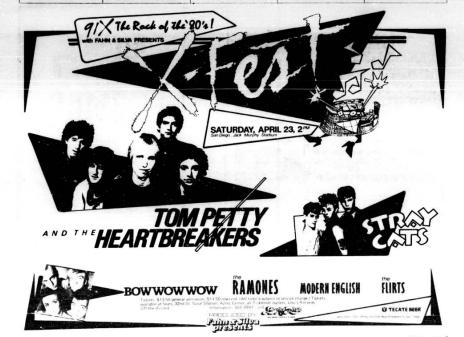


more "legitimate" forms of rock and soul), or Grace Jones (whose chiesele hairdo, ultra-high-fashion makeup, and Eyes of Learn Mars waterlobe seem at least stiff of caigned to incide the state of the

otherwise would look askance at such vainglorious sherannigans. More likely it is because he has been able to combine art and artifice with an applient that is considered to be a supposed to the property of the property of

found on Prince's most recent opus, the two-record 1999. In a time of widespread industry belt-tightening, it is unusual for bett-igntering, it is unusual for a record company to release a two-record set, but repeated spinnings of 1999 reveal why Warner Brothers Lad little choice in this instance. Not only is the album a conceptual elaboration on Prince's previous themes, it also boasts an expansiveness of sound that was lacking on the earlier Dirty Mind and Controversy efforts, the forced containment of which would have rendered 1999 aurally suppressed. While the Dirty Mind album is usually cited as Prince's most cohester musical and lyrical statement, 1999 is in many ways a more impressive themes, it also boasts an

statement, 1999 is in many ways a more impressive recording. For once, Prince brings into play all the components of his previous work. Utilizing his voice as best befits the moment, Prince is alternately a baritone fundster, a tenor soul stirrer, a falsetto tease a regning monologist or a teror soul stirrer, a falsetto tease, a rapping monologist, or a whisperer of hedroom enticements. Instrumentally, 1999 is a colorial mix of lumb, 1999 is a colorial mix of lumb, semilatude of sylings sounded somehow removed from each other, on 1999 they are blended somehow removed from each other, on 1999 they are blended somehow removed from each other, on 1999 they are blended somehow removed from each other, on 1999 they are blended somehow removed from each other, on 1999 they are blended somehow removed from each other, on 1999 they are blended somehow removed from each other, on 1999 they are blended somehow removed from the property of the property of



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quasi-political treatise on sexual freedom, as a collection of catchy pop-funk tunes, as an example of state-of-the-art studio craftsmanship, or as a studio craftsmanship, or as a campy, parodic send-up of all of the above. On any one of those levels, the album works well enough to solidify Prince's status as one of the most status as one of the most intriguing por dilettantes on today's scene. This week, Prince will visit San Diego with some of his most faithful — if less convincing — disciples in tow. when he performs Tuesday night at the Sports Arena on a bill with the Time and Wanity. It's unusual for a musicain to distin himself with convene like align himself with someone like Chick Corea and not advance

If s unissus for a times are a sign himself with someone like a sign himself with someone like a sign himself with someone like one career in the process. Recidit Jobe Farwell accomplished this rare feath of the sime sign of the sign of the sign of the sime sign of the sign o

alone were of itself sufficient reason to presuppose a lack of creative talent. As concerns Farrell, that presupposition couldn't be more off the mark. Thue, as a fluts's Farrell has the sharply focused technique and "legitimate." Hibsert Laws-influenced tone one generally thinks of as too refined to be a distinctive solo voice; and to remind one of the easily. remind one of the easily digestible Stanley Turrentine than, for example, either of the Sonnys — Fortune or Rollins. But in the proper context, Farrell needn't take second chair to avone or example. Farrell needn't take second chair to anyone currently blowing, and that's saying a lot. If his quartet and the Blue Parrot club in La Jolla provide such a context Friday and Saturday nights, the results could be radinactive. Even an avid follower of

nusic can be excused if his or her initial response to the term "country jazz" is a pronounced "huh?" The terms, after all, do seem mutually exclusive. Only a smattering of listeners to contemporary music are aware that a man named Bob Wills made a major impact on seminal rock and roll by mixing big band jazz, black blues, and white country music into a whered known as mantees hybrid known as "western swing," or that western swing swing or that western swing came to exemplify the interaction between whites and blacks in the South and Southwest that produced rock and roll. By introducing drums, electric guitar, and a horn section to traditional country instrumentation. Wills and his Texas Playboys not only







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accelerated the advent of rock and roli, but also forever and roll, but also forever changed the complexion of country music. While country-rock has become common enough in the last several years, a group from Maryland (!?) has moved that sub-genre forward by taking a step backward toward the style sub-genre forward by taking a step backward toward the style poneneral by Wills. Cowloy Jazz is a step inches and three the style of the style of the features fiddle, electric and acoustic guitar, bass, and drums, and they can swing, sway, and basically cook better than any such hard by heard since Dan Hicks and his Hot Licks were at tull throttle. Although lacking such hard by heard since Dan Hills and his Hot Licks were at tull throttle. Although lacking such hard by heard since Dan Hills wordplay, the members of Cowloy Jazz pay with a asyw and verve that gives them a sound at once authentic and contemporary. This is good staff. Cowloy Jazz will be at be bly Up Theore with the Bully Up Theore with Rod Plazza use at the Belly Up Therem on Wedmeday. In other concerts this week, Highty Plyms with Rod Plazza as at the Belly Up Therem: and Felleys is at the Distillery Bast in Eccondido troight. Throstopy. Distillery East in Eacondido tonight. Thursday, Dave Masen, who must really like the Clairemont Mesa are, returns yet again to the Bacchanal for two shows Friday night; while PINS (pronounced "in-excess"; get 12), a band from Australia that would undoubtedly like to duplicate the recent success of some of their compatriols (e.g., Men At Word), will join the Volumatix for a performance at the Soirt! Work), will join the Volumaths for a performance at the Spirit. Saturday night finds the Joe Perry Project (Perry was the guitarist for Aerosmith) at the Red Coat Inn for two shows; and Powder Blues at the Rodeo. Pat Benatar, about whom too much last been written in too many has been written in too many fanzines for me to feel compelled to contribute to the flood of ink, will be at the Sports Arena to perform corporate rock on a bill with Red Rider Monday night; and the Call will be at the Rodeo Wednesday. The Mighty Flyers with Rod Plazz Belly Up Tavern, tonight. Thursday 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Dave Mason: Bacchanal, Friday, March 25, 8 and 11 p.m., 8022 Clairemont Mesa Boulevard. 560-8069.

INXS and Volumatix: Spirit, Friday, March 25, 9 p.m., 1130 Buenos. 276,3993

25 and 26. 9 p.m., 1298 Prospect, La

The Joe Perry Project: Red Coat Inn. Saturday, March 26, 8 and 10:30 p.m., 5933 University Avenue, 583-6670.

Powder Blues: Roden Sunday March 27, call for times. La Jolla Village Drive and Villa La Jolla Drive. La Jolla, 457-5590.

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

Prince, the Time, and Vanity: Sports Arena, Tuesday, March 29, 8 p.m. 224-4176.

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30, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022. The Call: Rodeo, Wednesday, March 30, call for times, La Joila Village Drive and Villa La Jolla Drive, La Jolla. 457-5590. Sparks: El Cortez Ballroom. Thursday, March 31, 7:30 p.m., 702 Ash, downtown, 565-9947. Jim Morrison, Laurie Andres, and Cathie Whitesides: United Commercial Travellers Hall, Thursday, March 31, 8 p.m., 4569 30th Street, 481-1974. Rank and File and Country Dick and the Snuggle Bunnies: Belly Up Tavern, Thursday, March 31, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022. Catholic Girls and Teenage Enema Nurses in Bondage: Distillery East, Thursday, March 31, call for times, Mission and Metcalf, Escondido. 741-9394. Bacchanal/ UNDER NEW MANAGEMENT JOHN DE FINO PRESENTS "ROCK AT THE BACCH" TONIGHT-THURSDAY, MARCH 24

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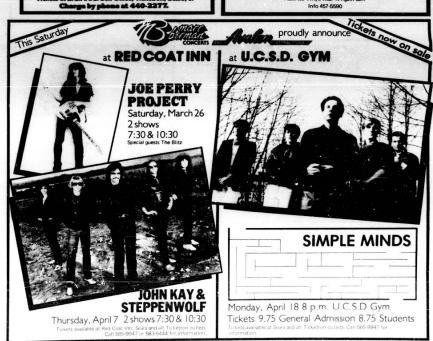
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Romeo Void, the Untouchables. Burning Sensations, and the Ouestion: SDSU's Montezum Question: SDSU's Montezuma 1366 Saturday, April 9, 7 p.m. 265-6947.

Ultravex and the Messengers: SDSU's Montezuma Hall, Sunday, April 10, 8 p.m. 265-6947.

Lene Lovich: Adams Avenue

Theatre, Thursday, April 14, 8 p.m., 3325 Adams Avenue, 565-9947. Cleo Laine and John Dankworth Cleo Laine and John Dankworth and the Dankworth Quartet: East County Performing Arts Center. Thursday and Friday, April 14 and 15, 8 p.m., 210 East Main Street, El Cajon. 440-2277.

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"X-Fest" featuring Tom Petty and the Hearthreakers, Stray Cats, Bow Wow Wow, the Ramones, Modern English, and the Flirts: San Diego Stadium, Saturday, April 23, 2 p.m., Mission Valley, 565-9947.

Crusaders: Humphrey's, Sunday, April 24, 7 and 10 p.m., 2241 Shelter Island Drive, Shelter Island, 224-3577.

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

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Bobby C's, 485 First Street. Enciaitas. 436-7397: Radio Romance, rock and roll, Wednesday through Saturday; the Johnny Almond Rhythm Revue, rock and blues, Sunday through Tuesday.

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

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

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

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

Distillery East, 755 Metcalf Street Distillery East, 755 Metcal Street, Escondio, 741-9383: Felony, rock and roll. Brand New World, rock and roll. Brand New World, rock and roll. Brand New World, rock with Rockin Stevie W., Friday and Saturday, dance to recorded music with Rockin Stevie W., Friday and Saturday, Darius and the Magnets rock and roll. Brand, rock and roll. Third Rail, rock and roll. Third Rail, rock and roll.

Distillery Nightclub, 140 South

Bandits, rock and roll, Tuesday. The Flying Bridge, 1133 North Hill Street. Oceanside. 722-1151: Don Tennison, contemporary, country and oldies, Tuesday through

TICKET SERVICE * * CK'S

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

PAT BENATAR MAR. * KISS MAR.
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JULIO IGLESIAS * PRINCE

APR.8 - APR. 17 * TRIUMPH-APR. 27

SAMMY HAGAR-APR. 17 * TRIUMPH-APR. 27

TOM PETTY-APR. 28 * BOS SEGER-APR. 23

RETURN TO FOREVER-APR. 27 * KINKS-APR. 29 HALL & OATES-MAY 1 * BEACH BOYS-MAY 8 HALL 8 OATES—MAY 1 * BEACH BUYS—MAY 8
NOW ACCEPTION REFUNDABLE DEPOSITS ON:
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US FESTIVAL ** JIMMY BUFFETT

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Tuesday - Saturday, March 22 - April 16



Margarita Thursday

\$1 Margaritas

every Thursday all night long

Sunday & Monday, March 20 & 21 Illusion

Sunday through Thursday **Dinner at Doc Masters**

Fresh Catch Teriyaki Chicken **Top Sirioin Steak** only \$7.95

A complete evening of food and entertainment at





Friday, April 29th 8:00 p.m. Sports Arena

Tickets 12.75, 10.75 on sale at Arena Box Office, Mad Jack's, First World Travel, Second Sole, 32nd Street Naval Station.

> Call 224-4176 for information. Tickets On Sale This Saturday

> > Select seats may not be available



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The great clip on Dean Markley pickup lists for \$79.99, new \$24.5911
Sigma accounts/electrics—now shock right low priced for the player with
a fare for originality, and on an or for fine sound!
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Model \$5.29 winnshopeny top * \$499 list, on sale at \$25991
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ed Zirldijan cymbels 00% orr. Auso airge strection or uso Zirigens any other name brands at incredible swings! familias sause drums: "Parting at \$85.2" or unbeard off of the one of Pro-trant his-bury and miscical oak models only \$42. Register for seconds \$2.00 a pair—no him. All Latin procussion on 10 word.—Drum World stides—2 pairs for \$2.56 available in wood 10 word.—Drum World stides—2 word.—Drum World sti

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one you've yeard a lot about the Fender vintage series strats, teles bases. Lot of famous people are endorsing them and they're outtools of the best series of the serie

U.S.A. Epiphone Spirit—Now nucle by Gibson in U.S.A.I Styled after the famous 159 Les Paul thick double outaway solid body. Amazingly priced at only \$349 with a sunburst flamed top1.

Sale limited to stock on hand, and ends 3/30/83.

Open Mon – Sat. 10 – 7 Sun. 12–5 30, 5035 Shawline St., San Diego **565-8814** nveniently located one block east of Hwy. on Clarremont Mesa Blvd. (behind Arby's)

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: BBC, rock and rotl, Thursday through Saturday; Barrie Cunningham, rockabilly, Sunday and Monday.

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

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;

Red Conch Inn., 135 North Pine (at Center City and Valley Parkways), Escondido. 743-9796: Ron Bell,

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

Sahmitay.

The Shapherd Cofe, 117. 'Cotth
Highway 101, Encinitas. 73s-1126:
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Thursday, Hisheal Brodes,
contemporary plano, Priday and
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Stage Coach Inn., 1865 Vista Way, Vista. 724-9090: Wes Reo and the Countrymen, country, Wednesday through Sunday.

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

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center. 749-1466: Country On The Rocks, country rock, Friday and Saturday

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032: Jockey Club: Mayhern, rock and

roll, Thursday through Saturday; BBC, rock and roll, Tuesday and Wednesday. Turf Room: True Spirit, contemporary, Tuesday through Saturday.

Whiskey Plats, 1260 West Valley Parkway, Escondido, 745-8640: Automatics, rock and roll, Thursday through Sahurday, Romeo, rock and roll, Sunday and Monday, Tremor, rock and roll, Tuesday and Wednesday.

Beaches

Acapuico Joe's, 2966 Midway Drive, Loma Portal. 224-2401: Boy Wonder, rock and roll, Thursday through Saturday; Colour, salsa, Sunday; the Johnny Almond Rhythm Revue, rock and blues,

Ameelmo's, 3750 Sports Arena Boulevard, Loma Portal. 224-2107: Gina Robies, contemporary, Friday and Saturday.

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

Hotel, 998 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, 468-0551: Mcredes Lounger P.F. Phyrs, contemporary, Tuesday through Saturday, Piano Barr Buddy Reed, Tuesday through Saturday, Bob MacLeod, Sunday and Monday.

La Jolla, 454-9131: The Chuck Schiele Thio with Birtide Carter, jazz, Thursday; the Joe Farrell Quartet, jazz, Friday and Saturday; the Joe Marillo Quartet, jazz, Sunday; the Greg Bloch Voilon Thio, jazz, Monday; the Bob Holtz Trio, jazz, Monday; the Bob Holtz Trio, jazz, Blues Barnd, jazz and blues, Weberative.

Nine Nightly! Never a cover charge.





Thursday, Friday & Saturday, March 24, 25 & 26



PANIC

Sunday & Monday, March 27 & 28

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



Tuesday & Wednesday, March 29 & 30

5046 Newport Ave. Ocean Beach 222-5300



MODERN MUSIC FRENZY

3 DAYS OF THE NEWEST MUSIC FROM CALIFORNIA & THE WORLD

MONTEZUMA HALL



FRIDAY, APRIL 8 7:00 PM

DREAM SYNDICATE THE LAST **GREEN ON RED**

SATURDAY APRIL 9 7:00 PM **ROMEO**



THE UNTOUCHABLES BURNING SENSATIONS THE QUESTION

> PLUS FREE AFTERNOON SCOOTER LECTURE BY **BILLY ZOOM**

AND MUSIC BY BRUCE IOYNER & THE PLANTATIONS

SUNDAY, APRIL 10 8:00 PM

A RARE SAN DIEGO APPEARANCE

WITH SPECIAL GUESTS FROM ENGLAND THE MESSENGERS

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



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.

Elario's, 7955 La Jolla Shores Drive, La Jolla. 459-0541: The Dave Mackay and Lori Bell Quartet with Ruth Price, jazz. Thursday through

slight Room, 2855 Midwa

lakyon, 4258 West Point Lorna Boulevard, Loma Portal. 225-9559. Clubland, rock and roll, Thursday

rock and roll, Friday.

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay.

Hotel del Coronado, 1500 Orange Avenue, Coronado, 435-6611: One + One + Doris, contemporary dance

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

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220: The New Dallac Collins Band, rock and roll, Thursday through Saturday, the Normads, rock and blues, Sunday and Mondby; the Shake, rock and roll, Tuesday.

Le Chalet, 5046 Newport Aven Ocean Beach, 222-5300: The Hurricanes, rhythm and blues, Thursday through Saturday, Prock and roll, Sunday and Mon

and Wednesday.

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

Mexican Village, 120 Orange Avenue, Coronado, 435-1822: Daybreak, conteniporary, Frida and Saturday, Jim Moore,

Mohy's Broiler, Adam's Rib Restaurant, 1403 Rosecrans Street, Point Loma. 226-1871: Skip Carcia,

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



Club Royale

Pool Tournament \$60 prize money

In Spot



DALLAS COLLINS

Through this Saturday!

DAVID BRADLEY'S LAST STAND

March 3t

Jose Murphy's 3rd Annual Jalapeño Eating Contest

\$50 FIRST PRIZE



MARCH ROARS TO AN END AT REFLECTIONS

Top entertainment finishes month in style

HARBOR ISLAND-It's said that March comes in like a lion and goes out like a lamb, but that's not the case at Reflections, where we're closing out March with one of the hottest acts in town!

The Ducktail Revue will close out the month of March, running until Saturday, April 2. If you've never seen this fun and talented group of performers, RUN, don't walk to Reflections

Starting April 4, you'll want to catch The Newports. The six men and two women who make up the energetic Newports are as versatile as they are gifted. Four singers and four musicians, they present a varied show which includes show tunes, dance music, original compositions and even a bit of country.

You'll want to try our Reflections' dance floor You'll want to try our **Reflections** dance now while **The Newports** are on stage, and quench your thirst with one of our house specialities like the ever-popular Long Island Iced Tea.

And don't forget our happy hours, Monday through Friday from 5 to 7 p.m.





Hatch your Easter egg plans with Ducktail Revue

Looking for some fun pians for Easter?

Try Reflections, where you'll always find the best in live entertainment with no cover charge. Friday and Saturday, April 1 and 2, we're presenting Ducktail Revue, those rowdy rockers

who feature your favorites from the fifties.

This is no April Fool, these guys are the best!

You can rock around the clock after you're done splish, splash taking a bath and stepping

into your blue suede shoes. Or if your tastes run

more to the smooth sounds of quality jazz, celebrate Easter Sunday at Reflections with Harvey and the 52nd Street Jive. Whatever your plans for the Easter Holiday, plan to spend some time at Reflections, on the marrial side of Shevaton Harbor Island East. Where you'll find furnished. where you'll find live entertainment seven nights a week, beginning at 8:30 p.m.

The New

MY RICH URCLES

celebrates their seventh year anniversary with

all night every Sunday through Thursday

8-9 Ice Teas 9-10 Margaritas 10-11 Kamikazes 11-12 Orange Crush 12-1:30 am Tequila Shots



ey, March 27 Two shows 7:30 & 10 pm Tickets \$7.00



absolutely amazed!"
ANNE MORRISON GRAHAM
(Jim Morrison's sister)

Lizard King would smile. GLOBE & MAIL

sensuality and in FREETIME Rochester, N.Y.



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Show with Jim McInnes; \$1.00 off with card, 80° drinks

week in the Cabaret Room, 80° drinks

Jeff Dean Night, no cover til 10 pm, 80° drinks

KPRI FM106 Night

6205 El Cajon Blvd. (1/2 block east of College Ave.) 287-7332

Boulevard, Loma Portal, 223-5596 Boulevard, Diffia Portal, 223-3396 Lanny Pruitt and Cinnamon Ridge country. Baesday through Saturday Country Jamboree featuring three bands, Monday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacif'e Beach, 270-7522: Jim Hawley, contemporary, Wednesday through Saturday: the Keyyn Lettau Exartet, sazz, Sunday: the Mrs., the Pen Boyz, rock and roll, Monday

Rodeo, 8980 Via La Jolla, La Jolla, 457-5590: Tina Turner, rock and soul. Joey Harris and the Speedsters, rock and roll, Thursday; the Ron Bolton Band, rock and roll, Friday and Saturday; Felony, rock and roll, Sunday; Clubland, rock and roll, Monday; Moving Targets. rock and roll. Tuesday and

North Coast Jazz Society P J. 22 4 TONY ORTEGA
Discovery recording artist, personal property of the May rard forgus and Lonel Hampton Solost on T.V. and more soundtracks. Every Friday & Saturday at 9.00pm, starting April 1.

The Startman April 1.

The Startman Real, En sinites

140 South Sierra, Solana Beach. =755-6733=

NO COVER UNTIL 9 PM Happy hour every night 50' well drinks

Thursday, Friday, Saturday

Party under the dome for Big Daddy's 30th

—Sunday —

REFLECTORS

Wednesday

New Wave Dance Contest

175 First Prize

Radio Bandits

C. S. College

DIRK

DEBONAIRE

Thursday:

Dirk's belated

Birthday Party

Wednesday, with the Call, rock and roll, Wednesday.

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

Black Angus, 5247 Kearny Villa Road, Kearny Mesa, 279-3100; Second Wind, contemporary. Thursday through Sunday; live entertainment. Tuesday and Street, Ocean Beach, 226-8849; Tom "Cat" Courtney, blues, Inursity, she Balzi Band, rock and roll, Friday. Wednesday, call club for

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

Windrose, 1935 Quivira Road, Marina Village, Mission Bay Park. 223-2335: Rock and roll, call club

San Diego North

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

The Alamo, 3093 Clairemont Drive, Clairemont, 276-2240: Flyweil, rock

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle No. C., .: Sission Valley. 291-7131: Jerry Melnick, piano variety, Tuesday through Saturday; John Kormanik, piano variety, Sunday and Monday.

Heliday Inn/Mission Valley, Cricket's, 595 Hotel Circle South, Mission Valley, 291-5720: Baja Strings, contemporary, Tisseday through Saturday, Mel Goot and Marguerita Page, jazz, Sunday and Monday.

Black Angus, 10370 Friars Road, Mission Valley, 563-5862: Forward Motion, top 40, Thursday through Sunday; live entertainment, Tuesday and Wednesday, call club

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

contemporary, Thursday through

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

Planigan's, 5373 Mission Cente Road, Mission Valley. 291-8635: Rock and roll, call club for

Johnny Cadillac and Ace.

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

Hungry Hunter, 2245 Hotel Circle Place, Mission Valley. The Billy and Annette Duet, contemporary, Friday

Ishada Leenge, Haralei Hotel, 2270 Hotel Circle North, Mission Valley. 297-1101: Walt Wagner, pian variety, Tuesday through Saturday; Mike and Lynn Cherry, contemporary, Sunday and Monday.

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

La Hacienda Castina, 878 Hotel Circle South, Mission Valley. 298-8281: Larry Page, contemporary, Wednesday through Saturday; Phil Andreen's Dixieland Band, Dixieland, Sunday afternoon

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828: The Siers Brothers, 60s rock and Beatles music, Tuesday through Saturday, with the London Brothers, rock and roll, Friday and Saturday, Toys, rock and roll, Sunday and Monday.

Monle's, 10475 San Diego Mission Road, Mission Valley. 563-0060: Rage, rock and roll, Thursday through Sunday; U.S. Male, rock and roll, Tuesday and Wednesday.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley. 291-1638: Live entertai iment, Tuesday through Saturday, call club for information: Torniny Rocker, rock and roll, Sunday; magic shows, Monday.

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

Navajo Inn. 8515 Navajo Road. San Carlos. 465-1730: the Pep Boyz, rock and roll. Thursday through Saturday: Fuer, rock and roll, Sunday and Monday: the Press, rock and roll. Tuesday and

Pal Jory's, 5147 Waring Road. Allied Gardens. 286-7873: Fro Brigham's Preservation Band, Divietand, swing, and oldies. Friday Boulevard, Clairemont, 560-8022: Boulevard, Clairemont, 560-8022. Crystal, rock and roll, Thursday, Dave Mason, rock and roll, Friday; the Shames, rock and roll, Saturday; Melting Pot, reggae, Wednesday. and Saturday.

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

Pavillon 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. 291-7170: Streetlife, contemporary, Tuesday through Saturday.

Spirit, 1130 Buenos Avenue, Bay Park. 276-3993: The Steve Powell Friends, rock and roll, Sure, rock and roll, Enuf, rock and roll, the Seventh, rock and roll. Thursday Invs. rock and roll Volumativ, rock Inss, rock and roll, Votumatix, roci and roll, Friday; Beachie and the Beachnuts, rock and rhythm and blues, Joey Harris and the Speedsters, rock and roll, Saturday Blues and Reggae Night with the Spirit All-Star Blues Band, Elvis Hawaii, plus guests. Tuesday: San Diego Songwriters' Showcase, ope stage for original music, Wednesday.

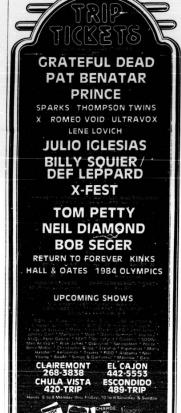
The Sport's Inc., 5520 Kearmy Villa Road, Kearny Mesa. 278-5332: Skip and comedy. Thursday and Friday

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

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

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Corge, 280-9944: Espresso, contemporary, Tuesday through Saturator.

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge. 280-6263: Steer Crazy, country, Tuesday through Saturday, live country music, Monday, call club for information.



AT **MUSIC MART**

he Complete Music Store

YOU ARE NUMBER ONE:

WE WILL BEAT ANY DEAL

GREAT KEYBOARD DEALS

POLYPHONIC	. 5	v	N	Ti	45	2	12	E	94		~	***			
MODG OPUS 3, (organ, brass, strings), reg	\$3	19	6.	90	3.										now S!
YAMAHA CP70 Grand Piano, reg. \$4600,0	0														now \$2
CRUMAR Roadrunner Piano, reg. \$695.00										٠	۰				
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WOODWIND & BRASS INSTRUMENTS
SELMER, BACH, and YAMAHA now: a stock! We carry student and profession instruments and a complete line of accessories. Come in and see our departments manager Benny Hollman.

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ACCESSORIES AT INCREDIBLE SAVINGS

Strings—Two for one!

BOSS, MXR and IBANEZ effects at incredible savings.

LESSONS Learn from the best in the business! Come in and sign up.
You'll improve your chops! Rock, Jazz, Classical, we can help you.
Call Benny Hollman for information.

SAVE \$15.00

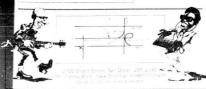
ROCK-A-VISION TELEVISION SHOW



ULTRA

The Neck That Can't Warp At the heart of the Ultra guitar is one feature that sets the instrument apart from all other guitars in its class. An aluminum neck core. Based on the patented Kaman Bar ¹¹, the aluminum neck support found in the most expensive Ovation Roundbacks, this strong. Roundbacks, this strong, lightweight design renders the Ultra neck virtually impervious to temperature and humidity changes that can warp a common neck. The back of the neck is formed of high density Urelite!*

New Ultra guitars: Be sounding, most durable, moderately priced. \$149.00



Thursday (TONIGHT)

SURE with ENUF and THE 7TH

KGB RADIO presents

MITCHELL CORNISH & THE HELL HOUNDS

SHEBA

Tickets only sold at doo 7 pm on first come basis

JOEY HARRIS & THE SPEEDSTERS

THE HEARD

TROWSERS

MOIO NIXON (Claude Coma's brother)

Tucsday MARCH 29 RHYTHM & BLUES NIGHT RICK GAZLAY & THE SPIRIT'S ALL STAR BLUES BAND featuring SUITCASE JUAN

ELVIS HAWAII starring TRASH CHAZ

MOIO NIXON with a rare blues video show. All jammers welcome

Wednesday MARCH 30

SAN DIEGO'S SONGWRITERS' SHOWCASE A full night of top local songwriters performing their original compositions. HEAR THE HITS OF TOMORROW TODAY! Songwriters withing to perform: Bring your guitar or tool, bring your songs, bring your dog & join in the fun. Sign up at club at 8:30 p.m. Featuring special guest titers.

BOWLING FOR LARVA

GUY GOOD & THE DECENT TONES TONITE: The Songwriter of the Month will be chosen and awarded 3 hours of 16-track studio time at Soundrax Studios.

TOMOTTOWNS April 1: SUBURBAN LAWNS with CHOIR INVISIBLE April 2:

From Minneapolis Mercury recording artists THE SUBURBS.

April 8: Capital recording artists just completed their first album and fresh out of the
box TIM McGOYEN'S BURNING SENSATIONS.

San Diego South

Anthony's Harborside, 1355 North Harbor Drive, downtown, 232-6358, Ohi Ridge, comedy and music, Tuesday through Saturday.

Aztec 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, cornedy. Friday and Saturday.

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

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

Boat House, 2040 Harbor Island Drive, Harbor Island, 291-8010: The Boat House Comedy Club featuring Steve Hudson, M.C. with Gary Mule Deer and Bill Rieback, Wednesday through Saturday: Steve Hudson, cornedy and music, Sunday through Ruesday.

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

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

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

Dance City, 6875 El Cajon Boulevard, East San Diego, 697-1811: Dance to the new beat with the Soda Jerx and the End, Friday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island 223-2572: The Spud Brothers, 50s and 60s

LIVE IN CONCERT

Livening Star TONY RAMPMANN

This Friday!

DAVE MASON

Friday, March 25 TWO SHOWS

8 & 11 PM

BACCHANAL
8022 Clairemont Mesa Blvd.
between Highway 163 and Convoy St.

560-8353

rock, Tuesday through Saturday, Illusion, rock and roll. Sunday and Monday

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

Drowny Maggie's, 31st Street and University Avenue. North Park. 298-8584: San Diops Storytellers. tall tales and folk stones. Thursday, the Paradise St. Band. Cellic and original music, Saturday, the Cazebo Band. trailitional British music, Sunday, Old Time Hoot Night, Monday, Richard Freeran, folk and bluegrass, early evening Tuesday, Samsa Ged Ceili Band, traditional Irish music, Tuesday, Duesd Kenald, contemporary

Fat City/China Camp, 2137 Pacific Highway, downtown, 232-0686: Don Phillips and Bill Coleman Quintet, jazz, Friday and Saturday.

Grass Roots Cultural Center, 1947 30th Street, Golden Hill, 232-5009; Juanita and Nayo Ulioa, Peruvian

20

music, Friday and Saturday,

Hamburguesa, 4016 West Wallace Street, Old Town, 295-0584; Donny Roze, country and contemporary, Thursday through Saturday, with open stage talent night Thursday.

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island. 224-8242: Ground Zero with J.J. Frank, jazz and contemporary, Friday and Saturday.

Holiday Inn/Embartadero, Porthole Lounge, 1355 North Harbor Drive, downtown, 232-3861: Sound On Sound, contemporary, Tuesday through Saturday.

Humphrey's, 2241 Shelter Island Drive. Shelter Island. 224-3577: Mike and Lynn Cherry. contemporary, happy hour. Monday through Friday: Larry Moore. contemporary. Monday through Saturday. Jolly Roger, 807 West Harbor

Drive, Scaport Village, 233-4300: Illusion, rock and roll, Wednesday through Saturday, Kung Food, 2949 Fifth Avenue, Hillerest, 298-7302: Llama, classical guitar, Tuesday and Wednesday, Julio Aguirre, classical guitar, Thursday, Doug Hewett, Originals and soft folk music, Friday, Walter, classical guitar, Saturday and Sunday.

Mané. Jin Wind. 308 University Avenue, Hillcreat. 297-3017: King Biscuit Blues. Blues and rhytlim and blues. Thursday through Saturday: the Booze Brothers. rhythm and blues, rock. contemporary, and oldies. Tuesday and Wednesday.

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

My Rich Unde's, 6205 El Cajon Bouleward, East San Diego. 287-7332: Main Room: Moving Bargets, rock and roll. Thursday through Sunday, with Bratz, rock and roll, Friday and Saturday; Insex, rock and roll, Monday; live rock and roll, Tuesday and Wednesday, call club for information. Cabarcel Room: dance information. Cabarcel Room: dance

Thurday, March 24
WHOOPHERKAT

Game S

Dance Wed. Sal., through Apr. 2

Pancho's

Amend Winnies Mev. car.

Amend Winnies Winnies Mev. car.

Amend Winnies Mev. car.

Amend Winnies Mev. c

ALVIN LEE

OF "TEN YEARS AFTER"

Tuesday, April 5

TWO SHOWS

7:30 & 10:30 PM

RODEO



We invite you to a different record store

BLUE MEANNIE RECORDS

Blue Meannie specializes in Rock in Roll.

from the 50's to the 80's

Fantastic selection of Imports \$4.99=\$7.99

Import Books
Rolling Stones List Zeppelin O.M.D. Harrard Lengus Harrort N

Import magazines

errang Record Collector Melody Maker N.M.E. Sounds Record Mirror site-& Police Fan Club monthlies Face Punk Lives! Viny! New Sounds

Used and out-of-print 45's & Albums
Magazines & Books

Buttons, Patches - Check our selection Fantastic selection of LP's, 45's, EP's

Coming in April - European out-of-print records
The largest selection of merchandise that we ever had to offer. Thousands
of new records, pins, gatches and books. Arrivals will be soon!

We buy rock records & memorabilia
Where other record stores stop, Blue Meannie continues



1207 N. 2nd St., El Cajón 92020

(619) 442-2212

mile north of Interstate 8-at 2nd Avenue

to recorded new music. Thursday through Saturday.

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

Old Town Saloon Cocktail Lounge, 2195 San Diego Avenue, Old Town, 208-2209. Tim Reed, live and recorded rock and dance music, Friday and Saturday.

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

Raphsel's, Travelodge Tower, 1960 Harbor Island Drive, Harbor Island, 291-6700: March Mulligan, guitar variety, Tuesday through Saturday, Joe Azarello's Singer's Showcase, new talent showcase, early evening the second and fourth Sundays each month.

Red Coat Inn, 5733 University wenue, East San Diego. 583-6670; Terra, rock and roll, Tuesday through Saturday. Sheraton Harbor Island, 1380 Harbor Island Dive, Harbor Island, 291-2900: Reflections: Ducktail Revue, 50s rock, seven nights. Sundowner Lounge: Leslie Gold, contemporary and standards. Monday and Tuesday, live contemporary music be various.

Monday and Tuesday, live contemporary music by various artists. Wednesday through Sunday. Sheraton Inn Airport, Sandqiper Lounge, 1500 Harbor Island Direc. Harbor Island. 291 6400: Jazz jam session with Jeannie and Jirmiy Cheatham, carly evening Sunday.

Cheatham, early evening Sunday.

Soledad's, 425 West B Street,
downtown, 232-7588; Harvey and
52nd St. Jive, jazz, blues, swing,
and show tunes, early evening
Thursday and Friday.

and show tunes, early evening Thursday and Friday. Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island. 291-9110: Dusty and Melissa, contemporary, Wednesday through Saturday.

Triton, 6011 El Cajon Boulevard, East San Diego, 583-3240: The Bruce Cameron and Hollis Gentry Ensemble, jazz, Thursday through Saturday. Trojan Horse, 6179 University Avenue, East San Diego, 582-1070: The Blitz Brothers, rock and roll, Thursday through Saturday; country music, Sunday.

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

Upstart Crow & Co. Bookstore and Coffee House, 835 West Harbor Drive. Seaport Village. downtown. 232-4857: Rebecca Roberts. classical guitar, late morning

East County

Antonio's Hacienda, 700 North Johnson, El Cajon. 442-9827: Joe and Don Gaynor, contemporary, soft rock, and "Elvis", Friday and Saturday.

Baxter's, 1025 Fletcher Parkway, El Cajon. 442-9271: Looker, top 40. Tuesday through Saturday.

Big Oak Kanch, 1723 Harbison

Canyon Road, Dehesa, 445-3047. The Constabler bluegrass, the Big Oak Ranch Band, country, Sunday afternoon.

Black Angus, 1000 Graves Avenue, El Cajon, 440-5055; RPM, rock and roll, Thursday through Saturday; Forward Motion, top 40, Tuesday and Wednesday.

Blarney Stone, Too, 7059 El Cajo Boulevard, La Mesa. 463-2263: Sean McVicker, Irish music. Wednesday through Sunday.

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa, 465-3660: John Ward, piano bar, Tuesday through Saturday, Bruce Robbins, contemporary and easy listening guitar, Sunday and Monday.

Bull and Bear, 690 North Second Street, El Cajon, 440-5757: Chain Reaction, contemporary music for dencing, Tuesday through Saturday

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

Circle D Corral, 1013 Broadway, El

Cajon, 444-7443. Country Casanova, country, Tuesday through Saturday; Ron Couch and Cimarron, country, Sunday and

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

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

Driftwood Lounge, 5286 Baltimore Drive, La Mesa, 462-0533; Carl Simmons and Southern Comfort, country, Tuesday through Saturday; Country Justice, country, Sunday and Monday.

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

Hungry Hunter, 402 Fletcher Perlovay, El Cajon, 442-0517: Mary Perrin, contemporary, Tuesday through Thursday, Double Take,







Through March 27th (another hot Seattle band!)
CARMEL WATTERS

THE BANK

Wandering Boxs

Bob Long Band

942-1676



ROCKIT

LADIES' NIGHT

→ EARLY BIRD SPECIAL! ←
75° WELLS 8 - 9 pm

PIZZA 50° A SLICE
DOMINO'S PIZZA

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

Sunday -No cover BEER BELLY NIGHT

Monday T mis \$1.25

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LIVE ROCK & ROLL EVERY NIGHT 276-4653 945 Garnet P.B. REFLECTIONS
DELICATIONS
See Dealer of the second se

San Diego's most farmulus hight spot is night by the water With a warm, inendity atmosphere Cool, reffeshing drinks. Nightly we entertainment And Happy, Hour nightly with delicious hot hors deetweep from 5-7, and featuring the Duckfall Revue every Friday from 5-8.

Newport

Ducktail Revue March 6-8

Newport

Harvey & The 52nd St. Jive March 14

> Newport March 15-2

Harvey March 21 Ducktail Revue

March 22-31

Sheraton-Harbortsland Hotel

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

Lakeland Resort, Highway 75

Lakeside Hotel, 1940 River Street.

La Pizza House, 306 Parais

Hall

Kinks

Kiss

Seger

& Oate

Billy Squ

S.D.Sockers

Neil Diamond

Pat Benatara28

\$5 each

Charger

Tickets Buy & Sell

984Olympics

La Posada del Sol. 8238 Parkway Drive, La Mesa, 462-2640: Joe and Don Gaynor, contemporary and oldies rock and "Elvis," Wednesday

Lorenzo's, 596 Broadway El Caron, 442 9696 Samurai, contemporary dance music. Tuesday through Saturday, Fro Brigham's

Magnolia Mulvaney's, 8801 Magnolia Avenue, Sentee 118-8550 Tall Cotton Lountry bonky tonk, Wednesday through

Opening

Univ -Amph. L.A

US Festival

Country

Festival

Grateful Dead

Day

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

Mickey D's, 9563 Mission Gorge Road, Santee, 448-9931: Live rock and roll, call club for information

Mr. Bill's Backroom Saloon, 399 447-4500: Jun Ev.

Organ Power Pizza, 3459 Imperial Avenue, Lemon Grove, 163-6977

Tommy Stark, family musical entertainment, sing-alongs, seven riights, with puppet shows by Retha Friday and Saturday.

Our Favorite Place, 8646 Mission Gorge Road, Santee, 449-6240; Pony Express, country rock, Thursday through Saturday The Outpost, 652 Grand Avenue. Spring Valley, 464, 9007; Billy Thomas and the Ambush Gang,

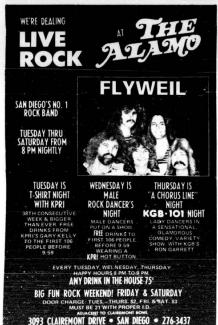
ountry rock, Friday and Saturday Park Place, 1280 Fletcher Parkway, FT Cason, 148–1411; Bandit, rock and roll, Riesday through Saturday; the Press, tock and roll, Sunday and Monday. Pine Valley Restaurant, O Highway 80. Pine Valley. 473-8727: Colin McColl and Karen evening Sunday and Monday

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

Sexton's, 7353 El Caion Boulevard Le Mesa, 460-1500; Steve Mouzas and Finest Action, oldies Rand, jazz, Thursday and Friday barry bours







481-0522



Rock & Roll Happy Hour **Every Friday**

Hot & cold hors d'oeuvres. well drinks, draft beer, house wine 50° Presenting FEATURES 5:30 8:30

Every Wednesday night is dollar night. All well drinks, domestic beer & house wine for just a buck

Every Thursday night is Ladies' Night. All ladies admitted free. Super drink specials.

The Turquoise Lounge, 5975 severin Drive, La Mesa, 465-1525; Alliance, rock and roll, Tuesday

Winkle's, 10055 Mission Gorg Winkle's: 10055 Mission Gorge J. Santee: 449-0060; Farley and Brand X Band, country, righty through Saturday.

South Bay

sdad. Salinas Boulevard at Avua e Tiirona 584,1724 Black rket, rijuana. 384-1724. Black rket, rock and roll, 3-DTV, rock i roll, Los Negativos, rock and , plus recorded new music, Black Angus, 707 E Street, Chula Vista, 426-9200, U.S. Male, rock and roll, Thursday through Sanday Motion, top 40, Tuesday and

Country Bumpkin, 1862 Palm Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161: Ron Couch and Cimarron, country Ruesday through Saturday; live entertainment, Sunday and entertainment, Sunday and Monday, call club for information.

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

Tuesday and Wednesday

Hutch's, 1463 Palm Avenue, Imperial Beach, 423-3479; Leather through Saturday

Joey's, 415 Broadway, Chula Vista

Landmark Cocktail Lounge, 2511 weetwater Road, National City 475-7313 Firecreek country Finday and Saturday

The Lantern, 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,

ntry, Thursday through Sunday Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, 479 3537

Thursday through Saturday

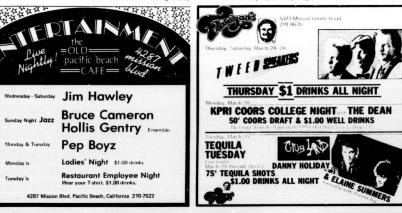
Royal Vista Inn., 632 E Stree Chula Vista, 426-2500; Jeff Bradley, ontemporary. Buesday through Saturday

Teapot Inn. 1060 Broadway, Chula Vista. 427-E304: Bach-a-la Trio, contemporary, Wednesday through

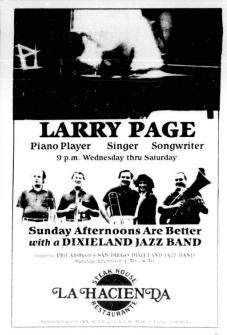
Trophy Inn. 999 National Avenue National City. 477-5753 Frank Dixon and Nightlife, country.

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

Wild Turkey, 5080 Boruta Road, Boruta, 267-2559: The London Boothers, rock and roll, Thrussdar, Four Eyes, rock and roll, Friday and Saturday, Ace Dagger, rock and roll, Sunday, the Bitz Brothers, rock and roll, Monday and Thesaday, Boy Worder, rock and roll, Wednesday.





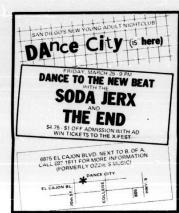






appearing Wednesday - Saturday March 23-26, 9 pm to close

887 Camino del Rio South







KELLEN WINSLOW & LINDEN KING



HANALEI HOTEL, 2270 Hotel Circle N. Mission Valley, 297-1101

PERFORMERS

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

Rock & Roll

Ace Dagger: Wild Turkey
The Alliance: Turquoise Lounge
Johnny Almond Rhythm Revue:
Pracuy Mine Co., Bobby G's
Automatics: Whiskey Flats The Bakri Band: Texus Teahouse BBC: Hill House, Vista Entertainment Center

DOL: FULL PRISES, VIGILI PRISES, VIGILIA PRISES, VIGILI PRISES, VI Barrie Cunningham: Hill House The New Dallas Collins Band: Jose

Islor d
Elvis Hawaii: Spirit
The End: Dance City Felony: Distillery East, Rodeo
Flywell: The Alamo
Four Eyes: Wild Turkey
Fuze: Navajo Irus
The James Harman Band: Belly Up

Tavern
oey Harris and the Speedsters: Joey Harris and the Speedst Rodeo, Spirit The Head Band: Dooley's Bashas: Jolly Roger/Scaport Village, Doc Masters Incognitic Rockers: Distillery Nightclub

a: Mu Rich Uncle's, Distillen

Inness: My Rich Uncle's, Distiller East Inss: Spirit Loudon Brothers: Wild Turkey, Latr's Greenhouse Lan Negathow: The Bagdad/Tijuama Dure Mason: Bacchanal Maybem: Vista Entertainment Center Tony Mills and Crosscut:

Mr. peet and the Wandering Boys: Gizmo's

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Tim Reed: Old Town Saloon Robyn Banx: Poway Afne Co. Romeo: Whiskey Flats RPM: Plack Angus/El Cajon. Dance Machine

Running Wild: The Lantern The Seventh: Spirit The Shake: Jose Murphy's The Shames: Bacchanal The Siers Brothers: Lehr's Croenhouse

The Soda Jerx: Dance City
The Spud Brothers: Doc M Sure: Spirit Terra: Red Coat Inn Third Rail: Distillery East This Kids: Distillery Nightclub. Distillery East



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Thursday: 7:30-11:30 Friday: 8:00-12:00

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Top Sirloin Steak

Carne Asada · Filet of Sole Snapper Vera Cruz

ncluded: choice of soup or sala and baked potato or rice, Great for you theatergoers and late-working office folks,

Offered Monday – Saturday 4:30 pm "til 6:30 pm. Lunch Monday – Friday Lunch Monday—Friday 11:00—4:30 Dinners until 10:00 pm.



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Las Vegas Style Dance Revue EVERY WEDNESDAY 10 & 11:30 p.m.



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



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Toys: Lehr's Greenhous Tremor: Whiskey Flats Tina Turner: Rocko U.S. Male: Black Angus/Chula Vista, Monk's Volumatix: Spirit

The Carmel Watters Band: Mom's Saloon White Dwarf: Le Chalet X-Offenders: Headquarters Nighteluh

Country/ **Country Rock**

Ron Bell: Rot Casch Im
Big Oak Rauch Baud: 18g (Nik
Rauch
Brandel: Pulormino Star
The Cache Walley Delfere: Gld
Time Cale
Time

Inn Farley and the Brand X Band: Van Winkle's irecreek: Landmark Cocktail

Firecreek: Landmark Cocktail
Lounge
Four Way Deal: Red Cooch Imn
Richard Freeman: Drewsy
Maggie's
Free Rein: Flim Springs Inn,
Kontucky Stud
Hughey Gaskims: Carriage Lounge
Richie Cary and Sundown: Abikere
Lounge

Richie Gary and Sundown: Abi Loungue Lady and the Trampa: Burr-X Ranch House Leather and Loc: Hutch's The Little Big Band: Diamond Loungel-furnt Enrima's Lone Star Country: The Country gold-Lounge Country Gold Lounge New Country: Country Side Lounge New Country, Country Side Lounge Jung Nixon and Downhome: Marris Williams

Mama's Mink

Mama's Mink

Pony Express: Our Favorite Place

Lanny Pruitt and Cinnamon Ridge

Mustang Club, The Moonglow

Wes Reo and the Countrymen:

Mathemy class, ren moneyane
Meli Ren and the Countryment.

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Downy Rent: Hamburguest
Rey Sanders: Red Doo
Saloon Valley Fort Steakhouser
The Swery Brederin; CW. Saloon
Carl Stamonta and Southern
Carl Stamonta and Southern
Lateral Country Strain
Resert Holiday Trails
Sapecach: Parametals Clab
Steera: Trang: Hampeler's Rond
Supercoll: Laterals Hot Media
Cang: The Outpool
The Union Country
The University Country
The Uni

Whiskey River: Oasis Bar

Contemporary/ Top 40

Hotel
Bach-a-la Trie: Teapot Inn
Baja Strings: Holiday Inn/Mission

Dusty Best: Mr. Bill's Backroom Saloon Kirby Bible: No. 1 Fifth Avenue

The Billy and Annette Duet: Hungry Hunter Mission Valley The Booze Brothers: Chateau

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

Savery Brothers



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Couples & Line Dance Lessons

Happy Hour

RICHIE GARY & SUNDOWN

Weeknight Happy Hour 4 - 9 p m.

Munchies 4 - 7 p m.

Ladies Nite Wednesday 51 Margaritas

Free Dance Lessons Tues - Thurs. 7 - 9 p m.

Sunday Country Brunch 10 a m - 2 p m





Donna and Andy: No

Dusty and Melissa: Torretory

Skip Garcia: McF's, Sport's Irm. Joe and Don Gaynor: Antonne's

Lidy and the Tramps: \

The Dan Lucyano Trio

The Market St. Band: 1/1/2011 s

Restaurant Jim Moore: Mexican Village Larry Moore: Humphrey's Motion: Black Jugus Chula Vista

Colin McColl and Karen McDermott: / Trackalley

ESCONDIDOS

EAST Ages 17 and up

Felony....:

Bill Coviello Presents

Brand New World

Insex

Stevie W. Playing rock in roll, new wave, rockability, and the cream of the pop.
Ticket price \$5.00

Special edition of rock & roll

Easter Vacation Special

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"Teenage Enema Nurses in Bondage"

All concerts minimum age 16

741-9393 seday - Sunday 8:30 p.m. 'til 1:35 a.m. Ages 17 & up

DARIUS MAGNETS

Insex & Third Rail

Ticket price \$5.00

this tide

Pinstripes

DISTILLERY

Roberta Linn: 12.25

Johnny Cadillac and Ace:

Michael Rhodes Bruce Robbins

Steve Mouzas and Finest Action

Gina Robles: Donor Rose

Ray Sanders: No. 1785 Second Wind: And Land Add

Shine It On: Lacathor: Vallage

Hotel
Tony Sorial and Co.: Henry's
Sound On Sound: Hobbary
Irin Frahar, adem
Fran Stevens:
Multimary's Commade, Dooley's
Joe Stevart: Too Lev's Mita Mesa
Brad Strackbine: Realism's La
Most Mark Hotel
Most Prackbine: Realism's La

Mosa: Mosaine included self-Mosa: Streetlife: Smaggler's Inti The T&A Bio: Monterey Jack's Red and Dave: Ramada Inti Escondido Don Pennison: The Flying Bridge Third Degree: Kearing Mosa Board Alisha Thomas: Readwri E. Lee Teich Mosa Illian Lined.

Triple Play: Hilton Hotel

Brue Spirit: Vista Entertainment

Center
The Two Tones: Moby's Brother West Coast: Titha Man's Jinnah Williams: Moby's Dock Wizard: Ball and Bear Zuma: Hungry Hunter Occanside

lazz

Phil Andreen's Dixieland Band: La Hacterida Cantina Joe Angelarsteo: Shepherd Cake Lori Bell: Prophet Restaurant. The Greg Bloch Violin Trio: Plan-

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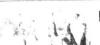




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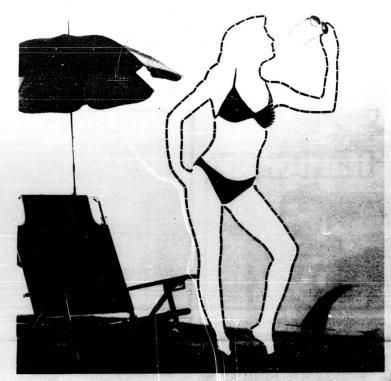




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CURRENT MOVIES



bitch-bloodsucker 1953 **** (Ken. 3/28)

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CURRENT MOVIES

the land) Coutard's fluid work and the lush, surging, insistent score by Georges Delere provide an unusually strong and steady current to carry along Godard's puckets in-jokes and caprices. And, in the dead center of the move, the marathor marrial spat. Itasting the better part of an hour, is an unusually, sustained, forthrous event

Coup de Torchon — Sententious moral tale about the breakdown of civilized behavior in French colonial Africa, just before World War II. Comic-strip caricatures, in place of rounded characters, are not much use in a moral tale, however. They and their escapades are so determinedly their escapades are so determinedly loony, that no tension can be built around their we just watch and shrup. The mousy manipulator at the center of things is an interesting character when in his mousy mode, if only because mousiness gone rather oddly with his position as Chief of

oddy with his mousness, can only be washed down with great guips of abstract philosophy. Philippe Notret. Stephane Audran, Isabelle Huppert. written by Jean Aurenche and Ber-trand. Tavernier; directed. by Tavernier 1982.

*(Guide)

Dewn of the Dead — George A. Romero's companion piece to his NIGHT OF THE UNING DEAD, set largely (and inspirationally) in a sub-unian Pittabulph shopping center, and improved version with slicker technique and organized special effects, and positively puramed not indisponel even the most hysterical disapponel even the most hysterical largely of any American move since all YOM DITE VALLEY OF THE Conne of those persons who under no one of those persons who under no one of those persons who under no

"An eloquent film."

Rehard Corlis,
Time Magazine
THE STURY OF
THESE PRINCES

WANTED FOR

YOL

circumstances can admit the possibi-ty of there being anything humbrous about. for example, a flesh-eating stoced off, very thin like Oscar Mayer's function meats, by a neticopter propeller, and then going into a rubber-kneed wobble as though he had just experienced Teofilo Steven-son's right hand. 1979.

commissions can admit the possibility of the possib

Gassible — The project that Richard Altendrouply hield to bring to fruition for twenty years burs out to here god-ten done in the style of beauty years and the style of beauty years show three are no reserved essets, ac-busity, and no musical overture or souverier program, but there's an ouverier program, but there's a character, and restricts in the con-ting of the style of the style of crowd bostons. (One could well be risk through fifty years of the Medites-specches and words of widom stan-as political life, with countries appearing and the style of the style o specchas and words of visidom inter-ierded helween clubbings and mas-sacriss and riots, shows a severe stortage of narrative servey, But Ban Kingsley, through his helikely manner, endears himself as the fallware. With Murin Sheen, Cancide Bergen, Ian Charleson, John Mills, and John Giel-gud; written by John Brilley 1982. (Cinema Plaza 5; Grossmont; Plaza Twin 1)

Tien 1)

Greece 2 — The sex robes are sected around (se sex the British and American accreat), but it is the same old faily tale of leen conformity (approximately approximately approximately approximately (approximately approximately approxi

(Wilaga, from 3/25)

**High Read to Chies — By very of furley, Adynanistan, roda, and hepal. The Adynamics of the Adynamics o Neighbors — Thore's a preface to this movie, surely some sort of first in cinema history, composed of critical blurbs of the Thomas Berger novel. These tip you off that what you are about to see s., among other things, a comic nightmare." The Bill Contil background music, all throughout series the common significant series the common series. as if there were some doubt you would be able to ascertain this for yourself

Tulsa. Oklahoma: with Matt Dillon. Diane Lane, and Lef Garrett (College, Fashion Valley, Oceanside 8. Plaza Bonita; Rancho Bernardo 6. Sports Arena 6, University Towne Centre, Wegand Paza 6, from 3/25) Cathy Moriarty; directed by John G. Avildsen 1961. ** (Aztec, from 3/25)

"April, of the managed of the manage

The King of Comedy — Robert De Niro as an aspiring comedian and

orsese. nerama, from 3/25)

Scorrieds

Scorrieds

Linears — Diagnosis of this second process of the second part of an extra of an

tiths and Jame Hollaren 1983.

• (La Paleans, 1993.

The little from Sizze)

The little from Sizze | The Land Size | The L e (Batton)

An Officer and a Garathersen — Your basic basic-training more, with a reard-nosed, decided drift sergeant (played with gusto by Lou Gossen) housing the sergeant (played with gusto by Lou Gossen) housing the sergeant (played with gusto by Lou Gossen) housing the sergeant of the sergeant control of the sergeant housing the sergeant h

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comic effects seem to aspire to, but
there frace of a straightforward on
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that of the f the point-winner mas rotatine as ween-rupted now and again with something. "Touching," or with calendar-art nature inserts, or with the latest installment in Fonda's ongoing obsessive pursuit of an elusive rainbow trout nicknamed. Watter—but who would perhaps bet-Walter — but who would perhaps bet-ter have been dubbed Moby frout. These mood changes are parceled as in anormicance with standard TV-sition pacing and somebody's extension indigen and somebody is extension, notion of a dramaturgical balanced diet. Directed by Mark Pydell. 1984. (Ken. 3.30)

CURRENT MOVIES

tathietes on the road to the 1980 Olympics is not the affektiosm (which is dcpicted through such overworked devices as slow-motion, the telephoto lens that makes a unner appear to be getting nowhere, and the amplified heartbeat on an otherwise highest soundtrack), but rather the homo-sexual relationship between two of the

athletes. This aspect of the movie has attracted all the move interest for being shrugged off as if such a relationship constituted a personal choice as unmomentous and incon-sequential as the choice between such shift and automato to between Planer and alle Ploner for time director and mally-limits script-ime director and mally-limits script-

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MESSION WILLEY BEACHES Conter 3 Ctreamen, 2120 Carriers del Pilo Horth (297-1956) Theater 1: Mar Dupler Returns, from 3125 Theater 2: Rough Enough, from 3125 Theater 3: The Black Station Fintams, from 3125 Cove. 7730 Girard, La Jolle (459-5404) The Pirates of Penzance, from 3/25

Pine Arts, 1818 Garnet, Pacific Beach (274-4000) Theater 2: High Road to China and Firefox Theater 3: Spring Break and Heavy Metal, fro 3/25

Totalen Valley 4, 10 Fashor Valley (291-440)
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Thesian 2 For Congloss, two 3 oma, 3150 Rosecrans (224-3344) E.T. the Extra-Terrestrial E.T. the Estita-Remested Sports Arena Stagless, 3350 Sports Arena Blad. (229-5332). Theater 1-48 Fes and 1010 Midmigst Theater 2-The Gunsteins, from 3/25 Theater 2-The Sword in the Stone and Winner the Rook and a Day for Enjore, from 3/25 Theater 4-They Road for Chem Theater 4-Theater 5 Sporing Bleas, from 3/25 Theater 6-Theater 6-The

Rrand, 4950 Newport, Ocean Beach (223-3141) Five Summer Stories, 3/25 through 27 XTRO and Violante, 3/26 through 31 Century Twin, 54th and El Cajon Blvd. (582-7690) Theater 1: 48 Hrs. from 3/25 Theater 2: The Vardict, from 3/25

Cinerama, 5889 University Ave. (583-6201) The King of Comedy, from 3/25 The King of Comedy, Iron 3/25 Oblege, 63/33 El Caon Blvd. (286-1455) Theater 1. Spring Break, Iron 3/25 Theater 2. Bad Boys, Iron 3/25 Theater 3. The Obsolven, Iron 3/25 Theater 4. 10 to Midnight and XTRO, Iron 3/25

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Grossmont, 5500 Grossmort Center Dr. 2 La Mesa 1455-7100) Gandh

lairemoni, 4140 Clairemont Mesa (274-0001) Theater 1. The Man from Snowy River and Ammy the Kid Theater 2. Prenchoost and Night Crossing. from 3.20 State, 4712 El Cayon Boutuvard (563-8050) Chinese movies

Ace Drive In. 8000 Broadway, Lemon Grove (469-5328) 48 Hrs. and Vigilante from 3/25 Jolla Village Theaters, 5879 Villa La Jolla Drive 53-7831) Theater 1 High Road to China Theater 2 Tough Enough, from 3-25 Aero Drive In, 3rd and Broadway El Cajon (466-5000) Tough Enough and Six-Pack, from 3/25 Perhampy Thomatons, 1288 Finisher Perhampy (1487 Nature 1488 Natur

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Are Airght. 3/25 and 25 midnig SCATH BAY Fleeta Telm. 4/5 Sh. Chule Vista (422-5287) Theater 1: Savannah Smiller and a second feature. Iron 3/25 Theater 2: Bad Boys and Fast Times at Flidgemont Hojn. Iron 3/25

Harbor Drive In. 32nd and D. National Cay (477-1362) Bad Boys and Fast Times of rhidgemont High. from 3/27

Paims Theater, 927 Paim Avenue, Impenal Beach (429-1082) The Man from Snowy River and Apr. from 3/25 The Man from Snowy Rever and Ann, from 3/25 Mans Booths, 600 Freeway at the South Bay Freeway (479-6266). The ster 1: The Swor on the Stone and Worse the Pooh and a Day for Egypor, from 3/25 Theater 3: The Olaci Sal

3/25 Theater 5: Max Ougan Returns, from 3/25 Theater 6: High Road to China

Theater 6: High Road to China South Bay Drive In. 2170 Coronado, Impurial Beach (425-2727) Theater 1: Rough Excupt and Size Facil, Item 3755 Theater 2: High Road to Chinu and a second feature Theater 3: Spring Break and Herry Metal, Irom 375

These is 30mg over 5375 and 53 Vogue, 226 3rd. Chule Vista (425-1436) Deschool and Night G-basing, from 3-25 NORTH COUNTY

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Ossensable 3, 2011 Vista In ig. Ossensible (429-700): The set 1: 48 Feb. The set 2: 48 Feb. The set 2: 50 Mercy, 1 or 2/27. The set 3: 50 Mercy, 1 or 2/27. The set 3: 50 Mercy, 1 or 2/27. The set 3: 50 Mercy of 1. Let 4 Mercy 1/27. The set 7: Resizes of 6. Let 4 Mercy 1/27. The set 7: Resizes of 6. Let 4 Mercy 1/27. The set 7: Resizes of 6. Let 4 Mercy 1/27. The set 7: Mercy 1/27. Set 7/27.

Please Teels, 345 N. Escondici Bhrd. Escondico (745-5087) Thesiter 1: Ganchi Thesiter 2: Call theater to program information Powsy Theater, 12845 Pows; Rd. Powsy (748-7110) Peter Pen and Swiss Family Robinson, from 325

Rencho Beneratio 6, 11740 Be nando Plaza Court (465-961) 17: The Sword in the Stone and Minnie Theater 1: The Sword in the Stone and Minnie Theater 1: The Sword in the Stone 225 Testes 7: The State Stote Internation, Stone 250: Theater 4: End Bloys 1: Stone Theater 5: The Classor 1: Stone 2325 Theater 4: The Classor 1: Stone 2325 Theater 5: The Classor 1: Stone 2325

Star, 402 N. Hill, Oceansir e (722-2895) Vigilante and Curtair J. from 3/25

Theater 2: Table is: Five. Nom 3:25
Wiegand Plaza 6, 220 h bit E: Carmon Raul
Encentral (942-5544)
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Theater 5: Bud Roly 1: You 3:25
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CURRENT MOVIES

writer (SHAMPOO, CHINATOWN, etc.), is so studiedly cool about the whole thing, and has infused that cool, ess into all his characters, that we have no choice but to adopt the prevailing view that a teenager's first leach as a recommend. wie have no choose but to adopt me wie have no choose but to adopt me steady attender of noting year. The attender is fine as far as it goes But with the increasing comprehievessia the eventual rift between them, and the eventual rift between them, and the taking of a boyfrend by one of them, we need more to go on than the eventual rift between them, and the common them are need more to go on that the common than the soft of the common than t strongly have preferred, to be let in on any discussion pertaining to sexual preference, past history, future plan. It such a discussion ever takes place, about if. Towne's substitute for penure intimacy is invariely some-thing on the order of a montage-touch football game with Dobbie Brothers background music. Mariel Herningvan, Patince Donnelly, Scott

cere in test.

'(nem, 3.29)

Peter Pan — If begins guite slyly as a bosterious correctly, with the processor of the control of

and jealous Hook the neurotic, ob-sessed buccaneer. Sines, the servile, ineffectual first mate; and the three prococous Darling kds) Based on the play by James M. Barrie 1952. "" (Poway Theater, from 3/25) ***(Poway Theater from 3:2s)
**Phic Report, bit Wall — A sort of Video Juecoox selection but on a very large and very large and selection but on a very large and very large and selection of the selection of the

The Pirase of Pensance — Joseph Papp's production of the Gibert and Sulvan piece, transferred, with the cast inact, from stage to screen. It is not a mere documentation of the stage penformance, but i remains es-entially a stage piely. Tine, we get fanisatical sets evocative of the follows-cens east in old MGM musi-cals. We get equivalent of the Key-stone Kope, the Sennett Bathing

3156 Sports Arena Blvd + 223-2546 1 00 + 3 15 + 5:30 + 7 45 + 10 00

"(Cove, from 3/25)
"Figer Ragias, Sam — Woody Allion's conservative (i.e., written for Broadway) commely about a movie bottl and social bumbler, played by Allien's Deposition of the Covered Section of Section 1 (i.e., played by Allien's Bogart yield a predictable run of plass about 1.4ched seductions. Some appry excerpts in on CASABLANCA further remove the weeklight Allien's remove the weeklight Allien's Covered Section 1 (i.e., played to the Section 1 (i.e., p

Readers of the Lost Ark — Director Steven Spielberg and executive producerio-water George Luces pay homage to the clifflange serials of producerio-water George Luces pay homage to the clifflange serials of pay handsomely, pumping the project so full of morey, production values, and technical razzie-dauze the list no grade-8 models. Not intending excitely a sport, but not maintaining entirely straight faces either. Spiel-active to the contractive of the serial roomus of human skeetons, a biannet of furry spiders, an army of sadistic Nazis photographed with shadows crawling up their cheeks. The essential point to be made about RAIDERS is that it is really just a kiddle movie — a kiddle movie of eture, but a kiddle movie all the same. With Harrison Fording and the same with Harrison Fording and the same with the same of t Resurrection — First. this is a least of Americana. occated targetly in Kanasa. A second of the control of Americana. Occated targetly in Kanasa. The control of the contro Resurrection — First, this is a feast of

Wingsido Pauda (in Jaco)

Silar Cinsay — Two Augilives from the Broadway rat race run stoc. of the lew calerrate spelling; allowly, when the heavy calerrate spelling; allowly, when pecker costs man and sold on protein control and the stock of the stock

Table for Five — Restrained lear-jerker restrained in that it doesn't work to hard at jething lears (come what lears may). It works hard at other things, though, it throughly, for example, scouls out the people, ac-tivities, and amenities aboard a knury Mediterranean cruses liner (the sight-reserve store are more perfunditive.) Mediterranean cruses liner (the sight-seeing stops are more perfunctory-the Roman Colseum, the Parthenon, the Sphina). This overseas holiday is a divorced father's way of reacquain-ing himself and reingratishing Inmself with his two biological children and one adopted one, but he soon dis-covers that communication with chil-dren takes more practice than he has

Bibliaces and Males Nemard (I've exitative that Judia Postal Color (I've exitative that Judia Postal (I've exitative that Judia Postal (I've exitative that Judia Post

great, 3340 great and the second seco

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CURRENT MOVIES

ely put in (some good dialogue pre). Things get a bit better on the iday before they get a lot worse, e company of child actors, as in NRACK and THE CHAMP seems bring out in Jon Volght a corre-onding childlikeness, as well as go this best overall performances; in Marie Christine Barrault and havet Corona; witten by David

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nootsia — Rather more fun than
Juny, Uhemployed New York actor
Achael Dorsey, dolled up as Southan easie Dorsey, because, trees out,
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what hurst them, in addition, are than
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Field tops well



"biomess" that tooks like a high-suds detergent and devous everything in its path—are nothing to boast about. But fley do halp cush the themsic pretensiousness. Starring Yelena Metelbina; directed by Richard Viscore, 1932. * (Ken, 3/24)

Temph Enough — Country-weatern make plus priorityffing, with Dennis Qualif and Whene Outles, directed by Fischard Fielschier, (Arro Drive in; Camino Chenna 4; Conter 3 Cinema 2, Frontier Drive in; Ladia Village, New Valley Drive in; South Bay Drive in; UA Cinema 3; (IA Glasshouse 6; Wiegand Plaza 6; from 3/25)

Cineman, from 3725. Octombore or, Voyan, from 3725. Octombore or, Voyan, from 3725. Octombor or, Voyan, from 3725. Octombor

THE GUILD S. of UNIV. on 5th 295-20fi0

Time Rider MASTERPECE MARCH 25-31 LIANNA (R) 6.30 & 8.35 pm MERTRAND TAVERNIERS COUP **DETORCHON** THE STATE OF SECTION AND ADDRESS. LAST 7 DAYS! \$100 \$250---

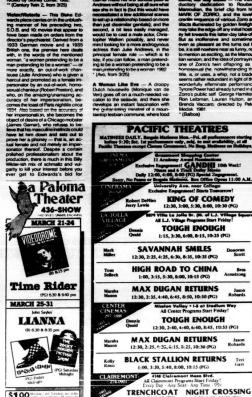
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A Woman Lifte Eve — A droopy Dutch housewife (Monique van de Ven) goes of on a much-needed va-cation to the seaseds, and there she clevelops an instant fascination with the guitar-toring minimal of a moun-taintop lesbian commune, where food

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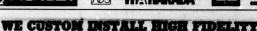












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Toyota Supra & 20R trucks and 4-wheel drives \$160.
VW 1972 & up \$160.

Clutch Job Special

Tune-Up Special \$35 (regularly \$75.00)

7. Check brekes
8. Check clutch
9. Check lights
10. Check under-carriage
for damages
11. Check cooling system
12. Road test

Major Tune-Up (26 point) Special \$75 (regularly \$130.00)

2. Valve adjustment
Replace
Replace
4. Spark plugs,
4. Spark plugs,
6. Condensers,
7. Aur filter,
8. Gait littler,
8. Gait littler,
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11. Adjust timing
12. Adjust dwell angle
13. Adjust carburetor
14. Adjust ar & fuel ratio
15. Check & adjust
all the belts

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16. Lube front end
17. Check & replen in all
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18. Check breeve
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19. Check light
19. Check light
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21. Check de recharge battery
22. Check in pressure
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Note: 1, for 6 cylinder cars and Rabbits, Dashers, Sciroccos, Audis & Fiasts, add \$20.2. Major tune-ups for VW Beetles, vans and squarebacks 1972 & later \$70, and prior to '72 \$80. 3, For VW Things and Karmann Ghias \$60 only.

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All models except Audi 100LS.
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2. Inspect complete hydraulic system and rear shoes system.

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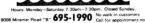
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HAVE THE ADVENTURES of Jade Fox and Rick ceased? I'd sure like to see a follow-up. Natural Engine.

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PROFESSIONAL MAN. 39, seeks cultured, irreligent female to share, live in La Jola, near ocean PO Box 99322, Pacific Beach, CA 92109.

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JOANA, TJ. Setic Sizzer, when I said that I loved you, I meant that I loved you forever. I'm worrying, I'm hust-ing Tag, the Gold. CITY 8CY, 31, looking for country girl to help me learn PETER: I just wanted to remind you that I love you and about lower you will always be your title titrgma. AFTER ALL, what could the San Diego work have to be conceiled about?

ATRACTIVE DOCTOR, 32 published book author, musically talented gende, caring, snorere, onjoys learning, creativey, quiet evenings, seeks pertry, caring woman 20-37. Box 2274, Carbous, 92009.

CAPTAIN 0714, well, I don't see any podiums but at least we'll be latty godparents. God forbid Little John should bathyst. Duchess of L.

SHIBA I can't live without caffeine or you. I never had it and I never will. What can I do? Love, Gusher.

Roommates

FEMALE UNDER 35 to share split level secluded home with view 2 freplaces, large yard, garden, deck. \$210 includes utilities. Phone 440-7816, Nonsmoker. RODMMATE NEEDED to share house with 3 others. Quiet cul-de-six. 2 cats. \$166 monthly & last. Next. considerate, responsible, nonsmoker. 298-5879 after 10am.

HOUSE TO SHARE Want mature, considerate non-smoker to share 3 bedroom Hillorest home. Cable TV, washer/dryer, home computer, 3167, 8 utilibits, 298-5879 to 10am.

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FERMALE ROCIMMATE nerded, year 2 bridsom house in SSUC-HERREADERS. Cally man be in love with right in Packs Brash have 1 house year 1 house in color in disembly loud one with the pack in the second of the second have 1 house in the second have 1 house in the second have 1 house in the second have t

TELEMECHUS: Spunky sounds like something I wouldn't want to meet on a dust trail Yea — I lonow what it's like to be shelved. Dollman

RCOMMATE NEEDED to share 3 bedrook UCSD. Pool, cable, HBO, washer/dryer. 1225. Cindy or Mile 453-7897 evenings

ROOMMATE WANTED, Point Long Tennis Club, pool, jacuzi, sauna, tennis courts, ping pong, pool tables, gum. Prefer nonsmoker. 25 & up. Call Bea 225-4759.

GAL TO SHARE 3 bedroom townhome in Stonehaven near 1-5 6. 52. Pool, jacuzzi, ga.age, fireplace, all amounts, 1275, 483, 4045 or 235, 4422

CLEAN, CUET ROOMMATE wanted for lunarious apartment Magnificent view 3 blocks from 1-5 and City College. \$250 month, Won't last long. 231-1306. FEM "LE HOUSEMATE DESIRED. Harmonious, respon-sible, clean, tidy, health-oriented for lovely. North Park home, near park, \$150 month plus utilities, depose, 282-5348 until 9-30sm.

FEMALE ROOMMATE, share 3 bedroom carryon view condo in Tierrasanta. Full recreation facilities and security, outgoing increst, responsible nonsmoker. \$166 month. 266-0100 10an-noon.

HOUSEMATE WANTED for 3 bedroom, 2 bath Claim-more house. Garage, fireplace, washer/dryer, HBO, etc. Excellent location. Near all. 1175 plus 1/3 utilities. George 270-9302.

FEMALE ROOMMATE NEEDET? now to share conso. Mira Mesa. Nonsmoker. Own room and bath, wisher, days, pool, jacust. Bedroom furniture needed. 1225 month, Sary 578-0238. OCEAN BEACH Female roommate wanted. House with fireplace and view. 1250 plus half utilities. 224-2135 evening and western?

2 bedroom, 2 bath dupler, Garage, bundly, and back yard. \$250 and half utilities and deposit. Mark stan, yard.

stare Lawy country house, private bath, garden, pool, terrets, 579-7230, 7-8:30am.

Pricaric, 80/ACH, Renate Chebian roommate to share 2 bedroom condo. Pools, security, parleng-(fine-Plass). Need by April 1, 1200 plus 1/3 utilities, 463-6261. PERSONAL CHRISTIAN roommate needed to share large, beautiful house with 3 other girls. This La Micsa home is special, fleet is \$190, and a \$175 deposit is required.

BOOMMATE WANTED in Pacific Beach, Younger per-son preferred, musicians great. \$188 per month and \$67 deposit. April 1, 483-0734. MATE WANTED dead or about Neutr responsi-person to share 3 bedroom house in Lemon Swieming pool, lots of privacy, 3185 plus Great for student. No pers, 698-3676, leteo

ON jover 25) to share vegetarian nonsmok-ally oriented home in Hillorest. 1225 and

LOSING BROTHER to the East Coast, needing house mate to share 3 bedroom home in Clairemons, Respon sible, good natured professional deured, 3300 monthly 8, 1/2 utities; Available, April 1, 483-1097.

WANTED: PLATONIC female roommate: Ergoys fur beach people: biking. No likids, pets. ciganittes: rigoth Must be responsible, employed: clean, easygoing and some humbure. Sharon 272-2307. Needed by April 15

ROOMMATE, SCRIPPS Ranch, Share expenses, temale preferred, nonuncium 693-1828, leave message for K.R. FEMALE ROCHMATE needed now to share 4 bed-room house in Terrasarra with 1 other. Nice yard, washer/dryer, treplace, quiet. 1285 month plus 1/2 utities, 277-3416 or 425-5640.

OHISTIAN FEMALE roommate wanted to share 3 bed-oom, 2 Eath home near Millaton Hills, Own room, replace, wather, dyer, \$189, Janis 296-5914. BEAUTIFUL PENTHOUSE. Specious studio downtown area. 5225. Need responsible, employed, considerate.

RESORT STILE LIVING, female roommate wanted, nonsmoker, large lauserious condo, student/ professional, Pool, jacusal, excitement, etc. 5225.

COMMATE wanted to share 3 bed-se in Bay Park area. \$220 month and

ROOMMATE WANTED to share 3 pedroom house 1160 month plus 1/3 utilities. I mile north of stadium References please. 268-4698 after 7pm.

SHARED HOUSEHOLD, Lakeside, Rural, related, veg-etarian, normotiers, privacy respected, laundly and laborer facilities, lads OK, bus access, share utilities, \$145-\$135, Paul \$61-\$956 normons.

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WANTED: SENIOR woman to share a 2 bedroom apartment with senior woman. Clean, quart, good area.

PACIFIC REACH, roomnate wanted, male or female, 2 bedroom, 1 bath, nice neighborhood, large duples, 1210 plus 1/2 utilities, 273-7335. PARAMEDIC NAMED Mark: If you can use a roommate, call me at 235-0654, M-F, 9-4pm, Ken.

ROOMMATE WANTED Professional 25-30. norsancier to share condo in Penasquitos. \$225 plus 1/3 usitices 268-3170 days. Mike Struck; or 578-5183 normous.

Encartas. Ocean view, game room, treplace, large out-side decks. Joolem Mitchen, washer/dryer, 3400/ month, 436-9026. Keep trying. ONE-REDROOM FURNISHED APARTMENT, very pri-vate, an side of single residence. \$325, includes utilities. Discourse for yard upsteep. 281-1794.

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PERSON TO 944RE furnished apartment at Clairemore Mesa Boulevard, 5160, Call 571-1293. SWARE HOUSE, Mira Mesa, Master bedroom, own Lufft, non-smoker, 1250/month, 1/4 utilities, 1250 dr-post, Ted, 271-4400 or 675-0787.

MALE, SCULPTOR, early 30s, loving, gentle, interests: ast, conversation, gym, dissilical music, bicycling, shaple pleasures. Seeks artistic, interesting, unpretensious mater fixing flow 3343, 20188.

FEMALE ROCHMATE WANTED, aged 28-40, responsible and employed, to share home in Coronado. \$325 per more of a coronado. A MESA — FEMALE roommate to care for lovely 3-bedroom house. Bent negotiable in exchange for poor and house care. Frant. 465-7091.

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WANTEO: 90064 to rent in Serra Mesa, Kearny Mesa or Mission Village, I am a single mother with toddler. Smoker, Call Ret. 231-2851 or 278-5435.

PROFESSIONAL WOMAN, over 30, wanted to share Kensington 4-bedroom, 2-bath house with 2 others. No pets. Please call Saturday or Sunday mornings. 281-4967, 1165 a morning plus utilities.

CHRISTIAN MALE OR FEMALE to share rent together along with relovation, 1200 plus 1/2 utilizes, or con-sider moving areo your home if vacancy exists. 279, 7483

MALE ROCHMATT to share large private country home with view in quiet area. \$225 a month plus \$100 deposit plus 1/3 usblics. 444-0846. POSITIVE. HEALTHY ENVIRONMENT needs torrist roomsale: mature age 25 plus resortable bing Pool jacust etc Sudme/professional 462-4744

WANTED for 3 bedroom, 2 bath house Pacific Beach area. Must be clean and 1245 moreh plus 1/3 utilities, 272-3350

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ATTRACTIVE MALE, 31, with doctorate wishes to practice Spanish with Spanish-speaking woman interested in sincere relationship, Occupant, 1106 Second Street, Suite 838, Enclinitias, CV, 92008.

ARE YOU A BRIGHT, honest woman about 25-351 Male, 36, single, warm, caring, relable, seeks lasting relationship, Dave, Box 16574, San Diego, 92116.

PHONE PHUNIES: Join Ron and Rip Rodent down under. Those deviants are at it again, 582-7481, then leave your best loke for next week's selection.

PROFESSIONAL MALE, 29, seeks attractive lady who is honer; and sincere for fun and friendship. Write to Tom. PO Box 261229, San Diego, CA 92126.

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1540 Frazee Road 299-1420

ROOMMATE NEEDED to share 2 bedroom apartment in Ocean Beach. Rent 5190, nonsmoker, clean, quiet, Austable April 1st. 224-0969

FEMALE OR MALE, 3 bedroom, 2 bath house in Claire-mont. Excellent location. Near all. Washer/dryst. HBC. garage, etc. 5175 plus 1/3 utilities. Dennis 273-6036.



LA JOLLA — ocean view apartment. Wants quiet, non-smotting working male to share. 1225 includes all. Own room. Call John, 455-5227. FEMALE ROCAMATE to share 3 bedroom, 2 bath house. Point Lona. Fireplace, garage, washer/dayer, yard. 5225 plus utilities. No pets or smoke: 225-8444. ROCHMATE, 2 bedroom, 2 bath condo. 299-1176. place, washer and diyer, 1200 r Rick 278-9539 or 293-7391. NONSMOKING OPEN-MINDED male wanted to share 3 pedroom Hilkrest home with 2 males. Older home, nice yard, garden, storage building 3 200 minms 8 1/3 utdates. Frat/1-ir 5 350 deposit. Ken 216-8991.

ROCAMANTE, 25-35 to share 2 bedroom, I bat apartment in Pacific Beach. Available April 1 Femal preferred, clean, responsible, countrous, norsenotes 1200 dats 1/2 utilises, 270-7-9-5. SOUTH: BAY PREEWAY at 805. Large room, own bath. Share targe house with spa. microwave. Replace, family room, laundy, etc. Norsmoker, \$185, share utilities, 475-8281. PROFESSIONAL FEMALE roommate needed, Fashion Valley 2 bedroom, 2 bath condo with pool, jacuzzi, saura, recreation room, \$255 month, first and list, \$100 depose, Nathalie 296-4165.

ROOMMATE WANTED to share Buy Ho 2 bedroom, 1-1/2 bath townhouse. Next and nonsmoker. \$275 & 1/2 utilities. Joyce 483-4060 evenings.

WANTED: FEMALE ROOMMATE for spacious 2 bed-room apartment in Pacific Beach with fireglace, balkony and view, \$225 pair, 1/2 utilities, fice 270-3778. NEEDED: FEMALE roommate for 3 bedroom apart-ment, to share with 2 other females, \$100 moreh, 1/3 usities, \$100 deposit, negotiable. Must be over 21, 299-947.

ROOMMATE WANTED: 3 bedroom townhouse in Cardiff. \$250 a month, utilities included. Mark 565-8911 or evenings 753-9094.

From 320 Margo 255-581 days.

STIT Street. 440-6528.

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cherge. 100 of amore, 796-102.

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dyer, microwise. 2 car garage. 1825. 292-0046.

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THE READER PUZZLE

By Don Rubin

This is an overhead view of a house made of glass. We'd like you to throw a stone (that is, draw a straight line) complexely through the dwelling — in one window and out another without breaking any of the

Please note that all of the windows, but only some of the window shades, are open. You may not open more shades, rearrange any of the furnishings, or is any way clear a path that isn't already clear. The chimney is out. The house is ready to go.

Remember, there may be chiefted in the way of your two-

Remember, there may be objects in the way of your two-dimensional line that aren't in the way of the three-dimensional stone. Oh, just try

Rules of the Game

Rules of the Game

1. Prizes for notwing the
Reader Puzzle will be Reader
T-shirts.

2. All entries in the Reader
Puzzle consets was be
received by the Reader
Puzzle Consets was be
received by the Reader
Readerseast to Reader Puzzle,
P.O. Box 80807, San Diego,
CA 92138) by 900 a. m.
Fridsy, eight days rollowing
the issue date.

3. All entries must be
accompanied by your name,
address, and shirt size (S, M,
L. XL).

Employees of the Reade
and their immediate families

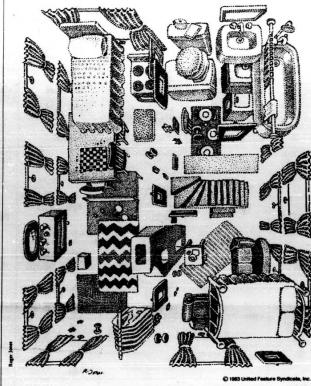
and their immediate families are not eligible.

5. In the sweet of dispute ties, decisions of the judges will be final, and arbitrary. We've only got five T-shists work to give away, so if these are more than five winners, we'll have a lottery.

6. All measures means be entered in the space allotted the puzzle page. And plesses, no phone calls or trips to our offer.

7. One entry per person.

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Winners of and Answers t Reader Puzzle #247, Spot

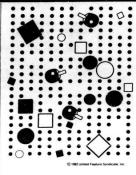
Check
Spot Check was an easy
puzzle with a simple solution.
The background pattern was
symmetrical (identical upside
down) and thirty-two spots in
all were covered by objects:
eleven by circles, fifteen by squares, and six by Ping-Pong

One hundred ten (out of 134) puzzlers were able to spot the

errect answers. The T-shirt winners are:

- 1. Susan Gruber, Pacific Beach
 2. Rich Breisch, San Diego
 3. H.L. Johnson, Del Mar
 4. Jean P. Lombard, La
- Mesa

 5. Bleu Parrott, El Cajon



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