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# JUST GIMME TUNA FISH



# adventures of

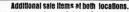
SINGER-SONGWRITERwell of stories about Encinius mileCCENTRIC-STOCK lionaire ES Seykota: He's walking
down the street with a friend when he
market Whiz glimpes some butterflies fluttering
nearby. Immediately he burries off to
a phone booth to call one of his inEdward
broker to buy certain commodities
Seykota

Seykota

Tushed call. Sell those commodities!
A bee circling around his head had
tipped him off that the market was
about to fall. about to fall.

Seykota meets with a "priest" who had come to him to ask for a donation to a children's charity. Before their scheduled discussion. Seykota hastily constructs a wooden "confes and when the priest arrives. Seykota sits down inside it, behind a screen. and asks the priest to divulge his sins. The bewildered priest leaves after several minutes, empty-handed. Seykota builds an elevated platform

in his office at Seacoast magazine, the short-lived North County publica-By Thomas K. Arnold tion he owned two years ago. Whenever anyone comes to him with



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### City Lights

#### Nothing Could Be Meaner Than Some Talk At The Arena

When San Diego Clippers general manager Paul Phipps wants to complain about the way Peter Graham is running the Sports Arena, he just calls local sportswriters. The reporters listen, then rush off to print Phipps's latest condemnation of the arena and his threats to a) arrange public protests of the arena's protests of the arena's supposedly decrepit condition, b) force the city to strip arena landlord Peter Graham and his partners of their fifty-year lease, c) move the Clippers to Anaheim, d) find some local investors to build a new arena. Better still for Phipps, none of the stories contains a word of defense for the arena from either Graham or his arena manager, Phil Quinn. Graham and his lieutenants

make it difficult for reporters to get their side of the story Manager Quinn does say the Clippers complain about the arena "because they can't win any ball games so they've got to have someone to blame," but neither he nor Graham hypes the repairs and improvements they've been making at the arena. No press releases were mailed two years ago when Graham hired Hal Kolker to redesign the arena interior Kolker, a former Clippers vice president, hasn't sought publicity for the renovations he's overseen at the arena, including new, million-dollar computerized signboards inside the arena and an electronic parking lot billboard, a parking lot billboard, a \$50,000 sound system (due by May 15), and the hiring of a graphic designer to oversee a \$100,000 repainting of the arena interior that will be-completed next month. Kolker, who signed a two-million-dollar promotional deal with Anheuser-Busch to pay for the improvements, doesn't volunteer that he began ail the renovations before Phipps even

came to town. Neither has the arena management publicized the fact that Phipps's threat to strip Graham and partners of their arena lease is a fantasy: like any standard lease. Graham's contract with the city gives him the opportunity to repair any defect before the lease can be

unilaterally broken Graham and the Clippers may never compromise on the arena. Graham won't talk to Phipps, because in Graham's words. "Why should I talk to the monkey [Phipps] when the organ grinder [Clippers owner on Sterling] is around? Phipps in turn doesn't talk to Graham's assistant, Phil Quinn, but instead uses other Clipper executives to relay the team's complaints about the



assassination techniques."

Caldwell stresses that he's

Sword Mightier Than Pen?

m°gazine for mercenaries features Caldwell's lengthy, first-person account of chopper-hopping over the Guatemalan hilltops with a

squad of government troops

Swooping in to pick up a wounded government soldier. Caldwell recalls pulling "the man away from the door as the

chopper rose a foot or so off the ground, dipped forward, and skimmed across the field

v cleared the ridge, then

almost dove over the cliff. It was a neat piece of flying."

and City, where

squeezed in a quick interview with General José Rios Montt.

That tête-à-tête also appears in

the March Soldier of Fortune

sandwiched between advertisements for "Amazing

Blitz Steel Whips That Stun

Stagger! Stop! Any Assailant and "How to Kill . . . the definitive study of modern

fighting for altitude. . .

Then it was on to the

presidential residence in Guaternala City, where

Caldwell stresses that he's not a Soldier of Fortune staffer, just a free-lancer whose other contributions to that magazine have included an action piece on the U.S. action piece on the U.S. called in the state of Last October San Diego Union editorial writer Rober Caidwell hiked through the Caldwell hiked through the mountains of Gustemala, where he visited refugee camps before flying back here to file a two-part Union story on the Gustemalan army's "enlightened approach to counterinsurgency war." The government, Caldwell reported, has "restored learning and the countering of the count electricity, telephones, and telegraph to besieged cities. He visited with a woman identified as Brenda, a Bible student from the U.S., who audience [by] citing some examples of how the Marxists are knocking on our back "there used to be bombings and assassinations all the tim Now things are so quiet that

Caldwell's Soldier of Caldwell's Soldier of Fortune connection has paid off for the Union. Last year Soldier of Fortune editors spet two days interviewing a colleague of adventurer James G. "Bo" Gritz about Gritz's trek through the Laotian jungles in search of American sometimes I wake up at night and forget I'm living in But for a more frisky version of Caldwell's journalistic tour of duty, look to the glossy pages of Soldier of Fortune. The March issue of this

Angeles Times was at work or the same story and could print it long before Soldier of Fortune's next issue, the editors forwarded the interview transcript to their colleague Caldwell, allowing the *Union* to break the Gritz story first.

**Musician Draws Blood At Spirit** 

Attention Jerry Herrera. The following local new-wave bands have decided to boycott your Morena nightclub, the Spirit, and are also encouraging their friends and everyone else to stay away: the Penetrators, the Rockin' Roulettes, the Joyce Rooks Roulettes, the Joyce Rooks Band, Jerry Raney and the Shames, and Country Dick and the Snugglebunnies. Reasons for the boycott: your policy of only paying the bands what comes in from the door charge

instead of giving them an additional percentage of the bar evenues, as most other nightclubs do. Your insulting column at the end of your weekly Reader ad, in which you've called the Shames "has-beens" and the Penetrators "over the hill." And your overall callous attitude toward musicians Says Dan McLain, who plays with both the Penetrators and the Snugglebunnies and who started the boycott less than a month ago: "I've played the Spirit for years mainly because it was always the only place we could play, and I've always overlooked what Jerry's done," McLain says "But the last straw for me was the last time the Snugglebunnies played there and I pur that gash in the back of my head and was bleeding rather profusely all over the place. Madalene [Jerry Herrera's wife and bar manager] refused to give me any ice or a bar towel to stop the bleeding, and I finally had to get the sound man to give me the towel he uses to cover his equipment with. That was it for

So what do you have to say for yourself, Jerry Herrera? "I laugh. Most of these bands play only original music, and they can't play anywhere else in town because they don't in town because they don't have much of a draw. I guess I could be like other clubs, but I like original music and at least give them a chance to play. . . . And time and time again that Dan's played here we've told him not to jump strand on takes and onto around on stage and onto tables, like he did when he hurt himself, so Madalene got mad
— that's why she said no. But
if I had known he was bleeding, of course, I would have given him a towel — just to stop the blood from getting on our carpeting."

-TKA



### Freedom's Just **Another Word** For Living In A Tree

Joseph's treehouse isn't completed, but already it's hard to imagine there could exist any treehouse more gracious in all of San Diego County. This is a three-story structure nestled in the branches of a hundred-year-old oak tree in one of the rural valleys between El Cajon and Alpine, a treehouse that will include an enclosed

greenhouse, a crow's nest, a "meditation deck," a sleeping loft, and more. Visitors to Joseph's arboreal abode will reach the front porch by climbing twenty-four feet up a wooden spiral staircase. But there won't be many visitors; loseph guards his privacy even though he has a message to

thirty-seven-year-old hippie, dressed in simple cotton clothes, a blue bandanna bound shoes because you can feel the earth beneath your feet!" he exults. But six years ago he had a wife and a daughter and a condo near La Jolla Village Drive in La Jolla and a booming business as a building contractor. "I was on my way to becoming a millionaire." he says. "I saw it in front of me. All I had to do was travel in the

ame direction."

He grew up in Brooklyn He grew up in Brooklyn, where his grandparents had emigrated from Italy and where his father toiled as a butcher. Drafted in the Marines at eighteen, Joseph found himself immersed in seven straight months of combat on Hill 55 near Da Nang in Vietnam. He married upon his return moved. married upon his return, moved to San Diego, and worked for the Caesar Romero clothing

stores, first as a salesman and later as a manager. At the same time, he studied "philosophy. economics, physics, ecology religions of the world" at Sar Diego State and City College Eventually he started the construction company, a trade for which he had a natural talent, and he built gazebos, redwood decks, room additions. He ventured into real estate speculation, bought a house in La Costa, built another place in Rancho Santa

But as his prosperity grew and his work week stretched to seven days, he says a spiritual hunger also was growing. Joseph says eventually his evolving values came betwee him and his wife, and they divorced in 1978. He marks one crisis point as a day when he found himself taking to his bank a check for \$215,000 (profit from the sale of his Rancho Santa Fe home). " realized I didn't have any idea what to do with it," he what to do with it, he remembers today. Finally he spent it on the East County property, on a Land Cruiser and a bout and other traveling gear. About a year after his divorce (when his ex-wife had divorce (when his ex-wife had remarried to a retired Navy officer), Joseph and another woman drove the Land Cruiser south through Baja. He says it was while living for a year in the Yucatan and Guatemala, sleenine in a

for a year in the Yucatan and Guatemala, seeping in a hammock under the trees and secuba diving off the turquoise coasts, that his vision of a simpler life crystallized. "I saw Mayan women bathing in streams." he whispers almost reverentially. "I saw that when you need nothing, you shall have everything!" In fact, when he returned to San Diego when he returned to San Diego for the four acres of East County property). He traded his Land Cruiser for a Toyota pickup truck and over it built a camper

shell with thiry dollars' worth of materials and some scrup wood discarded on a Home Federal Savings and Loan construction site. Every day he dove for abalone or mussels or octopus or squid, living off the seafood and selling any excess for each. He also spent as much time as possible on the property in the valley. "I came here with my two hands, a hammer, a saw, a chisel, and a dream. No money. I was living in my. shell with thirty dollars' worth

No money. I was living in my truck and I thought, 'You can make a castle with your hands.' At the moment, Joseph is standing next to the very first thing he built on the property: one oven as tall as a man and

in the shape of a beehive, constructed out of stones held together with a mortar made from clay, sand, and a bit of cement. Today he cooks everything from bouillabaisse to pizza in that oven. And while the treehouse is still under construction, Joseph lives in the hand-built cabin erected around that oven.

when you turn off the dirt road that leads to Joseph's property, you can't see the cabin. The property is thickly wooded with California live oak and elderberry and sage and rosemary, which scent the breeze. "There's a lot of mustard grass," Joseph (continued on page 3°, col. 3)

### executive director, and with what [money]? And what will he be directing?" And that's the \$30,000 question. CVC figures that's about what Cox Cable owes it for running the public-access channel last year, and if Cox doesn't agree to pay up, the case will probably go to court. Thirty thousand dollars was the amount of money supposedly set down in a written contract between Cox and CVC that only needed the formality of signatures when suddenly, last November, Cox announced it was taking over administration of the public-access channel as of this year CVC may never recover from the blow. This [written] contract was

The CVC Signoff

Television chews up and spits out many things: Anhur Godfrey, Charlie's Angels, Captain Kangaroo, Paul

Bloom. Now add to the list the

local Community Video Center (CVC), which until recently administered public-access Channel 24 for Cox Cable

Since 1974 the nonprofit group has produced and/or distributed

all the programming on the

public-access channel under

channel, which the cable

the terms of a verbal agreement with the cable company. Until 1978 Cox paid a small monthly stipend to CVC for running the

company didn't really want but had to supply according to its

received nothing but certain pieces of equipment from Cox, and now the cable giant wants all that stuff back. Beginning

public-access channel and CVC has been twisting slowly

CVC has been twisting slowly, slowly in the wind. A couple of weeks ago the nopprofit organization held a "membership" meeting in the Hotel San Diego that featured all of six members in the audience, a budget report that listed 1982 income of \$15,353,48 and 1982

expenditures of \$15,585.62, announcement of the imminent departure of CVC's executive

statements like this from the board of directors: "How are we going to hire another

director, and desperate

January 1 of this year, Cox

itself has been running the public-access channel and

hise agreement. From 1978, however, CVC has

face for being so naive as to believe it."

The negotiations for a written contract began in November of 1981 after withdrawal of the government money that has sustained CVC since the early 1970s. Like most other cable companies.
Cox (originally Mission Cable)
had almost no interest in
running the mandated public-access channel, so it allowed the community group

continued on page 34, col. 4

around the corner, around the

amented Lucille Green, CVC soard chairwoman, "and now

we all sit here with egg on our

corner around the corne

Dr. Bronner is buying land around Mt Palomar and planting trees for what he calls a rain forest, which he plans to donate to the state and which will redound to the benefit of

### Suds Of God

Dr. Emanuel H. Bronner may make pretty good peppermint soap, but according to the IRS, Bronner's claims that the income from the soap sales belongs to his All One Faith In One God State Universal Life Church, and is therefore tax exempt, just won't wash. A tax court judge recently ruled that for the years 1971 through 1974 Dr. Bronner is liable for unpaid taxes in the range of \$200,000.

Dr. Bronner, an Escondido rabbi who in 1971 was ordained by mail as a minister of the Modesto-based Universal Life Church, seemed unworried by the judge's decision. 'I'm seventy-six and blind,' he said on Monday, 'and I'm planting a million trees, and the messenger of God's law, Halley's comet, is coming Halley's comet. . . !" And so on, (For more of Dr. Bronner, e the fine print on his soan labels.) But his attorney. Peter Stromer of Los Gatos, says tha the tax decision will be appealed "The church's



method of getting the message out was via the soap label," explains Stromer. "The church owns the soap business. not Dr. Bonner."

While the petty mortals continue to file briefs and demurrers, the minister is working steadily on a project that will once and for all clear up judicial doubts about the church being run for strictly 'public' purposes, and

herefore exempt from taxes



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MAILING ADDRESS

### Get Those Cards And Letters Going

The Reader has always b very good in showing its concerr for the welfare of San Diego and its residents. Each week I look forward to "City Lights" and its informative columns. In your April 14 issue, you ran a very frustrating and angering article about the raw sewage from Tijuana and the soon to-be-constructed pond on U.S. soil. The fact that the International Boundary and Water Commission planned to start construction on Monday, April 18, before the coastal commission holds its

Monday, April 18, before the constant commission holds its hearing it cause enough for age to be the constant commission holds its hearing it cause enough for age the period of the constant constant in the c thirteen cents and sent a postcard stating his or her feelings to one or all of the following:

International Boundary and Water Commission 720 E. San Ysidro Blvd. San Ysidro, CA 92073 (428-7221) U.S. Congressman Duncan Hunter 2530 Highland Ave. National City, CA 92050

52050 State Coastal Commission 6154 Mission Gorge Road San Diego, CA 92120 (280-6992) Phyllis Shepps La Jolia

#### Erratum

An article about the Glasshouse Square shopping mall, which appeared in last week's "City appeared in last week's "City Lights" section, contained two errors. The story should have stated that Harold Tolson, owner of the Magic Cookie, sells 600 pounds of cookies per week and that he bakes from the kitchen of

#### Just A Kid

My hanks go be famettee
DeWyze and her compassionate
attention to vous grantey
Martinez ("When Stanley
Martinez ("When Stanley
April 14). In are reminded of a close
school buddy of naine for the last
few years, Housard Hut, also
fourtees years old.
Life Stanley, Howard has
already make a financially
and the stanley of the stanley
in the stanley of the stanley
for years of the stanley
for years
for

Howard in the org some district writer with the control of the con

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By the time be entered kindergarten. Howard had read Gone With the Wind cover to cover and dismissed it as a pulp novella. Soon he was honing his writing skills, aiming at the short story and poetry market, despite the laughter and discouragement his peers surrounded him with. At the age of

### Letters

eight, Reader's Digest bought his first story, "The Revenge of Jenney Spears," a semi-autobiographical story where he sensibly masked himself behind the title (female) character to tell of

material from them? More II, can you imagine?" His next book, Whitewash and Feta, about his annual Christmas trip to the Greek islands, sold less well, but he shrugs this off easily, saying, "Critics responded very favorably... The public, however, knows nothing about matine." writing."
Whatever the motivation.

wering."
Whatever the motivations insiders and french were too insiders and insiders

impact."

At this point, he plans to make a vidal-like attempt for the U.S.
Senate, winning nomination in 2008. After two terms in the Senate his plans, tentatively, are to run for president in 2020, but the "political climate could make me back off until 2024."

While many bows his need on."

While many boys his age don't have their futures mapped out to such detail, Howard feels it's such detail, Howard feels it's important to be prepared for the inevitable power he will soon have. "My mother used to complain! Jidn's get enough sleep. Couldn't you just read two or three less of those eighteen to twenty novels a week?" she'd ask.

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But it's not like it's not time we spent. Besides, my doctor ran a assassination. I'll live to enty-six years and nine month health." Besides, he does have a

"Bowling used to be just a friendly school competition, but a soon realized that it had a sort of soon realized that it had a sort of Jungian influence, that it was much, much more than just rolling big, heavy balls at little plastic white pins. It gave me a calm way from my writing that I wasn't able to find anywhere lest. 'Yet one cannot help feeling that it is only the calm of the eye of the huttreame.

#### World Would Rather Fight Than Switch

Natl Mathews's article

"Cance" in the "Events" section
(Aquil Tyclastries flow who are
planning to end words hunger as
impossible demaner; this is in
error. It's a matter of switching the
world's resources from production
of guns to production of butter.
Here about drong some research
words are sources from production
of guns to production of butter.
Here about drong some research
forthcoming article in the Rocales'
You and your pen have the
power to make a difference.
Allem McAfer.
Del Mar

### Donald Goes To The Market

The Market
Your April 7 article, "Union
Takes Aim At Target" "City
wrong with many labor unions.
The Market Aim At Target "City
wrong with many labor unions.
The Vandeveld, president of the
local United Food and Commercial
Worker Union, is initiating a
boycout of Target stores spended at
the store of the president of the commercial
Worker Union, is initiating as
boycout of Target stores spended at
the among that president or of business by demanding and
socuring wages hold bus the rip abs
lower wages would not have been
better than no jobs and no wages.
Rather than boycotting Target, the
former workers should be blaming
their own union leaders for making
the store of the store of the store of the store of the
demands in order to justify their
own high salaries and their very
existence.

and the 2200 newly hired normale employees are not under the same blackmail tactics. Most of these workers, by their own choice, are working part-time and at lower right to make this choice without harassment from the old FedMart union. The fast by occusid not find a single complaint from these workers should asy something, excessively high wages are not in their best interest. The average wage of U.S. auto and steel workers was more than twenty and the steel of the steel of the steel workers was more than twenty excessively high wages are not in their best interest. The average workers was more than twenty excessively high-cabes. "That are possible of "give-backs." That was up to three times higher than (continued on page 34).

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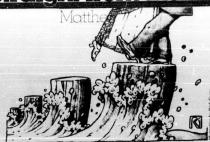
Dear Matthew Alice

The recent storms have uncovered what appear to be nine pilings just south of the Crystal Pier in Pacific Beach. Could they be the remains of another pier.

Pacific Brach

Lemons came first, then there was the Crystal Pier Pacific Beach was "bom" in the land boom of the late 1880s, but nearly the land become of the late 1880s, but nearly died in the base that a soon followed. Lemons were going to be its salvation; much of the town was planted in lemon trees, and the fruit spread the community's name far and wide. But Sicily soon discovered the lemon market in the U.S., and its cheaper lemons drove Pacific Beach out of the industry. That old standby, real estate, was the next step to economic recovery, and in the next step to economic recovery, and in French Packering suggested a piter—Pickering's Pleasure Pier—as an attraction to lure buyers to the beachfront lots. Pickering ran on hard times, though, and it fell to ing ran on hard times, though, and it fell to Neil Nettleship actually to build the struc-ture. When the pier opened in 1927 it was quite an attraction, and foremost among its splendors was the ballroom at the end. Its splendors was the baliroom at the end. its style was vaguely Aztec, its stucco and wood walls enclosed a dance floor that was cushioned with cork, and a large crystal sphere that hung from the ceiling (thus the pier's moniker). Nettleship declared that

pier's monkers. Nettleship declared that "couples seventy and eighty years old could dance all evening without getting ited" on the cork-padded floor, and the room was peopled with influential citizens as well as the hip jolloi. But troubles were not long in coming. The room swaged with the movement of the tide, so all the lights and fixtures were seaded with concealed piano wite to call homes strong the piece seaded with concealed piano wite to call homes strong, so the piece concerning the pilings. The contract for the pier's supports called for treating the pil-



ings with creosote to prevent damage by little sea creatures called marine borers. But the construction company used creosol instead, and the cheap substitute proved useless in repeiling the borers. The pilings were almost immediately infested, and the structure was declared unsafe about three structure was decared unsaire about inree months after i opened. After lengthy legal battles the bellroom was razed and the pier was reconstructed, reopening in 1936 as a fishing pier. The pilings that once supported the ill-fated ballroom are now visible only during very low tides.

Dear Matthew Alice:
Are Californians allowed to participate by
mait in any of the many out of state
toteries?
D.B. Newhouse
Excondide
California's legislators seem to have a
deep-seated antipathy toward lotteries
though that may soon change with the

state lawmakers wrote sections 319 through 325 of the California Penal Code through a difficult to the control have since been a definition thereto have since been a few and the books), and essentially bounded tottery activity within the state 5 borders. Repeated attempts, have been made to join the other more permissive states in these gambling wentures — the most recent was last year's unsuccessful offert to place an initiative on the ballot — but so far California has resisted the lure of the big bucks there are. The seventeen states (plus the District of Columbia) that now sanction lotteries grossed \$3.8 billion tast year; in the first six months of Arizona's premier lottery, in 1981, they took in \$71 million.

But the state's prohibitions are directions and promotion (a few additions thereto have since bee

mostly at the organization and promotion of lotteries within California. The legal status of California residents who partici-

pate in out-of-state lotteries is much more nebulous. And this is where the federal governed meters the picture. Title 8 of the U.S. Code, section 102, prohibits the matting offerty tickets or related matter anywhere in the U.S. So you would be anywhere in the U.S. So you would be sufficient in the offerty tickets or related matter anywhere in the U.S. So you would be sufficient to the U.S. So you would be sufficient in the U.S. So you would b

areas if you were caught engaging in this nefarious predictor.

At least that's what he law says. But lottery tickets are in fact sent through the mail on the East Coast, as one postal inspector told me; a long as the material is mailed within the state conducting the lottery, the postal service doesn't concern themselves. And getting caught with concern themselves. And getting caught with a California may in correy general woffice bold me she had never heard of anyone being charged with a crime for buying a lottery ticket, and admitted that the attorney general would not even try cases like ney general would not even try cases like that — prosecution would be left to the district attorney. A spokesman in the local district attorney's office said he couldn't district attorney's office said ne couldn't conceive of any way of proving that a person bought or sold a lottery ticket by mail. Besides, he said, the D.A. would mail. Besides, he said, the D.A. would probably only act on a compaint—there are far more serious crimes to occupy their time. Another departy D.A. replied, when I saked what they would do if a San Diegan won the Irish Kweepstakes, "We'd probably wish therr we'll." So your only real worry may be the federal law (but remember, I'm no lawyer). And don't forget the IRS if you should win, D.B. They will definitely show an interest in you.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O.

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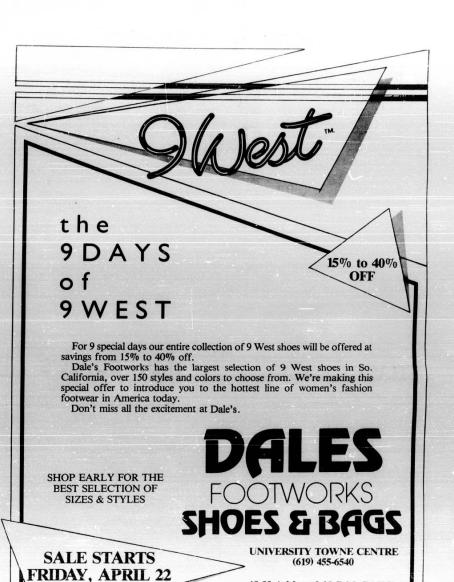
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THE MOST INTRIGHING FACTOR IN MIKE GOTCH'S endorsement of mayoral candidate Roger Hedgecock wasn't how persistent Hedgecock was in appealing for Gotch's support, but how feebly Maureen O'Connor lobbied Gotch to endorse ber Gotch's support will not generate big contributions or a large block of votes for Hedgecock. But as the first Democratic officeholder to nrow in with the Republica ledgecock, City Council Gotch's endorsement will blunt O'Connor's claim that Hedgecock would be a divisive mayor who couldn't work with his future colleagues on the council. It also mitigates somewhat Hedgecock's failure to get the endorsement of Republican councilmen Bill Cleator, Dick Murphy, and Ed

Struiksma.

O'Connor should have started courting Gotch when he first ran for election to the city council in 1979. But just as she ignored the election efforts of fellow Democrats Lucy Goldman and Phil Connor in Goldman and Phil Connor in 1981, O'Connor in 1981, O'Connor, her wealthy husband Robert Peterson, and their political confidant Dick Silberman all failed to give Otoch's 1979 campaign a penny, despite Gotch's personal requests for a contribution. Den titing toward Hedgecock since before the primary election, when —despite pressure from both

the primary election, when — despite pressure from both O'Connor and Republican Bill Cleator — he let Hedgecock use several flattering quotations in a mailer sent to 12 000 Pacific Beach and Clairemont homes. Yet
O'Connor only pushed Gotch
further into Hedgecock's
corner when on March 17 she

phoned Gotch to warn him that Hedgecock had made a deal with former television newsman and San Diego
Federal Savings executive Dick
Carlson. Gotch says that phone Carlson. Ooken says that phone call left him believing that Hedgecock would later support Carlson for Hedgecock's vacant seat on the board of supervisors in return for Carlson's aid in securing Republican and business backing for Hedgecock's mayoral campaign. Gotch panicked and called the Hedgecock offices, demanding an explanation. He was told no such discussions ever took place, and Hedgecock reiterated the denial in a meeting with Gotch that san afternoon. (Carlson and Hedgecock have discussed Carlson's interest in the supervisorial seat should it become vacant, and Carlson and his wife Patsy held \$125 tickets for Hedgecock's \$110,000 fundraiser at the Sheraton Harbor Island last Thursday.)

O'Connor made only two attempts to talk with Gotch after her ominous phone call about a Hedgecock-Carlson deal. The two never connected, deal. The two never connected, leaving Gotch with the feeling that "Maureen never really presed me." for an endorsement. O'Connected that the same spokessman Dave Lewis says that lobbying Gotch to stays that lobbying Gotch to stay that lobbying Gotch that supervisorial seat, and of course we had nothing like that to offer." But O'Connor presumably could have pushed party loyally and her access to consultations.

So the test of Gotch's political skill is how much

AVEC 10 8 3 JB 0 9 8 8 0 cock, 4/14/83 Hedgecock will be pressured not to help him in a campaign contributors. They agree, though, that Gotch would have a very difficult time winning an

assistance he can now extract from Hedgecock for Gotch's campaign to become a country supervisor. Gotch wants to succeed Hedgecock as supervisor for the area succeed Hedgecock as supervisor for the area Beach north to Encirities, east to Rancho Bernardo, and south through Scripps Ranch to Lake Murray. Already popular in the beach area, Gotch could benefit from the small army of Hedgecock volunteers in northern suburbs such as Perhasquitor, Del Mar, and Miranar, where voter tumous percentage, the some Rancho Bernardo precincts, seventy percent voted in the March primary.) And his alliance with Hedgecock also pulls Gotch closer to the fundraising amalgam of lawyers, neighborhood activists, an eighborhood activists, and the March pulls of the substances who have funded Hedgecock and pulls. assistance he can now extract Hedgecock's \$450,000
mayoral campaign. (Gotch
now counts a similarly eelectic
group of supporters, including
Republicans Bruce Hazard,
COMBO executive director
Bob Arnhym, and attorney Jim
Mulvaney.)
Gotch acknowledges that

for the supervisorial seat. Gotch's most formidable election in a supervisorial district that has a majority opponent in that race would be the glib and savvy Carlson, Republican registration. Says Hedgecock campaign manage Mike McDade, "A Democrat, who counts strong support among the Republican establishment, including the unswerving loyalty of Gordon Luce, his friend and former boss at San Diego Federal Savings. Luce controls mu Republican support and Republican support and substantial campaign contributions; his effectiveness was proven last month when he called together twenty-five businessmen for a lunch with Hedgescok (among those who answered Luce's call were Malin burnham, Dan Larsen, and bur Sworresoud), and and bur Sworresoud, and the Sworresoud with Clair Burgener a Hedgescok fundrasing letter which was mailed to 500 potential contributors. It would protential contributors. It would not seen that the supported that the support of the suppo

no matter how strong, would have a hell of a time pulling Peñasquitos, and would have real problems on the coastal side of Interstate 5." And Gotch knows he would have an even more difficult time securing the votes for an time securing the votes for an appointment to the board of supervisors. Of the four supervisors who would vote to fill a vacant Hedgecock seat — Paul Eckert, Paul Fordem, Tom Hamilton, and Loon Williams — Gotch can count only on Williams, his friend sal-fellow strength of the country of the country of the country state of the country possibility. So Gotch's strategy is to try and sway the board to forgo an appointment and instead call a special election in which he could use his community support, and
Hedgecock's connections.

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potential contributors. It would be difficult for Hedgecock to resist Luce's request to snub Gotch and to back Carlson.

Hedgecock strategists don't deny this; they instead stress that Gotch will still have

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# TUNA FISH

an investment proposal, he moves up to the platform and, if the request is granted, he theoretically waves a magic wand to sanctify the solemn

occasion.

Just one more: Seykota and a ouple of his friends are eating dinner at Moonlight Gardens, a restaurant in the La Paloma Theater complex, which he owns. He tastes the clam chowder, finds it wanting, storms into the kitchen, and shouts at the cook, "If you can't do it right, I'll do it my-self!" Whereupon he grabs canisters of paprika and other spices and dumps them into the large crock of soup until it turns pink and has to be discarded. The entire staff of the restaurant walks out. Within two months, Seykota

closes the restaurant.

Now, if you were Ed Seykota, widely known and respected as a bril-liant investment analyst, as the creator of a sophisticated computer model of the volatile commodities market, and if you had earned millions of dollars using your ample brainpower, would you just roll over and play dead while

these insulting stories (and many mone) stomped on your good name? "The priest was the Reverend Kevin of the Encinitas Church of







Religious Science, Seykota says, answering the question. We were talking about forms of communica-tion. He had asked me what I thought tion. He had asked me what I thoughor was the below of the control of the control

eighteen-inch-long stick, and on each point there were little ribbons with affirmations on them, like 'Keep hold-ing good thougats and you'll get your wish. For a couple of weeks I kept it and waved it around at people to dis-perse the good vibes. But that's not a good way to make investment decisions.

"The incident in the restaurant — no, that never happened. I was losing about \$1000 a month and it was time to stop feeding it. But there was no

paprika."
And the butterfly story? "Well,"
Seykota says. "I made an observation
once, a while ago, that usually around the time I'm buying things, or usually around the time things are going up.

sometimes I see butterflies. And sometimes around the tops of markets, I see bees. Now why this is, I don't know. I've thought for a long time that it's just my imagination. But I kept a diary for a while and sure enough, there's a correlation. I don't act on it very much but I do notice it. I don't run off and buy every time I see a butterfly, athbuseuph maybe I should.

butterfly sheets, pillow cases, and throw rugs in the master bedroom; a butterfly mobile in the dining room; butterfly pictures — embroidered, woven, etched into gold foil — on virtually every wall in the house; but-terfly books in the spare bedroom that doubles as an office and library; and actual butterflies, dried and pressed, inside a box of treasured mementos. A chrome butterfly anoints the grill of his cherry-red "super-stretch" limousine. a custom-made Cadillac originally built for singer Isaac Hayes.

There is of course considerably more to Ed Seykota's life than apocry phal stories, money, and butterflies. For one thing, there is his self-willed





# TUNA FISH

(continued from page 11) destiny to become a musician and to record his own album. As destiny would have it, this required purchasing instruments and equipment, learning about songwriting, structure, and arranging, and, well manufacturing his own record album. Total cost: about one year of work and \$65,000 in cash. You say that you hear destiny's knock but that you just don't have the bucks to pay C.O.D. when you open the door? Seykota would say that ob-viously you don't want it bad enough, because if you did, you would some-how find a way to come up with all the money and time you need. Seykota himself came up with plenty of money — a million dollars before he turned thirty — and he's just humble enough to believe that if he did it, anybody could do it. Problem is, most people really don't want to. "Once you save really don't want to. "Once you save about \$500,000, you really don't have to work anymore," he explains. "You can live off the interest; even if you just put it in the bank, you'll have enough money to do anything you want to do. And that scares a lot of people — the prospect of never having to work again, the prospect of finally having the freedom to do what they really

want to do. It's too easy."

Broker George Cubberly, who is affiliated with the nationwide brokerage
firm of Drexel, Burnham, Lambert in New York, has worked with Seykota in commodities futures investments for nearly seven years. "Most people in this business lose money," he says, "so when you find somebody like Ed Seykota, who's just been able to make money, that's generally considered successful. And if you find a person who's had a lot of success in making money, he tends to stand out as being ost unique. We use the system th Ed designed years ago, and, frankly, I think he's a genius — a multitalented, extremely intelligent individual with a proven talent for making money, and

For geniuses, lots of things are easy. And for Seykota, there's been life as a restaurateur, as a theater owner, a publisher and a journalist, a skyscraper proprietor, and even a church leader. Ever since I met Ed, anything he's gone after, as far as financial gain, he's been able to attain, "says Jim Moreno. who became acquainted with Seykota three years ago. Moreno was produc-mortgages on their houses and stuff

ing and directing pop preacher Terry Cole-Whittaker's television program and Seykota was serving on the church's board of directors. "How church's board of directors. "How does hed oit? Good question. If I knew how he did it, I'd probably do it my-self. Who wouldn't want to be finan-cially independent? And that seems to be just like rolling off a log for him." Scott Chaffield, who produced Sey-kota's first album and administers La Delena Deserge for him readle his

kota's first album and administers La Paloma Theater for him, recalls his first impression of Seykota. "I first talked to him right after he bought the theater in 1977. I was a skinny twenty-one-year-old projectionist, and all I wanted to do was preserve my job all I wanted to do was preserve my job.
We were walking along the beach and I
was wearing a pair of bright-green
day-glo socks, telling him all about
what an asset I would be to the theater
if he kept me on. All of a sudden he
said, I like the color of your socks.
You're the manager, 'As I got to know
him, I realized he was quite unorthodox in his methods. He wouldn't think
anything about changing his entire
plan on a moment's notice. For instance, I had had the theater booked a
couple of weeks in advance and he couple of weeks in advance and he came in one day with a Rasputin-like gaze and said, 'I want to turn the theagazz and said, I want to turn me thea-ter into a church. 'Naturally, my eyes got reai wide and I said, 'I can't do that, Ed. 'I pretty much ran the theater the way I wanted to, although maybe I bent a little in his direction.

"The one thing about knowing Ed Seykota is that it teaches me a lot," Chatfield continues. "And the main thing I've learned is that having a lot of money doesn't mean instant orgasmic happiness. I find that ninety percent of the Americans I know are searching for money, and most of them are in-volved in empty quests. Is Ed happy? He has higher highs and lower lows than the rest of us. You have to understand, a guy like Scykota, with all his wealth, is one of the most discrimi-nated minorities there is. It's very difficult for him to get a good deal when he buys something, an appliance, some recording equipment — people use the analogy, 'Oh, five grand to him is just like a nickel to me. ' But what they fail to realize is that he has an emotional investment in his money. If he gets gypped out of five dollars, he feels just as bad as you would if you

got gypped out of five dollars.
"There was one time when he ere was one time when he said to me, 'Boy, I see some of my friends

like that. There's nothing I'd like better than to give them the money, but I've tried that and found out that when you give people something, it generally changes their relationship with you and they always end up finding a way to resent you. 'That's one of the reasons why I don't like taking money from him. Part of the reason our rela-tionship works is I don't need him, I don't depend on him for my income. I get a lot of experience and I have a real good time when we work to-

Seattle thirty-seven years ago this August 7, son of Harold and Hilda Seykota, who now live in La Jolla. Seykota's father was a chemical engineer whose job it was to start up new plants all over the world, so the boy's childhood was marked by almost real good time when we work to gether, but I don't really get a lot of money."

Edward Arthur Seykota was born in Edward Arthur Seykota was born in

boy's childhood was marked by almost yearly moves to such places as Re-dondo Beach and Kansas City as well as more exotic locales like Rio de Janeiro, Colombia, and Holland. While in school, Seykota recalls, he was always very studious, more con-cerned with esting good grades than

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radios salvaged from neighborhood garbage cans.

By 1964, when he graduated from high school — the American School of the International Schools of The Hague in Holland — Seykota had n.ade up his mind that he wanted to become an electrical engineer. On the basis of his excellent grades, he received acavelmic schol-varhip offers from Cornell University and the Massachusetts Institute of Technology, accepting the latter because he felt its curriculum was better suited for his career goals. Within three years, his

interest had expanded from elec-tronics to the more intangible field of economics, and while still an under-graduate he was supporting himself entirely by teaching. One of the course he taught (to graduate stu-dents) was called "Dynamic Feed-hack Laboratory," which had been devised by Seykota through his inde-pendent studies. "The idea behind the course was that social systems and conomic systems and management conomic systems and management systems all behave as closed systems based on the relationship between cause and effect," Seykota explains. "In other words, they can be seen as

self-contained feedback systems. Everything is circular; things regulate themselves, and if you interfere in some way, then that will have an ef-fect. And that effect will come back and alter the information you get." Around the same time, Seykota

Around the same time, Seykota began observing the investment markets very closely, keeping graphs of stock and commodities action and reading the financial sections of newspapers and biographies of famous investors. "I was very current with what was going on," Seykota realls. "I knew I was going to be a good investor. There was only one

thing I didn't have: money to start with.

In 1969 Sevkota graduated from MIT with bachelor of science degrees in electrical engineering and industrial management. And he promptly opened his own business, an investment consulting firm he called Mir-ronics, which was based on his feedback method of analyzing the market. To his chagrin, however, his business foundered; in the year he kept it open, he only had two clients, who paid him just barely enough to cover his basic operating expenses. "The problem was, my idea wasn't marketable," Seykota says. "People weren't in-terested in knowing what's really going on, because they're interested in it going on the way they think it should be going on in their minds. That's the main reason why there is so much instability in the economic system the way it still is today — people are so heavily invested in it turning out a certain way that their actions are all based on their own preconceptions. So nobody really wants to w. The profit motive isn't really the only motive businessmen have— they have a lot of other motives, like the ego motive. For instance, in the investment community on Wall Street, it is not as important to make Street, it is not as important to make money as it is to not lose more than the other guys. So this thing I had, with all its insight into the market, wasn't salable. And at that point I said to myself, "I'm no longer going to work for other people as a consultant, 'I'm going to become an investor and make money for myself,"

Seykota began applying for work at various Wall Street brokerage houses, and was evenually hirde by Merrill

Lynch, where he was paid \$200 a.







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### TUNA

week to write the company's newslet-ter. Just two weeks later, however, Seykota received another job offer from a different brokerage house, Hayden-Stone. The salary was the same, but the firm let him work in the same, but the firm let him work in the accounting department with the IBM 360-65 computer — at the time, the most advanced of its kind. Attracted most advanced of its kind. Attracted more by the opportunity to learn than by the pay, Seykota eagerly accepted the job offer, working his normal forty-hour work week and then com-ing in every Saurday and every Sun-day from eight in the morning until midnight to obtain market data and test and retest his various market.

strategies. Within six months he had formulated the investment system upon which he still bases all his mone-

He arranged a meeting with his superiors at Hayden-Stone and imme-diately persuaded them to let him adopt his system for company-wide use. Within another six months, Sey-kota's system had been formally set use. Within another six months, Sevkota's system had been formally set
up and scrively marketed by the firm.
But almost from the start, roblems
set in between Seykota and his bossses. "They told me I would get ten
percent of the commissions if I set this
ting up, but when the mpney started
coming in, I never saw any of it. But
didn't have a contract, so there was
nothing I could do. Another thing
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Using his original, unadulterate system, Seykota began attracting a number of clients and started to experience some astonishing success "The typical guy gave me \$5000 and I made about eight million for him

over the next seven years," he says. 'How? Just by following my systen.

In 1973 he abruptly moved to Del Mar on the suggestion of a friend and affiliated himself with Hayden-Stone's Orange County office, "By that time, I wasn't really working," Seykota recalls. "The money I was managing was trading so infrequently that I didn't have to be there in the that I didn't have to be there in the brokerage house. A lot of brokers are on the phone all the time, but the deal I made with my clients is, 'You give me the money, don't ask questions. I'm not going to guarantee I'm going to make anything. If you lose half, you get your money back, but aside from that, I don't want to talk to you. If that, I don't want to talk to you. If you're willing to do it my way, okay, then play with me; if you 're not, then don't sign up.' So whenever I wanted to put in an order, I would just call up the secretary in the Orange of fice and have her do it for me. They called me, the Phantom at my office there, because I'd make more mother, than cause I'd make more money than anyone else for my customers and I had the largest accounts, but I never showed up in the office."

showed up in the office."

His own income rose accordingly in the ensuing years. Until his move to Del Mar, he was only drawing a salary of about \$1000 to \$1,200 a month, and not really earning too much more than that. "I was more interested in validating my work, my system, than I was in making money for myself," Seykots says. Sull, as the money continued to flow into his cellents "pockers, it flowed into his as well, and while he is reluctant to discuss his exact earnings, he does admit well, and while he is reluctant to dis-cuss his exact earnings, he does admit that he was a millionaire by the time he was thirty. "When I was in college. I read in an article that if you're going to make any money, if you're going to be really wealthy, you'll know it be-cause you will have made a million follars by the time you're thirty. So I said to myself, "Well, I'd better make a million dollars by the time I'm thirty, and I did. Right down to the vire. in fact—it was within a work! I wire, in fact — it was within a week. I came up to almost a million the week before and then I lost some of it, and then I made it back — it got real excit-

then I made it back — it got real excit-ing toward the end. "

After he made his first million, Seykots says, he left Hayden-Stone and affiliated himself with various brokerages as an independent broker, investing both his cilents' and his own money in whatever commodities his computer system decreed would

prove profitable. And with no more than an hour of actual work to be done every week, he "played." He bought houses and apartments and commercial buildings all over San Diego County, including a three-story, bluff-top mansion in Encinitas (just north of the Self-Realization Fellowship compound); the La Paloma Thea-ter complex, also in Encinitas; and the Jeweler's Exchange Building in Jeweler's Exchange Building in downtown San Diego's Gaslamp Quarter, which he purchased for \$1.5 million in cash and a note payable for \$500,000. He became immersed in various "positive thinking" organi-zations, completing est training ar-even serving as chairman of the board even serving as chairman of the board of directors of Terry Cole-Whitaker's Church of Religious Science in La Jolla. He amused himself by buying fancy cars, traveling around the world, and once making a million dollars in twenty-four hours. ("I don't even remember what competity that was," he says glibly. "I just remember my broker calling me up and member my broker calling me up and saying, 'Hey, you're up a million dollars today.'') And he fulfilled a number of long-standing dreams and fantasies, among them his desire to be a publisher and a writer. To that end he bought two magazines, Seacoast and Desert.

Michael Johnson founded Seacoas Michael Johnson founded Seacoast as a biweekly newsprint advertiser in September of 1978 and shortly thereafter approached Seybots for money on the recommendation of a friend. Seybota numed him down. After that initial meeting, however, the two became close friends and for a while were virtually inseparable, Seybota even serving as best man at Johnson's wedding in May of 1980. Several months later Johnson — who by then had acquired Desert and turned Seacoast into a slick, full-color monthly — was once again in need of another investor, and this time it was Seybota who offered his help. Seybota subsequently bought out two previous insequently bought out two previous investors for more than \$200,000 and vestors for more than \$200,000 and signed on as executive publisher in October of 1980, with the understanding that he would not have artistic, creative, or editorial control over the magazines. But from that point on, Johnson says, the relationship between the two deteriorated until Johnson was forced from his position as publisher in the early spring of 1981. (Johnson's ten-million-dollar lawsuit against Sewton's set for trail in fedagainst Seykota is set for trial in fed-eral court here July 11. The suit

charges Seykota with illegal conversion of corporate assets to personal

use.)
"Within two or three days after he joined Seacoast," Johnson recalls, "Ed was down at the offices, interviewing people about how they liked their work. He also started to attend staff meetings, uninvited, and de-mand certain things in my presence, such as taking all the headlines off the cover, things like that. Then several weeks later he wanted us to print an interview with Terry Cole-Whittaker he had written himself. It was nothing he had written himself. It was nothing but fawning praise and iname ques-tions — everyone on the staff was just appalled at the thing, but Ed launched a campaign of harassment and intimi-dation to get the article published. He played on our friendship and on the fact that he had invested so much money, and I finally published the damn thing just to get him out of my hair. Afterward I told him that what he had done was unfair and counter to all our agreements, and he said, 'Well, I guess I just break my agree-ments.' Then he told me he wanted me to give him all my objections [to the Cole-Whittaker article]. So I did. I told him the story's bren done before, it's pop religion and not in our edito-rial format, and the interview consists rial format, and the interview consists of straw men he set up for her to knock down and it appeared that he and she were in collusion to get the thing together. He broke down and started to cry, saying, 'I put my money up and now I can't have any fin.'

'Then there were his constant mood changes. One minute he'd come into the office and be glowingly enthusiastic about the publication contain and the other same so gordings on the point of wrapping his arm of the point of Magazine ... 'Well,' he broke un,
'if you don't understand why a San
Diego Magazine shouldn't be in our
bathroom, then you shouldn't be pubtowathrated on page 16;

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lisher. It lowers the consciousness of those around here. Another time had a circulation consultant fly in from New York, and when I introduced him to Ed, all Ed wanted to do was talk about how to raise money for Terry Cole-Whittaker's TV ministry. The guy was totally nonplussed. Ed was just a continual embarrassment

down there
"It reached the point where finally
I went to New York on a recruiting
mission and when I got back, he was mission and when I got back, he was physically occupying my office and had taken me off the signature card for the magazine. He said, and this is a direct quote, 'Unless you submit a job fantasy, you can't work here anymore. A job fantasy is describe your job as you would like it to be in your fantasy.' I refused, and he said, 'I want you for how me you, 'and until 'I want you to buy me out, and until we can resolve that, I don't want you around here anymore.' I told him, 'You can take your money and you You can take your money and you can shove it up your ass. If you try to run this magazine, it will be down the tubes in six to eight months. I don't give a fuck about your millions give a fuck about your millions— you can't manage people, and this magazine will overwhelm you. And that's precisely what happened." Seykota abruptly folded both magazines in the fall of 1981. Somewhat surprisingly — but not

Somewhat surprisingly — but not altogether uncharacteristically — Seykota does not dispute many of Johnson's allegations, instead shrugging them off. "I was two-thirds the many in the service of the measure of the measure of the services ging them off. "I was two-thirds owner of the magazine, so basically it was my magazine," he says. "So I could do anything I wanted with it and don't really need to justify anything." He does, however, challenge Johnson's charge that he continually meddled in the magazine's day-to-day operations after he had given his word he wouldn't. "That [not meddling] was my original intention, and II was my original intention, and it would have been nice had it worked out that way," Seykota says. "But the other side of the deal was that he was going to provide some financial discipline, and he didn't. Well over a million dollars were spent on things that didn't work, and I had to come in there and unwind the whole operation and try to make it work. I fired him because I wanted a budget and I want-

ed a plan, but he didn't like the idea of reporting to anyone — he wanted to retain the freedom to say what he retain the freedom to say what he wanted to say and make policy as he went along. And I wouldn't so much have minded, his management style except that his management style lost a lot of money."

That controversial interview with

Terry Cole-Whittaker grew out of Seykota's attraction to the Church of Religious Science and to Cole-Whittaker personally. Three years ago Whittaker personally. Inter years ago Seykota began working with her in various fundraising and financial-planning programs. For a time the two were close friends, riding around in Seykota's big red limousine and attending parties and seminars together. Seykota became her biggest promoter, and was even made chairman of her church's board of directors. Then, less than two years later, he was asked to resign, and since then he's been disassociated from Whittaker, both on a business and a personal basis. Church spokesman Stan Leopard insists the parting was amicable (Whit-taker herself refuses to discuss Seykota), but Seykota provides this account of what led up to the rift: "After I had or what red up to the ritt." After I had pretty much served out my usefulness with the computer model [on which he developed financial strategies], I was looking for some other areas to be of service. I made several suggestions, and one of them was that because there bed bears and serveral suggestions. turnover of people in her operation, she should maybe leave the opera-tional control of the church to other people. She's so 'on' all the time that she often has a difficult time trying to manage people directly. I told her we were there to worship the Lord, not Terry, and that she's making a won-derful contribution but to some extent her ego is getting in the way. She has since taken it to heart, and from what I hear things are a lot better there now, but at the time she didn't like what I had to say. So I asked her if she wanted me to resign and she said she did."

million dollars at an early age, million dollars at an early age, a fling with publishing, a bit of religious politics — well, all of that was yesterday. So what's happening today in Ed Seykota's life? "If I meet someone new and they ask me what I do," Seykota replies, "I tell them I'm a musician. I don't even bring up the commodities or the mar-ket — that's all behind me." His new

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years ago, when he was teaching an adult-education course in commodities trading through the San Diego Community College District. One night he lectured about positive attitudes and his belief that whatever you really want, you'll get. "I had everybody in the course write down something they had always wanted to do but hadn't Seykota says. "And what's sauce for the goose is sauce for me, too, so I told them that one thing I thought would be fun to do was make an album. That would be a real kick. And the people in my course said, 'If that stuff you're teaching really works, if you really can do anything you really want, then why don't you do this al-bum?' I thought it over for a second and said, 'Yeah, I'm going to do this album.' And I gave them my word I would do it

Seykota enlisted the aid of Scott Chatfield, who by then had become program director at radio station KAVO in Fallbrook. Chatfield had managed new-wave trio Fluke and produced demonstration tapes for Fluke and several other rock groups in the years since he had last worked with Seykota at La Paloma Theater, and, Seykota says, he "felt right" for the job of producer. Within five weeks of the adult-education course's end, the two had completed a demo tape of songs Seykota had written, recorded in Chatfield's home eight-track record-ing studio. But Seykota still considered his musical career more an exper-

nent than anything else.
That soon changed, however. "Right before I was supposed to start working on the actual album, somebody broke into my house while I was away and stole a lot of my instruments," Seykota says. "I took that as a sign to tell myself, 'You're either serious about music or you're not. You know the old saying, 'Use it or lose it.' So I resolved right then that I would buy new equipment and spend a lot more time on my music, and from

that point on I really got into it."
With Chaffield as producer, Seykota entered Western Audio Recording Studios in Kearny Mesa toward the Studios in Kearny Mesa toward the end of 1981 to start recording his album, titled Seykota! and slated for release in San Diego on Obvious Moose Records, a label owned by Chatfield but financed by Seykota. During the week, Seykota says, he would work on songs and ideas at home. Then on weekends he and Chatfield would

finalizing arrangements and recording the songs with the help of local musicians hired by Chatfield. And within twelve weeks the album of thirteen songs - all written by Seykota - wa completed. For the most part, Seykota's songs are novelty tunes of the type written by Randy Newman ("Shor People'') and Harry Nilsson, and they're sung in Seykota's husky monotone that is equal parts sincerity and sarcasm. But there are also some love songs and even three instrumentals on which Seykota himself is featured on

Simple chords, simple chord progressions, simple melodies, and simple structures — that is the music. But Seykota says the simplicity is inten-tional. 'If I had been waiting around to do some more sophisticated stuff on the first album, I might still be waiting around to do some more sophisticated stuff for the first album," he says. 'And I may never get around to doing more sophisticated stuff, because, in-terestingly enough, the most popular songs of all time are the very simplest

The song lyrics, too, are almost childishly simple. "Tuna Fish," one of his favorites on the album, reads in part: "Just gimme tuna fish or nothin' at all/ Gimme tuna fish or nothin' at all/ Gimme tuna fish or nothin' at all/ Hmmm. Tuna fish. That's what I want/ Hmmm. Tuna fish. That's what I want." Seykota explains how that one came about. "I already had the riff which is basically an A to a G back to an A, a simple rock 'n' roll riff - and one day I was taking Terry Cole-Whittaker, her then-boyfrier J Mike Doyle, the surfing champion, and Jim Moreno, who worked with Terry, up to Los Angeles in the limousine. So we were all riding along and I had my guitar and was just messing with the riff. We were driving along up in Hollywood and had the sunroof open, and this guy in a tow truck pulls up next to us at a stoplight and he just freaks out — he had never seen a car like that before. So he called up his boss on the CB radio — we could hear him because we were right next to him — and he told him about it. His boss

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# TUNA FISH

you know, 'Oh, here's some tuna fish or you.' So all of a sudden it just clicked — 'Give me tuna fish or give me nothing at all.' We ate part of it and then offered it to another car driving by beside us to try to keep the flow going. beside us to try to keep the flow going. Then we gave some oranges and apples away to other peeple who were driving by to keep alive the spirit of sharing. But that song literally fell into me—it just happened."

Once the album was recorded, Sey-kota let Chatfield take control of the

remaining work, including the press-ing to vinyl of 1000 copies and their distribution in February to most San tail stores was accompanied by a media campaign — all part of the total \$15,000 production budget — which

was directed by Chatfield and included interviews on radio stations KGB KFMB, KAVO, and KCBO, a television appearance with Channel 8's Marty Levin, and newspaper interviews in the Tribune, the Encinitas Coast-Dispatch, Tuned In, the San Dieguito Citizen, and the Oceanside

In the first month after the record's distribution, only about fifty copies had sold, but Seykota isn't discouraged. "The purpose behind the first album was not to be a star, but to find out how to do an album. And this was the fastest, easiest way to get myself and Scott and everyone else edu-cated about the music business. I've read a lot about it and always been interested in it, but it's different once you actually do it." It's the second album that will make him a star (he hopes), though if that shouldn't, he'll nopes), though it that shouldn't, he in still not be discouraged, for stardom is a certainty. "But the goal is not to be a star, although being a star is a symptom of what I'm going to do. The

goal is to be happy doing my music. If I just wanted to be a star, I'd be a star in a week. I could spend a million dollars on a media campaign and put my picture in newspapers everywhere. That, in itself, would be an interesting story that the press would undoubtedly pick up — 'Who is this guy? What is he doing? He's spent a million dollars to put his picture everywhere!' That would be easy. But I'm really motivated by doing my music. I like music I want to do music, and I know the stardom is going to happen. It's just a question of when I get it together enough that I can piece together what I hear in my mind. I've already made it, hear in my mind. I've already made it, as far as I'm concerned. I'll be on the charts one day. I don't even worry about that. If you set your mind to anything, and allow other people to guide you, it's got to happen."

A few months ago Seykota set his mind on the Nevada desert. As usual

with him, something came of it. For about four years he had kept a small

which he used for periodic stays, though not for gambling — he doesn't gamble, at least not in Las Vegas casinos. Something told him he belonged not in Encinitas but in southern Nevada. (Following a similar intuition led him to Del Mar ten years earlier.) So he bought himself a \$285,000 home in the new Las Vegas suburb of Henderson, and he defends against charges of irrationality by saying, "Take a walk out there and you'll see why. Feel the sunshine, and look at the open prairie, all the open space. I don't know why — I just like it here." Of the madness in downtown Las Vegas, he like having it around just to look at. It's a Disneyland for grownups. I just feel
I'm supposed to be here."
Seykota invited thirty-six-year-old
Sharon Feil to join him in Henderson

and to bring along her two young daughters, Michelle and Nikki — all three of whom Seykota had known for this year they moved out to the desert, and shortly thereafter Feil and Seykota were engaged. Together they've set up a home, with kids enrolled in school lots of trips to the grocery store, a bustling kitchen manned by Feil, and a recording studio manned by Seykota.

The studio is actually the dining room, though the \$50,000 Seykota ha invested in music equipment has gone far to lend the room the appearance of a professional Hollywood record plant Scattered about are amplifiers, moni-tors, cassette decks, microphones, an Apple computer (for composing lyrics), a synthesizer, "drum lyrics), a synthesizer, urun-machine, 'mixing board, sundry other electronic gadgets, and numerous mu-sical instruments. It is in this buzzing, humming room that Seykota spends

most of his days.

Those days begin promptly at 6:00 a.m., when hot water begins to pour into his oversize bathub — the one with the brass Jacuzzi fixtures. From amidst the steamy bubbles, Scykota begins his morning with phone calls to

times in London, too. Ten minutes on the line at most, just long enough for him to make a quick check on his investments. (He hasn't invested other people's money since 1979, when he lecided to stick with his own. He taught his computer system to a string of brokers and has let them manage his money, as well as enjoy for themselves the benefits of the system.)

The rest of the day is reserved for "play." Seykota retreats to his dining room studio to write songs and work out arrangements. Frequently he'll play the same riff over and over again for several hours, sitting in front of his and his head bobbing up and down to On a recent Tuesday morning, Sey-

kota connected the synthesizer to something called a sequencer and programmed it to repeat a simple fifteen-second riff he's titled "Big Wave" and which he'd composed just the day be-fore. "It's got a few problems I still have to iron out, but I've already start-

ed work on a new one," he says as he peers out the picture window behind his synthesizer at the backyard patio and pool. "Often it's best to let a probpiece sit for a while and then get back to it later; it will usually end up working itself out." He turns his atten tion back to the synthesizer and quickly pounds out another orchestrated riff; one comes along much faster. He feeds it electronically to the sequencer, then moves over to his Apple com-puter. Gazing intently at the display puter. Gazing intently at the display screen, he squints his eyes and starts to type and sing at the same time. "Everybody needs a relationship. Let's Everybody needs a relationship. Let's

work itself out. Sevkota leaves the computer and walks over to the fire-place, which he tries to keep blazing all day long. The bright sun outside looks hot, but the Nevada winter is cool and the fire helps to heat the house; it also provides an excuse for occasionally leaving the music room

when the creative work there is stalled. Only a few embers remain from the morning fire, and Seykota pokes around in them with a stick. Of course he could simply pile on more wood, turn on the gas, and ignite the pile in a flash, quickly. But he doesn't. "To me, it's an embarrassment to start a fire with paper if you can see an ember," he says with unexpected in-tensity. "It's mandatory to use that

especially not a match."

He walks outside to the front porch
and returns with an armload of firewood, which he meticulously arranges in the shape of a tepee, smaller pieces near the center, larger ones on the out-side. Using a long brass tube, he then side. Using a long brass tube, he then begins blowing on the embers beneath the wood, softly at first, until they spread their hot glow to the new wood. He is completely absorbed by the process. A few minutes of this and all the logs are ablaze. Seykota turns from the fireplace with a triumphant grin on his face. Another success.





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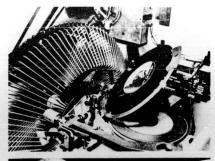


### **By Neal Matthews**

hey say you can size up a town in its bars. I say you can size up a bar in its jukebox. Does it follow, then, that if you find a guy in the jukebox business here, he can give you a pretty fair reading on San Diego? There's only one way to answer that, and a quick jaunt through local taverns turns up the name of the man in the jukebox trade: Marvin Gray, general manager of the San Diego division of Silco West, the biggest vendor in the 'street' business in the lower western states. Jukeboxes, cigarette machines, pool tables, and now video games are all wares of Marvin Gray, who can be element, around the bars. "Marvin Gray?" bartenders and patrons repeated. "You mean Starvin' Marvin?" Then they laughed heartily and looked at each other knowingly and said Starvin' Marvin could be located any afternoon, yukking it up for a liv-ing. For a living! Starvin' Marvin Gray, professional barfly and pur-ported highroller, obviously was a man

Avenue at Kalmia — that's in Hill-crest, adjacent to Miki-San restaurant — and Marvin's buying our drinks. It's two in the afternoon. He's having the usual, a tall screwdriver, and I'm having (what the heck) a Heineken. Starvin' Marvin looks anything but starved. Just past sixty, not fat, but full around the middle and loosening about the face, his thin strands of hair are combed neatly back across the top of his scalp. His aspect is that of a businessman just stepping off the golf course and ready to uncork. His off-color bantering with the barmaid is punctuated by his repeated jabs at her Gound, most every morning, in the chest with the ead of a pool cue. It's a slice offices on La Mesa Boulevard.

But I wanted to find him in his real two-piece cue that one of the bar owners needs fixed, and Marvin will take it to his repairmen as a favor. He complains loudly about the bar playing background music instead of his jukebox, and somebody nearby threatens to go to the store next door to buy cigarettes instead of plunking in almost any bar in town on almost buck and a quarter into his machine. A in almost any bar in town on almost any bar in town on almost any afternoon, yukking it up for a living. For a living? Starvin' Marvin Gray, professional barfly and purported highroller, obviously was a man who rould tell me something about this be's gotta get to work. "Okay, then I own one" Marvin and me another rink and then show the ported highroller, obviously was a man who rould tell me something about this be's gotta get to work. "Okay, then I own one" Marvin saws with a own one." Marvin saws with a own one." Marvin saws with a control of the properties of t owe you one," Marvin says with a The next thing I know I'm sitting at wink and a raise of his glass. Then he the circular bar in Our Place on Fifth starts in talking about some of his fa-





vorite old-timers and their exploits men like Johnnie Hilmer, "the Diamond Jim Brady of San Diego," and Charlie Pratt, who used to run Yel-low Cab and now runs the Safari bar up the street. That second Heineken is starting to come on and Marvin's stories envelop the darkened and deep-cushioned bar and you could lis-

ten all day.

The first story has to do with one of the bar's managers, who has just stepped up to take care of some busi-ness with the bartender. He's big and vaguely mean-looking, and Marvin says he's got a mouth "like a torn pocket," whatever that means. He was a crewman on the U.S.S. Pucblo, and Marvin says he was one of the few men to resist the North Koreans who cap-tured the spy ship in 1968. Marvin asks the barmaid if she thinks the man will talk about those experiences and she answers definitely not and don't ask him, so Marvin switches to Charlie Pratt stories. You're not discouraged about your main purpose of learning about the jukebox business, because by now you've realized you're smack

in the eye of it. the old Trocadero, the bar that became the new hangout for the old Grant Grill crowd when that group split up in '72.

The Trocadero was at Fifth and Spruce, where Culpepper's used to be.
(The old Culpepper's crowd eventually became the Our Place crowd.)
Pratt and Marvin didn't know each
other when one day they both sat drinking at the bar. Marvin heard Pratt and the petite Mexican waitress talking about the woman's son, who'd made the Little League All-Star team that year. Marvin watched Pratt go make a phone call, and was almost knocked off his stool a while later when a Yellow Cab driver came into the bar with a brand new baseball mitt, bat, and ball, which he handed to Pratt. These Pratt gave to the waitress as gifts for her son. Marvin remembers the woman buckling at the knees and falling apart. "I asked my partner who that guy was, and I said, 'I have to meet that man,' explains Marvin. He went over and introduced himself to the Yellow Cab president, and they became permanent friends. Of course, Pratt's benevolence later put him into the middle of the Yellow Cab scandal that brought most of the San Diego City Council under suspicion of taking itlegal camy now you've realized you're smack
the eye of it.

Marvin says he met Charlie Pratt at
the old Trocadero, the bar that became
the old Trocadero, the bar that became IRS's claim that Pratt failed to pay





### Cruisin'

\$300,000 worth of taxes between 1965 and 1968. When Pratt was in need, Marvin was there to help.

In 1969 Pratt had a big fishing boat

be needed to sell for cash, and Marvin. knew somebody who wanted it. Mar vin gave Pratt thirty thousand of Sil-co's dollars and handed the boat over to this third party (gentlemen don't name names), in exchange for which Marvin got all the vending business in the third party's vast local holdings. The price of the boat was considered

from the commissions that Marvin pays monthly to the businessman from the proceeds of the vending machines For Starvin' Marvin, whose handle comes from his claim that he's just a poor of country boy trying to make a buck, such advanced commissioning is common, as it is throughout the vending business. He often makes loans to get a bar started, remodeled, or just to help a businessman through a tight spot. In return he's assured of getting all of the establishment's vending business, be it jukeboxes, cigarette machines, pool tables, pinball machines, or video games.

Of course, as I tried to stay with

Marvin's narrative at the padded bar, I realized I'd have to fill in some of the an "advanced commission," and it was paid back to Silco through "deductions," i.e., the money was withheld and the details are kept as trade secrets.

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galvinis

I didn't know it at the time, but Marvin and his helpers (he supervises twenty seven employees) have bestowed advanced commissions on the Brigantine restaurants, the Cotton Patch, and the Boll Weevils, in respectable quan-tities. That tidbit, and this, did not come from Marvin: a few years ago his company had a quarter of a million dollars out on the street in loans. Marvin throws back the rest of his

screwdriver, wipes his lips, and asks, "You want to meet Charlie Pratt?" I You want to meet Charite Pratt?" In od a little too eagerly, kill the beer, and follow as he jokes his way out the rear door, slinging one last mock insult back over his shoulder at the bellied-up. We slide into his silver Caprice and I inquire, "Was that a business call?"

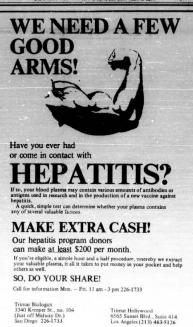
up. We stide into his sire capite and inquire, "Was that a business call?"
"That was a business call. Now you got bartenders who are salesmen for you, customers who are salesmen for

you, and now there's no bar in town that they patronize that I won't be doing business with."

Marvin didn't always yuk it up for a Marvin didn't always yuk it up tor a living. He originated in southeastern Kansas, around Coffeyville, where "it was so flat you could see 'til you ran out of sight." After a hitch in the Marines, he went to work for the Coca-Cola company in Los Angeles, became one of its top Coke machine relations and sellivanted on the side salesmen, and gallivanted on the side with a buddy, Fred Crogan, who owned a few jukes. A play was a nickel, or six for a quarter, records cost twenty-five cents apiece, and a juke-box set back the vendor \$500. Jukes were everywhere, and the split was fifty-fifty between vendor and renter, as it is now. Marvin whistled at the money to be made, and in 1959 went to work for the ARA Corporation in the







street vending business. The Los Angeles company sent him down to bolster the San Diego routes in 1965, sold the street business to Silco West in 1980, and Marvin stayed on, with good reason. From a mainly cigarette machine business that employed nine people, the operation has expanded a weekly grosser of \$60,000, of which jukes account for about \$5000. Those 45rpm records now cost \$1.14. you only get two plays for a quarter, and the jukeboxes themselves cost \$3000. It's a different business. Mar-\$3000. It's a different business. Marvin has about 200 jukeboxes as against
450 cigarette machines, 464 video
games, and 200 poot tables. He sells
35,000 packs of cigarettes a week (his
actroom clients buy cigarettes "by
the ton") and he talks like this: "I need
ton") and market week [gross] on
Pundred dollars a week [gross] on
Pundred dollars a week [gross] on
Pundred sollars a week [gross] on
Pundred sollar

[video] games. On a Ms. Pac-Man I need seventy-five dollars a week and on Pac-Man I need fifty. I need twenty-five or thirty a week from my pinball machines, though some will do seventy-five or eighty. And if I can't get thirty-five bucks a week from a jukebox. I'll just rent it at a flat fee.

The video games do best in Mar-The video games do best in Mar-vin's four bowling alleys and at his hotel game rooms. On Friday night through Tuesday morning over the re-cent Easter weekend, one video road game. Turbo, brought in 658 quarters — \$164.50. And that was just one of about a dozen games in the Town and Country Hotel game room. But while he can excel with the new ground rules that throw the profits into

ground rules that throw the profits into the video mania, Marvin's still old-school. His favored turf remains the bars. He strides into Charlie Pratt's

Safari bar in Hillcrest on Fifth Avenue near Upas Street, and greets the bar tender and several patrons by name No, Charlie just left, says the bartender, so we sten back out into the blinding flash of the afternoon sun and drive a couple of blocks up to Nunu's, another of Marvin's client-bars

Outside ogling a new red Firebird is the bar's owner, Tony Ferrari, and a prosperous-looking Mexican named George. Marvin walks up and the three old friends greet each other with back-handed warmth. Marvin notes the resplendent white Mexican wedding shirt on George's solid torso and remarks, "Hey, you're wearing my shirt. When you gonna get me one of

"When you get skinny like me, my friend. Here," George pounds a dark fist into his chest, "feel my breast-

bone. I haven't been able to feel it for

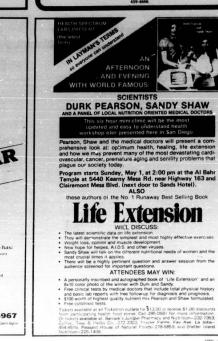
Marvin touches George's chest and acknowledges that he's lost weight. He looks down at the Mexican's finely tooled, pointy-toed alligator cowboy boots. "I see you got my boots, too."

"And I got your Mexican money, wad of multicolored peso bills, held together by a silver money clip. 'Come on in and have a drink.

Marvin settles on a stool and orders his screwdriver, and he orders me a Coors. Tony Ferrari takes a seat nearby and the two of them chat about fish. This, Marvin explains later, is some-thing of a fisherman's bar. Tony used to be a commercial fisherman, that guy over there bursting out of his red T-shirt once owned a couple of boats,







### Cruisin

sells chemicals to the fishing industry. "You got any sturgeon?" Marvin asks "Well, my brother gave me one don't right now. S'posed to again soon, though " The praises of stur-geon are sung by Marvin and Tony for the next few minutes. Tony, who skippered the fishing boat for Charlie Pratt, seems to be in the habit of giving smoked fish to Marvin, who distributes it to his friends around town. Tony takes a phone call and I marvel reverently at Marvin's job as the cold bubbles slide down. "Hell," exclaims Marvin proudly, "I do this in Solana Beach, in Coronado, on Shelter Isme, unfazed by the imbibes. And after saying his good-byes, without once evidencing anything like a standard business conversation — not counting discussion about fish to give away he's out the door and chortling, "It's like Frank Sinatra says, 'You only go around once. And if you do it right,

once is enough."

Marvin ought to be familiar with Frank Sinatra's philosophy; Our Place, the Safari, and Nunu's are all bars whose jukeboxes brim with Sinatra, Miller, Goodman, Kenton, and others from the big band era. And here's a record: the only disc that Mar-vin and his salesmen have ever known vin and his salesmen have ever known to be worm out repeatedly on julkeboxes due to overplay comes from that big band genre — Bobby Darin's recording of 'Mack the Knife.'

I forget just how the subject was broached, but as Marvin drives up to University and turns east toward North

Park, he's explaining how he uses his Chargers season tickets. He and his wife. Virgie, whom he's been married to for forty-three years, go out to the stadium before noon and partake of the brunch in the Stadium Club. They go down to their seats at game time, and when it's over they avoid the parking lot lunacy by returning to the club for a highball until the crowd disperses

The only drawback is that it's an all-

day thing," says Marvin as he cruises past Mr. Dillon's. 'T've got some of the gay bars like Mr. Dillon's, and Flicks back there, and the Loft. Now your gay bars have gone to disco with a disc jockey spinning records], but they used to be your big outlet for jukeboxes. The gays probably have more money than your cowboys, which is also a good outlet." Actually, in terms of overall volume of jukebox plays, it's your black bars that pump in the most quarters, followed by your Mexican joints like the Logan Inn or La Fe restaurant at Fifteenth and Market (whose owner buys his own 45s down in Tijuana and has Marvin's servicemen install them in the juke-box) and then your cowboys, or, in the jargon of the profession, your shit-kickers. Of course your cowboys and your bikers sometimes overlap into the same bar (both groups being shit-kickers), like the Lakeside Hotel, whose box features tunes like David Allen Coe's "Longhaired Redneck" and Hank Williams's "Whiskey Bent and Hell Bound." And when the bikers have a good buzz on out there, they like to play a little game: one of them will take the honors of decking with one punch the very next man, no mat-ter who he is, that walks through the door. Which is why it's customary for men to poke just their heads inside the door of the Lakeside Hotel and look around before entering

Anyway, before entering Tobacco Rhoda's on University near Oregon Street, Marvin warns that Hoban, the owner/bartender, is a wild man. As Marvin greets him, sits down, and or-ders a couple of drafts, Hoban looks at Marvin with a mischievous nongrin, as if he's trying to decide which prank to pull. Hoban is a big, solid, four-by-four of a man, and he shambles around behind the bar with barely repressed energy. Through my beer haze, his broad cheeks and jerky movements make him seem like Howdy Doody on acid. As Marvin pours salt in his beer and I read the taped-up signs behind the bar ("A Balanced Meal is a Glass of Beer in Each Hand"), Hoban tells

swer the phone — "Vic Tanney, Mus-cles" — Marvin says that this bar has been here since 1934 and Hohan has clowned around serving beers in it since 1969. When big Hoban comes back and starts in about the expensive cigarettes in Marvin's machine, and threatens with a straight face to have it removed, Marvin just rears back and belly laughs. "What a crazy guy," he chuckles as he climbs back into his car. (I grope for the door in the piercing four-o'clock light.) "This is the street business," Marvin says, satisfied. "How much time you got? We could take all day and the rest of the night

with his salesmen and servicemen in the field, and he calls into the office from dark phone booths. He seems to get more effective and in control as time day wanes. Gliding up University Av-enue toward the Star and Garter, a fuzzy question about military bars comes to mind. Marvin explains that in

your sailor bars the jukebox has to have a little bit of everything in it country, pop, sort, oldies. It's called the standard set-up. (Military bars are also among the best for "overplay," in which two or more people select the same song before it plays, which is highly profitable for Marvin because a will only play a song once, but it will still keep the extra money.) And one of his Navy bars, the Lost Knight on Harbor Drive near Rosecrans, is a great pinball bar. It's frequented mostly by officers, who drop seventyfive or eighty dollars each week into the "Black Knight" and "Black Hole" pinball machines. "It's the guys in their thirties and forties that go for pinball," Marvin explains as he searches for a parking place. "Yeah, they like their pins in the Lost

Knight."
Inside the Star and Garter a young thing is bumping and grinding on a fenced-off stage as blank-faced men stare and drink. It's by far the most crowded bar we've seen all afternoon. and you wonder what these guys do for all you wonder what these guys do but a living. Marvin bounds over to the bar and hugs the bleach-blond barmaid who seems shellacked into her white pedal pushers. I can't hear what they say to each other, but speculate that maybe he's helped her get this job, as he has many other bartenders and waitresses all over town. Friends and co-workers say Marvin is a one-man jobreferral service. He hands over a beer and draws on his own screwdriver as he glances at the practically nude dancer. He is not impressed, but she looks akay to me

In his go-go joints, Marvin usually just rents out the jukebox for a flat fee because it's most often kept backstage, where the dancers can select their favorite records. He's got the Doll

House, Pacers, both In Spots, Dirty Dan's, and the Star and Garter. As he stands at the bar sipping his drink. comes out of a back room. I'm startled to see him dressed in conservative slacks and sport shirt, with the haircut of a cadet. Marvin asks him when he's coming by the office to pick out some records from the collection of fortysome thousand, and Fleming says soon now. Business concluded, Marvin drains his glass, hugs good-bye to the barmaid, and makes for the curtained

jukebox business as a racket for organized crime. I've heard of Crazy Joe Gallo in New York, who did well at it before being dusted: and of Joe Valachi, the jukebox racketeer whose life was memorialized in a movie. Marvin starts right in explaining how crooks liked the whole vending business because it's based so much on cash. If you brought in extra money from shady dealings and you needed it laundered, you'd take, say, \$5000 in legitimate weekly earnings from your jukebox business, tickle your books to show the take at maybe seven or eight

ask him about the old reputation of the

thousand, and deposit the mixed money in the bank. But, Marvin says the money being made in things like drugs is just too big for the relatively rinky-dink jukebox business to clean

Down at Thirty-sixth and El Cajon, in the Beefcutter, Marvin is greeted noisily by the barmaid - whom he embraces - and several countrytinged patrons at the bar. He brought us here to listen to a bawdy record titled "The Rodeo Song," of which he has only three copies. But the barmaid tells him one of his servicemen took the

ago, "and everybody's mad about it." Marvin gets a little mad himself. "No body's supposed to touch that record without my say-so," he declares. He steps over to the jukebox, a new fangled computer-controlled job, and searches in vain for a key on his ring to open it up, thinking maybe the record was tucked away inside. 'I'm gonna get to the bottom of this,' he insists. Then be orders a small screwdriver for here." But on second thought he takes a stool, and gets down to



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### Ineffable Weirdness



It is not surprising that the La Jolla Chamber Music Society engaged the LaSalle Quartet to perform in their Sher-wood Hall series, taking the place of the previously announced Amadeus Quartet previously announced Amadeus Quarter (one of whose members remains ailing). The Cincinnati-based group has twice won the Grand Pris du Disque (once for Schoenberg, Berg, and Webern, and once for Beethoven); they have performed on numerous tours in all the world capitals, and critics for the most distinguished newspapers have used such phrases about

the LaSalle's performances as "an abso the LaSalle's performances as 'an abso-lute of flawless ensemble,' utmost ele-gance and flerce integrity, 'mature, in-spired music-making, 'consummate musicianship, 'impressively gripping,' unsurpassable homogeneity, sensitivity, and conviction,' and 'one of the world's finest string quartes.'

The surprise is that the LaSalle played so badly last Friday evening. Their per-formances of both the Haydro Quarter in C. (D, 74, No. 1, and the Betchween Second

formances of both the Haydru Quartet in C., Op. 74, No. 1, and the Beethoven Second Razumovsky (Op. 59, No. 2, in E Minor) were sloppy, indifferent, humorless, per-functory. There was an astounding lack of attention to details, slipshod phrasing, a persistent tendency to play individual pas-

sages as separate little feats to be mastered rather than as parts of an intelligently shaped whole, and a technical inadequacy (ranging from blurred scale work to (ranging from biturred scale work to agonizing intounation problems) so great that at times the group sounded like a bunch of amateurs long out of practice. Above all, there was a cold distance from the music, an irritable refusal to be in-volved, which was unpleasantly mirrors in the musicians grim, unsmiling, resent-ful, and virtually bastle attitude toward an audience that was, in typical San Diego

style, excessively polite, welcoming, and

thoven, one would never want to hear them dagain. But when they came to Anton von Webern's Six Bagatelles, Op. 9 and Quar-tet, Op. 28, suddenly everything changed. For once, the players seemed to like the For once, the players seemed to like the music they were playing; for once, they seemed to be taking extreme care to com-municate every possible nuance of expres-sivity and shapeliness in the score; and for once, an impression of musical commit-ment and understanding succeeded in turn-ing the undeniable technical weakness of some members of the group into a minor some members of the group into a finals, peripheral annoyance instead of the central pain in the ears it was in the Haydn and Beethoven works. What remarkable delieacy of phrasing, what sure sense of

eacy of phrasing, what sure sense of thythm and proportion, what unexpected grace and even humor!

At home, after the concert, I listened to recordings of the Webern pieces by musi-cians under the direction of Robert Craft and by the Juilland Quartet, and found both performances relatively labored and overbearing, gravid with the conviction hat here was important, difficult, and weighty music. The LaSalle, in contrast, gave us a light and pliable reading, which continually attempted to remind us of Webern's Viennese roots and of his affin-ity with Mahler and Brahms. The central movement of the Op 28 Quartet, for example, with its homely pizzicatos and onchalant rhythms, revealed itself as

example, with its honely ptzzicatos and nonchalant rhythms, revealed itself as spiritually akin to those typical Mahlerian parudies of popular dance forms, in this case a tipsy and slightly cross-speed with the case of the control of the control

proper circumstances. For most of them, however, those proper circumstances have never risen in regard to the music of Anton

won Webern.

Webern — who shared with his master. Arnold Schoenberg, an extraordinary purblindness toward the human realities of musical audiences — once predicted: "In fifty years at the most everyone will ex-perience this music as their natural kind of music, yet, it will even be accessible to children people will sing it."
Webern's Six Bagatelles, Op. 9 are exactly seventy years old this year, and the Quartet, Op. 28 has reached the mature age of forty-five: but, like virtually all their com forty-five; but, like virtually all their com-poser's works, they remain utterly beyond the pale for all but a tiny minority of listen-ers (and musicians!). The reactions of the Sherwood Hall audience, as expressed during the intermission and after the con-cert (and, in certain cases, even while the music was being played), seemed almost music was being played), seemed almost entirely negative: incomprehension, annoyance, way amusement, and murmured words about "modern music," "feeding time at the zoo," and "filling up the music hospitals," And all this about a man whem every history of twentieth-entury gratest of composers, whose influence on contemporary music has been over-thelmingly powerful since his death in 1945; and whom Igor Stravinsky once ferred to, without irony, as "Saint ferred to, without irony, as "Saint ferred to, without irony, as "Saint

Anton."
What has gone wrong? There is really no point, at this late date, in blaming Webern himself. He composed as he had to, driven by an intense inner necessity; he ble personal stamp, found in all the great composers, that reveals a strong, unique, and utterly authentic vision. The problem is not with Webern's voice but with our cars. And most of us have yet to find the

otologist to help us clear up our condition. It would perhaps be apposite at this point to narrate my own experiences with the music of Webern. When I first heard some of his pieces - including the Six

Bagatelies — I murmured about filling up the mental hospitals. In college music courses I was taught that he was a great composer, and that the proof of his great ness was that he had applied the twelve tone system of Schoenberg with such rigor and economy. I read numerous articles, books, and sections of books on Webern and his music. Without exception, these gave a brief account of Webern's life and then descended into an appallingly de-tailed musicological analysis of his inter-vallic sets, tetrachords, hexachords. four-part double crab-canons, and tone rows based (as is that of the Op. 28 Qua tet) on statements, inversions, and trans-positions of such things as pitches spelling out the name B-A-C-H. (These infinitely out the name b-A-C-H. (these infinitely complex structural ingenuities, it turned out, were perceptible only through a meticulous analysis of the printed score, since it was virtually impossible to hear or follow any of them while actually listening. to the music ) What none of the weaden on the music.) What none of the academic anatomies touched upon, however, was the ineffable weirdness of this music, the quality of the odd, the uncanny, the curi-

quanty of the odd, the uncanny, the curr-ously estranged, which is precisely at the center of the listener's experience.

At Sherwood Hall the other evening.

there were not even program notes to offer the most basic preparation for the perva-sive Webernian weirdness, to warn us that the Six Bagatelles would take just over three minutes to play; that the fifth would consist of thirteen bars and the fourth of only seven (plus one extra sixteenth note); that a typical sound of this music would be the tremolo of the slow fifth bagatetle. played at the bridge on muted strings, and marked ppp, a sound very soft, very slow, very quivery, very scratchy, very thin, like the dry shudder of ghostly gnats — and that this sound was not mere coloration but that this sound was not mere coloration but an essential part of the music; that if one coughed or let one's mind wander for an instant, an entire drama, an entire set of musical ideas, might have flickered by without one's noticing it; that the usual reaction to incomprehensible modern reaction to incomprehensible modern music would be literally short-circuited incomprehensible modern. since these terse, enigmatic miniatures

would not allow us sufficient time to be bored. No wonder that the audience at Sherwood, with no instruction at all — or I myself in former years, with a great deal of the wrong kind of instruction - found the experience of such music so early nerve wracking, like an unmotivated twinge of pain in a part of the body one did not even

know one possessed.

Goethe's Faust proclaims, "Green is the tree of life; all theory is gray." My own solution to the suffocating theoretical grayness of what I had read about Webern was to make a willful assault on the living tree of his music. Using the best recordings I could find, I made a cassette of Webern's chief works (there are only thirty-one opus numbers, and almost all the pieces are quite short), and proceeded to play this music over and over in the car every time I made even the shortest trip. A quick run to Alpha Beta and back allowed me to hear the Six Bagatelles four times. A round trip the Six Bagatelles four times. A round rip-journey to 1s. Angeles would be sufficient to hear his entire couver, with several re-petitions. I listened again and again to the chamber pieces, the orchestral works, the accompanied songs, attempting to get to know them in the same immediate, inti-mate, sensual, and intuitive way I had first learned to love. Myrart and Beethower. learned to love Mozart and Beethoven long before I knew anything about key relationships, thematic groups, develop-ments, and recapitulations. And lo! it was true: Webern was indeed a great composer. It was possible not only to tolerate this music but to like it, to feel it in one's bones, to follow — quite effortlessly — its

logic.

Idon't, of course, mean the logic of tone
That has rows and retrograde inversions. That has as much relationship to the aesthetic ex-perience of Webern's music as the dynamic stresses involved in supporting stone vaults have to the aesthetic experi-ence of Gothic architecture: the structural problems and their solutions are the business of the artists alone, while for us what counts is the feeling, the drama, the spirit, the living form, and the impact on our sense of space, time, self, body, movesense of space, time, self, body, move-ment, light, and breath. If we pay attention

tion to them, because in such laconic music every tone (and every silence) is human content that any work of music has Some of the bagatelles are concentrated dramas, pared down to fundamentals: an initial state of being, an action, a conflict, a climax, a denouement — all within the space of thirty seconds. In others, equally short, a single mood is sustained, a rapt static contemplation of a transcenden emptiness or fullness, like the mystic's endless moment of illumination. Or, as in the outer movements of the Op. 28 Quar-tet, there is a succession of emotions or of veerings of the spirit with the same apparent incoherence and the same impeccable mner rationale we find in dreams, each element (a search, a longing, a sudden shaft of anxiety, a union with the nameless god) represented by a bar or two, a single melodic leap, a swift glitter of tone-colors. metodic leap, a swift gritter of tone-colors, an unexpected change in dynamics. Webern seems alien not because his music has no key center, and certainly not

because (as in the Quartet, though not the Bagatelles) it is based on the permutations of a tone-row, nor, in an age where every science-fiction movie offers a background score filled with sounds Mozart could not have imagined, do most listeners have any insuperable difficulty in responding ap-propriately to Webern's timbral effects: the slides, plunks, detached notes, whispers, and jabs that give his imagination so recognizable a signature. What makes this music so strange, so apparently incom-prehensible, is its compression in time. was walking slowly along a road made of soft rubber," relates the dreamer, "and then the road tilted, and my father was falling toward me dressed in a black suit falling toward me dressed in a black suit without any buttons." After hours of con-sultation with the dreamer's psychoanalyst, it emerges that this tiny dream, so quick in the telling, has com-pressed the needs, fears, furies, and di-termans of a litetime, along with a myrtad of persons, places, and events. The emo-



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### Ineffable Weirdness

tions are intense, but disguised: the events manifold, but fused into one or two; the breadth is ruthlessly circumscribed, the depth is infinite. That is what Anton von Webern's music is like

If this is the case, then it is clear why hearing Webern's works for the first time in a Sherwood Hall concert, sandwiched between Haydn and Beethoven, between the entrance and the exit of four unsmiling, tuxedoed musicians, between one's spouse complaining of indigestion and the old acquaintance whose name one cannot remember, is not the ideal way to absorb this music. For most listeners, such a mode of encountering Webern is worse than useless: it creates such confusion and disomfort that any potential curiosity about the composer's achievement is effectively throttled. Assuming that few music lovers will have the motivation or assiduity to fill their car trips, for weeks on end, with nothing but Webern, what practical rec-ommendations may one offer? First of all, there ought to be program

notes - and program notes describing the patiating on inaudible hexachordal rela-tions. Second, the pretense ought to be abandoned that the audience can ap-

preciate (or learn to appreciate) Webern on their own, the way they can appreciate Schubert or Dvorak. They can't. With the ordinary kind of exposure in public concerts, it will not be fifty years but never that "everyone will experience this music as their natural kind of music." Embarras-sing as such disquisitions sometimes can someone ought to explain the music to the audience, illustrating the explanation with concrete examples played by the musicians. A three-minute collection like the Six Bagatelles ought to be played at least twice, perhaps both before and after the intermission. And afterward there ought to be a discussion, in which the audience can express their puzzlement, audience can express their puzzlement, and in which those more familiar with the clouds of forgetting.

music (including the players) can attempt to share their understanding of it. None of this may be in conformity with the traditionalist's sense of what is proper behavior at a concert — but the question really is this. Which is more important, an adherence to conventional social decorum or the possibility of making a great but mystericus composer a part of one's life? Especially when the performance is as good as that of the LaSaile Quartet was (in the Webern, if not in the other works), it ought to bear more fruit than a momentary irritation, a quip in the lobby, an interes quickly stifled, a complaint to the board of the Chamber Music Society about poorly

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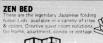


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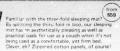
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#### DUNCAN SHEPHERD

The only thing unexpected about the pleasures of *Local Hero*, to anyone who saw the same director's *Gregory's Girl*, is that it should follow along so soon after that other. One had not dared imagine that other. One had not dared imagine when, if ever, the chance would come to pass another evening with the only Socteh Illimmaker thus far cleared for export, and to reacquaint oneself with that totally indicasyncratic sense of humor: the chance to indicasyncratic sense of humor: the chance to first intoxicating experience could be reproduced. With me it was, and to spare. And I would have no hesitation about trying to get others who liked Gregory's Grirl back together with the man who made it, nor about triging his exquaintance on all those who didn't see it.

social contact is not as impertinent — in the sense of both not as preposterous and not as presumptuous — as it would be with most moviemakers. It isn't only that his most movemates. It isn't only und ins-comic manner is so highly individual, but also that it is the furthest thing possible from that too-prevalent, high-pressure style which goes after laughs as if with pliers and winches and things, and which invariably causes me to sit back in my seat, fold my sems across my chest, and say, fold my arms across my chest, and say.
"Make me." Forsyth's offhand, even dif-

fident, manner scales humor down to a comfortable level where it seems social and volitional, not occupational, not ob-sessional. The entertainment he dispenses might sometimes go a little slack or a little sessional. The entertainment net oxygeness, might sometimes go a little sick or a little straggly, but there are always, and the straggly, but there are always and straggly but a selection of the selection of t

scout and chief negotiator, on the grounds that his Scottish lineage will make his re-ception warmer (his roots are actually Hungarian, and his immigrant parents had changed their name to something that sounded to them American). This turns out ture with the anticipated parochialism. nationalism, anti-colonialism, anti-Americanism, and so on, but rather with open arms, or anyway itchy palms, tem-pered only by a smart businessman's outvard show of indifference. The only true holdout is an old beachcomber who owns the deed to the shoreline, sleeps thereon in a doorless shanty, keeps decently busy cleaning up his property, and is adequately entertained, every couple of weeks or so, with something extraordinary washing up on shore. How could he be interested in

relocating to Hawaii or Australia? But never mind that Plot is not the thing But never mind that. Plot is not the thing in Local Hero. This is a movie of character and, even more, of setting, and of the effect of the latter on the former. It is a movie in which such travel-book epithets as "charming" and "enchanting" are taken quite literally and followed through to their logical extreme. There would be nothing unusual about seeing such a place exploited on screen for its scenic values, though there is something unusual about such values not being overinflated, not being compacted into pristune, postcard views. Sure, we get our fill of the moss-green hills, the rugged coast, the accor-dionists and whistle-players at the local dance hall, the quaint old geezer who paints appellatives on fishing boats every daylight hour, and the night-time sky ablaze with meteor showers and the aurora borealis. But along with all that, we get such touristic liabilities as the endlessly roaming motorbike with its infernal insect-like buzz, and the daily overhead roar of military jets on maneuvers; and we get such anomalies as the punkish young lad with the painted face and multicolored hair (there is one in every community), and the black Presbyterian minister (there is not always one of these, at least not always so

well allowed and well accepted. Each of these elements has its own small weight in the total impact of the place. What makes the depiction most unsual, however, is the attention paid to the transforming effects of places on people, similar to (and oftentimes connected to) the make-over effect of a new set of clothes. The effect is made primarily on the emissary from Texas, who describes himself at the outset as "more of a telex man," and secondarily on his British man, and secondarily on his British consequences are successful to the control of the contro of their sojourn are summed up, in large measure, by the visual incongruity of their suits, ties, and briefcases against the local backdrop of beaches, rocks, and sea: one can't help but think of accounts of Richard Nixon trudging along the sands of San Clemente in blue serge suit. The Texan, in the later stages, moves gradually toward pull-overs and beard stubble. His British counterpart remains more partial to suits.

wading neck-deep into the surf. The over-all drift of the movie, to put it in a larger context, is away from any but the most oblique social comment and toward the more durable interests of human - and

Mother — nature.

It is not as common as it ought to be to come across a screen comedy which doesn't depend for its laughs on the admiration of some comic paragon (Woody Al-len, Bill Murray) nor on the denigration of nitwits (the Monty Python group). *Local* Hero is interested not in putting anyone up or down, but in demonstrating a wonder-ful, wide-eyed acceptance of all types. You can have the best of intentions on all sides, and you can still have a scene as hilarious as the one in which the injured rabbit, taken to a hotel room by a conscience-stricken motorist and given the name of Tridy, ends up in the dining hall stew ("It was a clean break in the leg." the hotelier defends his actions: "You can movie's focus on suit-and-tie corporate types — and, incidentally, ecological ogres — the odds might have favored a bit more of a satrical thrust. But any such thrust is parried, or blunted, straightaway, in the very sweet scene where the board meeting of Knox Oil and Gas proceeds in whispers when the corporation head is found to be asleep and snoring.

This character, particularly, goes against all preconception, and certifies once again the movie's interest in the timeless over the topical. The important thing about him is not that he is a tycoon - that after all, could befall anyone, and ought not to be held against him — but rather that he has his head literally in the stars. He has a private planetarium, first of all, hidden behind the rollaway ceiling in his office, he shows less interest in the progress of the Scottish land deal than in any unusual ac-tivities that might be visible in the constellation Virgo; and he holds no project more dearly than the discovery of a new comet to be named after himself. (Burt Lancaster, the only known name in the cast, lends to the only known name in the cast, lends to this role his unque ability to gaze through and beyond the material world.) His be-lated arrival on the Scottish scene brings with it a satisfying plot resolution, and a surprisingly affecting one, too. The affect-ing part of it makes one realize anew how unobtrusive Forsyth's method has been and how thoroughly it has accomplished has been and how thoroughly that accomplished has been and the complete the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the contr placement by his boss and his inglorious dispatch home convey fully that sense of derlation that comes at the end of any ex-tended trip, that sense of emerging irreclaimably from some sort of dreamland. To say that one is sorry to see a movie end, as too many critics are too prone to do, teads to indicate a not very well-formed movie Here is one of the rare instances where would not come amiss.

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### NOTICE TO ARTISTS

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# Fishing in Place



JEFF SMITH

At a time when safe theatrical productions are in vogue, when the trend is to give audiences pretested, unchallenging plays, any attempt to offer something new and untried appears to be both artistically laudable and financially foothardy. Old favorities—the tried, and tried, and rired, and dired (and therefare true)—are the norm. Plays like Nell Simon's Come Blow Tour Born. given two different local stagings in two months, offer audiences secure, anthreastening servicey. Little more than live reliving matter than living sow. Plat in San Diego, at least, they also make money.

while something comparatively during, like the San Diego Rep's accellent production of Crossing Magara, was far less succeptful. With this in mind, the Lamb's Players Theatter is to be commended for presenting that near-extinct species — the brand-new play. "The theater is not a museum," says Lamb's director Robert Snyth in a program note," and although old favorities can be spruced up and help brattheat" of theater. This statement, amid our relatively risk-free theatrical environments, sounds almost heroic. Called Deep River, the drama was writen by local author David McFadzean, who has been associated with the Lamb's Players Thearte nince 1979, the Vara in which his play is set. Deep River tells the

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story of fifteen-year-old Valerie Rabb, her story of litteen-year-old Valerie Rabo, nor mother Jenise, and their struggle to cope with the untimely death of their father/ husband Frank, who ran an unprofitable fishing tackle shop in the rear of their southwest Indiana home. Frank's death rishing tackle shop in the rear of their southwest Indiana home. Frank's deati-confronts Valerie with a choice: she can face it (and who he was), or she can enter into a world of protective fantasies that shield her from her loss and, in effect, from herself. Choosing the latter course, Valeriew wears Prank's old clothels—flust control of the contro

once was his. She cannot forgive her 'useless' husband, for the life he lived and for
the way he encouraged Valerie to cloister
henself is his demas. Jenise allo knows—
and carries the guilt of her knowledge with
her — that Firm's death was not the accident it was reported to be.

The play clusters these concerns around
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the play clusters the secret of local baptisms,
in act two), and the syr around characters
react to the river reveals much about their
nature. "Most people look at a river and
think it sempty, "say Frank with piscator
know what is the propie look at a river and
think it sempty, "say Frank with piscator
know what is to ther even if he can't see
it." What's "in there." "Ienise knows, the
the body of her husband, his shirt suffed
with rocks to guarantee the success of his
suicide. And telnies also fears hat Valerie
as leasing toward a similar means of ultimassing within the river's depths forever.
Mer Fadezan script for Deep River has
several strengths. And as with any original
work iried out for the first time on stage, it
has gaps and rough spots as well. On the
plus side, the play does pretty much what it
set out to do. It silico-of-life characters,
hough thinly drawn in some cases, are
circumstances that generate the play 'concircumstances that generate the play 'condictirct. The tone is consistent, with the
dramatic thrust relieved periodically by
humorous moments. The play 's volice'—

dramatic thrust relieved periodically by humorous moments. The play's vehicle —

the ruling image of the river — works well to indicate the changing relationships among the family and immediate friends, and these revelutions occur in clearly demarcated stages, in short, it is a comptent script, one refreshingly devoid of both the expected earnsks of a course in creative playwriting (undee preclosusers spansy) effects, one of the course of the writer intrudes on occasion to point out the literary angst of writing the play. There is only one instance of this urge. Augusta Lambert, Jenise's sister, is a writer who complains early on that her own manu-script "isn't right yet." Neither is McFad-zean's script, but it's in pretty good shape nonetheless.

script 'isan tright yet.' Neither is McFadezun's script, but it's in perty good shape nonetheless.

On the negative side, though the script is written with obvious care, its clear stages of development and unarveiling actually work against it. Most new plays forget that writing a drama is like making a public speech. The tright of the stage of the speech controlled the stage of the stage of the speech controlled the stage of the s

cess acte to the control of the cont

inherent in the script, not in the produc-tion. Along with Patrick Schmidt and tion. Along with Patrick Schmidt and Chris Tumer, Smyth has designed a flex-ible, homey set—the Rabb's modest liv-ing room, the remains of the tackle shop in back, and a front porch — replete with realistic details that appear uncluttered in the small theater-in-the-round. With the aid of David Thayer's subtle lighting ef-fects, which silently partition the stage, the est is divided between the areas of reality set is divided between the areas of reality (the living room and porch) and fantasy (the tackle shop, which may become an arcade in the future, thus continuing its function as a place of escape). The only locale missing on the set is the river. This absence — due most likely to the limita-

tions of the space — is unfortunate, since the core of the drama takes place outside the home, on the banks of the river

The performances of the cast are of generally high caliber. Kerry Jo Cederberg is convincing as the teen-aged Valerie, a role convincing as the teen-aged Valerie, a role much younger than the actress. Versatile Deborah Gilmour is equally skilled as Valerie's mother Fainte, though the play tells us more about her anger than ahe is allowed to demonstrate on the rown. David Heath gives Frank's ghost a tightly unreal edge — and bis sirentifice economia about the enticements of finding make one way to gad a pole, acome spooners and any gad of the-cardie long at deep river. Cambya Schade, Liz Wagner, and Charlie

Jones (who plays Bud Spivey, a gabby, cliché-ridden barber who's right but for the wrong reasons) all do competent work in their assigned roles. One characteristic of all six personages, however, is their fun-damental decency. They are all nice people, more victims of circumstance than of their own doing. And the script could benefit, here and there, from a little dark-ening of their essentially sunny dispositions

dispositions.

In his program notes, director Robert Smyth also admits that "it's a little frightening to produce a world première. It han't been tested, the bugs need to be worked out, the director and actors have no groundwork to rely on — it doesn't make

good business sense." In the context of Deep River, Valerie's choices reflect this dilemma. Should she — and, by exten-sion, a theatrical company — relive the sion, a theatrical company — rolive the past by willowing in the security of escapist fantasies? Or should she take the big risk and attempt to live anew — which involves hardship, the unknown, and (I hope constructive oriticism. Like Valerie, the Lamb's Players Theatre has opted for the new. Deep River has its flaws, but it has its strengths as well. And unlike the majority of off-repeated plays running in San Diego lately, in Deep River you can hear sounching different. It is the pulse, though faint at times, of a new heartheat.



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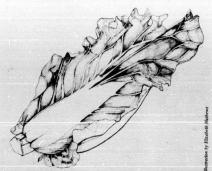
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#### ELEANOR WIDMER

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The Restaurant: The Brigion Lion
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Type of Food: Breigian and French
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Hours: Closed Sunday and Monday, Dinners: Tuesday through Saturday, 6:00
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My son's friend called me a few weeks

ago and asked me to recommend a good restaurant that would be appropriate for him and his girlriend for a special occasion. Intentioned one of the newest French restaurants, and be agreed to try it. One week went by and then another. Since this was uncharacteristic of him I began to wonder whether he had taken my suggestion. Finally he called and said he hadn't had a good experience. For one thing the waiters hadn't treated them well because of their youth: for another, once they decided not to have wine, the waiter washed cided not to have wine, the waiter walked away, communicating the sense that some

country bumpkins had dared invade his domain. After the order had been taken, more than forty minutes elapsed before the food was placed on the table. No one came over to inquire about the status of the meal. No one asked whether they needed or wanted anything more. After another wait, they were handed the check.

My son's friend grew more indignant in My son's friend grew more indegnant in the telling. Then he burst out with a cry from the heart. "This could never happen to me at the Belgian Lion. They don't care whether we order wine or not, whether we re young orld. They're always nice to us. That was one of the best places you ever sent me to."

After that conversation, I suffered a

pang of guilt. While it was true that I had praised Belgian Lion, it was equally true that I hadn't been there for more than four years. That's a long time in the history of any restaurant, let alone one in San Diego. any restaurant, let alone one in San Diego.
Nothing would do but to rectify the situation, almost immediately.
At the outset it should be stated that my

young friend was right. If awards could be given to restaurateurs for their warmth and concern, the Coulon family would win hands down. Belgian Lion is a family afnands down. Begian Lion is a raming an fair. Father does the cooking, mother does the organizing, sons and daughters wait on table. One daughter creates the deserra-The word "creates" is used advisedly— on some she's worked for several years trying to duplicate an ancient and complex

trying to duplicate an ancient and complex recipe that she's discovered.

The restaurant was originally designed to resemble a small country in and nothing has changed since my last visit. That's always a comfort to me. I get nervous if I see chintz and earth colors one year and enturn to lucie and hard-edged paintings. My escort and I asked for, and received, a table in a corner. When I consulted the menu I debated between some of my favorities—the duck with homemade sauer-kraut, the confit of duck (served here and at La Mision du Lac), or the easontiet, of at La Maison du Lac), or the cassoulet, of which I am very fond. But the special of the evening was endive with chicken and I

selected that (\$12.75). My escort chose the veal with mushrooms, a French, rather than a Belgian, preparation (\$15.75). We shared one leek-and-potato soup, served either hot or cold — we were advised to try it cold (\$1.95).

it cold (\$1.95).

The soup was served in a beautiful blue crock, and was very fine; the bread, baked by a Belgian baker, was terrific. Would that it were for sale commercially! However, I had some trepidation about the dish with endive. Endive is a Belgian specialty. It has delicacy when cooked and crispness in a salad. Yet it tends to have a slightly

in a salad. Yet it tends to have a slightly bitter affertaste, no matter how much you pay for those ivory-colored stalks. The reason for its bitterness lies in its sensitivity to light. Imported endive from Belgium arrives in a box covered with a heavy sheet of blue paper. The choice of the color is not capricious—it is designed to prevent the light from entering. Because endive is a status isem, it's usually displayed in better supermarkets in some artistic design, often with the light shining directly on it. But the light and air are unkind to endive unless keep in the dark, it directly on it. But the light and air are unkind to endoise, unless kept in the dark, it develops a bitter taste. I can say without equivocation that the endive dish at Bel-gian. Lion was as sweet as any I had en-countered. Chunks of chicken punctuated the endive and the whole was then covered with a sauce and baked until slightly crusty. It was a splendid rendition of a difficult dish. At the table next to us were

difficult dish. At the table next to us were four Belgians; every single one ordered the endive-chicken dish. My escort had veal, charmingly presented in a skillet. The veal was sautéed in butter and lemon juice and covered with fresh sliced mushrooms, a relief after having good Eastern veal drowned in so many incompatible sauces in this town. This

incompatible sauces in this town. This simple preparation allowed the intrinsic quality of the veal to emerge.

Special mention should be made of the vegetables. There were four in number, each served in a separate dish. This presentation is a favorite of mine. A few weeks ago I had dinner at the newly expanded and

renovated Rendez-Vous Restaurant in La folla, and what marred the dinner was hay ing everything placed on one plate with one sauce running chaotically into another. Some restaurants put all the vegeanother. Some restaurants put all the vege-tables in a small dish. That right at Belgian Lion there was a plate for string beans in a said garlie sauce, one for carrox, another for red cabbage, and yet another for the hick, home-fried, country-style portates. The vegetables were a notch better than any I've sampled recently, though Fred-crick's rates a photo finish.

The entire dinner was beautifully ocheatrend, be ingredients fresh and handled with integrity. I was quite full but here are certain restaurants where it's unwise to overlook the desserts. Belgian Lion is one of them. Desserts here change nightly, and only my fear of being caught in the act by the diners in the crowded room prevented me from ordering four. I settled for two: a puff pastry filled with creme anglais and fresh raspberries, and a stunning Marjolaine cake, which made the one served at Sheppard's appear like a pair unitation. From start to finish, it was a rewarding and pleasurable dining

No restaurant can be fine year in and year out, or even night after night. Belgian Lien has had its ups and downs, but on the night that I visited little could be faulted

The Restaurant: Tuxedo Charlies The Location: 2888 Pacific Highway (295-9023)

Type of Food: Light meals, pasta, hamburgers, seafood, barbecue

Price Range: \$1.95 to approximately ten

dollars
Hours: Open daily. Lunch, Monday
through Friday, 11:00 a.m. to 3:00
p.m.; dinner, Sunday through Thursday, 5:00 p.m. to 11:00 p.m., Friday
and Saturday to midnight.

There are times when I enter a welldesigned restaurant that must have re-quired vast amounts of money to build and decorate, and I see people searfing down badly prepared and unpleasant-looking food with an evident lack of concern. Then like Joseph Conrad I think, "The pity of it

Charlies in terms of its product. It's not intended as a gourmet establishment, but rather as a place that has a congenial setting where people can gather for a large or small meal. The concept is fine, and the physical plant with its art-deco lamps and multiple seating levels — some with view of the nearby airport — is well done.

of the nearby airport — is well done. The items on the menu can it be criticized either, because seafood, pasta disheres, Mexican specialities, have now all been lumped together as food for an American-style light meal. But when you see such a menu, you must be aware of the assembly-line production. The tostatia, for example, is assembled with a ready-made placed, inside. The practice is so wide-spread even some Mexican restaurants resort to it.

But to be specific, we ordered the potato skins (\$3.25), which a rrived burned around the edges and yet so greasy that I placed my cotton napkin on my plate to soak up the grease before I even put a piece in my mouth. Because of the burned edges and the desicated quality of the potato itself, they should not have been served.

Needless to say, people were swallowing

them as if they were M&Ms.

My friend had a dish called Shrimp!

Shrimp! Shrimp! (printed on the menu in varying typefaces), one-half pound of shrimp and sauce (\$5.95). The shrimp tasted like mush and had no indigenous flavor — a tip-off that the shrimp have been frozen, thawed, and kept on ice too long When I asked the waitress, she con-firmed that they were "fresh frozen." Any resemblance to a fresh shrimp and these was purely theoretical. I had the French was purely theoretical. I had the French wish hamburger, which was supposed to be served on French bread but came on a Kaiser roll (44-95. The hamburger was very good and I sate that. The accompanying fries were again almost burned and the colesias was peppery. At the next table a man ordered a deep-fried chimichanga whose crust appeared impenetrable. He bit into it with reliash, which proves that there are diners who may love function charlies. Actually, it is one bad Tucked Charlies doesn't get a whole new new old-off the proposed of the control of the

**JOSEPH CHILTON PEARCE** 



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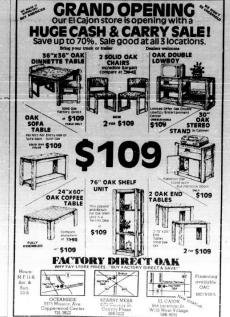


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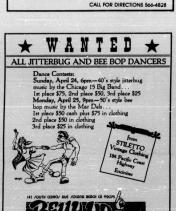
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tinued from nove 4)

oreign competition. These union foreign competition. These unions have priced their products out of many markets and we no longer lead the world in the production of these products. As a result, several hundred thousand workers will remain unemployed unless they retrain for other jobs and accept one-half to one-third of their former pay.

one-nair to one-third of their former pay.

Someday union leaders will be smart enough to figure out that high wages and benefits without a corresponding increase in productivity and without lower unit costs just won't work. Unions must learn an elementary lesson and accept the fact that the marketplace will eventually determine wages and prices in a determine wages and prices in a free market. Donald Gillmor La Jolia

### A Matter Of Gustibus

The review of Mini testaurant by Eleanor Widmer ated March 31 ("Snow Peas in Our Time '') contained significan misinformation in need of clarification. So that your res and our patrons not be misled, we would like you to take note of the

would like you to take note of the following corrections.
While we are a restaurant and a delicatessen, we are not a grocery as your reviewer indicated. We do to the following the following the following to real with Mrs. Miller's breakfast cereal or.
Contrary to Mrs. Wilder's statement, we always have a selection of deserts on hand rather than having them brought in on Monday only.

The most unfortunately was confusing statement made by Ms. Witimer related to our business bours, as we have received many cults saking for a clarification of the discrepancy between the time schedule in our time schedule is our statement of the schedule in our many confusion of the schedule in our many confusion of the schedule in our statement of the schedule in our schedule paint. Tuesday through Friday 700 a m. 900 pm.; Mondoy and m. 900 pm.; Mondoy and m. 900 pm.; Mondoy and m. 900 pm.; Sunday 1000 a. m. 200 pm. As for the credibility of the rest of the review. "De gustibus son est disputations." The most unforunately

est disputandum. Herta Perkovac Mini Mundus Inc

Rendered Unto Caesar's

After reading Eleanor Widner recent article on Caesar's Palace restaurant in Tijuana ("Three for Tijuana," April 7), my wife and Itjuans," April 7), my write and another couple went to Caesar's. I think the article was a bit misleading and I think you should let people know before they suffer like we did!

We went on a Friday night and they close at 10:30 not midnight, as Widmer said. The buffer is only from 11:00 x.m. to 5:00 p.m. We missed that the because we did by test

missed that because we didn't get there until 8:00 p.m. The food is excellent and priced right. However, the rip-off is on urinks

However, the rip-off is on urinks and coffee.

When we sat down and before we dooked at the menu, we all wanted the buffet and ordered a margarita. Later we were told the buffet closed at 500 p.m., so we asked for a bowl of chips. The waiter brought two bowls or dishes of cheeses and dip. Then when we

got our bill we discovered the charged us twelve dollars, or six dollars each, for the dishes of cheeses. We asked to see a men so we could see where it indicate six dollars for what we received and the menu stated ham, turkey, salami, and cheeses for six dollars We told the waiter we didn't get anything but cheeses and dip and not ham, turkey, and salami, and

not han, turkey, and salami, and he wide deep replaced that He could have asked as when we ordered if we wanted one or two orders, as it was six dollars a plate. Cuffee was eighty cents a cup, and after-dinner drinks were \$2.50 and three dollars each, equal to and more than what you'd pay in a lot of \$3 nd Diego restaurants.

It appears a lot of people already discovered these things about Caesar's, because at 8.60 p.m. Friday evening we were the only

Friday evening we were the only ones in the place. I don't know who Widmer talked to for her article, but she should let them know if they want the American business, they should treat us a lirle better on their drink prices. Fred R. Miller

Eleanor Widmer replies: My escort and I can testify to the fact that our waitress at Mini Mundus twice informed us that desserts were brought in on Monday, with the exception of the cheesecake, which she said was prepared daily on the premises. As for the schedule of hours, these

for the schedule of hours, these were given to me upon request when I phoned the restaurant the day following our visit.

Regarding Caesar's Palace, when my companion and I dined there (approximately a week prior to publication of the review), the buffer was in full operation pass \$8.00 p.m. Information regarding the restaurant's operating hours was provided by the matter d.

### City Lights

#### In A Tree

intones, "There's wild celery growin' in the rocks and cattails in the streams. "Two separate streams lead down from the nearby mountains and rush noisily across Joseph's acreage. Thick clusters of poison oak cover their banks "People won' i make peace with the poison oak." (Joseph says he easts a tiny new leaf

says he eats a tiny new leaf from the noxious plant every three years and thus gains

mmunity.)
The cabin itself he built for \$700, he says, with most of the \$700, he says, with most of the wood scrounged from here and there. When the old white footbridge across Washington Street in Hillcrest was razed a few years ago, Joseph collected some of the scrap and used it to build the floor joists and girder beams in the cabin, 's foundation. When the Midway Point and the Midway Point I was the Midway Po Drive-In was torn down, he says, workers gave him the wooden paneling from the drive-in office; now those

boards form his ceiling. Although the cabin boasts a bathtub (set within a glass-walled alcove), Joseph laims he instead prefers to bathe in the streams ("like the Mayans ... my body adjusts to it.") In the summer and fall each year, when the streams dry up, he draws all his water from a hand-dug well. There's no electricity, at night he sees by the light of all lamps. In fact, he says he's almost chieved self-sufficiency. His

land is essentially paid for. He still needs gasoline to drive his

truck to the ocean, where he continues to scuba dive. He continues to scuba dive. He skys he also supplements his marine harvest, and the tomatoes, bell peppers, onions, and other products of a vegetable garden, with store-bought staples like rice and yogurt. To earn money for such purchases he still takes odd jobs around the county. But the treehouse promises to free him totally, he predicts. He says he 'll be moving into the treehouse in a few weeks.

the treehouse in a few weeks, and after screening at least seventy applicants, he's found a young couple to rent his cabin. The income from the rent should make him financially independent.
"Everything I need I'll have right here," he says with a slow, sleepy grin.

#### CVC Signoff

(continued from page 3)

to create or distribute productions such as Take Five, in which anyone with almost any message could have the channel for five minutes, and What's the Big Idea? . a show dedicated to inventors and their unique contraptions. CVC charged a small fee to teach people how to use equipment (mostly donated by Cox), and also charged users for renting the equipment. The resultant productions invariably looked amateurish, though that was part of the charm of public access here. But compared to public access in other areas.

such as Marin County where the nonprofit producer has won several awards, the San Diego productions were small-time and lacking in technical quality. At least that's the perception of Robert McRann, general manager of Cox, who ended negotiations and administrative relations with CVC. He says that when he stepped into the top job last year, "We found the quality of the programming, while it was up to their [CVC's] up to their [CVC's] standards, wasn't up to curs." Cox now has three full-time people working on the public-access channel, and McRann says the company will be pouring between \$80,000 and \$100,000 into the program his year. (Classes and up of this year. (Classes and use of this year. (Classes and use of the equipment are free.) As in other parts of the country, public access is now regarded here by the cable company not as an embarrassing burden, but as another way to gain an edge on the increasing competition from such unstarts as from such upstarts as direct-beam satellite recention

As for CVC, vital signs are fading Pleaded Lucille Green at the membership meeting, "If anyone has any notion of how to fill our coffers, feel free to speak up.

-NM

- Paul Krueger Neal March Jeannette DeWyze and Thomas K . Arnold

### Off the Cuff



Bookshop Owner
San Carlos
My girlfriend had them on her kitchen table one day — Cecile Brunner roses. I smelled them and a flood of memories came back. They reminded me of my grandmother's house in os Angeles. It was a little white house on a hillsid You'd walk down three flights of stone stairs and then down a of stone stairs and then down a path of long red brick steps and past at least twenty rose bushes to her house. Her front yard was a profusion of flow irises, lilies, Martha washington geraniums. There was a big white U-shaped trellis by the door and it was covered with small, sweet-smelling pink roses. I loved to visit her and spend the weekend. She had long white hair that hung down in two braids. I remember potato pancakes for breakfast with lots of syrup. She was a delight to be with. Everything she

touched, grew.



Manager
East Sar, Diego
Ciger smoke, I can smell it
on a person a mile away. That
was one of my father 's habits.
I have some good memories of
him but when I smell cigars I think of my father. The cigar was something you didn't have a choice about. If you didn't a choice about. If you didn't like it, you left her orom. He always had it in his mouth, putfing away, rewenty-four hours a day — abilg, ught you could be lit meably, a modering in an abstray. The house just recked of it. If he wasn't smoking a cigar, you offer my husband a cigar and they'd light up. It was go may be a more than a mother of the mean that it is not many that it is not mean that it is not de or practically choke. I still think cigars are the pits



Clerk
College Grove
There's a certain smell in the wind — it's hard to describe because we seldom get it in San Diego, it's too humid here. It's Dego. it's too humid here. It's a smell that's warm and brezzy and has the slight edge of dry sage in it. It reminds me of one of the sage in it. It reminds me of one of the sage in it. It reminds me of one of the sage in it. It reminds me of open land—the Red Mountain and Blueberry Hill. I have sis sisters and one brother and we always played outside. Sometimes we dug large holes and my father would kick them in because of the scorpions. There were enactes and the sage in the sage in the scorpions. There were caucuse and brids of paradise and dry sage everywhere and always that smell in the wind. a smell that's warm and breezy



Jim Pasek Artist San Diego There's a smell I've always been in love with — freshly ground coffee. It reminds me of my childhood, shopping with my mother. She'd pick a blend, pour the coffee into the grinder, and wrap the bag around the bottom. Most were electric grinders but there were still a few markets that used hand grinders and you'd have to ask the clerk for help. It's to ask the clerk for help. It's odd because I can't stand the taste of coffee. My dad would say, "Wait till you join the Navy and you find the midwarch on a ship; you'll be thankful for a cup." I drank bot chocolate. Once we were caught in a big storm in the Sierras. It was cold and miserable. We finally reached a little restaurant and my father ordered coffee for us. I didn't like it then and I don't like it ordered coffee for us. I didn't like it then and I don't like it



The smell of strawberries It's very subtle but very sweet, very outdoors. It reminds me of my grandmother and being young. When I was about ten I went with her to a strawberry farm where you pick your own It was a different experience for me, one of the first times
I'd ever really had to work for
food, especially for something
I liked so much. It was difficult bending over and picking them and trying not to at them all at the same time. We were there from very early morning to early afternoon. My grandmother wanted to have enough to bring home to can. She was down-to-earth like that. She grew up on a farm but she was the same that the sa bending over and picking them night. It's still my favorite

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### Section 2

### **Events, Theater, Music, Film**



### The Art Of Keeping In Touch

The community of mural artists in California is geographically scattered but strongly bound by a common culture and april. And because of the nature of their "canwases" they also different and the public at large outside a limited area. "California Murals Off the Wall." an exhibition currently on Juping at the Centro. on display at the Centro Cultural de la Raza in Balboa

Park, was, in part, motivated by the desire of a group of mural artists to share their work with a larger audience and communicate more directly with fellow artists across the state. The nucleus of this exhibit is

Progress' show at the Guleria de la Raza in San Francisco in May of 1982. At that time the Galeria became a large studio for twenty artists working side by twenty artists working side by side, interacting with one another and the viewing public as the show developed. The artists worked in their own mural styles on portable surfaces rather than immovable walls. Selected pieces from that exhibit went to Sacramento where local artists worked in the gallery artists worked in the gallery space alongside the completed "murals," adding selections of their work to the traveling show. The process has been repeated in Venice, California, and here in

Colifornia's best mural artists.
Each piece draws on an aspect of
Chicano culture, from the
mythological to the strongly
political, executed in a variety of

### Less Is More

The San Diego Bonsai Club? The San Diego Bonsai Club!
A contradiction in terms.
Bonsai is a Japanese art — the
art of growing and shaping showd
trees — and it is many shundreds
of years old. So with a san are
child in comparison. There are
famous bonsai in Japan that are
older than San Diego, older
than California, older than the
United States.
That there weeks thing as a
That there such a thing as a
that shape and the san are
than the san are than the san are
list of the san are than the san are
than the san are than one hundred
members, including Japanese—
Japanese-Americans, and

Japanese-Americans, and Americans of numerous other backgrounds — that it can offer a show of some 120 trees trained as bonsai here in San Diego — all this constitutes only one more of many unions of opposites that make bonsai what it is. Large and small are opposites. But in bonsai naturally strunder trees, or trees grown from seedlings and intentionally dwarfed, look like trees scores of feet high, yet may in fact be anywhere from a few in fact be anywhere from a few in the seed of t But in bonsai a tree only a lew years old may be given the appearance of one of great age. Earth and heaven are opposites. But in bonsai the traditional triangular shape overcomes the opposition; the highest point symbolizes heaven, the lowest

efforts of John Muir. In 1892 he helped found the Sierra Club to carry on the work by protecting the nation's wild regions.



### This Land Is Muir Land

John Muir was the kind of guy who likes nature a lot. Once when he found himself alone in the mountains during a violent storm, rather than seek cover he scaled a nearby tree and clung to it as it heaved in the wind, and he bellowed excitedly as lightning and thunder crashed around him. He was one of the around him. He was one of the first people to hike extensively in California's Sierra Nevada range, and he traveled in the wilds for weeks at a time with only oatmeal and tea for provisions. In 1871 Muir met Ralph Waldo Emerson in Yosemite; and like the famous Transcendentalist, Muir developed Iranscendentalist, Muir develops a reverence for nature that bordered on mysticism. "No wonder the hills and groves wer God's first temples, and the more they are cut down and hewn into cathedrals and churches, the farther off and

dimmer seems the Lord himself," he once wrote.

During the 1890s and early 1900s, Muir personified the nation's emerging concern for its

he found contentment and strength, and he worked tirelessly to preserve these areas. Some of the country's earliest



This weekend, April 23 and 24, the local chapter of the Sterra Clab and several other organizations are sponsoring a profusion of activities in hour of Mur's birthday (April 21, 1859). On Stututes, members of the Sierra Clab will lead hikes in Claymusc Randow State Pak. (Crymusc Randow) State Pak. (Crymusc Pakendow) State Pak. (Crymusc Pakendow) State Pak. (Crymusc Pakendow) State Pakendow, and along the Pacific Crest Trail in the Lagum Mouralans. For more information about these more information about these that are sponsored by the Sterra Clab, call the club's office at 233-7144. If histing is too stermusus for those old muscles of your, you

those old muscles of yours, you can take a walk in hone of John Muir instead. On Saturday, Walkabeut International will coordinate two walks, one up Mr. Miguel (near Cirosamont Shopping Center), and one that will tour the South Bay's historianchos. Walkabout will also sponsor a walk around UCSI's crossed campus, including tables. sponsor a walk around UCSD's forested campus, including John Muir College, on Sunday, Call 223 WALK for more information. The Sierra Club will lead walks around Balboa Park, Florida Canvon, and Presidio Park (the law walk is guided to the blind) on Sannahay and on Sunday, the

### READER'S GUIDE TO LOCAL EVENTS

Escondido International Folk Concerts continue with a performance by the Gypsy Moon Trio, Thursday, April 21, 7:30 p.m., Mathes Community Cultural Cen-ter, 247 S. Kalmia, Escondido. 741-4691.

Folk Concert by local favorite Sam Hinton will be held Friday, April 22, 8 p.m., Smith Recital Hall, SDSU, 265-6947.

Chamber Concert, the acclaimed Guarneri String Quartet will per-form three Beethoven quartets Op. 18, No. 6; Op. 95; and Op. 135; Saturday, April 23, 8 p.m., Mandeville Auditorium, UCSD. 452-4559 or 452-3120.

harsday assue in order to be orusdered for publication. Please do or phone. The Events Editor eserves the right to edit all materials.

#### Dance

Modern Dance Concert, Denver's Cleo Parker Robinson Dance En-semble will perform to the music of Hubert. Laws. Quincy Jones, Aretha Franklin and others, Fri-day, April 22, 8 p.m., Mandeville Auditorium. UCSD, 452-4539 or 452-3103.

Student Dance Concert, baller, jazz, and tap will be presented Thursday, April 21 through Saturday, April 23, 8 p.m., Mayan Hall, Southwestern College, 900 Otay Lakes Road, Chulo Vista. 421-6700

"Dance for the End of Hunger," a dance concert featuring. Melting Por and the Jack Rather Band will be held to benefit the Hunger Proj-ect, Saturday, April 23, 8-30 p.m., Fellowship Hall, El Corter Con-vention Center, Seventh and Ash streets, downtown. 272-8656.

Dance Jam, creative barefoot dancing for adventurous people, is held each Saturday, 8 p.m., 3259 Fifth Avenue, Hillcrest.

### Film

Brownlow with a score by Carmine Coppola, will be shown to benefit the newly formed San Diego Film Society, Thursday, April 21, 7:30 p.m., Spreckels Theater, 121 Broadway, downtown, 222-9022 or 235-9500.

215-950.

Political Flim Series approsed by the Committee for World Democracy continues with The Cause Are Fying. a Russian film, grand prize the Committee of the P57 Causes Film Festival, about the citied Cach discount for the Committee of the

ing, 14°SD. Free. 452-2230.

Dianey Cartoon Festival, six films including The Sorcerer's Apprensice (Mickey Mouse), How to Play Saschaff (Goofy), and In Dutch (Pluto), will be screened Saturday, April 23, 1 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free Reservations: 435-4187.

"The Art of the Fugue," organist Jared Jacobsen will perform Sun-day, April 24, 2 p.m., Spreckels Organ Pavilion, Balboa Park, 296-0327.

Music Symphony Concert, Gunther Herbig conducts the San Diego Symphony in Bunckner's Symphony No. 8, Thusrday, April 21, 7 pm.; Friday, April 22, 8 pm., Civic Theatre, 202 C Street, downtown (346-6510); and Sunday, April 24, 239 pm., Fast County Performing Arts Center, 210 East Main Street, El Cajon. 440-2277. Sunday, April 24, 3 p.m ville Auditorium, 452-4559 or 452-3229.

Paraguayan Harp Recital by Al-fredo Rolando Orti: will be held Sunday, April 24, 8 p.m., Ocean Song Bookstore, 1438 Camino Del Mar, Del Mar. 755-SONG.

Mar, Del Mar. 1939-2010-0.

Big-Band Jazz will be performed by the Grossmont College Concert Band and Jazz Ensemble, Monday, April 25, 7-30 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. Free. 465-1700 x 321.

downtown. 19-0-010.
Vocal Concert, sporano Mary Jane Johnson, winner of the Pavanott international Voice Competition, will perform in the final program of the Hidden Valley Community Concerts series, Tiseday, April 26, 8 p.m., Escondido, Junito Academy, 1233 West Numh Avenue, Escondido. 745-0755 or 746-1022.

San Diego Folk Festival, the

incar and national personners gets under way with the Squalling Panther Fiddle Band, Ed Henry, and others, Wednesday, April 27, 7:30 p.m., room B210, Mandeville Center, UCSD, 282-7833 or 452-4559.

New Musical Inventions by the rany, sophisticated duo of Harkins and Larson [THE] will be presented Wednesday, April 27, 8 p.m., Mandeville Auditorium, UCSD, 452-4559.

### Special

performed by four aerialists de-scending on spiraling ropes from atop an eighty-seven-foot-high pole; a lownder custom car show; and Mexican foods and črafts, and begin with a sunrise Mass, Satur-day, April 23, 6 a.m., Chicano Park, National Avenue (under the Coronado Bridge), downtown. 428-1115.

UCSD University of California, San Diego

> FIFTH ANNUAL **OPEN HOUSE**

Sunday, May 1, 1983 11:00 a.m.-4:00 p.m.



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# Golden State Ballet debuts with four world premieres



Five performances only!

Friday, Saturday, Sunday May 6, 7, 8

May 6-8:00 pm; May 7, 8-2:00pm & 8:00 pm City College Theater, 13th & "C" Street, Downtown San Diego

featuring three of the

most Rifted dance talents in America Janina Michalski Frank Bove Jennifer Davis

And an exquisite company of twenty-five dancers and musicians. Special Auests

Choreographer, Ellen Segal Singer. Steve Morales

and some extraordinary surprises from

Choreographer, Director Paul Wagner

Tickets available now at the Golden State Ballet office, 526 Market St, 230-1100.

Tickets will be available at the City College Box Office beginning Wed., May 4 Prices \$9.50, Students and Senior Citizens \$7.50

YES! Join us in these exciting premiere performances of San Diego's newest treasure - the

### Golden State Ballet 526 Market Street, Gaslamp, San Diego 230-1100

The School of the Golden State Ballet is presently enrolling for the spring and summer sessions. Classes available for children and adults, beginners thru professionals. A world class school for America's finest city,

The Golden State Ballet is a nonprofit organization - sponsored by the Western Ballet Foundation. Etching by Miracle

EAURE

### READER'S GUIDE

Gem and Mineral Show, exhibit Gem and Mineral Show, exhibits from throughout the state meloding antique, carved genistones, lectures, and gold-panning and genistone-faceting demonstrations will be the highlights of this show sponsored by the San Diego Mineral and Gem Society, Satunday, April 23, 30 a.m. and State Campbe, 1895 Camino del Rico South, Mission Valley, 753-7493.

"Wanderung," participants will hike a mountain trail stopping at-points along the route to be enter-tained by actors, dancers, mines, and musicians. Saurday, April 23, 930 a.m., reported Sanday, April 24, and the next roit meckends. Los Caballos Caragravand, Stone-wick and the control of the con-trol of of the con-

shaping and miniaturizing trees, Saturday, April 23 and Sunday, April 24, 10 a.m., room 101, Casa del Prado, Balboa Park, 286-8423.

Barth Day Pienic will feature folk music, improvised drama, appropriate-technology exhibits, and ecology awards presented by local politicians, all sponsored by Friends of the Earth, Saturday, April 23, noon, Laurel Street en-trance, Balboa Park, 450-1335.

"Festa Primaverle," the Italian a raffle, and other events, Sunday, April 24, 10 a.m., Our Lady of the Rosary Hall, State Street at Date, downtown, 233-7039.

Jumping Frog Jamboree, the thir-tieth annual, will feature prizes for the best dressed and the best jumper with rentals available for frogless participants, all to benefit the San Dieguito Javons, Sue Diego Borisai Club will feature dis-plays of specimen plants and dem-onstrations of this Japanese art of Fairgrounds, 755-4844.

Israel Independence Fair, Israeli foods, crafts, and entertainment will be featured Sunday, April 24, 11 a.m., Del Mar Fairgrounds, 582-2483.

Floating Backgammon Tournament, a round-robin event con-butted in a hot rub, the world's most relaxed competition, will be held on three successive evenings, Tuesday, April 26 through Thurs-day, April 28, 5 pm., Cluro Hot Tub Spa, 760 Thomas Avenue, Pacific. Beach. Reservations: 483-1685.

Sports

Boat Show, everything from tr Boat Show, everything from trina-rans and power crusers to inflata-bles and sailboards will be on dis-piay Friday, April 22 through Sun-day, May I, from 2 p.m. weekdays and II a.m. weekends, Sea World Marina, Perer Cove, Mission Bay. 225-1565.

Bicycle Racing, the 1983 season continues Friday, April 22, 7:30 p.m., San Diego Velodrome, Mor-ley Field Drive, Balboa Park. 298-1570.

298-1570. John Muir Birthday Celebration Outings, twenty-five separate events will be held sponsored by the Siera Club hikes, bike rides, nature walks, caroe outings, and overnight backpacking trips (233-7144), by American Youth Hostels: a twenty-five-mile bike Hostels: a twenty-five-mile bike ride (239-2644); by Walkabou In-ternational: walks through the South Bay, Mt. Mignel, and the UCSD campus (233-WALK); by

ety: Penasquitos Canyon plant identification walk (477-0295); and by the Canyoneers: a nature walk up Cowles Mountain (461-8623), Saturday, April 23 and Sunday, April 24.

Thirty-Mile Walk from Mt. Helix to Mt. Solectad will be sponsored by Walkabout International, Satur-day, April 23, 7 a.m., 73rd Street and El Cajon Boulevard, La Mesa. 465-8983.

405-5985.

Bicycle Time Trials over a 25-mile course for all levels of ardity will be spensored by the San Diego Time Trial Association, Saturday, April 23, 7 a.m., Southwestern College parking lot, 920 Otay Lakes Road, Chula Vista. 444-6425.

Frisbee Clinics for players of all skill levels are offered each Satur-day, noon, East Mission Bay Park. Free. 273-7441.

Super and Street Stock Car Racing, the first race of the season will

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A presentation on a 10-month, 2,000 mile trek from Bhutan to India by the leader of two successful women's expeditions in the Himalayas.

Himalayas.
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Hamburgers & Q Doys
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Pistalo Salad
Soft Densels

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Formore information call Loran's Q Inc. (619) 584-2244 Or DeAnza Springs Resort (619) 766-4383

### TO LOCAL EVENTS

Lemon Grove Bicycle Race for ter Lemon Grove Bicycle Race for ten classes of nidets ranging from 1.8 to 40 miles, will be sponsored by the La Jolla Cycling Club, Sunday, April 24, 6:30 a.m., Lemon Grove Avenue and Broadway, Lemon

### Lectures

Peetry Reading, Joan Levine will read from her own works, Thurs-day, April 21, 7 p.m., Multicul-tural Arts Institute, 425 Mad.-t Street, downtown, 236-1521.

Street, gowntown, 250-1521.

Lunar Industries, David Criswell
of the California Space Institute,
La Jolla, will speak on developmental possibilities for outer space,
Thursday, April 21, 7-15 p.m.,
Boehm Lecture Hall, Reuben H
Freet Space Theater, Daibosi Fark,
258-1168.

Dance

Class

Learn to dance to Rock, Country/Wester.
'40s Swing, Rockabilly. No partner or experience necessary.
Starts Wednesday, April 27

3946 Fifth Avenue (Hillcrest)
For recorded information call: 296-8355.
Register at door.

"Civil Rights in the Eighties," Clarence Pendleton, Jr., chairman of the U.S. Commission on Civil Rights, will address a forum sponsored by the Institute for Con-tinued Learning, Friday, April 22, 10 a.m., ro m H1A, Administra-tive Complex, UCSD, 452-3409.

"Women and World Hunger," a two-day conference on the role of women in world food production, will feature talks by wolunteer pro-gram coordinator Fia Scheyer; sociologist Rea Blumberg; and Viv-ian Derrych, director of the Inter-national Division of the National Council of Negro Women, and will Council of Negro Women, and will begin with a hunger simulation dinner, Friday, April 22, 5:30 p.m., First Unitarian Church, 4190 Front Street, Mission Hills, Reser-vations: 295-9641

"Great Himalayan Traverse," a slide-lecture program by moun-taineer Arlene Blum, will detail her nine-month trek through Bhutan, Nepal, and India with an emphasis

on the people and culture, Friday, April 22 and Saturday, April 23, 7:30 p.m., Marston Junior High School auditorium, 3799 Claire-mont Drive, Clairemont, 233-7144.

World Peace Celebration, a dry-long event where individuals can make a personal pledge for peace, will feature a speech by Viktoras Kulemakas, author of Sterend Into the Twenty-Frist Century, plus music by Rabb Schioms Carlhach, Medting For, the Gypty Moor Iron and others, Sunday, April 24, 10 and 50 and 50

582-9669.

Poetry Reading, "Captain Don and His Riverbear Review Will feature less than the Western Carrier, Linda Brown, Peter Carrier, Linda Brown, Peter Oragin, Gran Valder, and Tom Marshall reading from their own works. Sunday, April 24, 5 p.m., Reuben E. Lee Restaurant, 880. Harbor Island Drive, Harbor Island, 296-9906 or 296-9887.

"The Pezce Corps Today" will be "The Feace Corps Today" will be the tops of a speech by Lorer Ruppe, the Reagan appointed discretion of the Peace Corps, at a luncheon meeting of the World Altary Council, Tuesday, April 26, room, California Room, Tom Landical California, Room, Tom California, 1800 and 1800 and 1800 are also the land Capital California, 1800 and 1800 are also the Landical California (Landical Reservations, 241-011).

"Marsian and Political Action" will be the topic of a speech by Dorothy Hedget, radio commentator for KPFK, sponsored by Democratic Socialists of America, Wednesday, April 27, 3 p.m., Hepper Hall theater, SDSU, dischooled by a reception at 9 p.m., Wesley Foundation, 525 Campanit Drive, East San Diego. 207,551.

"Neo-Expressionism: The Latest Movement in Painting" will be the topse of a lecture by Peter Selt, Ex-pressionism scholar and former Museum of Modern Art coration

### Radio/TV

Padre Baseball will be telecast live from St. Louis Friday, April 22, 5:30 p.m.; Saturday, April 23, 5 p.m.; and Sunday, April 24, 11 a.m.; Charnel 39.

"Spellbound," Altred Hitchcock's 1945 tale of a psychiatrist (Ingrid Bergman) and her patient (Gregory P., k) that includes dream of quences and a mood-setting



To Learn Is To Grow Wednesday, May 4 7:30 p.m. Tickets: \$7 each lecture, \$12 for both lectures.

First Methodist Church 157 Lado de Loma Vista Presented by Sky Mountain Life Johool and The Professional School for Humanistic Studies For information (619) 745-6597—

JOHN HOLT

### Israel **Independence Day** Fair

Sunday, April 24, 1983 11 vm-5 pm DEL MAR FAIRGROUNDS Konher Issael Food: Continuous live entertainment Jewish Issael Food: Continuous live entertainment Jewish Issael exhibits: Arix & Cortz. - Gits: Books Join the entire Jewish Community in joyous celebration of ISRAELS 35TH ANNIVERSARYI Admission 51 00 adults/biblion free-for information 853 3000, 462-7333, 223-9445, 229-9666 ex. 170

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The Center for Music Experiment at UCSD in coordination with Sushi, Increasers from April 15 to May 31

### **Festival of** the New Arts

PERFORMANCE ART SATIRE

PULARIZED PROJECTIONS/SPECIAL EPEFCTS/REMOTE CONTROL is a tongue-in-cheek burlesque of the contemporary and experimental arts. Using elements of new music, sound sculpture, narrative, and optical devices, Fomeroy recalls the likes of Ernie Kovacc, Spite. Jones, and Rube Goldberg. He has been described as being "a little dialectical and a little diabolical" by Artforum.

JIM FOMEROY
Fiday, April 22nd at 8 pm, Sushi

VIDEO-FILM SHOWING

DER YIDDISHER COWBOY - A FILM IN ENGLISH is a feature-length video showing based on three earlier treatments of the Yiddish cowboy theme. This is the San Diego Premiere of the film by the founder of the Big Jewish Band, Ron Robboy, and film-maker Warren Burt. The Him is derived from a 1942 socialistrealist novel and two unrelated silent western R.A. ROBBOY & WARREN BURT Saturday, April 23rd at 8 pm. Sushi

#### **3 PERFORMANCE ARTISTS**

Three innovative new works on diverse themes. CELEBRATION by John Goss, is a light-hearted stare at two baby boomers who take a multi-disciplinary romp through the culture industry. SO.4PBOX, by Paul Best, is an extensive, fast-paced monologue on gay oppression. Carmen Borgia's SOME TRUTH BAND is an exciting one-man band of new electronic folk music which ranscends new-wave and punk. JOHN GOSS/PAUL BEST/CARMEN BORGIA

The Festival of the New Art is funded in part by a grant from the California Arts Council, Uncoming performances by Louised Blankenburg, Bion Zweer, Navin, Weigleman, and the surresidence of the California of Marchael California

### READER'S GUIDE TO LOCAL EVENTS

can artists will be on display through May 21 with an opening reception Friday, April 22, 5 p.m., San Diego Print Club, 320 O Street, downtown, 232-4884.

22, 9 pm., Chunnel G.
"Melvin and Howard." Paul LeMat and Jasen Robards star in Johnstdan Drummés 1980 film of the Melvin Dummar-Howard Highes will incident, with an Oscar to supporting actress Mary Scienburgen and Dummar humself appearing in an airport lunch counter scene, which will be tele-cast Stundor, April 24, 9 pm., Channel [8]

"Rooms and Stories," artist Terry Rooms and Stories, affect ferry Allen's room-size installations cur-rently showing at the La Jolla Museum of Contemporary Art, will be the subject of a discussion be-tween artist-critic Marilyn Hagberg and Terry Allen, Monday, April 25, 7,30 p.m., KSDS-FM 88.3.

"Zorba the Greek," the classic Anthony Quinn role in Michael Cacoyannis's 1964 film that also stars Alan Bates and iceae Papas, with a score by Mikis Theodorakis, will be shown Monday night, April 25, 1 a.m., Channel

Old time

CyConnor will field questions from host Gloria Penner and the viewing audience in a program signed for the hearing impaired Wednesday. April 27, 10 p.m., Channel 15, simulcast in Spanish on KPRS-FM 80

"Cinco de Mayo," original

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OLD TIME HOOT NITE pen stage — Musicians call in at 5:30

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Street, downtown, 23, 4895.

(Insight: Selections from San
Deap Private Collections, avoks
by Preass, Klee, Okcoffe, and
Rivera are included in an eshibi-tion from the best San Deap private collections, which will open
Saturday, April 23, and rout
through June 12, mueeum director
Serphen Berzei will conduct as
lectures tour of the San Deap Singuine of Art. Balbon
Paul, 212, 7911. Galleries

"Rooms and Storties: Recent Works by Terry Allen," three multi-media evoniuments. "Cv enda-piera (The Devil's Conda)", "Anterabal/Bleeder (a biog-piphy)" will be on view through May 20, La Jold Mascam of Con-sorth the Conda of the Con-tron a thearte pose as part of the "Anterabbit Blooder" installation. David Hickey will betture "On-fern Allen, Tinoday, May 3, and Michael Smith, director of Col-fern Allen, Tinoday, May 10, all occurs at 7,30, Shorawod Au-querer, "Toesday, May 10, all occurs at 7,30, Shorawod Au-ception of the Con-tron Allen, Tinoda of the Con-tron Allen, Tinoda of the occurs of the Con-tron of the Mayon," or tignal Park. 232-2931.
"California Murals Off the Wall."
an exhibit of portable murals by
Son Francisco and Los AngeleSon Francisco and Los Angeleing their own additions to the show
thring gallery hours will be on view
through May 20, with a neception
Through May 20,

"General Relief," mixed media works by Kim Kimball will go on display Monday, April 25, and re-

THE CHASE

ISON

"Other Perspectives," new diagrammatic paintings and drawings by David Provan will be on view through April 30, Sushi, 852 Eighth Avenue, downtown, 584-8641, 265-5954, or 235-8466. Paintings by New York artist Satish Joshi will be on view through April 30, Cygnus Gallery, 656½ Ninth Avenue, downtown, 234-0846.

"Basic Structures and Further Excavations," an exhibition of drawings, mixed media reliefs, and sculptures by Angela Kosta, will be on view through April 23, Spec-trum Gallery, 726 Seventh Av-enue, downtown, 232-9743.

ernie, downtown, 23/29/03.

"Paul Caponigro: Japan," an ex-hibition of photographer Caponi-gro's photographe exploring the sa-cred communion of man with na-ture as expressed at Zen temples of lapan, will remain on vew through April 23. Photography Gallery, 7468 Girard Avenue, La Jolla-459-1800.

"X" Series, an exhibition of wall constructions by Eriks Rudans, will be on view through May 7, Michael Dunsford Gallery, 828 G Street, downtown, 232-5880.

Recent Drawings and Construc-tions by Jay Johnson will be on view through May 11, Jewish Community Center Gallery, 4079 54th Street, San Diego. 583-3300.

"Match This," new constructions by Ron Williams, will remain on

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lege, One Barnard Drive, Ocean-side, 757-2121.

Sculpture by William Outcault and Lilla Locarto will be on view through April 23, Installation Gal-lery, 447 Fifth Avenue, downtown. Paintings by Peter Steams will be on view through April 23, Quint Gallery, 664 Ninrh Avenue, downtown, 239-8592.

"Arbol de la Vida: The Ceramics of Metepec," an exhibit of works on the Mexican Tree-of-Life theme, will remain on view through June 10, Founders Gallery, USD, 291-6480.

"The Lao Folk Tale of the Crea-tion of People," a watercolor exhibit by young Hmong artist Xona Her will remain on view through June 18, Lotus Folk Art Center, 3701 India Street, Mission Hills. 574-6086.

dance costumes, and figure images, on loan from the Field Museum of Natural History in Chicago, will be on view through June 26, Mingei International Museum of World Folk Art, University Towne Centre. 453-5300.

#### Keeping In Touch

styles and media. San Francisco artist Daniel Galvez's "Lowrider Queen, Union City, CA" treats a universal subject, a beautiful woman, in a photorealistic style with glossy, "candy" colors reminiscent of the lacquered brilliance of lowrider cars themselves. Xavier Viramontes, also from San Francisco, has created a sentimental portrait of a wedding couple in the muted tones of an old snapshot. The dated style of the groom's jacket and the bride's gown, their

An Evening of Paraguayan Harp Music
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LANGE RIVEROS **KUSI-TV** CHANNEL 51! STRING BAND
ring Band is a hot new group consisti
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play in an artonishing gumbo of spb
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Cook up their one accord "Speaking of Sex"

with the Drs. Janus

The week's program: The singles sex scene.

Friday April 22. 11:30 p.m.

Billbard Art, a publicly commissioned work by Carl Peck is presently installed on a billboard on the morth side of Interstate 8 cast of Furmount Avenue visible from the weedsound lanes and will remain on display through May 19, 232-2915.

"Collette and Her World," an exhibition of works by Françoise Gilde mapired by the writings of the French author, includes illustrations for a limited edition of Collette's Brude of Day and is on view through May 23. Walter Library, USIU, 10455 Pomerado Road, San Dieso, 693-4641. Dieso. 693-4641.

Painted Cut-Aluminum Sculpture by New York artist George Chemeche will be exhibited through June 1, Deicas Art Gal-lery, 12:4 Prospect Street, 1 a Jolla. 459:3651.

"Arbol de la Vida: The Ceramics

"The Lao Folk Tale of the Crea-

"Patterns of Paradise: Styles and Significance of Bark Cloth Around the World," a traveling exhibition of Tapa garments, frag-ments of cloth, Tapa tools, masks,

Goldman of Santa Ana College, author of Contemporary Mexicon Panning in a Time of Change. "California Munica Off the Walf well remain on view United Walf well remain on view The Centre Coltural de Lagar is located in Bulbon Park's Pepper Grove area on Park Boulevard and is open from norm to \$500 pm. Wednesduy Standar Monte Medical Standard Sta

Less Is More

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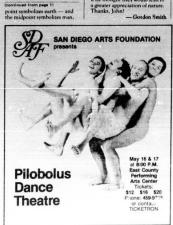
### pompadour hairstyles, and the whose art, in cunning imitation of nature, has united the two. Thus, bonsai is not merely a simplified shapes and soft, flowing lines give a sentimental sweetness to this work way of shaping trees into small, beautiful objects; it is an art with (untitled). In contrast, "Death of a Homeboy" by several Los Angeles artists calling themselves the East Los onsai, the cultivator must learn bonsa, the cultivator must learn the techniques; to give his bonsai their traditional shapes, he must take ideas from the famous old bonsai of Japan; but to understand bonsai, he must study the other Japanese arts and Streetscapers, is an eeric blend of traditional Yaqui Indian of traditional Taqui Indian imagery and contemporary street violence painted in broad, powerful strokes of fiery yellow and luminous blue against a night sky. It is one of the largest allow them to shape his attow frem to shape his imagination the way the bonsai cultivator shapes his trees. The 1983 spring show of the San Diego Bonsai Club will take place Saturday and Sunday. April 23 and 24, from 10:00 works on display (ten feet by eleven feet) and one of the few The San Diego works in progress in this exhibit are by David Avalos, Salvador Barajas, Miguel Chaver, Juan Laguna, Ramses Noriega, Victor Cyboa, Ernesto Paul, Robert Pozos, Josefina Quezada, Guillermo Rosere, and Michael Schnorr. All of these artists have contributed to murak that are contributed to murak that are contributed to murak that are a.m. to 5:00 p.m. each day, in Room 101 of the Casa del Prado Room 101 of the Casa del Pradu in Ballson Park. In addition to the bossis, Japanose viewing stones (in eds) will be displayed. Demonstrations of the base bossis techniques will be given at 100 and 300 p.m. on Satuday and Stunday, with door price given after each demonstration. Admission to the show is free. For more information, phone Robert May at 286-3423. — Box Sites. permanent parts of the San Diego cultural environmen permanent parts of the San Diego cultural environment, including those in Chicano Park and on the walls of the Centro itself. Guest artist Barbara Carrasco from Los Angeles is also working in the gallery space. Through April 24 the public can watch the works in progress and discuss them with the article. - Ben Sira Muir Land progress and discuss them with the artists. On Sundry, April 24, from nown to 5x0 pm., the Centro received the Centro public events including music, dance, an unwelling of the competered San Diego works with commentary by the artists, and a panel discussion of the contemporary Chicano art sen.e. Special guests will notable been falter, co-director received from the condition of (continued from page 1)

up Cowles Mountain. Call 461-8623 for details.

Plant identification will be taught by the California Native raught by the Califorma Native Plant Society on Strunday in Periasquitos Canyon County Periasquitos Canyon County Park, with Mitch Beauchamp, a local expert on native plants, doing much of the teaching, considered to the control of Finally, the club is also

Finally, the club is also sponsoring a canne paddle on Saturday around San Vicente Reservoir, a 1000-acre mammade lake that was opened recently to catoeing for a six-month trial period.

As far as is known, John Muir has revenue on a conce paddle as weller. never went on a canoe paddle, a bike ride, or a walk around UCSD; but he would have encouraged all of these activities if he thought they would lead to



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Amathan Smille and Aelf Smith. Information is accurate according to material given us, but it is always units to phone the theater for any last-minute changes and to inquire about tecks availability. Many theaters offer discounts to students, senior citizens, and the military, ask at the box office.

#### ANTERARRIT/RIFEDER (A

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their felonious interitors. Cast members for the production, directed by Alan Craig DiBona, include Rath Sweeney, Margaret Edwards, Robert Blorngern, Scott Standiff, Sandie Schuyler, Elaine Harper, Dan

3 2 FOR 1 **TICKETS** 

THE MAN WHO CAME TO DINNER

Not Valid for: Dinner Theatre April 23rd & May 14th or Luncheon Matinee April 24th.

**CORONADO PLAYHOUSE** 

San Dieguito Little Theatre, through May 8; Thursday through Sunday at 8:00 p.m.

BUTHE SPIRIT Autor of first performance makes the La John Stage Chemyary sproduction of the Noel Coward comedy will be a first performance of the Noel Coward comedy will be a first performance of the Noel Coward comedy will be a first performance of the Noel Coward comedy will be a first performance of the Noel Coward cow

600 p.m.

CHILDREN, CHURCH, KITCHEN
The San Bregal Public Theatry
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through April 24, Finday, April 22 and Saturday, April 23 at 8:00 p.m. Matinee Sunday, April 24 at 2:30 p.m. instruction in the techniques and practices of improvisational comedy. B Street Cabaret. 27:53 B Street, San Diego; Saturday at 12:30 p.m. For information call 239-4275.

CAUGHT IN THE ONE-ACT The San Diego City College Theatre is staging five original one-act plays, written by students from writing classes taught by Norma Sullivan and written by automa enverse men and by home art students. The one-exist which many generically from markeds to come does not appeal so. Per force of the proper so that the proper so the proper so that the proper so that the proper so the proper so the proper so THE DEATH OF A MINER

THE EDITLOT A MENTER

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ame. (Sm.) Diego Repertory Theatre, Sixth Planhouse, through April 24;

DRACILA

The Pine Hills Lodge oftens a musical version, with book and lytics by flock. Add-out, of the classic tale by flown and Add-out, of the classic tale by flown and the classic lateral control of the classic lateral control of the subspacepoie in this musical farce. Scot Kinney direct the production. Loran July is the musical farce. Scot Kinney directs the production. Loran July is the musical farce. Scot Kinney directs the control of the Control p.m. custain at 8.00 pm.

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School Value and Eric May, Isoli
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Cupramach State Park, Sandrafe, yell
21 through May 8, Saturday and
Sanday from 28, 30, and to 2.00 pm.
631-5152. consented at the service of the consented at the service of the consented at the consented

DEEP RIVER

DRACULA

THE DINING ROOM

Reviewed this issue. Lamb's Players Theatre, through May 7: Tuesday through Saturday at 8:00 p.m. Matinee Saturday at 2:00 p.m.

G31-9122.

GBLTY CONSCIENCE
Richard Levision and William Link.
—creation of Illustration Columbia. The receivance of Linearized Columbia. The receivance of Linearized Columbia. The columbia assert synthesis and columbia and within the columbia and the receivant of their productions. The columbia and Arthur's wife Louise, to a role that could use some shoring up. And Navære Perry has a frolic as an imaginary prosecutor who intrudes on Arthur's daydreams and shoots them full of holes. The play itself, a labyrinth of interwoven puzzles that layers of interwoven puzzles that layers illusion and reality, is like carrying on a convensation with the Cheshire Cat. Plans are devised and enacted, then they turn out to have been morely imagined figurents in the mind of the deviser. Or were they? And which deviser? But this, the strength of the play is also a partial weakness. As a play, is also a partial weakness. As method, the pattern of jostling bac and forth between the illusion and reality works well for most of the evening. But toward the end of the evening. But toward the end of the second act, the audience anticipates the comical lurches in advance. And this predictability, though it fosters a continuing fascination with the

authors Houderi kie skells in excape author. Manes the piny schelly in solution students that the piny schelly in solution students and the even though the later of the play lies in what the authors, cheaters are graphy to die next. Guilty Conscience has much to recommend 4—authorsh have purden purden, pur excapion—and the Galastings production of the piny is first etail. (Sim.)

April 23. Than sky through Saturday of 800 pm.

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KRY EXCHANGE

The Bowery Theatre presents the San Deep premiers of Newin Wade's play about the tomartic pathals facing young singles as they dole with the young singles as they dole with the work of the present HOW THE CHEER HALF LOVES
AND MY THE CHEER HALF LOVES
AND M

Written by David McFadzean, adapter of last year's highly acclaimed Hurschhock of Notre Dame Directed by Robert Smyth

LAMB'S PLAYERS THEATRE Tues.-Sat. 8pm, Saturday Matinees 2pm CALL 474-4542 500 PLAZA BLVD - NATIONAL CITY

actually stands out too much from the performances around her. The rest of the cast, save for an occasional growth and the cast, save for an occasional grown from the Lab Warsech and The delicacies of Apythouran so right. As the production in opened, which is fill, badly timed, and has a condustry lab to the production in opened, which is fill bands in implement minutal trust for his usual producer (i.e., Apythouran). So that the Lab Verbiller minutal trust for his usual producer (ii.e., Apythouran), but the Anni Production of the Contract of the Contr Daniel Theater, some are containly got Simonized, CSm.)
Fiesta Dinner Theatre, through April 24. Thrusday through Saturday, dinner at 6:15 p.m., cuitain at 8:15 p.m., Sunday, dinner at 9:15 p.m.

JOBBLE

The Shydian And Figures present thrus beeing fifth amount transical review. The year's production for states a coal of their performance in broughts at The Share and Figures and

The Bowery Theatre

presents a San Diego premiere: **KEY EXCHANGE** by Kevin Wade "Tart, funny, tender . . . "- Time Magazine

"Sparkling playwriting" N.Y. Post

"Lovely writing"- N.Y. Times

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READER'S GUIDE TO

inday at 8.00 p.m. Matinee Sunday

LAURA

The Patio Psylvapae offers the
impatery, based on the novel by Vera
Campany and adapted for the stage by
Cappany and Genry Sikkar island at
detector's indistantion for a swoman
sika was mandered—supposedly.
Patrick J. Kearin makes his directing
detail in this production. The set
designs by Michael Bell. The
continues are for the first content of the
continues are for an adapted.

design is by Michael Bell. The continues are by Condies of Common. Pat Sharmahan is the sound technician, and Roth Brownian is the social technician, and Roth Brownian is the assistant director. (Sm.)
Patio Phythosole Finding April 22 through May 14. Translady through Saturday at 800 p.m. Matrice Sunda April 23 and Sunday. April 30 at 2,000 p.m.

THE MAN WHO CAME TO DINNER

Sheridan Whiteside, an riverbearing entrepreneur/critic who spends Christmas at an unsuspecting middle-class household in Ohio. Robert Hansen plays Whiteside, whose character is based on that of Alexander Woollcott. Other members.

Kaufman and Moss Hart, about Sheridan Whiteside, an overbo

parent teen communications, sexually responsibility, also stion, feminism, and other pressures of teen like. The production also includes a visit with the Covere family, the great Mahineshi Sexola, a dinesi rousive after ego, at a la Brooke Shelid fame. CSPU. Tartiel di Street Golden HM, Saturdoy, April 23 all 800 p.m. Fu existemation oil. 331,800 p.m. Fu existemation oil. 331,800 p.m.

THE PRISONER OF SECOND

seer Deeps Deeps Consenting National Alloys the lead Offern members of the cost include Carolin Marget Boat Frantz Miller, Ellen Develor, Susano Shepherd, and Lion Donica. The set a designed by Tim Dantsto-feek, Usin, the Company of the Company of the Sharinday, direct of 6.30 pm. custom at 8.00 pm. Standay, dimer at 5.30 pms. custom at 7.00 pm. Standay, dimer at 5.30 pms. custom at 1.00 pm. Standay dimer at 5.30 pms. custom at 1.00 pm. Standay dimer at 5.30 pms. custom at 1.00 pm. Standay dimer at 5.30 pms. custom at 1.00 pm. Standay dimer at 5.30 pms. custom at 1.00 pm. Standay dimer at 5.30 pm. Standay Standay Donich at noons, custom at 1.00 pm.

PUSS 'N' BOOTS The Miller Manonettes, in conjunction with the Marquis Public Theater, present the children's classic fairy tale



### Theater Directory

THE BOWERY THEATHE 480 Film Street San Diego 232-4088 CIVIC THEATRE 202 C Street, down 236-6310

C.R.A. THEATRE 9115 Clairemont Mesa Boulevard. San

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

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LAMPLIGHTERS COMMUNITY THEATRE

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749-3448 LEMON GROVE PLAYERS Lemon Grove Junior High School 3146 School Lane, Lemon Grove 466-5579, 466-1445 LYRIC DINNER THEATRE 7578 El Cajon Boulevard, La Mesa 464-1196

MIRACOSTA COLLEGE Little Theater One Barnard Drive. Oceanside 757-2121 x236 nas Santa Fe Road. Solana Beach

OLD MISSION PLAYERS

OLD TOWN OPERA HOUSE PALOMAR COLLEGE

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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

Edith, the maid whose R2, were trey-ever to complete, would take Madame Arcati sinto extra innings. Scurrying — nay, sprinting — about the stage. Clark effectively provides visual comic relief for the production. She is flighty, vapid, and furnry. As is the La Jolla Stage Company's production of Bitthe Sprint. (Sm.) La Jolla Stage Company, Parker

SAN DIEGO MESA COLLEGE 7250 Mesa College Drive. San Diego 279-2300 x236 SAN DIEGO REPERTORY THEATRE 1620 Sixth Avenue, downtown 235-8025

SAN DIEGO STATE UNIVERSITY Main Stage and Experimental Theater 265-6884 Open-air Anyhitheater 265-6947 SAN DIEGUITO LITTLE THEATRE Del Mar Fargrounds. Del Mar 755, 7359

SCRIPPS RANCH COMMUNITY THEATRE

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UNITED STATES INTERNATIONAL UNIVERSITY

HAJOILA STAGE 10 ro. NOEL COWARD'S Blithe Spirit Directed by Walter Stewar

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APRIL 27 1983 8

### READER'S GUIDE Friday, April 22 through May 8: Friday at 7:30 p.m. Saturday and Sunday at

2:00 p.m. Saturday, April 30 at 7:30 p.m.

f good triumphing over evil. A nagical cat brings together paupe rinces, and kings in an enchanted princes, and kings in an enchanted forest. He outwits a viscious ogre to unite the hero and his princess. The Miller Marionettes have performed their puppet theater in Chihuahua, Mexico, in New Mexico, and with the Studio Theater Workshop in El Paso,

Texas. Marquis Gallery Theater, through May 22: Saturday and Sunday at 11:00 a.m. and 2:00 p.m. Evening performances Friday, April 22 and Friday, May 13 at 7:00 p.m.

THE SIXTH MOVEMENT: A CORNICOPIA OF TALENT The Bowery Theatre "proudly presents" the Piparoos, in their "all-new spring spectacular"— for two nights only. Members of the Piparoo

along with a few special but unnamed guests, promise "an unbelievable, unforgettable evening of entertainment." (Sm.) Bowery Thette, Friday, April 22 and Saturday, April 23 at 11:00 p.m.

SLEEPING BEAUTY
The San Diego Junior Theatre
concludes its thirty-fifth season with
Joe Grenzeback and Haakon Berghi's
musical rendition of the classic fairy
tale by the Brothers Girmm. "Extl
fairies, magical potions, pricityly vires
bring about the misfortunes of poor
entreess Rosamund. Will her dashing

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THE DEATH OF A MINER

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La Jolla Academy of Advertising and Art

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than a thorough exploration of the émotive resources of the venerable musical. The technical elements of the show have a similar look (the twin volcanoes of the enchanting island Ball Ha'i, in Tom Bollard's odd set and

ockenions of the enchanting sized sized and sized s

The SURSHINE BOYS
The Bonds Valley Players are staging to he fell Simon correctly about two did
Willis Clark — whose act gipli up
eleven years before the play begins.
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three women from Texas. High school cheerkeders in 1903, Jennie, Katty, and May results berief ju mei, Leiter and May results berief ju mei, Leiter and der Freihalt in der Fr

April 23 at 600 pm.

HerOSE LIPE SIT ANYWAY
The North County Community
The North County Community
Thesie is staging the Tony-Numeric
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### P'S GUIDE TO THE MUSIC SCENE

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

This is one of those weeks in which the question of whether too much of a good thing is so das not enough merits consideration. The next several days will offer live music to suit many different palates, and more than a couple of the concent being presented as many discrema passure, aumore than a couple of the
concerts being presented are
concerts being presented are
possible, however, I will attempt
to be as equitable as I can be in
previewing those performance,
that stand out an a outstanding
field, and I preface this week's
discussion with the qualification
that the concerts mentioned are
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other victims of a grea

the quite notable contributions to modern music made by those to modern who have used the fusion formula (jazz and/or rock and/or classical devices fused in such a way as to obscure the lines of demarcation) to produce quality work. Over the

McLaughlin (with the original Mahavishnu Orchestra), Jean-Luc Porty, Alan Holdsworth, and **Return to** 



dishawled in late 1976, amid rumens of intragroup acrimony that were squelched with carefully worded publicity releases about its members wanting to "pursue individual projects," it had come as close as any jaze, related outfit in memory to being a "supergroup," with all the attendant record sales, sold-out

This was due in large part to Chick Corea, the band's founder, who has been credited (or discredited) with siring



STANLEY CLARKE

fusion itself. Corea's approach was simple enough: relying on his gifts as a melodist and pianist, he would tether high-energy jaze to the more basic song structures of rock, balance sophisticated harmony with a comfortable, familiar diatonicism, toos in the odd monster riff, and leave enough space in his pieces for his accomplished sidemen to exhibit their improvisatory. accomplished sidemen to exhibit their improvisatory skills. Oh, there were two oth sauls. On, there were two other very important concessions to contemporary music — the band would use state-of-the-art electric instruments (including synthesizers for Corea, a magnificent Alembic bass for Stanley Clarke, and the rock

guitarist's staple, a Gibson Les Paul, for Al DiMeola), and they would play very, very loud. It

worked.
As Clarke, DiMeola, and As Clarke, DiMeola, and drummer Lenny White I for my money, the best fusion drummer ever, and one of the best in any genrel attracted their own followings: a became their own followings: a became they would seek solo careers. And indeed, Return to Foreer seemed to have made its definitive statement by the mid Secventies, and was in danger of repeating itself by the formically, the hand made its most consistently evocative most consistently evocative

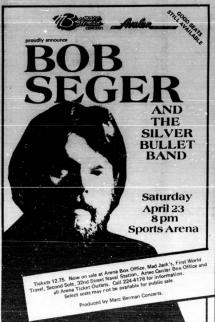
breakup, however, I don't suppose there were many who expected the foursome ever again to play as a unit. It came as a surprise, then, when it was learned that the same band had reunited for a spring tour (I'm not aware of any planned recording projects). One hopes that money was not a motivating force in bringing the band back to life, and that only makes the confidence on the confidence of the confidence of the confidence on the confide musical considerations made the reunion plausible. I guess we'll find out when Return to

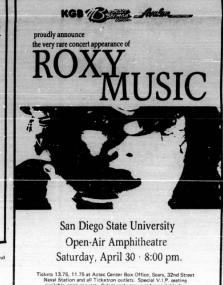
we'll find out when Return to Forever performs their first San Diego gig in many moons this Wednesday night in SDSU's Open-Air Amphitheatre. Just when you thought it was



recording, Romantic Warrior, just prior to falling out, and so their curtain call came on an unusually high note.
Considering the recriminations that attended the band's

safe to go outdoors, along comes a spate of music festivals. I assume that the reasonable success of last year's US Festival has had something to do with





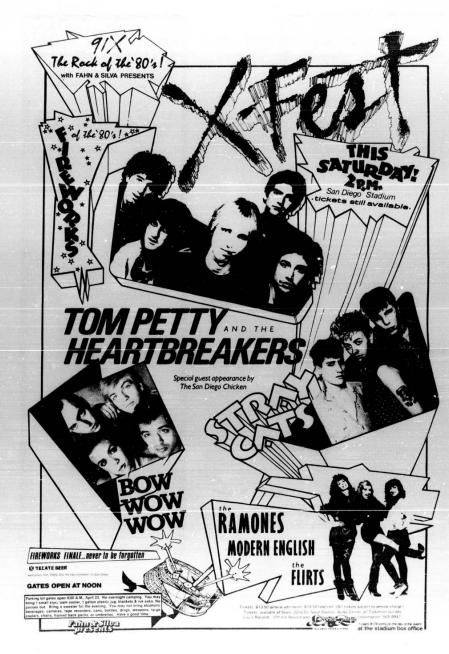
Naval Station and all Ticketron outlets. Special V.I.P. seating available upon request. Select seats may not be available for public sale. Call 265-6947 for information. Produced for S.D.S.U. Associated Students by Marc Berman Concerts



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are meant to suggest that Petty is had. Just that he isn't very special or very original. And anyway. I'm certain that my











Monday & Tuesday April 25 & 26





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issessment of Petty's talents will neither deter any of those bound to see him perform, nor adversely affect his financial

adversely affect his financial security.

Of the other acts on the X-Fest bill, the most attractive are the Stray Cats. Bow Wow Wow, and Modern English. I don't have anything to add to the general critical consensus that the Stray Cats are a highly revisionists. If they aren't, as some have suggested any better some have suggested, any bette than others who have sailed than others who have sailed these same waters recently (including the Blasters, who have achieved neither the success nor the critical reputation of the Stray Cats), they must be credited with bringing more vitality and élan to this style than their

counterparts.
I came slowly to an appreciation of Bow Wow Wow. It helped to have seen them perform on a couple of occasions, since in a live context

the band's jungle-punk sound and animatist dance/jine find that he best expression. If Bow low Wook a trial right mesoured a bit familiar, it's beard were once in Adam and the Ants. But the comparison ends there. Fronting Bow Woo Woo see seventeen-year-old Eurasian seductress named Arnabella sound even more outrageous and even more outrageous who found that is might be outrage with You will be seen to even the seen and th

After the Snow's eight cuts, to become innovators in a form dominated by imitators. Fleshing out the X-Fest bill are the Ramones, who have, if nothing else, proven their sincerily in attempting to elevate garage-band trashiness to a fine art by remaining true to the control of the state of to a fine art by remaining true to that cause through several albums, and the Flirts, an all-female band with whom I am not terriloly familiar. The X-Fest, as most of you probably already know, will take place this Saturday afternoon in San Diego Stadium.
Followers of jazz need no introduction. Blobic Cale, but the control of the property of the pr

introduction to Richie Cole. An introduction to Richie Cole. An alto saxophonist who has elicited a wide spectrum of responses to his unfettered behop blowing and allegiance to that form. Cole is either the best altoist in the world, the most ubiquitous, boastful jazz musician around, or something n between, depending on who's doing the talking. Cole may be putting everybody on when he speaks excitedly (and often) of an eventual collaboration with



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5046 Newport Ave. Ocean Beach 222-5300

BUC

Copland (I may be wrong, but I don't believe he's even met the man), but considering Cole's contention that "everyone should be playing with everyone," that ambitious undertaking may be more than a hollow, presumptuous prediction. Until that association comes about however, what we do have is an energetic bopper with good licks (in the Phil Woods mold) who sees himself and his free-floating band. Alto Madness, as a laboratory for hard-swinging, creative experimentation. If experimentation. If comparisons to Charlie Parker and John Coltrane are not exactly in order (unbelievably, such comparisons have been made), and if Cole's abilities as a front man are suspect, it remains that Cole brings to the remains that Cole brings to the alto sax a spirited voice to complement his technical proficiency and infectious excitability. His recent recording, Return to Allo Acres, featuring the late Art Pepper, Roger Kellaway, basist Bob Magnussen, and drummer Billy Higgins, may be difficult to find (it's on the smallish Pslo Alto label), but the search is worth the effort. Richic Cole and Alto Madness will perform at the Madness will perform at the Bacchanal this Sunday night.

Madness will perform at the Bacchard his Sunday night. In other concerts this week, the concerts th

### CONCERTS

"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.

Bob Seger and the Silver Bullet Band: Sports Arena, Saturday, April 23, 8 p.m. 224-4176.

Crusaders: Humphrey's, Sunday April 24, 7 and 10 p.m., 2303 Shelter Island Drive, Shelter Island, 224-3577

Richie Cole and Alto Madness:

Earl Klugh: Humphrey's, Tu-

Return to Forever:

### TICKET SERVICE $\star$ $\star$

\* SOCKERS PLAYOFFS \* CALL US BOB SEGER APR. \* TOM PETTY & APR. STRAY CATS 23 ★PETER, PAUL & MARY ★ APR. RETURN TO APR. \* ROXY APR. FOREVER 27 \* MUSIC 30

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MAY 3-WAR WISPECIAL GUEST BYRON BLUE
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orthers, and the Backbangthn day of the how. outlets, and the Bacchanat the day of the show starting at 7 PM. Sorry, you must be 21 years old. Picture I.D. required

Shorty Rodgers and Bud Shank: Blue Parrot, Friday and Saturday, April 29 and 36, 9 p.m., 1298 Prospect, La Jolla. 454-9131.

San Diego Folk Festival featuring various artists: UCSD's Mandeville Auditorium and other UCSD facilities, Wednesday, April 27,

JUST

- All Tower Records
- The Turntable (La Jolla)
- All Trip West
- Stiff Competition
- Over Rover (P.B.)
- Licorice Pizza (La Mesa)

this four song/EP from Enuf, the band with the violin!

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**DOC MASTERS** 

through Saturday, April 30, 7:30 p.m.; and Sunday, May 1, 10 a.m. to 6 p.m. 282-7833.

Peter, Paul, and Mary: SDSU Open-Air Amphitheatre, Friday, April 29, 8 p.m. 265-6947. George Clinton and the P-Funk All

Stars and Kiddo: Fox Theatre, Friday, April 29, 8 p.m., 720 B Street, downtown, 235-4203.

The Kinks: Sports Arena, Friday, April 29, 8 p.m. 224-4176.

Roxy Music: SDSU's Open-Air Amphitheatre, Saturday, April 30, 8 p.m. 265-6947.

Hall and Oates and OXO: Sports Arena, Sunday, May 1, 8 p.m. 224-4176.

The Monroes, Jones Band, and Radio Romance: Bacchanal, Sunday, May 1, call for times, 8022 Clairemont Mesa Boulevard.

The Stranglers: Adams Avenue Theatre, Saturday, May 7, 8 p.m., 3325 Adams Avenue, 281-3657,

The Oak Ridge Boys and Michael Murphy: Southwestern College Stadium, Thursday, May 19, 7:30 p.m., Southwestern College exit from I-805 south.

Jah Wobble: Club I-D, Thursday. May 26, 8:30 p.m., 2223 El Cajon Doulevard, 281-3657.

The Damned: Adams Avenue Theatre, Sunday, May 29, 8 p.m 3325 Adams Avenue. 281-3657.

### CLUBS

Club listings are compiled by Linda Nevin. If you wish to be included, Netin. If you wish to be included please call 234-2508 Thursday afternoon or Friday before 5.00 p.m. The listings are free.

#### **North County**

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

Belly Up Tavern, 143 South Cedror Avenue, Solana Beach, 481-9022: Papa John Creach, rock and blues, the Squad, rock and roll, Thursday the Rebel Rockers, rock and reggat the Campers, reggae, Friday; the James Harman Band, rock and rhythm and blues, the Mar Dels, rhythm and blues, the Mar Dels, virtuger nock, Saturdy, Chicago J. S. Shighand swing, Stone's Throw, wirtage izar, Saing, and rock, early evening Sunday, the Mar Dels, wirtage rock, Monday, the International league All-Star, regate, Huseday, Pill Co.com, country hendy tone, Wedensday, the Company of the Company wirtage izar, swing, and rock, Wedensday, the Chicago Str. Discieland, Philay, Wholly Cats, 46s soing, Sunday.

Bobby G's, 485 First Street, Encinitas, 436-7397: The Pep Boyz, rock and roll, Thursday through Saturday: Bandit, rock and roll, Sunday through Tuesday; the Johnny Almond Rhythm Revue, rock and blues, Wednesday.

Charlie's Nightclub, 680 West San Marcos Boulevard (at Highway 78). San Marcos, 744–4120: Wes Reo and the Countrymen, country.

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: Lariny Pruitt and Cinnamon Ridge, country, Wednesday through Saturday: Tall Cotton, country, Sunday.

Distillery East, 756 Metcalf Street,



Papa John Creach and Tony Creed and the Squad: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Vandals, Claude Coma and the IVs, and Sheba: Spirit, Friday, April 22, 9 p.m., 1130 Buenos. 276-3993.

Sam Hinton: SDSU's Smith Recital Hall, Friday, April 22, 8 p.m.

Baccharal, Sunday, April 24, 9 p.m., 8022 Clairemont Mesa Boulevard, 560-8069.

W., Thursday through Saturday.

Distillery Nightclub, 140 South Sierra Bouievard, Solana Beach. 755-6733: Live rock and roll, call club for information

The Flying Bridge, 1103 North Hill street, Oceanside. 722-1151: Don Tennison, contemporary, country, and oldies, Tuesday through Sunday.

Fireside Lounge, 439 West Washington, Escondido. 745-1931: The Joe Marillo Quartet, jazz, Thursday through Saturday.

Fish House West, 2633 South Highway 101, Cardiff. 753-6438

Django, jazz, Thursday through

The 49er Restaurant, 121 North El Camino Real, Encinitas. 942-8880: Tony Ortega, jazz, Friday and

Real, Encinitas. 942-1676; Robyn Banx, rock and roll, Thursday through Saturday; the Rhythm Kings, rock and rhythm and blues, Monday through Wednesday.

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

Hill House, 2730 Via de la Valle, Del Mar. 755-6614: The Beckett Band, rock and roll, Thursday through Saturday; Barrie Cunningham, rockabilly, Sunday through Tuesday

Hungry Hunter, 1221 Vista Way, Oceanside. 433-2633: T & A Trio, contemporary, Wednesday through Saturday; Zuma, contemporary, Sunday through Tuesday.

Jolly Roger, 1900 North Harbor Drive, Oceanside. 722-1831: Soft Sell, contemporary, Wednesday through Saturday. Monterey Jack's, 11940 Bernardo Plaza Drive, Rancho Bernardo. 566-2400: Steve Hudson, comedy Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4430: Marcia Bowman and Maggie Wright, contemporary 16th and blues, Thursday; Bel Lange and Enrique Riveros, Paraguayan harp music, Friday; Bel Bue Flame and jug band music, Saturday, Dance of the Universe Orchestra, jazz. Sunday; Old Time Hoot Night, Monday; Cathy Whitesides and

and music, Thursday through Saturday, Travis with AI and Delene, contemporary and Sazz, Sunday and Monday; Ken Anderson, contemporary, Tuesday; the T&A Trio, contemporary, Wednesday.

and Cape Breton music for piano and fiddle, Wednesday.

and fiddle, wednesday.

Pancho's, 1309 Camino Del Mar.
481-0414: The Jack Costanzo
Quiniet, coitemporary Latin and
American music, Thursday through
Saturday; rhythm and blues jam session featuring the Five Careless Lovers Sunday afternoon.

Pizza Chalet, 918 South Santa Fe, Vista. 758-5740: San Diego North County Bluegrass Club open stage, fourth Tuesday of each month. Pomerada Club, 12237 Pomerado Road, Poway. 748-1135: Four Way Deal, country, Thursday through

Poway Mine Company, 12375 Poway Road, Poway. 748-7296, 566-2070: The Johnny Almond Rhythm Revue, rock and blues, Thursday through Saturday; Robyn Banx, rock and roll, Wednesday.

Express, country rock, Friday and

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

DALLAS COLLINS

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

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

The Shepherd Cafe, 1126 South Highway 101, Encinitas. 753-1124: Kent Horner, contemporary piano, Thursday, Michael Rhodes, contemporary piano, Friday and Saturday; Mike Clark, contemporary piano, Sunday and Monday; Joe Angelarsteo, jazz guitar, Tuesday; David Beldock,

ALL MONTH!

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See them at a price you can afford - only \$1.00 on Wednesdays!

Coming in May: SIERS BROS.

contemporary guitar, Wednesday; live folk, classical and contemporary music, lunchtime, seven days.

Valley Center Inn Saloon. 27555 Valley Center Road. Valley Center. 749-1465: The Blue Denim Express, country rock, Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista. 941-1032: Jockey Clab. Temorr, rock and roll, Thursday through Saturday, Mayhem, rock and roll, Ruesday and Wolnesday, Turf Room: True Spirit, contemporary, Tuesday through Saturday.

Whiskey Flats, 1260 West Valley

Parkway, Escondido. 745-8640: The Blitz Brothers, rock and roll, Thursday through Saturday; the London Brothers, rock and roll, Sunday and Monday, Tremor, rock and roll, Tuesday and Wednesday.

The Wooden Nickel, Bid Bear Shopping Center, Poway Road, Poway, 486-1169: Ron Morin,

#### Beaches

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

and Saturday.

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

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

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-9551: Mercedes Lounge: Wizard, contemporary, Tuesday through Saturday, Piano Barr Buddy, Reed, Tuesday through Saturday, Boh MacLeod, Sunday and Monday.



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

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

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





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50° COORS DRAFT & \$1.00 WELL DRINKS

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5373 Mission Center Rd. Phone 291-8635

232-7588 Happy Hour Monday—Frida 4:00 pm 'til 7:00 pm. See Yourself and the Music &



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Proof of age required. Casual dress code. 860 Garnet (2 blocks from the beach) Pacific Beach

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2. BOB SEGER, April 23, 1st 14 rows or great lower levels—\$16.00

(1st 2 tickets) or 3. KINKS, May 5, 1st 12 rows or best lower level-\$16.00

(1st 2 tickets) or 4. RETURN TO FOREVER (Chick Corea & Friends), April 27, 1st 9

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X-FEST \$27, BOB SEGER \$30, KINKS \$31,
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Blue Parrot, 1298 Prospect Street, La Jolla. 454-9131: The John Rekevics Quartet, jazz, Thursday: George Van Epps, jazz, Friday and Saturday: the Joe Marillo Quartet. Saturday; the Joc Marillo Quartet, jazz, Sunday; the Greg Bloch Violin Trio, jazz, Monday; the Denise Jeter Quartet, jazz, Tuesday; the Daniel Jackson Jazz Blues Band, jazz and blues, Wednesday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla. 457-4170: K-rry Ross and John Silver, magic shows, Thursday; Zuma, contemporary, Saturday; Brian Stevens, contemporary, Sunday; talent show, Monday; Tradewinds,

contemporary, Tuesday; magic show, Wednesday.

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

Elario's, 7955 La Jolla Shores Drive, La Jolia, 459-0541: The Mike Garson Trio with Shelby Flint, jazz, Thursday through Saturday; Ron Satterfield with Crosswinds, jazz, Monday through Wednesday.

Boulevard, Loma Portal. 225-9559: Four Eyes, rock and roll, Thursday through Saturday; live rock and

roll, Sunday through Wednesday, call club for information

Headquarters Nightclub, 4617 Mission Bay Drive, Pacific Beach, 270-ROCK, 270-7881: The Paladins, western and bop, the Seventh, rock and roll, Playground Slap, rock and roll, Playground Slap, rock and

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach. 270-3220: The New Dallas Collins Band, rock Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay. 276-4010: People Movers, contemporary, Wednesday through Saturday, Triple Play, contemporary, Sunday through Tuesday. and roll. Thursday through Saturday; the Nomads, rock and blues. Sunday and Monday; Joe Tokyo, rock and roll, Tuesday and

Le Chalet, 5046 Newport Avenue, Ocean Beach. 222-5300: Knucklehead, rock and roll,

Thursday through Saturday, the Jets, rock and roll, Sunday and Monday; Panic, rock and roll, Tuesday and Wednesday. Spring Fever, contemporary, Tuesday through Saturday. Islands Saloon, First Street and Orange Avenue, Coronado. 435-3456: The Constables, bluegrass, Friday.

LJ's Bar and Grill, 1250 Prospect Street. La Jolla. 454-4244: Sue Berman, contemporary, Friday and Saturday.

McP's, 1107 Orange Avenue. Coronado. 435-1822: Delene, contemporary, Tuesday.

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

Moby's Brotler, Adam's Rib



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Friday, April 29 · 4 pm till midnite

Complimentary hot & cold hors d'oeuvres

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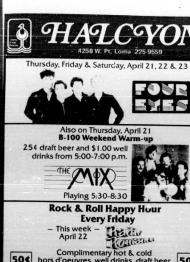
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Advance tickets \$8.50 available at . Off the Record





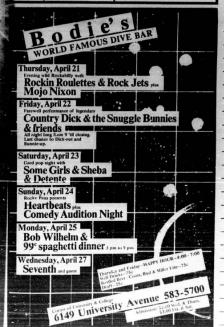
Complimentary hot & cold hors d'oeuvres, well drinks, draft beer 504 and house wine from 5:30-7:30

Sunday & Monday, April 24 & 25

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





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FREE posters, T-shirts, frishees, hats, bumperstickers FREE admission with X-Fest ticket, compuments of Fahn & Silva & 91X. Special purchase of Tecate beer. 26 cases at 75° A CAN as long as it lasts. Doors open at 8:00. Bands begin at 9:00.

Tuesday April 26 RHYTHM & BLUES NIGHT Honted by RICK GAZLAY & THE SPIRIT'S ALL-STAR BLUES BAND

THE ROOSTERS

Wednesday APRIL 27 SAN DIEGO'S SONGWRITERS' SHOWCASE

A pull night of top local songwriters performing their original compositions. HEAR THE HITS OF TOMORROW TODAY! Songwriters wishing to perform. Bring your guitar or tool, bring your songs, bring your do 4 join in the fun. Sign up at club a GUY GOOD & THE DECENT TONES

wednesday The Songwriter of the Month will be ch rack time at Soundtrax Studios.

TOMOTTOWS April 25: TONY CREED 4 THE SQUAD, AVERAGE CITIZEN, URBAN UMBRELLA April 29: DICCOUNTO ROCKERS, THIS CARRASCO, May 6: BILLY SHEETS, May 13: ROCKATS.

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Restaurant, 1403 Resecrans Street, Point Loma, 226-1871: Live entertainment, Wednesday, call club for miormation, Jinnah Williams, contemporary, Thursday through Saturday.

Mom's, 945 Garnet Avenue, Pacific Beach, 483-7737: Leo Swift, rock and roll, Tuesday through Saturday; live rock and roll, Monday, call club

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

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

Mustang Club, 3595 Sports Arena Boulevard, Loma Portal, 223-5596 Gerry Baze and a Touch of Country, country. Riesday through Saturday live country music, Sunday, call club for information; Country Jamboree featuring three bands, Monday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach

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L.A.'S HOTTEST ROCK BAND

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TUESDAY THRU SATURDAY FROM

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EVERY TUESDAY, WEDNESDAY, THURSDAY HAPPY HOURS 8 PM TO 9 PM.

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ANY DRINK IN THE HOUSE 75°

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THURSDAY IS

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NIGHT

LADY DANCERS IN A SENSATIONAL, GLAMOROUS COMEDY, VARIETY SHOW

ROCK



270-7522: Jim Hawley, contemporary, Wednesday throug Saturday, the Brice Cameron and Hollis Gentry Ensemble, jazz, Sunday: the Mix, rock and roll, Monday and Tuesday. Rodeo, 8980 Via La Jolla, La Jolla, 457-5590: Moving Targets, rock and roll, Thursday through Saturday, live rock and roll, Sunday, call club for information, Automatics, rockand roll, Monday and Tuesday; the Ron Bolton Band, rock and roll, Wefnesday.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay. 274-3314: Donna and Andy. contemporary, Thursday throug Saturday

Silver Fox, 1833 Garnet Avenue, Pacific Beach, 273-9190: Stan and Jerry, oldies, country, and jazz for dancing, Friday and Saturday.

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

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay. 274-4630: Shine-It-On, contemporary, Tuesday through Saturday, musical entertainment, Sunday and Monday, call club for Windrose, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335. The Ron Bolton Band, rock and roll, Thursday through Saturday, Foreign Affairs, rock and roll, Sunday and Monday, Four Eyes, rock and roll, Tuesday and Wednesday.

### San Diego North

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

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

Bacchanal, 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022: The Features, rock and roll, Thursday: Automatics, rock and roll, Friday and Saturday.

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

Black Angus, 10370 Friars Road, Mission Valley. 563-5862: Devocean, contemporary, Thursday through Sunday; RPM, rock and roll. Bussday and Wednesday.

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

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa. 578-8666; Johnny Cadillac and Ace, contemporary, Thursday through Saturday.

Flanigan's, 5373 Mission Center Road, Mission Valley, 291-8635: Clubland, rock and roll, Thursday through Saturday.

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

Hajji Baba, 104 Mission Valley Center West, Mission Valley. 298-2010: Live Arabic music ind entertainment, Tuesday through Saturday, with open stage belly dancing Tuesday, live Greek music.

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

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

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101; John Mallon and Us, Las Vegas-style musical variety, Ruesday through Saturday, Mike and Lynn Cherry, contemporary, Sunday and Monday.

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

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley. 298-8281: Garnett and Brown, contemporary, Tuesday through Saturday; the Chicago Six. Dixieland, Sunday afternoon.

Lehr's Greenhouse, 2828 Camindel Rio South, Mission Valley, 299-2828: Heroes, rock and roll, Tuesday through Saturday, with Bratz, rock and roll, Friday and Saturday.

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

Monterry Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1638: The Spud Brothers, 508 and '60s rock, Tuesday through Saturday; the Twotones, rock and roll, Sunday and Monday.

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

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

Patriol Game, 5353 Mission Center Road, Mission Valley, 296-8714: Jirn and Theresa Hinton, traditional and original Celtic music, Tuesday; Donnybrook Fair, Irish music, Wednesday through Saturday.

Pavillon Lounge, Town and Country Hotel, 500 Hotel Circi North. 291-7131: The Mike Vax Quintet, jazz. Tuesday through Saturday.

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

Tuesday through Saturday. Spirit, 1139 Beneso Avenue, Bay Park, 276-3990: Enuf, rock and roll, Sure, rock and roll, plus guests, Thursday, the Vandais, rock and roll, Claude Coma and the IVs, rock of the Common of the Common of the Friday, X-Fest After Party featuring the Heard, Jose Plarris and the Speedsters, Trowsers, plus guests, Saturday, 81/40m and Blues Night, Tuesday; San Diego Songeriters Schowczesc, open tage for original The Sport's Inn, 5520 Kearny Villa Road, Kearny Mesa, 278-F332: Ole Train, bluegrass, Wednesa ty happy lour; Skip Garcia, contemporary and originals. Thursday and Friday happy hour.

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

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

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

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.

















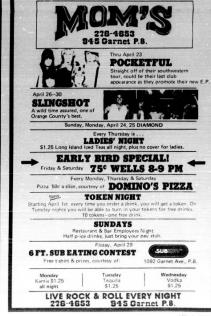
### **MOST VALUABLE PLAYERS**

Most Valuable Players is one of San Diego's newest pop-jazz groups. The group plays a wide range of music from the jazz sounds of George Benson, Al Jarreau and Lee Ritenour to the soft rock sounds of Steely Dan and Stevie Wonder. Playing Fridays and Saturdays under the neon lights of Fat City.

For dinner reservations phone 232-1367

Pacific Highway & Hawthorn











### San Diego South

Aztec Bowl, Tarqueisc Room, 4356 30th Street, North Park, 283-3E15;

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

Billiard Tavern, 1106 Broadway (upstains), downtown, 233-1212. Live light rock music, Friday and

Boat House, 2040 Harbee Island Drive, Harino Island, 201,8010 Rush Rockwell, Cornely, the Bustones, rock and roll, Wednesd through Saturday, Steve Hudson, comedy and music. Sunday through Riesday.

Cafe del Rey Moro, 1849 El Prado, Balboa Park, 234-8511, Bobby Batson, piano variety, Tuesday through Saturday, Raggle Taggle. Renaissance folk music, Sunday

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

Crossroads, 345 Market Street downtown, 233-7856; Ella Ruth Piggee, jazz and blues, Friday and Saturday.

Dance City/Studio X, 6875 El Cajon Boulevard, East San Diego. 697-181: New music featuring Tourist, the End. the Dexters, the Prestones, Friday

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 223-2572; Ohl Ridge, comedy and music. Thursday through Saturday, live rock and roll, Sunday and Monday, call club for information.

Duokie's, 125 El Cajon Boulevard, East San Diego, 283-6581, Paul Gregg, piano bar, Wednesday through Monday: Jo Traynor, piani-bar, Tuesday.

Drowsy Maggie's, 31st Street and Drower Magge e. 318 Street and Linnerstry Acrine. North Park. 298 SS4: Ruth Hertz folk and ornginels. Thursday Raggle Baggle. Renalssance music, jazz and warely. Friday Chris Proctor, finger nick style guitar. Faturday. Peggy Matson, folk and blues. Stunday. Old Time Hoot Night, Monday. Richard. Band, traditional Irish music, Tuesday, Roger Belloni, blues and duegrass guitar, Wednesday

Fat City/China Camp, 2137 Pacific Highway, downtown, 232-0686; Most Valtable Players, pop and jazz, Friday and Saturday.

Hamburguesa, 4016 West Walface 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, uzz and contemporary. riday and Saturday.

Holiday Inn/Embarcadero

Humphrey's, 2241 Shelter Island Mike and Lynn Cherry, contemporary, happy hour, Monday through Friday, Larry Moore,

Jolly Roger, 807 West Harbor Drive, Scaport Village, 233-4300: The Russ Kirkputrick Band, rock and country rock, Wednesday through Safurday

Kelle's Pub, 6344 El Caron



Kung Food, 2949 Fifth Avenue, Hillcrest, 298-7302; Llama, classical guitar, Tuesday and Wednesday; Julia America, classical duitar

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





Biscrif Blues, blues and rhythin and blues. Thursday through Saturday; Rocco, rock and roll, Tuesday, Starfire, rhythm and blues, rock, and soul, Wednesday

McDini's Downtown, 647 Market Street, downtown, 232-1795; Mik

My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego 287-7332: Main Room: The London 287-7332: Main Room: The Londo Brothers, rock and roll, Thursday through Saturday, Cabaret Room: Dance to recorded new music, Friday and Saturday.

No. 1 Fifth Avenue, 3845 Fifth Avenue, Hillerest, 295-1911; Kirby Bible, contemporary, Monday, and Thursday through Saturday.

Old Town Saloon Cocktail Lounge Friday and Saturday.

Our Place, 2424 Fifth Avenue, Hillcrest, 232-1773; The Joe Azarello Quartet, jazz, Friday and

Papagayo, West Harbor Drive Scaport Village, downtown, 232-7581; Barry Craig, contemporary and jazz, Tuesday through Saturday; Joseph Hoey,



classical guitar. Sunday brunch.

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

Raphael's, Travelodge Tower, 1966

where FUN happens

COMEDY NIGHT Laugh with Randall Sturm at 9.30 and 11.00 p.m. April 18 and 25.

TUESDAY KELLEN and KING to the beat of Kellen Winslow. Linden King and "MVP" at 10:00 and 11:30 p.m.

. WEDNESDAY .

GREGG MARTIN LAS VEGAS DANCE REVUE

10:00 and 11:30 p.m. show

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Trojan Horse

6179 University (College & University) 582-1070

I he

Harbor Island Drive, Harbor Island 291 6700. Marth Milligari, guitar variety, Tuesday through Saturday, Joe Azarello's Singer's Showcase, new talent showcase, early evening the second and fourth Sundays each month.

month.

Sheraton Harbor Island, 1389
Harbor Island Drove, Harbor Island, 291, 2900; Relections: The Series Brothers, 60b rock and Beatles music. Thursday through Saturday live entertainment Sunday through Wednesday, call chis for information; Sundowner Lourage; Lestic Gold, contemporary and standards. Monday and Theeday, five contemporary musics by syrates. contemporary music by various artists, Wednesday through bunda Vicki McMaster, contemporary and standards, happy hour, seven

Sheraton Inn Airport, Sandpiper Louinge, 1590 Harbor Island Drive Harbor Island, 291-6400; Jazz jam session with Jeannie and Jimmy 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.

Tom Ham's Lighthouse, 2159 Harbor Island Drive, Harbor Island, 291-9110: Dusty and Melissa, contemporary, Wednesdy through Sunday, Donna Cote, contemporary, Monday and Tuesday.

Triton, 6011 El Cajon Boulevard, East San Diego, 583-3240: The Bruce Cameron and Hollis Gentry Ensemble, sazz, Thursday through Saturday

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070 Quest fromerly Stallion Emergency Exito rock and roll. Thursday through Saturday.

Tuba Man's, 2553 University Avenue, North Park, 295-9426 West Coast, light rock and Jazz

### East County

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827; Lonnie Hutson and Dusty Best contemporary, Friday and Saturd

Baxter's, 1025 Fletcher Parkway, E Cajon, 442-9271; Looker, top 40, Biesday through Saturday; Charlie

Black Angus. 1000 Graves Avenus El Cajon. 440-5055. Forward Motion. top 40. Thursday through Saturday. Knuckiels and roll. Tuesday and Wednesday.

Blarney Stone, Too, 7050 (11)

Kentucky Stud. 113

Lakeside Hotel, 9940 Roser Story

La Pizza House, 566 Paraiso Avenue: Spring Valley, 475-0912 Just Practicing, music and come



**GARNETT & BROWN** 

TUESDAY - SATURDAY BEGINNING AT 9:00 p.m.

Friday and Saturday evenings and Tuesday afternoon.

Street, El Cajon, 440-5757; Chain Reaction, contemporary music for dancing, Tuesday through Saturday

Bull and Rear, 690 North Second

The Calypso Lounge, 975



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Wednesday through Friday.

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

Lorenzo s., 596 Broadway, El Cajon. 442-9696: Samurai, contemporary dance music, Tuesday through Saturday, Fro Brigham's Preservation Band, Dixieland jazz, Sunday and Monday.

Magnolia Mulyanev's, 8861 Magnolia Avenue, Santee. 448-8550: Stampede, country. Wednesday through Saturday.

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, Santec, 448-9934; Fuze, rock and roll, Thursday through Saturday.

Mr. Bill's Backroom Saloon, 399 North Magnolia, El Cajon, 447-4500: Jim Evans, contemporary, Thursday, Jim Evans and Ray Correa, contemporary, Friday and Saturday; Dusty Best,

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

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: Bill Thomas and the Ambush Gang. country rock, Friday and Saturday

Park Place, 1280 Fletcher Parkway, El Cajon, 448-4111: Prophet, rock and roll, Thursday through Monday; Quest (formerly Stallion/Emergency Exit), rock and roll, Tursday and Wednesday.

Pine Valley Restaurant, Ok Highway 80, Pine Valley, 473-8727; Colin McColl and Karen McDermott, contemporary, early evening Monday.

Reuben's, 5455 Grossmont Cente Drive, La Mesa. 465-3464: Doug Hewitt, contemporary, Tuesday through Saturday.

Sexton's, 7353 El Cajon Boulevard. Sexton's, 7353 El Cajon Boulevard, La Mesa, 460-1500; Rellen Winslow and Linden King and the MVPs, contemporary, Monday, Sleve Mouzas and Finest Action, oldies, contemporary, country, Tuesday through Saturday.

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

Friday & Saturday

DISTILLERY

140 South Sierra, Solana Beach.

Thursday, Friday, Saturday

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**New Wave Fashion Night** Prizes for the best New Wave fashions include

> Wednesday **New Wave Dance Contest**

> > \$75 First Prize

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Landmark Cocktail Lounge, 2511 Sweetwater Road, National City. 475-7313: Fonda Turner and the Silver Spurs, country, Friday and Saturday. Van Winkle's, 10055 Mission Gorge Road, Santee. 449-0060: Farley and the Brand X Band, country. Thursday through Saturday. The Lantern, 1322 Third Avenue. Chula Vista. 427-4200: Running Wild, rock and roll, Wednesday through Saturday.

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

South Bay

Country Bumpkin, 1862 Palm Avenue, Imperial Beach. 429-1161: Tall Cotton, country, Thursday through Saturday, Dehesa, country, Sunday, Ron Couch and Cimarron, country, Tuesday and Wednesday.

Dance Machine, 1862 Palm Avenue Dance Machine, 1862 Falm Avenue, Imperial Beach. 429–1161. Destiny, rock and roll, Tuesday through Saturday, five rock and roll, Sunday and Monday, call club for information.

Hutch's, 1463 Falm Avenue, Imperial Beach, 423-3479; Dehesa, country, Thursday through Saturday.

Joey's, 415 Broadway, Chula Vista. 420-4828: Nick Montana, country, Latin, standards, and top 40, Friday and Saturday.

La Maze, 1441 Highland Avenue National City, 474-3222; Bruce

Robbins, guitar "sing-along," Tuesday through Thursday; East

Coast, contemporary, Friday and

Saturday

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

Royal Vista Inn, 632 E Street, Chula Vista. 426-2500: Mike Sanders, contemporary, Tuesday through Saturday.



Teapot Inn, 1060 Broadway, Chula Vista, 427-1304: Bach-a-la Trio, contemporary, Wednesday through

Trophy Inn., 999 National Avent National City. 477-5753: Frank Dixon and Nightlife, country. Tuesday through Saturday.

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

Wild Turkey, 5080 Bonita Road, Bonita. 267-2550: Network, rock and roll. Thursday through Saturday; Fuze, rock and roll, Sunday; the Odd (formerly Mixed Genes), rock and roll. Monday and Tuesday; the Blitz Brothers, rock and roll, Wednesday.

### Rock & Roll

Johnny Almond Rhythm Revue Poway Mine Co., Bobby G's Automatics: Rodeo, Bacchanal The Balsi Band: Texas Teahouse Bandit: Bobby C's Bandit: Bobby G's The Beckett Band: Hill House The Bitz Brothers: Whiskey Flats

Wild Turkey
The Ron Bolton Band: Risdon,
Wilsthrose
The Boose Brothers: Chattenu
Lungs
Bratta Lie Greenhouse
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Chatte Chart Atter Boos
Chatte Chart and the Yas Spirit
Chathon! Floringar's
Brarie Canningham: Hill House
The New Dallas Collins Band: Ane
Marphy Sci Hel variet Reach
Deatling: Dance Machine
Deatling: Dance Machine
Brother Chatte
Brother City
The East: Dance City
East: Dance City
East: Spirit

The End: Dance City
Ends: Spirit
The Festures: Bacchanal
Plywell: The Alamo
Foreign Affairs: Windrose
Four Eyes: Haligon, Windrose
Fune: Mickey Ds. Wild Turkey
loop Harris and the Speedsters:
Spirit

Jeey Harrin and the Speedetern:
Spirit
The Hanel: Spirit
Herous: Lehr's Greenhouse
Herous: Lehr's Greenhouse
The Jets: Le Chaiet
Human and the Vandala: Spirit
Joe Toliya: Less Marphy's
The Russ Kirlquatrick Band: Jol
Roger/Seport Village
Kmuchkhend: Le Chalet, Black
Annutell's Crision

Angus/Fil Cajon
London Brothers: My Rich Uncle's.
Whiskey Flats
The Mar Dehs: Feely Up Tworm

Center Tony Mills and Crosscut: Western Tony Bills and Crosscut:
Westerner
The Bits: Old Fucilic Beach Cale
Medows: Regulis Flats
Moving Targetts: Rodeo
Network: Wild Hurkay
The Neumalia: Ause Murphy's
The Odd (formerly Mixed Genes):
Wild Turkay
The Paladina: Headquarters
NightCub

Nightchub Paule: Le Chalet The Pup Boys: Bobby G's Playground Sing: Headquari Nightchub The Press: Nancjo Irin The Pressones: Dance City Prophet: Park Place Danat Homenty

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lo order, and baren of beef, your brunch is complete with our compli-mentary Cham-

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Tim Reed: Old Town Salton
The Rhythm Kings: Gizmo's
Robyn Banx: Gizmo's, Poway Mine

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### Country/ **Country Rock**

Cerry Bass and a Touch of Country:
Aftestang Club
Ron Bell: Red Couch Im
Roger Bellont: Drossy Mospic's
like Denin Espesas: Vatley
Certer Im Saloon
Brandet: Pulsonino Star
Brandet: Pulsonino Star
The Constablas: Islands Saloon
Ron Coech and Clmarron: Country
Bumphin

Non Covch and Clmarron: Country Bumphin
Bumphin
Country Casanova: Circle D Corrol
Country Justice: Kentucky Stud,
Driftnood Lounge
CW Express: Ruthr and Eckle's
Paulots: Chopping Block
Debeas: Hutch's, Country
Bumphin
Prank Dison and Nightlife: Trophy
Interview

Im
Parley and the Brand X Band: Van
Winkle's
Four Way Deal: Red Coach Inn.
Pornerada Club
Richard Freeman: Drowsy
Maggie's

Free Rein: Flirm Springs Irms Kentucky Stud Harmonica John and Cruise Control: Brannen's Place

The Russ Kirkpatrick Band: Jolly Roger/Seaport Village

Control: Promover's Place
The Breas Nitrophical Stands. Jolly
The Breas Nitrophical Stands. Jolly
Lady and the Transpor. Hear X
hands House
Landy Stat Country: The
Country State Learney
Nick Mentanas. Joney
Nick Country: Country Side
Learney
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Comfort: Driftwood Lounge Stagecoach: Mustuny Club Stampede: Magnoda Multurney's Stan and Jerry: Silver Fux Steer Cray: Wrimpler's Roost Joe Stewart: Tio Leo's/Mira Mesa Sundown Abikwe Lounge Supercolt: Lakeside Hotel

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Tall Cotton: County Bumphin.
Belly by Busern
Don Tennison: The Flying Bridge
Billy Thomas and the Ambush
Gang: The Outped
Fonda Burner and the Silver Spur
Landmark Cocktail Lourage
Whiskey River: Outies Bar

#### Contemporary/ **Top 40**

Ambition: Black Angus/Kearny Mess Bech-a-la Trin: Reuped Inn Bala Stringas: Holday Inn/Mission Volley David Beldock: Shepherd Cafe Sua Berman: L/s fair Dusty Best: Mr. Bill's Backnoom Sulom

Saloon Kirby Bible: No. 1 Fifth Avenue The Billy and Annette Duet:

The Booze Brothers: Choteau Lounge Mike Broward: McDmi's Divaritor Carol and Chris: "Mission Rose" Chain Reaction: Bull and Board Mike and Lynn Cherry; Islands Lounge, Humphray's Mike Clark: Shepherd Cale Barry Craig: Papagago



121 N El Camino Excistas 942-6660

4,4,4,4,4,4,4,4,4,4

Rick Cosey: Midvaney's/Pacific

Jack Costanzo Quintet: Panchu's Donna Cote: Tom Ham's Lighthouse Daybreak: Mexican Village Delene: Carios Murphy's, McP's Devocean: Black Angus/Mission

Ray Correa: Mr. Till's Backroom

Valley

Donna and Andy: Sandtrap Loung

Double Take: Hungry Hunter/El

Cajon
Dusty and Melissa: Tom Ham's
East Coast: La Maze Espresso: Tio Leo's/Mission Gorge Jim Evans: Mr. Bill's Backroom

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Island Ground Zero: Harpoon Henry's Jim Hawley: Old Pacific Beach Cah Charlie Hewitt: Reuben's/La Mesa. Bastars

Kent Horner: Shephord Cafe Lonnie Hutson and Dusty Best: Johnny Cadillac and Ace: Tio

Lady and the Frames: 75,77 3

Roberta Linn: Arkento The Dan Luevano Trio: Springfield

Wagon Works
Magic: Ramada Inn Escondido
Main Street: Bahia Belle
Colin McColl and Karen
McDermott: Pine Valley

Larry Moore: Humphrey's Motion: Black Argus Chila Vista Steve Mouzas and Finest Action:

Nightlife: Stranger's lim People Movers: Hillor Hotel Eddie Preston: Barnacle Hill Michael Rhodes: Shepherd Ca Bruce Robbins: The Boundary

Kehl

the Ratners

Well doubles 6 pm til 9 pm

Spring Feeer: (toler der Coronado Brian Stevens: Mulcowey's Coronado, Carlos Munday's Joe Stewart: Tio Leo's Mira Mesa Restaurant, La Maze Gina Robles: Asselmo's Denny Roze: Hamburguesa The T&A Trio: Hangry Hunter Oceanside, Montercy

Samurai: Lorenzo's Mike Sanders: Royal Vista Inn Ray Sanders: Red Dog Salcon Valley Fort Steakhouse Second Wind: Black Angus/Kearny Ted and Dave: Ramada

Inn/Escondido

Don Tennison: The Flying Bridge
Third Degree: Kearry Mesa Bowl
Alisha Thomas: Reuben E. Lee
Tradewinds: Carlos Murphy's Pravis: Monterey Jack's Triple Play: Hilton Flote

Spring Fever: Hotel del Coronado

West Coast: Ilib:: Man's Jinnah Williams: Moby's Brouker Ivellen Winslow and Linden King and the MVPs: New York

#### Jazz

Joe Angelarsteo: Shepherd Cale Joe Azarello Quartet: Our Place Lori Bell: Prophet Restaurant The Greg Bloch Violin Trio: Blue

Jeannie and Jimmy Cheatham: Sheraton Inn Arport The Chicago 15: Belly Up Rivern The Chicago Six: Belly Up Timen

Dance of the Universe Orchestra

Old Time Cale
Django: Fish House West
Shelby Flint: Elario's
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Harvey and 52nd St. Jive:



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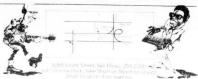
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### **O YAMAHA** G100-212II





MARSHALL





The Daniel Jackson Jazz Blues Band: Blue Parrot The Denise Jeter Quartet: Blue

The Bill Kyle Vibe Quartet: Our

Place
The Dan Luevano Trio: Springfield
Wagon Works
Joe Marillo Quartet: Blue Parrot.
Fireside Lounge
Shep Meyers: Prophet Restaurant
Most Valuable Players: Fat City/China Camp ony Ortega: The 49cr Restaurant

Ella Ruth Piggee: Crossroads The John Rekevics Quartet: Blue Parrot
Ron Satterfield with Crosswinds

Time Citie
Narcia Bowenna and Maggie
Wright: Old Time Citie
Brian Connelly: Blarron Stone Pub
Jack Costano Quinter: Pancho's
Bob Dickson: Old Time Citie
Donnybrook Fair Patriot Game
Richard Freeman: Drowing
Manuales
Manuales Elario's
The Peter Sprague Quartet: Roxy
Stan and Jerry: Silver Fox
Stone's Throw: Belly Up Towern
Travis: Monterey Jack's
George Van Epps: Hita Parrot
The Mike Vax Quintet: Pavillon Maggie's Ruth Hertz: Drowsy Maggie's Doug Hewett: King Food Jim and Theresa Hinton: Patriot

Ages 17 and up

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Sean McVicker: Blattery Stone. Too.
Tool Jones Sean McVickers and Jones Sean McVickers. Nick Montana: Pal Josey S.
Nick Montana: Pal Josey S.
Chris Proctor: Drowsy Maggie's
Raggle Taggle: Cale del Rey Moro,
Drowsy Maggie's
Siamsa Gael Celli Band: Drowsy ESCONDIDUS

Maggie's Cathy Whitesides and Barbara MacDonald: Old Time Cale

### **Everything Else**

Julio Aguirre: classical guitar, Kung Final Bobby Batson: piano variety, Cale del Rey Moro Phil Beeber: guitar variety, Casma Valadier

Valadier
Paul Gregg: piano bar, Dookie's
Joseph Hoey: classical quitar,
Parpagge
Steve Hudson: comedy and music,
Monterey Jack's, Boat House
Just Practicing: comedy and
music, La Fizza House David Kendall: original nut

Mardi Milligan: gustar coriety.

Oh! Ridge: Orion Duo:

Buddy Reed:

#### Blues/R&B Reggae

Johany Almoud Rhythiu Revue Roger Belloni: Thousy Magge: The Booze Brothers: Chalcan

Lounge The Breakers: Aztec Bow The Campers: Belly Up Twern Tom "Cat" Courtney: Texas

Techouse
Papa John Creach: Iselly Up Tavern
The Five Careless Lovers: Panicho's
The James Harman Band: Iselly Up

Taveri
Harmonica John and Cruise
Control: Brammen's Place
International Reggae All-Stars: Belly Up Tavern
The Daniel Jackson Jazz Blues
Band: Blue Parrot

Rusty Jones: Kelly's Pub King Biscuit Blues: Mandolin

Wind
The Nomads: Asse Murphy's
Ella Ruth Piggee: Crossroads
Chris Proctor: Drowsy MagaThe Rebel Rockers: Helly Up

Tavern
The Rhythm Kings: Gizmo's
Starfire: Mandolin Wind
Stone's Throwse
Powerses Society

To Tavern

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### **CURRENT MOVIES**

Apocalypse New The biggest asset of Francis Ford Coppola s http://million-folder Vietnam War Hard Marken Ford Coppola s Hard Marken Ford Coppola s Hard Marken Ford Marken Ford Marken Million Hard Marken Million Hard Marken Mar

house 500 of leaves are had own here of long with ourselves. We did use in hall with a machine guin and me in hall with a machine guin and own, and capped of by the glossly appearance of Marion Brando, carry ing permanent and imperentrable wherever he goes, the the planet have been been some some properties of here to be a set of the planet with has all orient his mysicial reagon with has all orient his mysicial reagon with has all orient has mysicial reagon with has all orient has mysicial reagon with has all orient has mysicial reagon morror. The horror: — a general purpose insignit which served Contral purpose as well, as he staggers out the dash fleaves where he has will forcher Duvall: and Denine Husperi original socreptly by John Minus and haralicon by Michael herr. 1979. (poin, 4.2)

ABEL GANCE'S 1927 MASTERPIECE A UNIVERSAL RELEASE FROM ZOEROPG STUDIOS RECORDED IN INTERNAL PROPERTY OF THE PROPERTY OF T

institution of the control of the co OPENS FRIDAY . ONE WEEK ONLY

The Black Stallion Returns — To his old Arabian home, that is, in a jerry-built plot wherein he is horsenapped by his original owners, escapes several attempts on his life by the evil Kurr of the Uruk trible (a ludicrous perform-



magnificent. but he is out of the picture for much too long a stretch. The music by Georgeo Deletrus is rather magnificent also, but there is not stretch the stretch of th

hoater. Spring Valley UA Glasshoate 6 Voguel

Das Boot – A World Warf a bready

accentive or a sort that afready

for a

A Boy and His Dog — A fig piece of science-fiction misogyny. In the streetly-ped visited misogyny, In the streetly-ped visited misogyny. In the streetly-ped visited misogyny and WWIII, man's best fraid is gift in WWIII, man's best fraid in gift in WWIII, man's best fraid in gift in the ped visited misogyny and for the ped visited misogyny and plant property of project fraid with project ped visited misogyny and project ped visited

### THE FINE ARTS

Aziec, 665 5th (239-9239) Gates of Netl. Zombie, and Screwbells, from 4-22

G Showtimes: Evenings 7:30 Matinees, Sat. & Sun. 3:00

Casino, 643 5th (232-8678)
Call ineater for program information
Guid, 3827 5th, Hillorest (295-2000)

Cove, 7730 Girard La Jolia (459-5404) Das Boot

Fine Arts, 1818 Gamer, Pacific Beach (274-4000) Napoleon, from 4/22

Theater 3: Screwballs and Joy Stoke
Theater 1: The Road Warrior and Gares of Hell.
hom 4:22
Theater 2: Flashdance and 46 Hrs
Theater 3: Screwballs and Joy Stoke

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

E T. the Extra-Torrestrial
poorts Arena Bisples, 3350 Sports Arena Bivd.
(223-5333)
Thesiar 2 The Cutsolar
Thesiar 2 The Cutsolar
Thesiar 3 Planchance
Thesiar 3 Planchance
Thesiar 5 Many Python 3 the Meaning of Life
Thesiar 5 Many Python 3 the Meaning of Life
Thesiar 6 Time Hose Memory from 4.22

trand, 4950 Newport, Ocean Beach (223-3141) Tough Enough and Savannah Smiles, from 4:22

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CLAIREMONT-KEARNY MESA-UNIVERSITY CITY

a Jolla Village Theaters, 8879 Villa La Jolla Drive. (453-7831)
Theater 1, Tho King of Cornedy, trom 4:22 Theater 2, Max Dugan Returns Treater 3, Monty Python's The Meaning of Life Theater 4, High Road to Chris

MOVIE DIRECTORY

Mire Mese Cinemes, \$116 Mire Mese Blod (566-1914 F. Bad Blos and Fast Times at Respender High Theater 2 Searnish Smiles and Rough Enough Enough Theater 3 Spring Break and Linem II. from 4/22 Theater 4 The Black Station Response and On the Right Floor, both 4/22

the Right Fack, from 4.22 University Tome Center 6, 4505 Ln Jolla VIII Dr. (4507-766). Theater 1. The Cusacers Theater 2 Fashbarce Theater 3. My Fulor, from 4.22 Theater 5. Lone Mort McGuide Theater 5. Lone Mort McGuide Theater 5. The Mock Marror, from 4.22

Center 3 Cinemas, 2120 Camino del Rio North (297-1888) Theater 1: Rissindance Theater 3: Max Dugan Returns Theater 3: The Road Warrior, from 4/22

Bouth 6AV

Fleets 1: up, 475 Sep. Chule Vate (425-5287)

1 ate 1' Soverboats and Joy Stocks, from seate 2' Spring Break and 46 Mys., from 4/22

or Drives In, 33nd and D. National City

Lane Riffer McQuade and Amilyside It. The Possession

Ballon Times Towns. Casemba 21, 18th Protes Units shall (str-CLS)
Pasition, Nittley 1, 19 Fallow, Native (344-400)
Theaser 1 My Tattle, Tone 9, 22
Theaser 1, 18th Tone 9, 22
Theaser 2, 18th Tone 1, 22
Theaser 4, Love Wall McCounter
Section 1, 18th Tone 1, 18t

4:22 Theater 2: The Verdict and The Ys. - / Living

Cinerama, 5869 University Ave. (5.) of [3]. Local Hero

Coccine NOS EL Copen Black (1) - -56 Tradere 1. The Chatteries - -57 Tradere 1. The Chatteries - -57 Tradere 1. The Chatteries - -57 Tradere 4. My Toron - -57 Approximation - -58 Approximation

State 4712 El Cajon Boulevard (563-8050)

EL CAJON-LA MESA

Ace Drive in, 8000 Broadway, Lemon Grove (469-5028) Raiders of the Cost Ark and Savatinah Sm (469-5028) Raiders of the Lost Ark and Savatrine\* Smiles
Aero Drive In, 3rd and Brosoway 51 Calon
(444-880)
Lone With McQuaze and High Road to China

inema Plaza Theatre 5, 2565 El Camno Real, Certibal (725-7147) Theatre 2 E. T., the Extra-Terrestrial Theatre 4 (88) Real to Chine Theatre 4 (88) Real to Chine Theatre 4 (88) Real to Chine Theatre 4 (88) Real to Returns and The Secrol on the Store The Recognition of Results Show and Waterick 4/22 and 23 midnight

Spring Valley, 1057 Each on Bivd. Spring Valley (466-6633) The Black Station Feorms and Raiders of the Lost Ark

Lost Ans UA Cinemes, Information & at Magnotia, Et Cajon (440-0306) Theater 1: 4 - Dugan Returns Theater 2: 3 - y King of Cornedy, from 4/22 Theater 3 - Intel McQuede

422 Brough 26

New Yolky Drive In, 3840 Mission Ave. Oceanade
(787-3559)
Theater 1: Plastednoce and 48 hts
Theater 2: Lone Worl McQuade and Antlyville
it The Possassan
Theater 3: Streemballs and July Slicks
Theater 4: The Road Warner and Outland, from
472

A 2017 Visia Wey, Oceanside (459-700) Thesis I have been and The Warder Thesis I deep and The Warder Thesis I deep Phono The Massing of Life Thesis A Warder Phono The Massing of Life Thesis S My Tator from 40 Lear 8 Thesis S My Tator from 40 Lear 8 Thesis O The Maddings of the A 20 Thesis O The Maddings of the A 20 Thesis O The Maddings of the A 20 Thesis O The Coulders Lane seed adclarate and Amerysia in The Palmis Thaselet, P7 Print Avenue, Imperia Black (429-1087) 87 Print Avenue, Imperia Black Spring Street and 10 to Micropia Spring Street and 10 to Micropia Thaselet - 15 Print America Thaselet - 15 Print Thaselet Thaselet - 15 Print Thaselet Thase

Plaza Twin, 345 N. Escondido Blvd. Escondido (745-5087) Theater 1 (aandh) South tay Drive in, 2170 cronado, imponai bead (422-2727). Theater 1: Scriw balls and Loy Sicks; Theater 2: Flashdance and 45 Hs. Theater 3: The Ros L. Warrior, and Gates of Hell from 4:22. Poway Theater, 12845 Poway Ro., Poway (745-7110) Receives of the Lost Ark and The Black Stellion Recurs Returns (1975) Return

Vidage: 820 Crampe Ave. Corons to (415-6161) Cophie a Choice and a second feature, from 4.22

SOUTH BAY

NORTH COUNTY

Bijou, 509 East Grand Ave. Escondido (7-Spanish movies Spanish moves
Camins Cinems 4, 253 El Camino Real.
Ocialissos (453-9144)
Theater 1 Max Dugan Returns
Theater 2 Joy Stocks
Theater 3 The King or Comedy, from 4.22
Theater 4 Limit Wort McDustle

Wegand Plaza 6, 220 North El Cartino Real.
Excertise (042-9544)
This ater 1, High Road to Chinal
This are 2. The Outsiders
The are 3. Fleathware
This are 4. Also Sugan Resums
This are 5. The Road Warner, from 4.22
The are 10, My Julion, Road 422

Star, 402 N. Hill, Oceanside (72,-2895) Gales of Helf and Zombie, from 4:22

Vineyers Twin Cinemas, 1529-22 East Valley Parkway, Escondido (743-1222) The ster 1. Tocse The ster 2 ET, the Estratorestrial

### **CURRENT MOVIES**

nothine, which must have be filmmakers plowing steadily through the shaggy-dog plot, is pretty much what you might expect from an "award-winning novella by Harlan El-lison. With Don Johnson, Susanne Porton with Don Johnson, Susanne Benton, and Jason Robards. 1975.

(Ken, 4/23)

A Clockwork Orange — Anthony Burgess s vision of the ultra-wolent hause (the novelest's injusuis inventional than the the novelest's injusuis inventional than the thing of the novelest inventional than the novelest i

Ingiti)
The Dark Crystal — Tolkien-esque lantasy, designed by British illustrated plans Frout, occidenced by Jimih Hernson (creator of the Musphel) and Frout, occidenced by Jimih Hernson (creator of the Musphel) and control of the Musphel of the Jimih Hernson (creator of the Jimih Hernson occidenced by Jimih



Dawn of the Dead — George A. Romero's companion piece to his NIGHT OF THE LIVING DEAD, set largely (and inspirationally) in a "tuburban Pittsburgh shopping center, less a sequel than a remake, a new and improved version with sicker technique and gaudier special rects, and positively guaranteed not to

by candidously, non-thumbingly grow Burding and the property of the property o

EI — One of Luis Bufluel's raw made-in-Mexico melodramas, given tech-nad a wicked grin through the rude, and sometimes sadistic, humor, it de-sorbes, in glorating detal, jealousy's consumption of a glamorousty mus-tached, morally unimpeachable ans-tocial, after he tales a sweet young bride. The English title is THIS

such a pragnate interes in Scale and procedure that he restrees a certain credibility, if not freshness, to the prison move schools colored herein from the procedure of the wild, the watchtowers is guided, and its low miss wide moral serving as the stori equivariets of Houlants water caskets. The narrative problem of how to get out of that whur place is a substantial of the procedure of the pro

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IT'S A COMEDY THAT'S A SHIPLOAD OF LAUGHS FOR THE YOUNG IN THE HEAD!

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### **CURRENT MOVIES**

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MONTY PYTHON'S: THE MEANING OF LIFE

1:00, 3:15, 5:30, 8:00, 10:15 (R)

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48 Hrs. — After the pastoral interludes of THE LONG RIDERS and SOUTH-ERN COMFORT. Water Hill returns to the urban milieu of THE DRIVER and THE WARRIORS, but his decline since the urban miles of THE DRVER and THE WARFINGS but has decine since the THE WARFINGS but has decine since the transport of the most of the

side 8. Palway 3. South Bay Drive In J Gandhi — The project that Revent Astendarough Ined to bring to fruition Astendarough Ined to bring to fruition for twerty years turns out to have got-ted to the project of the

The Harder They Come Information on experted from the Information of Information of

High Road to China — By war of lusery, Atgrantatan float and Yeopa The hope, accopantly, is that a gener-ous amount of geography, and as so forth, will be perceived as the print separation of the second-class too has directed the thing with all the care and precision of a second-class four guide sequing around a buckled with the second class too guide sequing around a buckled class of the second class too guide sequing around a buckled class of the second class to guide sequing around a buckled stage of the second class to guide sequing around a buckled stage that the second class the violence, but the old forms are specified to the second of the say that for it. But it's not much of anything else, either. With Tom Sel-sok, Bess Armstrong, Jack Weston, "Aero Dine in Cinema Plaza 5. La Jola Village, Parkway 1: Rancho Ber-nardo 6. Sports Arena, 6, Wiegand Plaza 6.

Key Largo — With rain and wind rapping at the windows of a tacky hotefolf the Florida by; a heavyweight and harmry cast runs through a succession of stagy tomations and extension of stagy tomations and extension of stagy tomations, and considerate stage of the stage of Rebinson is the big bully, and Humphrey Bogart Laurer Board, Lurel Berrytone, and Clare 11-10 and Services at bay, 1948.

The King of Comedy — Nice idea, nice execution. A self-styled but for-ally untested come named Rupert Puppin and a lentale grouper anneal state-right stake-low host, each for their own private ends. Puppin to extract a filter—mittel guart spot on the John Land Committee of the Committee of the

and triansperiod price calls, of trying to maintain chutzoah in the face of people instruction in the face of people instruction in the face of people instruction of positive and in the face of people instruction of positive and in the face of people instruction of positive and in the face of people in the face of the face of people in the face of the face of people in the face of the fa

Local Hero — Reviewed this issue With Peter Riegeri and Burt Lancas-ter: written and directed by Bill Forsyth \*\*\*\* (Cinerama)

weetsly flown. Gentrel 
Macbeth – Roman Polanski's neither 
very engaging, nor very clearly motirated, version of the Shakespeare 
tragedy, acted by a young and missurrealistic strong and missurrealistic strong, and the volence, 
in in-soldier armor suits. is herifypently hecic Several minor rolls, in the original play have been continued 
in the original play have been continued 
composite character who thereby 
becomes the embodiment of ficilenress Joh Frinch. Francesca Annia.

"(Ken. 4/26)

mystery novel it reasts on the tunin-volved in provisely encapacides as il-colories underneath the conse-cencies of some whimsical casing and playing — Sidney Greenstreet. Peter Lore, Eshaha Cook, Mary Astor-and Bogart as Spacte. This is John Hyston's first directing job, and he-seems determined to make a tark of it Some of that spirit is contagious. 1941.

The Man Who Fell to Earth — An interplanetary traveller with pale skin and orange hair touches down in spooky New Mexico. "The Land of

\*\*\* (Ken. 4/24)





anance (\*) want you to begin regolia-tions with Eastman-Kodak immedia-tions with Eastman-Kodak immedia-tions with Eastman Kodak immedia-ted to the control of the control of the water few societies of the control of the water few societies of the control of the water few societies of the control of the process he becomes a sort of collaborator in the storytelling and in the process he becomes a sort of collaborator in the storytelling and in the process he becomes a sort of collaborator in the storytelling and in the process of the control of the collaborator in the storytelling and in the process and the storytelling and in the control of the storytelling and in the storytelling and storytelling and the storytelling

practicel-johe Prust. There is always a victim and a volator The paters are a reinfuncted and distributed uncer me assume and child.—One of a hard testing of a volator The paters are a reinfuncted and distributed uncer me assume and the same and the addition is a present proportion of the Earth Segment of the County of the

the man had once had a two-day, se-cret affar (a nearly perfect affair, na-turalizement, with a beautiful French hysician who could hold her own in a was equally adopt at explaining the ong "Plasia" off mour" to a non-French speaker. "It's about the pty and the produced a roll, of the analysis of the produced a roll, of the also happens, produced a roll, of the roll of the produced as the produced is somewhat held in check by the ear-th evener a filler glody. But glodiness is somewhat held in check by the ear-th evener a filler glody. But glodiness is somewhat held in check by the earth evener will be glody. But glodiness is somewhat held in check by the ear-th evener a filler, and by the yogustry visual texture whipped up by director. Duck Richards and chematographer (Valley Circle).

MASH — The sense of humor in this small-rase service control by a clusally more sick-making than all the bloody gags are constructed to flave a practicel-pice first. There is always a couple of behaviour, and the suddenic couple of behaviour, conceived acted by Elliott Gould and Donald Suherland, and the suddenic is supplied to the countrylade But, disregarding of the countrylade But, disregarding the potty scale of their activities, and the suddenic sharp than the average American impension of the countrylade But, disregarding pression of the countrylade But, disregarding the countrylade But, disregarding the countrylade But, disregarding the properties of the countrylade But, disregarding the properties of the countrylade But, disregarding the properties of the properties o

Monty Python's The Meaning of Life

— The funniest "bit" has to do with a

Monity Python a The Meaning of Life 20 miles to do with 20 mil

resurrected and distributed under the auspices of Francis Ford Coppola, with a new musical soundtrack by his

unparalleled emphasis on the hosban-shuries of Pliger Stout shot betwy upon men in uniform though if the sis a size pit of where the merchanises are seen post weeks the merchanises are considered and the sis are the considered and the size of the

directed by Taylor Hackford 1982 \* (UA Glasshouse 6)

661 CAN'T THINK OF ANOTHER RECENT FILM THAT IS SO FUNNY, SO MOVING AND SO RIGOROUSLY UNSENTIMENTAL. THE WRITING IS SUPERB. AMONG OTHER THINGS 'BETRAYAL IS A MYSTERY STORY. I HOPE IT WILL STAY A LONG TIME 99 New York Times 66 EMOTIONALLY RICH, WICKEDLY FUNNY AND DEVASTATINGLY ACUTE IN ITS DEPICTION OF A GAME OF ROMANTIC MUSICAL CHAIRS. 99



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32 APRIL 21 1983

Mel Girson

### **CURRENT MOVIES**

air tournes by the basel but it is ufficult not to be pained by equally abundant technical and emotional crudities 1950. \*\*\*\* (Ken, 4/27)

Outland — The big idea here was to create an outer-space colony that would be roughly the equivalent, in bleakness and in toughness of a West Virginia mining town. And there can be no dispute that the movie achieves

scenes a good deal of excitement. Written and directed by Peter Hyams 1981 "(New Valley Drive In, from 4:22)

Martial reising martial happeness in course follows. Do to professional states, times immediated and a final state of the more of the more

from a novel by S.E. Hinton. 1983.

\*(College: Oceanside 8: Plaza Bonita: Sports Arena 6: University Towne Centre, Wagand Plaza 6)

Phantom India — Parts IV through VII of Louis Malle's six-hour documentary on modern India. 1968. (Kan, 4/25)

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shouse 6, 4/22 and 23

sers of the Lost Ark Director son Spielberg and executive super to what George Lucas pay yage to the commanyer serial or the super to the commander serial or thandsomely pumping the project as of money, production value, see The models. Not intending the spool, but not maintaining sty staget faces either, Spielberg to the spiel

Falon — Polanski's brilliantly dang profoundly morbid thriller a London manurist who har-a consuming hatred of sex, and when her stable sister leaves on a romantic holiday, goes acularly insans locked inside it — the walls turn to putty, the seep putty, and the outside won't keep raway. Catherine yee is for the first time used ir to her surene. Diank appearance of the surene. Diank appearance of the surene. Diank appearance of the surene. en, 4/26)

Road Wertfor — Selfeougness must surely be the 
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copening narration plus montage 
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case oil referery) and the pursued stage coach or wagon train (or here petrol truck). With Mel Gibson 1982 ("Center 3 Conema 3, Fronter Drive In. New Valley Drive In. Oceanside 8, Parkway 2, Paza Bonita, Rancho Bernardo 6, South Bay Drive In. Sports Arena 6. University Towne Centre Wiegand Plaza 6, from 4/22)

Parkwy 2. Plaza Borinia Rascholl Menaro 6. Borinia May Drive Its. Book Arona 6. University Town Cetter Wegard Plaza 6. from 422 Post Sorphia Choles — A boil down of a large Wilsian Styron novel and an intanspently iteral y move it he provided the proposition of the provided of the prov

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GRADE ESCADE IV

The Year of Living Dangerously—
The old story of the objective exporter learning to get involved in ... particularly to the objective exporter learning to get involved in ... particularly ... on the see of story ... of ... of

Zomble — An Italian imitation of NIGHT OF THE LIVING DEAD, the gruesome makeup and special ef-fects of which are slaved-over and slavered-over to an extent that makes you worry just sephly less about the movemaker's sanity than about his soul For entertainment, this is right up there with soutshing species and full-

\*\* (Mira Mesa Cinemas, Strand, nom \*\* (Azza Mesa Cinemas, Strand, nom \*\* (Azza Mesa Cinemas, Strand, nom \*\* (Azza Mesa Cinemas, no the plannith atomore) manas on the plannith atomore) (mo David nom \*\* (Azza Mesa Cinemas, no the plannith atomore) (mo David nom \*\* (Azza Mesa Cinemas, no the plannith atomore) (model ambajacilor suit /\* What we have here's no extraordinary lawyer in the perry Massing wisches, 18th), to delay the armsi and a walking-alasing wisches. The setting- of his disreptiable personality servers, 18th), to delay the armsi atomore in the hero a last chance at self-the central case, which becomes for the hero a last chance at self-the central case, which becomes for the hero a last chance at self-the central case, which becomes for the hero a last chance at self-the central case, which becomes for the hero at last chance at self-the central case, which becomes make the central case of the self-the central case of the central case of the

Wizards — Science-fiction cartoon about a cosmic sruggils between the forces of Magic and mose of Technol-technologies and a second second and a second seco

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**NEW DINNER HOURS** 4:30-9:00 pm 7 nights

This week's special dessert Strawberry Dumplings \$1.75

Previously advertised senior specials (\$4.25) valid at all times

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Baklava or Turkish Coffee

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**Dinner Nightly** 

Sunday through Thursday 5:30-10:00 Friday and Saturday 5:30-11:00



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**ALL DAY** THURSDAY!

\$1.25 off any pizza

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Vienna **Rare Roast Beef** \$3.99 lb.

Purchase one or more pounds of our Vienna meats or cheeses and receive

**6 Free Super Bagels** 

Included in the purchase of any sandwich on our menu, your choice of either a medium size soft drink, glass of beer or a glass of our house wine

Offer good through 4/24/83.

Come in for our Grand Opening and have your past, present and future told by qualified psychics. Psychics will be available during these hours:

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APRIL DE 1981 6

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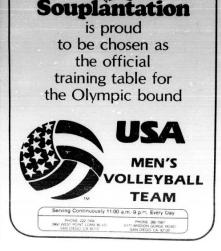






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One of Mexico's most CARNITAS TWO DINNERS FOR \$895

Includes rice, beans, tortil Expires 4/28/83.

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fluid & oil levels
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1960 McLAR XX1505 Router 198C Olch 150 m gmc New part (rd), etwo Ladd van L

HONDA CIVIC. 4 speed uses regular gas, good milrage Good body, good tires clean car. 270-9088

1981 TOYOTA COROLLA Deluxe, 25,000 mles, Sony AM/FM cassette stereo, 4 speed, 2 door, 40 mpg. Must see to appreciate, 54350 only, 279-8190 GEM TOP SHELL for Toyota long bed. \$125. Toyota long bed box, hus been burned. Good for trailer, \$25. 463-8955 Jamus.

1978 VW BUG CONVERTIBLE looks new, excelent condition, stereo. FM cassette, white/red. 16200 457,2198.

1971 DODGE VAN. 3/4 ton, 63,000 miles, excellent condition. Radio, heater, air conditioning, newly, car petted, purseled and insulated. New radials, Must see, 12650 561-9413. 1978 PONTIAC ASTRA low marage, automatic transmission, power steming/onaies, air conditioning, top-condition. Must sell. \$2490, John 469-5417.

> 1978 HONDA CIVIC 55,000 miles excellent condition. new tires, \$1700, 420-6887 after \$30pm. 1980 TOYOTA TERCEL SRS. 2 door hatchback, 47,000 miles. AM/TAI stereo, new pant, excellent condition. 515:00. 422-6328.

1972 BACK FORD Mydang good condition, premior and station 114.00 for birst. 24.4126 normally.

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GREAT GRADUATION GIFT, 1974 Mixtury Gru-Ruris well reliable, good tires, AAA/FM. Air condition ing, automatic, power steering/brakes. \$2000 276-6147 evening.

1978 FCRD PINTO wagon. Has 65,000 original miles. 4
1999 UNTURN RUNDATER 1600. Return engine, new potent, dependable: \$1000 firm. Mark 560-0280 be. brake and dutch systems, attenuator and fuer pump overen 5-5pm.
Cloud teek top and not but \$2500.755.241.3

ARCHING, MILST SILL 1974 Suburu, good naming condition AMT/M street, new battery, 10 mgg, man use make an offer i can't retine. 1806 2700 (180 1971 PINTO, 4 speed. Needs engine repair and cost tics. Straight body; new tires. 1250, 295-5844.

> 1982 BRONCO, custom 351 VB, automatic, air, cruse, AM/FM storeo, 5 year 50,000 mile warrancy, white with blue top, excellent condition, 511,500,561-4319 1975 FORD PINTO futchback. Only \$2,000 careful miles. Runs great, new tires. \$1500. But 287-7028.

1971 PORSCHE 914. appearant agroup, characterionisms fain car. Enjoy top on or off, summer and winter fundrising \$1895, 233-6623 wereldays 9-5pm.

1969 VW VAN. 98,000 miles. AM/FM tape deck, ra-dials. Good condision. 1800: 435-8357 after 4pm.

1972 DATSUN 510 wagon, pest offer 270-4150 1973 VW 311 SQLIAREBACK, 4 spend, new steel-behad radius, looks and runs great, 52500, 755-8851.

SAVE BLICKS. 1966 retuilt carburetor, 250 Chevy er gine, part cost \$45, yours for \$20, 222-0231 1967 FORD RANCHERO, straight body new tres-heads transmission, 3-speed stick, needs bostom rind.

1967 JEEP WAGGONEER for \$1000, 235-1141 from 7am-3pm; 291-8656 after 4pm, August.

222-4802 1976 HONDA CIVIC 5 speed, stereo casette, good condition, peet offer, 270-993

1969 VOLVO, clean inside and out, well maintained \$1300, 475-5060.

CHEAP — 1971 MAZDARX-2, 3350 Domintrum, but if you can fix it it is a good transportation car 459-8312 before noon or after 7pm.

1977 HONDA ACCORD, completely inbuilt, excellent condition. AM/FM and cassette player. 5 speed, uses require day. \$1350 or offer 228,1030.

1978 TOYOTA PICKUP: 5 speed, good condition. SR000 mins: \$2895, 291-8649, keep trying arvitine. \$1850 Linda 295(219), 724-518. 1971 PINTO RUNADOUT, good condition, great tires. AM/FM Calumber street, 1900 or best offer, 224-8512







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COURSER 1971 PICKUP, 4 speed camper shell, dock bumper, new head excellent condition 11475. Dealer 5279-9682.

1980 DODGE OMNI: 4 door, hotchback, automatic, ar. stereo, looks & runs greati \$2695. Call 6/8-6589. \$79.95, whateaas \$169.95. Call file after per-formance rems. Import Mooreports \$45.975.

PORSCHE 779115 surroot, air conditioned, power windows, 16" alloys, P-7's new valves, bearings, etc. Leather, brown, tan. 514,750. Dealer 579-9882. worders it. I was P 7 years user, starring it.

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1979 MC, DXCLUPRT condition, his only 27000

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744-2488 or 250-4657, AMSTANCS. 1959 MERCEDES 2205, mechanically strong, needs body & interior work, 1875-297-5254 early am or after 150pm best | 1972 CHEVY SAPANA, 4 door, radio, heater, air, excel-interior 11000-283-2868

1982 RABBIT DIESEL 15200. Excellent condition, original covers, surroof, 5 spred, Heid 453-6508

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1973 9111. Officinols, FAINT, no risk surroot, sterro, new firelis, mint condition, 29 mpg, \$2500 might, all receipts, \$11,500 or offer 270-9877 evenings. MUST SELLI 1979 Datsun 310, 2 door natinback, 4 speed AM/FM radio, new tires, good condition \$2500 or best offer, 443-1337.

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1971 FIAT SC, mechanically well mair barnet, 4 speed.

AAU/FM casette, new brakes, skillad bres. Poor body
but new great. 1450, mait sell. 455-0189.

1975 FIAT 1315, 4 door, automatic, AAM/FM stereo,
escribent condition in and out. Must sell. 51195 or best
offer. 425-3272, keep trying. 1976 HONDA CVCC statum wagon. 4 sperd. 3 months guarantee on retuit engine, recent pant (on the season specific control of t 1965 VW CAMPLE New engine, new carpet and inter-lor, new body work and paint Best offer Len 436-5929. Jeane message.

1977-ALDI 100 LS Sharp, many extras. Quart, smooth, comfortable, and economical. Must sell, \$2175-276-0514, wave message.

VAV CONVERTIBLE TOP frames, for 1973 later Bug, and for 1966-72 Kannann Ghias. Excellent condition, can install Abus sell. 452-9522. The second of th

-1981 FORD MUSTANG, 4 cylinder, 5 speed, 15,000 miles, AAL/TM cassette, factory survoot, excellent condition, 54850, 483-8080 after 6pm.

1977 TRUMPH TR-6. I have signed the price even lower Sector wary. AMPS stence. In power sounday after 4pm. 278-2087. In condition of the Condition Must sell. 11875 or best offer: 421-6591 after 530pm. WANTED VOXCESPACEMENT, For parts of tributes

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MUST SACROPICE 1981 4 cylinder Buck Skyfark coupe, power steeong/brakes, air conditioning, automatic, section miles, 30 mpg. Good condition, only 15100, 268-4132.

1972 VW BUG, rebuilt engine, good condition, radials. 11809 or best 223-7887

1980 TOYOTA PICKUP buck, 35,000 miles. 4 spred. custom alt kill with off-road package and nice steren system. 14300–234-7488 FDM1. 1999 heart rap in excellent condition. \$2500.

227-8673 to details.

1970 PLYMOUTH SATELLITE. Excellent nursing condition. I owner: 86,000 original miles, new cooling system. Super second car: 1775 or best: 278-4347. 1971 DATSUN 1200 Deluer, clean runs great new tires, battery, 1700 or best. Must sell, 236-0703 early morning (6-6) or later evening (8-on)

1969 COUGAR, low mileage on rebuilt engine, new brakes, good condition. Asking \$1200, 6/98-2911. bill 100 max gred single, if some 1,00 all ages and in some 1,00 all a

> 1971 VW SUPERBETTLE New engine, new uprosterry Asking 12300 or best 272-7008, frave missage 1975 TOYOTA CELICA GT. Air conditioning, 5 speed. stereo, great little carl 12395. Dick 460-5862.

1951 STLDEBAKER CLASSICI Newly rebulk engine. Ex-craint body and intensit, new irrs. Buris great, 12800 or best offer, 129 9029 -972 FIAT 124 SPECIAL automatic 1500 Green, needs furn-up, good time. It runs. Many 466-7284 after 8pm or before Yan. All/FM streen, new retread router for several several services. All/FM streen, new retread router for several services.

1971 CHEVY IMPALA power steering, power brakes, air, new tires, runs excellent, \$3,000 miles, \$900 or best offer, 242-3794.

SUPER CLEAN 1981 Toyota Corolla low mileage. Sony AM/FM casurtin sterro. 40 mpg. 4 new tires, must sell fast. 14550 only. 279-8190.

1978 FIAT 124 SPIDER CONVERTIBLE, excellent condi-tion inside and out, AM/FM tape, luggage rack, good price. Sandi 298-4160 days or 579-8846 evenings. lo.c for restoration 1700 741-4125.

TERM TRACE.R 18 Soc., performenced, 1965, in mini-condition 12000 274-2798.

1975 CLDS CUTLASS 442 2 door, 1950x. 8 rylender, macronivable Netton criginal sovere good condition, macronivable Netton criginal sovere good condition, making the netton criginal sovere good condition, making the Netton criginal sovere good condition, making the Netton Condition and Netton Condition and Netton Condition and Netton Condition Condition and Netton Condition C

1973 CHEVY VAN. 6 cylinder, stick; 1 owner, low miles, professionally panelled, directe bed, short wheel base, salousy windows, very clean, \$1875, 477-5970.

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1968 CHEVROLET NOVA. New mint with original. 1963 COMET, 6-cylinder, automatic, runn strong, Body. BARR FOR CAMER'R warter for many mush with standard bed. 262-4042. as there, meteor CK: 1995-226-4187.

1970 DATSUN 510 WAGON, good transportation car, needs multier, 1875, 278-3194 evenings.

1980 VOLKSWACEN BABIT DELLUE: dieses av 1978 MOR WHITE conversate, 50,000 milm, AM/YM, color one engan 16000 milm; 15500 27-0403 eur. cassene, risibae, all covers. Abeaugn 1500 436-4793

1975 2002. BLACK SUNBOOF, new ranks, clarch, Busparts sterro, good engire, 75,000 miles, great and fills use. \$2000 565-0734. and fills use. \$2000 565-0734.

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1942 CHEVY NOVA WAGON, sins good, needs body
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MEXCEPS BINZ 300 KL. 1937 model (in final, or. 4. spend ring) ring (in final, or. 4. s

1971 FORD VAN, small 302 VB, 4 speed, 350 position set up for gat mileage & to rive. Engine less than 3 years old. \$2850, 451-8479. 1976 Law (20,000 ming) 67 - 300 miles it seasonable

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1975 AAAC GREMLIN, 6 cylinder, standard transmis-sion, air, radio, beautiful blue. Excellent in and out, run open Burns no oil, \$1300, 429-0830.

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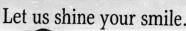
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Our artistic technique is cutting the hair along its natural path of growth and volume of texture. The look is natural because the California Cut is natural, just shampooing

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PUCH MOPED, Sport MIGIL 1575: 276-1640.

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SHEPHERD MIX female spayed with shots. 18 months old Lovek kids. 515. Nimids sowing home (with other dogs)? 288-494. Gill Lovek kids. 515. Nimids sowing home (with other dogs)? 288-494. Gill Lovek kids. 515. Nimids sowing home (with other shots). Series available 28. Lovek kids. 515. Nimids sowing home (with other shots). Series available 28. Lovek kids. 515. Nimids sowing home (with other shots). Series available 28. Lovek kids. 515. Nimids sowing home (with other shots). Series available 28. Lovek kids. 515. Nimids sowing home (with other shots). Series available 29. Lovek kids. 515. Nimids sowing home (with other shots). Series available 29. Lovek kids. 515. Nimids sowing home (with other shots). Series available 29. Lovek kids. 515. Nimids sowing home (with other shots). Series available 29. Lovek kids. 515. Nimids sowing home (with other shots). Series available 29. Lovek kids. 515. Nimids sowing home (with other shots). Series available 29. Lovek kids. 515. Nimids sowing home (with other shots). Series available 29. Lovek kids. 515. Nimids sowing home (with other shots). Series available 29. Lovek kids. 515. Nimids sowing home (with other shots). Series available 29. Lovek kids. 515. Nimids sowing home (with other shots). Series available 29. Lovek kids. 515. Nimids sowing home (with other shots). Series available 29. Lovek kids. 515. Nimids sowing home (with other shots). Series available 29. Lovek kids. 515. Nimids sowing home (with other shots). Series available 29. Lovek kids. 515. Nimids sowing home (with other shots). Series available 29. Lovek kids. 515. Nimids sowing home (with other shots). Series available 29. Lovek kids. 515. Nimids sowing home (with other shots). Series available 29. Lovek kids. 515. Nimids sowing home (with other shots). Series available 29. Lovek kids. 515. Nimids sowing home (with other shots). Series available 29. Lovek kids. 515. Nimids sowing home (with other shots). Series available 29. Lovek kids. 515. Nimids sowing home (with other shots). Series available 29. Lovek k FOUND: PALE ORANGE tabby cat. male. healthy, clean, filendly, April 10. Windamsea area, east of La. Join Blot 45-6064. East members area, east of La. Join Blot 45-6064. East members 583-8383.

COLLE. ACC SMICE 4 years, looks for Laws, general COLLE. ACC SMICE 4 years, looks for Laws, gene Her FM A HANDSOME and nearity 2 year old main who is looking for a griffment ARC but Cooker Sparred anablate for fixed 67-987 evenings and weeterms.

ther is good note: 200 7420. LOST MALE NUTREED Buffy campy call in Notice ANCORM MORE than indicated man indicated gas 25-55. Section ANCORM MORE than in Notice 1 NOTRETCHM ELECONIC, 2 year, sherolack male pureries, 500 453-254.

BEECONIC COCK/MELL of types, 1 flight aday, new some flow, nearest, door 2 years. Little stry voice, and anything basic good outside cir. Affection-time, dollars, steep 64, 677-7122.

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IAL ONE OF THE unfortunate ones, who has been raided from the mass, of socrety Please write to George Allorer 152-533, IPC 986-57, Markon, Onlie 43302 deep 18 for you up. Brook, Adjacets. AGUARUMS, 10 AND 25 GALLONS with hoods and stands. Classical guitar, 140; sawhonas, 12-15; rollop dess, 150; several small animal cages, reasonable 244-2413. FREE COPY OF the Gospri of John now available in Spanish trivale to blind persons only. Requests for El Evangelio Segon Sin Juan should be sent in braille only to Mr. Harold Rowny, 3 Maple Grove St. Battle Creek, Mr. 49017.

INTERESTING FEMALE SO seeks to meet attractive, intelligent male to share valious interest and quet evenings. Prome, reply, 80x 3460, San Diego, CA 92103

KITTEN NEEDS LOVING to see home. Emergency I was pay you to care for my kitten. See morets to year in about sayingst address. 18 or 20: 72: 15, evenings. Visit. A 74: 2011. BABILS FOR SALE Invebrids, a pair with/wethout mother and former former and former fo

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LADY GREY, I don't know how to say goodbye. Eve never had to before Let's hope we both meet someone new one day soon. Windowsh MALE. 32 YEARS of age, desiring to write women. This male is in prison, but will soon be released to society.

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SINGLES — I'M HAVING an acquaintance get together findly. April 29, at my residence for those of us who are around 30 to 40, well and area.

NICE GLIF, 31, desires a gende, sensitive, attractive & affectionate giffrend under 30 to place queri, meaning-ful simes with, someone who is kelo of styr, perfets a single idensity de natural appearance. A on't loo drugs, diumenness or game-playing. John. Box 7435, San Dego, 92(10).

BEN THAYER Your clarification is much appreciated. But how is patience installed in one such as I7-Jade Fox.

-BLICO CUT THERE. Although I'm for away, I can be very close. Even in New Zindand, I am 2b Evauldie years old. Extended. I have an outrage a series of humor, but the state of the series of the series of the series and the series of the series and provide with a series great about living lier happily. Person send proto of possess. Write Crinny, I 4 York Street, Parnell, Auckland, New Zhandon.

HELP, MEN. WE have many women who need date Call Intro Mare, 291-0123, 10am to 8pm. 7 days.

CURIOUS 11, I'm curious tool \$1.6 VM were aduo in the U/T awhile back with the same numbers.

ATTRACTIVE FEMALE age 28 Have good income and own condo. Would like to hear from good-looking man Object good times. Crvs.

GEMTLE. AFECTIONATE rests conscious assists in the 3-d desers grower restaurance with national size 3-d desers grower industrially with national size 3-d desers grower industrially with national size 3-d desers grower industrially with 3-d desers grower industrial size 3-d desers grower industrial size 3-d deservation of the 3-d deservation o

D YES I am very interested finale contact me again studies of the studies of the

ATTRACTIVE DATE loving blond, 21, I'm fun to be with. Box 50075. San Diego 92105.

SEEKING FEMALE for diring and short trips. 1 fall sign 50 nonsimoker with inotorhome. No. 10., 3308 Midway Drive, San Diego 92110.

ECONOMITION BY A 27.15 AND (Pigs. 92.12). Their short's You will know one you do.

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WANTED SINGLE LADT with 2 or less children to share time with this gay, 28. Send number to PO Box 12505. Sen Diego, 1921.2. Send number to PO Box 12505. Sen Diego, 1921.2. Send number to PO Box 12505. Send number to PO GIVE THEM AN IDENTITY. then question their beliefs.

ATRIACTIVE Jewah gentleman. 32, into wholstor hasts and metaphysics, seets usig of similar lifestyle. Fig. 8 8948, San Dego 92138.

EASY, A VERY SPECIAL person, thank you for being who you are, & for sharing, I site you. Gentle.

IT WORKED FOR ME, maybe it will work for you. Thank you, S. Jude, for your intercession, George you at Judit to your secretain George

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SHET CAN'T PROD MY, also t service and service conditions are serviced as a service condition and service conditions are serviced as a service c IS THERE ANYONE Out there who can fulfill me? All I find are a busich of nerds. Answer here so that we may mer: Cassy.

ANOT I MISS you and especially all those gire at journ-flease friging mis about the lighting jits Love Heren

ALASKA\_ZP-year-old male parparing West Coad jour-ney Serking adventurous partner to share expenses. PC 8ct 3215 a. Ja Josia 97038 a.

FEMALE LAW STUDENT, 35, single series intelligent, honest, well-educated. Manu A. de Alban. (1588-A Met-rick Street, Samplion, Manule, A linguispuss 2006. 2011. Lemon Grove 9 2006.

JASON, I WOULD really like to talk with you again 18 be wound the coveron Thursday afternoons if you have line principles. 38 Magge.

SUCCESSFUL professional manutaripped in unfulfilling inflationistic period professional manutaripped in unfulfilling in similar situation. In fleet inflation from the flee

A SHREDDED TARESTRY reveals the machine. Ensist income now. Serget Dicherr Statisfrache.

### ROTUND MARTIAN, I believe my tripesual typewise can help dissensiste your meruage to Eartripeople will call Mercusy. Page 1.

KEPT AT BAY hungry, cold on the windy edge. The buttle is lost that the war goes on A sirely wold.

\*\*RENCES LEKSH-CHEBIL If you're out Livre, let's meet Al 35. I'm titred of the outlaw life. Let's make livre slug-fleen. \*\*Scopper the "Scoppers the "Scop SARUNACCH, hope you'll treat her as well as you expect to be treated. Good women are invaluable, as are good mere, Relationship are equal. If the control of the control of

WALTON'S LAW of Policies: "A foot and his money are soon elected" was conclusively vulidated when Roruld Reagan made it to the White House SNIGE WOMAN wants to men single man. 40s. with personal computer, word processor. Object: to help with master's research 80x 23733. San Dingo. 92121. HIGH LIP HERE -- did you see me in my 7-bith high-rest flows? You will know when you do.

If YOU SHUCK Edder Marphy, Michael Jackson, personners of the Committee of

SATURDAY, 1/23, 9am-2pm, Montezuma & Hardy School parking lot's recycling day. Don't be a resource letter until after Thursday, therefore missing our ren-raper, miser for, gast & paper \$524-606, 279-20066 views Let's try again uthair passed man with flower. RELATIONSHIPS ARE meant to be holisome & furn, yet NOBODY. To used at a dish. Thy open — just give me work & growth. Robert Hood Box 13241. Son Davie. ARTFUL DODGER The old quit-while-you're-ahead routine?? Pity, we've enjoyed your games. Venus and Absolutes (so.

And the Excit at Stand Stand Stand or premissional fact over - Same stand one year - Called New Last over - Same stand one year - Called New ANAL TO Do year out group of Where of year year FREDOCKT, TROUGHT, The Called New Same - Same stand one year of the Same - Same -

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REATIVE MAN. 28. is romance, endeaining, state extensions, places utmost emportance on finding one woman. Worth the risk. It's spring. Photo 22-28. Box 831-97102.

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Transonic LOVER. I nope you don't think I in trying to ignore you. I'm just really busy. Ask Easy, he was stood up too. Lady Blue. "INCERE SENSITIVE guy wishes to meet same for over, theyere, and interesting get togethers. Occu-sive PCI Box 4352, San Diego: CA 92104. Include TO Sto Line La Jose Visite

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PBSONER WISHES correspondence. Will answer all let-ters. John Card. 8-63874. Room 1278. The California Men's Colony, PO Box Ac. San Luis Obleso. CA. Men's Colony, PO Box Ac. San Luis Obleso. CA.

LONG-HABED BOY: 28, looks for implicated girt.
21-28, forlong live Lamp on looks hughs, after sisting values. Lucky? Box 8391, 92102.

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Will anywer all. Allaw Whiteley-Goognis. 169872 Bix 52, Marino, One-4, Marino Lines.

CHILDTEN OF LIGHT, through words do we give the power of light. For our forces are of the positive for we are together.

DELICATE INK-AND-WASH in need of a frame. Reply Reader WHAT'S WRONG with youthful attitude at 35? Gent-leman seeks lidy for simple, enjoyable relationship. No haisles, no rules. Peter Pan, PO Box 11, Lemon Grove, 92045.

HAPPY BRITHDAY TOOTS, I'll try not to be forew. Rp in about it. The Buzzard.

A NICE-LOOKING GUY. 21, seeks an attractive get 17-22. I'm into martial arts, night-dubs, and new wave Proto to Jame. PO Box 3982. Chula Vista, CA 92011.

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MIRA MESA, share house with 2, own master bedroom, bath, nonsmoker, garage, yard. Ted. 271-6608; 695-0787, 1195 monthly.

PEMALE ROOMMATE, 20's or 30's to share large 3 bedroom, 2 bath flay Fair home. Wood floors antiques, den 6 futing more, large throod yard. Honest, responsible and fina., alley static please reply. \$175 monthly. Call from 7am-2.30pm, 275-2150.

Nice kid, creative rearranger of clutter, have color TV, like animals, responsible Susan 661-4614 or 282-0141

CLAREMONT BOS AREA. Nonsmoker share 3 bed room house, large yard, wimber/dryer, pets and chi gren DK, Rent \$150 to \$200, 453-5020 or \$21-5944 MALE/FEMALE HOUSEMATE for large 2 birdroom. Mission Hills home with outrageous view. Must be clean, intelligent and willing to help garden. \$300 month obs. 1/2 utilities. Scott. 692-26933.

MISSION VILLACE. Two individual roommates for 4 bedroom house. 2 biens, large litterin, very quet. 1200, utilities, deposits. Must be dependable. 565-04-2

IDUSEMATE TO SHARE 2 bedroom house, back yard 0 minutes SDSU, washer/dryer, cable TV, need you win bedroom furniture. Kurt 229-0360, 5-10pm, keep

MALE ROOMMATE wanted. Nice home, privacy. SDSU I mile. Pinst, last, deposit, 1/3 utilities. \$235 month. 287-8267, 583-1857 after 7cm.

NEAR UCSD, room to rent. kitchen privileges, shared bath, pool, jacuzzt, depposit \$100, \$225, Nonsmoker/ drugs/partier, clean, quiet, responsible 452-0967, keep rooms.

RESPONSIBLE FEMALE 26, employed, seeks mature outgoing noormate in lock for a 2 befroom 2 bath student of their visit noise for a 2 befroom 2 bath student of their visit noise. Own room, bath, student apartment, Mission Valley-Final's Root a road, Barb

PACIFIC BEACH, retained, importable and considerate informative wanted to plane furnished 3 bedroom house with finisplace, that there, garden, duringly, 33(b) morning plas 1/2 settles, 2/2-866, morning plas 1/2-866, morning p

NEED FEMALE: Light housekerping dubies. Will ex-change room & board: Private: 282-1476. MACIFIC BEACH, 2 bedroom new beach, June 1, 1240
4 1/2 utilities. Noromoker, no pets 270-3763.

3275 plus 1/2 utilities. Noromoker, no pets 270-3763.

ROOMMATE WANTED, 1175. Studio apartment shared outs as artistic cases community as acre of trees. Ware warm, continuity-minded, new age person on special parts. £1 Cayon 144-3337.

MALE, 28, clean, tidy, responsible, employed, petiess, nonsm, kivg vegetarian needs to share your Leucadia or Envirous rental by May 6th Howard 438-3622

male regulation, nonomologic Leucada, near brach, male regulation, nonomologic population of personal income. \$275 includes utilities. washer/driver 942-599) before floor.

ROOMMATE WANTED Clean, misable and mellow, 2 bedroom, 1 bath. Ocean Brach area, \$205 a month plus half utilities, 223-2529 or 224-2653.

I.A MESA, VERY NICE, one bedroom apartment, fur-nished utables and phone included, \$275. Prefer ma-

ROOM FOR RENT. In private Lemon smoking, \$160 month, 465-8578

CLAIREMONT HOUSE to share, extra small guest house also, \$200 plus utilities, first and last, waither-dayer, 459-6128 or 278-5141.

ROOM AVAILABLE IN large 4 bedroom household. Pool, laundry, intellectual thought, 805 & Babca. \$230 mores. Must use. Michael \$71-540s. Inside message.

BOOMMATE NEEDED for 2 bedroom apartiners in their toms Adulted interminent, considerate and finest. Not, saudity codes, view of occent 1/19/2/05 Lbd -John Saudity Codes, view of occent 1/19/2/05 Lbd -John Saudity Codes (1/19/2/05 Lbd -John Sau

ROOM FOR RENT (HOUSE), Mira Mirsa, pieter 25 plus. 1195, 566-4789 after 6pm. NONSMOKING FEMALE ROOMMATE wanted to share two bedroom apartment in North Taik. \$180 monthly includes utilities. 291-4801.

ROOMMATE WANTED to share 2 bedroom, 2 bith condo with pool and laundry near SDSU. Frefer norsmoker and near, \$200 monthly and half utilities. Par \$615-4892

CHRISTIAN FEMALE roommate, share 2 bedroom, 1 bath duples. Ocean Beach, 1200 month and half others, May 15, Margy 226-6217 after 6.

3 BEDPOOM CONDO, need 2 roommates, 15 minutes from SOSU, 1156 and 5150. No pets, Beautiful location, 1/3 utilities, 448-4388.

AREMONT: Two nice guys, professional types shell not for three bedroom house. Nice neighborhood, no olang/pees. Prefer platent femile: \$210 month plus lies. Drv. 571-1773 after 6.

HOUSEMATE YO SHARE large Poway home with pool, mature adult, nonsmoker, 1200 and 1/3 utilities. 246,4945 after 5-10cm and weekensit.

PACIFIC BEACH, female nonimologi (sommate sureet for share 3 beforeing 2 bith house 1250 pilos those), rosses, 1250 pilos de 2550 pilos de 255

WORKING MOTHER L seeking a glake to live in ex-cluringe for housekeeping and companionship (bull 126 after 56m). MALE 30 YEAR CILD, seeking rural housemate 180-1126 after 56m. CONTROL LANGE PRINTS AND THE PRINTS

CHRISTIAN MALE OR FEMALE to share rent together along with fellowship. 5200 and half utilities, or consider moving into your home. 279-7683.

ROOMMATE WANTED, five bedroom house near SDSU, reve \$130 month, 150 deposit, Large, comforta-ble house, 498-1956.

ROOMMATE WANTED Ly Jolla 2 betroom 2 bath spackment, invaled more UCSD, \$255/month plus lattice. Bruce 457-5002 after from

MIRA MESA 2 female roommates to share 3 bedroom, buth house, \$192 pas 1/3 utilities, 484-0626.

HOUSEMATE WANTED, large Encinitat house any yard near beach, own room, all conveniences, jacuzzi must be clean and quiet, no cigarettes. \$225 month Debbie 753-7574 or 942-2437

bedroom. Jusury apartment with affluent white gent-leman. Let's look together. Everything's negotiable, but definitely non-pustoric desired. Stu 274-1088.

1111 Prospect 454-7577

Command Performance

RAYBAN VUARNET **CARRERA** SUNCLOUD **SUNGLASS** Me 1478 GARNET, PACIFIC BEACH 272-8941 9:30 A.M.-5-30 P.M. MON -SAT.



Let your feet make a place for themselves. Birkenstock of La Jolla



\$400 OFF! Van must being in this at Code at Parine Parasi Good at Parine Parasi Carteria Parasi

Command Performance

2710 Garnet Ave.. Pacific Beach (Between Mission Bay Drive and Soledad Mountain Road)

== !

bedroom fouse. University City. Many amendes, very private. \$230 month. 1/3 utilities are 452-1770. 454-5238.

FEMALE ROOMMATE. Nonsmoking graduate student or professional person. 3 bedroom condo. Washer/ dryer. pool. 5190 plus 1/3 usates. 457-3393. ROOMMATE WANTED for May/June, house 5 mn-utes from State. Washer/dryer, pool, jacuzzi, etc. 1250 month. Suan S&Z-0474

94ARE 2 BEDROOM duplex 2 blocks from ocean in Ocean Beach, \$215 plus 1/2 saleties. No pets or chil-ROOMMATE NEEDED San Canos. \$275 mores fro-fessional female. 21-30 years to share 2 sections. 8 ROOMMATE WANTED to share 2 sections. 2 bath comb near STRU. Furnished poors, jacups. and sun-leave message. \$33.902 in zero

PACIFIC BEACH. Mature main seeks considerate, con-scientiscs, employed insight-overside, specialisis per Scientiscs, employed insight-overside specialisis per Scientific Pacific Pac

MALE (STUDENT preferred) recemble wanted for 2 bedroom. I buth apartment. B Cajon, close to 1-8 II/27 50 pius deposit and I/2 utilities. Carlos 588-4071 after 1 Store. UNIVERSITY CITY soon for rent in quert provide 3-adult
home for normoloury situation New Age conversion

2 bits opportunities of the control of the control

TANKS ROOMS IN DRIVEN IN THE SHAPE IN T

ROOMMATE WANTED, reliable male 20-25, clean 2 bedroom, excellent Pacific Beach location. Pool, new bay \$205 plus 1/2 utilities. May 1. Jerry 272-1328.

SAN CARLOS. Female, no smoke, own room, freplace, nice yard, quet area. \$180: 1/3 utilities. \$50 deposit. 433-4578.

Snoker OK, no pets, 277-2403 evenings.

ROOMMATE, MALE or femile: Ocean Brisch ayant mere: 1200 month. Nonmoker 226-2375

FEMNE ROOMMATE, Codiff. 25 plus, mustri with bath, quert, riser duples sim. 2 mais freesances. 3200 month. Nonmoker 226-2375

SCAPT for ESTATAL Super Claims 4, panel years on 100 (42) 118 and 100 (42)

For Rent HILLCREST, 2 bedroom, I both house in mar. 1425.

2 BEDROOM, 1 BATH house at 4216 50th Street for \$395, Children and pets OK, Call 274-3939. 5220 COMFORTABLE, FURNISHED studio at 1534 Front Street, downtown Electric included 234-5450 9-11am or 693-0966 anytime

**PREVENTIVE** 

DENTISTRY \$25

CLEANING, BITL WING X-RAYS & COMPLETE DENIAL EXAMINATION

DR. HOWARD FIRST, D.D.S. INC.

233-6005

HOLEGAME warms to pure 3 depoint 2 but 19 year PINNOUTO ARA 180 dia 1/4 come 1100

NONSMOUND. CONDIDEATE ROOMMATE STREET, DESCRIPTION OF S

NEID 2 ROCHMANTS for very next unknown 3 THMACE ROCHMANT remed detailment the algorithm of the common and the c

TROCK TO SAME I have A Caremon from the Common from the Common

Rental Agencies

ASSESSED TO SERVICE STATE OF THE PROPERTY OF

PACIFIC BEACH single garage Storage only, 3874 Haines Street, 150, 222-4311 BAY VEW 2 bedroom condo on Riviera Shores super plush with excellent decor. All amenities a steal at \$900, \$82-9333.

2 BEDROOM. I BATH condo in Mira Mesa Pool pictural laundoy, carpon No pets or rindern 1465 now & end of May, walk to buy. 1325 monthly monthly visible May 28-1717 dojs or 56-474 2773-1775 or 873-3200

GARAGE STORAGE only Hillcrest. First at Pennsylvania aley 140 monthly. 295-1432. 2 BEDIOCOLIS For Commercial & instantial use.

1025: 263-8640 morning.

WANT TO LEASE J Decimon house with quage SISSU freques, 1 or graphy, 7000 square Nets. C-crond lot.
1056 mortey, see at 4252-40th Street. 280-7427 or
272-2240.

HULCOST, 3 befroom, 2 both house Ferplace, 1700 1000, 2-1/2 bbth, home on Bonner Court.

JOSPH 181, TUDO'S small view, studio upstern in square Rer, 1704, 450-0193, 2000, 1000, first, last, plus 1250 security Owner 202-24471

SER 2016, 13/2 includes colored upstern in the sky studies and the sky studies a

20%-40% off

studio suenaga

**Getting Married?** 

RENTAL 2 BEDROOM apartment. Qualities have 1st. Good area, 562-3257.

LUNURY CONDO for zero in Pt. Lornal 2 bedroom, 2 bith, security building, pool jacuzzi, some view, 1675 month. West Pt. Lorna Shut, & Nambo; 226-1677

3 BEDROOM, 2 BATH HOME in Flescher HBs, El Cajon Available May 10, 9750 month plus deposit, 260-1307

I HAVE AN EMPTY bedroom for your non-live-in use (storage?). Secure: \$50 a month, in advance. Mornings, 272-4-799.

LLDRUMY I BEDIROOM, ALL NEW, security and comfort, no pets, faundly room, close to bus and shopping 284-3674

FOR RENT, \$295. I bedroom house, carpet, drapes, stone and refrigerator, 3636 Van Duke, 286-3912

enudier car garager, politio pool piculusi, air conditioning, found air fines, cargent, diagnet, 1440, 460-1281.

FANNICOMBER, LUDIARICUS, P. demit the conditional three balls, five stelly process of a Cargon's Fertiler Iss., score, garage 1500, near University & Central 441-1811.

W MISSION VALLEY condo, 2 bedroom, 1 bath, laun-dry, pool, storage, 1500 month, 213-646-8396 days, 211-545-5851 premium, Kathy

HILLCREST NEAR ALL 3rd at Robinson, unfurnished large studio, besutiful hardwood floor, stove, refrigerator, parking, liundry, \$275 per mortin, \$100 deposit, no pers. Manuage; 295-1432.

ENSINACIA LACATION house on beach, 2 bedroom fully furnished, fireplace. Daily, weekly, monthly 574.8248. Sper month, 255-5195. or 483-3848. Bill.

UNITARIES ID I BEDROOM apartment, 3621 Adams Ammus. Stove. refrigerator. 1295 mores. Available row. 281-017 or 273-1501.

5425 NEW COMPLETELY furnished I pedroosis condo.
Many amenities. Close to bus, shopping and Battous
Many amenities. Close to bus, shopping and Battous
morth 461-6527.

SIFS/MCNTH: Minimum I year lean: Lussay 2 brd.
room, 2 bath condo, 1400 sq. ft. Misson Bay view,
pod, jacuzut, washer/dryer, fireplace: 270-5750.

BEAUTIFUL, NEW one begroom monie nome, couldbe
your new home at 1350 in La Mesa, for very private
iveng 1-325-2818.

WEDDING RINGS

**GURDJIEFF** OUSPENSKY

195 A MONTH, GARAGE storage using 444 sq. ft. Insulated appeted side door access. Clareer 1998 163

5575 OCEAN FRONT furnished 2 bedroom, 2 bith Available now through May 31, Patio, laundry, carport no pets, 3443 Oceanfront Walk, 219-9672, 488-1395.

Centre accepting students

San Diego 267-6942

Ernie Pook's Comeek 1900 SAN DIEGO COUNTRY Estates Executive 3 bed-room. 2 bath, den, templore, double garage, unti-restred, 1/2 acre, view, horses, tennis, grit 468-9629.









BIG BEAR CABIN, sking, hising, fishing. Copy cabin, sleeps. 5, firejace, fully equipped. Near slopes, forest, size, 900, 1600 plus square firet. Large corner lot noon lake. Chart fore area. \$50 nglisty, 592-0798.

FURNISHED HOUSE for rent. 3 bedrooms. 2515 B Street. San Diego. 1450 monthly. No pets. Available May 1, 232-4783 or 571-6383. I BEDROOM APARTMENT, narrayood floors, braustul pool, conversent, queet North Park (Morley Field) Friendy, 4-pies, 5370, first, last, 175 security, 1619) 280-4423 newsyor, 1714 499-375 security

OCEAN BEACH: 1 bedroom house, utatus & gardener paid by owner. 4793 Longbranch Avenue. 1425. No pers. 273-0970 5275 LARGE 1 BEDROOM apartment, untarrished, carpets, drapes, stove, refrigerator, disposal, cirian, some parking. I or 2 persons, No pets. 4033 45th, Apt. A. 582-5780.

PACIFIC BEACH HOUSE, 2 bedroom, 1 bath, pool & garage 4023 Jewes Street 1750 273-0970 Real Estate

SETA MONTHS AND letter will pay change clotter Separ dates, 1 Seedoom 2 Date home with county Separ dates, 1 Seedoom 2 Date home with county Separ dates, 1 Seedoom 2 Date home with county Separ dates, 1 Seedoom 2 Date home with county Separ dates, 1 Seedoom 2 Dates home with county Separ dates, 1 Seedoom 2 Dates home with county Seedoom 2 Dates home with See

SHELTER

ISLAND

NUTRITION

**Durk Pearson** 

**Headquarters!** 

10% DOWN. TASE OVER 8-1/4% VA and seter will help with balance Sharp single family nome with cen-tral air, freplace and enclosed patos. Hurryl Broker 271-8400, 484-045.

MiRA MESA. BY OWNER Two-bedroom home, at tached galage, huge fenced yard. Kids/pets Ideal. Quer. List-de-sat. Near all. Assume. LO25 mortgage. 379, 997, 296-9028 or 297-3916.

69 PLUS ACRES, Boulevard In 4 parcets of 10 5 acres 17.5 acres with mouse, well and Date. 17.5 acres were owns. Owner, 276-1978 or 276-4660.

(619) 286-9593

PENASQUITOS GOING INTO foreclosure, seller wants no cantriput out Lowest priced of it's kind for tally upgraded 3 bodroom, 2 outs with super view. Call agent 271:4200.

CAREFREE LIVING is yours in this spacious, 2 bedroom. Mrs. Meta towerhouse. Convenient location, beautiful surroundings, pool & spal. 178, 900. Am. 5<sub>25</sub> select. Criss, 17,004. 271-8200.

BUPIE'S REPRESENTATION in this estate transactions find out how. "Engle Agency ignorests buyer's besidenest Call Jack to pampher and details. Century 21 Covey, 218-3975.

PRECISION Executor Public Relations & \$8 Marketing Specialists Long/short term plans
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We'll duplicate your invitation in gleaming brass for a permanent, lasting memento and mount it in Lucite or on your choice of handsome walnut, oak or redwood plaques. Makes a great gift for a friend or yourself. They last a lifetime! \$20 to \$35 fementing of the second

Wedding Gift?

No recovery, no fee Divorce, custody, support matters

· Drunk Driving FREE consultation BEESON 233-1282



hampoo, condition, scissor cut and blow dry (reg. \$20) L'OREAL PERM \$35 (reg. \$50)

des conditioning hair before and after perm trimming the ends and drying hair. 483-7611

Dr. Don J. Christensen, D.C.

275-1010

#### LOW BACK PAIN PRACTICE

Free initial consultation and examination. safe, effective relief of low back and leg pair

945 Hornblend, Suite D Pacific Beach

CONDO TWO BEDROOM, Fashion Valley, Assume 11-1% first, core serms negotiable for details call, 200, ason.

ENCINITAS MOBILE HOME 16 X20 inques park with poor 5 minute wark to ocean low space nere. \$7850

CONDO 2-8502COM 1-8ATH pato Assumative loan x 12-7-84, 351,000 negotiable down Call 561-3-11 or 459-8914.

ASSUMABLE 9-1-44: LOAN Family residence in University City, caryon view, haldwood floors, professional andicaping sprinker system call de-saccable to schools and shopping. 1347-300, 457-2519.

WANT TO BUY HOUSE in good area must have 3 bedrooms and 1-1/2 buts, not over 180,000, and prefer with assumable loan 443,9105 or 286-3745.

PACIFIC BEACH RENTAL property. Firm pince 197,950

— 1st trust deed 159,000 at 12%. Open to all offers to make up my equely difference 1941-4125.

MOBILE HOME, 10X50, One-half block from beach, Quet, mature saults only. Space rent. \$200, includes par yeater and trash. \$8,000, 743,9980 or 741,600s.

HUCKEST CURVO - 2-bedroom 2-beth My loss your gain \$76,100,3769 First Ave. Must sell 224-4800, leave message.

HOME FOR SALE — Beautiful 4-bedroom, 2-bath 6-yris-old home in small secluded area of San Ysidro. Pix ed to sell by owner, 565,950. Call Luky, 428-5610.

**GRAND OPENING** 

W. R. Effinger & Company, builders of creative, affordable

housing, has opened their downtown model showcase

Now you can see and feel the quality and attention to

detail designed and crafted

three IN-TOWN locations BROADWAY PINES,

New Dimensions For Living

SUNRISE and BROADWAY PLACE.

FROM THE LOW \$30.000's

on the corner of 7th & BROADWAY.

you the best value

ACRE HARBISON CANYON, nicr view, 124,000.
 CONDO FOR SALE: La Mesa, 2 bedroom, 2 bath, pool, 36,500 down or take car or truck as down and assume jacuzal, tenns courts, garage, good terms. 462-1102.
 Tolk son at \$1,000 mores; \$61-8141.

OWNER TRANSFERRED. Post Doublen, one bedroo second story in Rancho Mission Villas. Priced well bei market at 555 900. Will look at all offers 272-875

patient anderground patient poor in allower otherces 274-8139

ONLY 1300 down and 1100 per month for a beautiful 3-1/2 acre parcel with a vew of Antelope Valley from Sale regressy 138 frontage 275-3603.

HOUSE FOR SALE 167,960, 2 bedroom, 1 bath, fire-place, can floors, garage, older but very nice, 421-7664. BALLHO - bedroom condo. Payments 35/8 munthly the Tst year, with 56/500 down Enjoy pool spa. club-house Private party. 280:3455.

28EDROOM 2 BATH condo. \$77,000 2055 Front San Diego. Security, park, harbor view. Write: Fager, Box 2417, San Fiz. 4350, CA 92120, [415] 421-6915 days.

MODILE HOME by assists owner 24x60, 2 bedrooms & bates, det, walker closers, appliances, ar. land-scaped ferced yard. Luxury adult park. Lakeside 527:500. 469-3633.

OUTH LAKE TAHOE timeshire. May be used all year, exhanged. Liminous unit steps 4. Estate sale, cost 17000, will sacrifice for \$4500 now. 291-8753. PACIFIC BEACH: 1 bedroom: 1 bath condo, quiet area poor, spa. security & more: 176,000. OWC with \$10,000 dram; 459,8903.

AllSSION VALLEY CONDO: 1 bedroom, sop floor, view, pool, januari, recreation room, 170,500 for sale by owner with 17500 and 10% financing, 488-5151.

FIXER MOBILE HOME on 20 acres in Payma Valley, owner will sell or lease with option to buy, 224-0864 BY OWNER, SAVE 3. Clairemont Mt. streets. 3 bed-rooms, 1 both large comer lot, custom Exics freplace. 9-1/29. assumable loan: 595,000. Appointment only 279-9963.

WALK TO SDSU Immur date 3 brencom, 2 bath Open beam ceilings, rarge patio, 194,500. By owner

FUR SALE or Gwhiele Condo, 2 bedroom, 1-1/2 buth Spring Valley, Bonita area, 56000 down, you assume 10-1/2 VA or 562 000, 267-5809

TALENTED, SINCERE, struggeling 33 year old creative woodworker, emodeler desens lease option buy nice little fietr, or rent reduction on same, with flexible owner 277-0612.

## THE READER PUZZLE No. 253 Hole Thinas

By Don Rubin Each of the numbered groups of holes at the right is commonly associated with an object below. (Some of the

objects are associated with more than one of the groups.) See if you can match them up. Use all of the numbers, but each only once. All of the items are in relative scale.

s are in relative scale.

Standard telephone
Baby powder
Sugar dispenser
Bathtub drain
Trimline telephone
Audio cassette
Ground pepper
Grated cheese

Rules of the Game Prizes for solving the
Reader Puzzle will be Reader

2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92138) by 9:00 a.m. Friday, eight days following the issue date.

3. All entries must be accompanied by your name, address, and shirt size (S, M,

4. Employees of the Reader and their immediate families are not eligible.
5. In the event of disputes or

ties, decisions of the judges will be final, and arbitrary. We've only got five T-shirts a week to give away, so if there are more than five winners, we'll have a lottery.

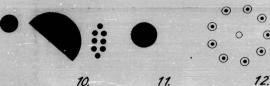
6. All answers must be

entered in the space allotted on the puzzle page. And please, no phone calls or trips to our

7. One entry per person

2. 3.

9. 8. 0 0



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Winners of and Answers to Reader Puzzle #251, T-Leaves Scottle, gostee, Tito, tea cup—the list of weird (and incorrect) solutions to the T-Leaves puzzle can only be

"Safety" or "Split T" or even "Eighty" were perfectly acceptable alternatives to "TD." "Tight end" was not.

Here is the correct solution

T-bone steak
 TV

6. teepee 7. T.R. (Teddy Roosevelt) 8 TNT

Twenty-two of ninety-five entrants came up with the correct answers — to a T. The T-shirt winners are: 1. Marcelle Rhinesmith, San Diego 2. Gregg A. Adams, San Diego

Diego
3. Lisa Sogo, San Diego
4. Mike Steil, Encinitas

