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If you wanted to produce fine wine, you'd probably look north to the Napa Valley. If you wanted to do it here in San Diego, you'd probably look foolish. But then there is San Pasqual



labels on them such as "Kesosol" and "T27 Lot 2." The counter is both a workbench and a kind of playpen; Damskey enormously enjoys balanc-

Damskey is thirty years old, and with his curly long hair, his sleepy-looking countenance that often dis-solves into a sly smile, his battered boots with rainbow-colored shoelaces, he could easily be taken for a hip version of a mad scientist. But the things he experiments with are wines, and according to him that means he is not just a scientist. To be a winemaker you must be both a scientist and a rom

tic, he says, and Damskey is a wine-maker. More than that, he is a wine-maker in San Diego County, a descrip-tive term that until recently would have had the juice and put it into bottles, what would you call it? Côtes du El Cajon? Chateau Nuits San Chargers?

It turns out you call it San Pasquel, after the valley where the grapes are grown. The valley winds through low rocky hills just east of Lake Hodges, and the winery at which Damskey pre-sides is perched on a nearby knoll that looks down on San Pasqual Road. It

By Gordon Smith

City Lights

But I Swear I Brushed My Teeth This Morning, Officer

A fifty-eight-page proposal designed to curb urban blight was passed last month by National City's city council and will go into effect within the will go into effect within the nest thirty days. As soon as it does, messiness will no longer be tolerated in that South Bay community. The nearly half-inch-thick code contains more than one nundred proposed rules and regulations governing the use and appearance of private and

citizens who came up with the proposals have apparently left little untouched in everyday life in their zeal to uproot encroaching decay and dilapidation. Take the to store a car or truck on blocks in the front yard, and another ion nixes repairing or washing a car on a public street with anything other than potable water and common

maintenance are by no means the proposal's sole concerns. Trash picking will also be illegal. Those souls who subsidize their incomes by rummaging through garbag for aluminum cans will be subject, if caught, to a warn on the first offense, and if caught again will be issued a citation. Roger Post, city planning director for National City, feels that this particular law doesn't discriminate against the poor, but instead protects the rights of the property owner who has to clean up after the trash

"We've had no complaints about the [new] code.'
says. "In fact, it had broad-based popular support.
The people of National City
want a clean community."
There will be no more hoarding of junk, according to section 7 12 050 Pack rats in Nationa nonputrescibles neatly stacked

Other areas covered in the code include yard sales (they can no longer be conducted on public streets, alleys, sidewalks, or parkways). shopping carts (it is unlawful to abandon any shopping cart that premises where it was made vailable), and tracking mud citizens of National City have not seen the last of the wash your-hands-comb-your-hair close-the-door-were-vou raised-in-a-barn cleanup



program. Other laws currently under consideration to be appended to the code include digging caves, teasing dogs, and annoying passengers at public transit stops.

Go To The Head Of The Class

-R.O.

The San Diego Unified School District's Oracle program is so popular that its thirty-student waiting list is always full, and there are even seventy or more students just awaiting a spot on the list. Oracle allows high school students to graduate without seeing the inside of a classroom. Instead, students in the program take home books and lesson plans, study at their own speed, meet regularly with a teacher's aide, and take periodic written tests on their subjects. When they've piled up enough credits, they get a diploma. Some of Oracle's 150 students are very bright but get bored in a classroom situation others have ambitious schedules that preclude 8:00 a.m.-to-3:00 p.m. school days. Among this group are several

ballerinas. a jockey, and two ice skaters. Oracle recently acquired a less distinguished group of pupils: seventy of the 110 kids who were arrested last month for allegedly dealing drugs on high school campuses. School superintendent Tom Payzant had letters sent to those students, offering them a spot in the home-study program; the seventy who accepted leapfrogged over the Oracle waiting list, and the district hired an additional teacher and six instructional aides to handle

For some of the new students, Oracle is just a way to pass time while they await students lacking just a unit or two of credit to graduation can devote eight hours or more per day to their studies, pass the written tests, and collect their diplomas before their punishment is levied. Without special placement in Oracle, many of the students wouldn't be allowed to resume class work until they 've served out

six-month expulsion.
Administrators sympathize with those students who 've patiently bided time on the Oracle waiting list only to be passed over by the new group-But school district attorney Warren Kinsler explains that priority status is necessary for the arrestees. "These kids should have an education should have an education pending their explusion hearings," says Kinsler. "This program lets them do so without returning to their



No Nixed Flicks For Schmidt

Lesbian Film Festival may yet find a home for this year's program, but it won't be the La Jolla Museum of Jolla Museum of Contemporary Art. The museum auditorium hosted last October's first annual festival, a three-day-long screening of thirteen films having homosexual themes.
Organizers lost \$800 on the event, but festival director David Schmidt called the David Schmidt called the program a "critical and social success" and signed a rental agreement with the museum to stage a second festival this March 30, 31, and April 1.

hired a new director, Hugh Davies, who is diligently previewing both gallery shows and independently produced events scheduled for the facility's auditorium. Davies says he asked his curatoria staff for comments on last year's films and was told the features were neither
"particularly controversial nor
particularly good." He also
learned that festival director Schmidt hadn't seen the movies before judging them worthy of a spot in the festival line-up. "That's a terribly line-up. "That's a terribly unprofessional way to run a film series," says Davies. That concern, coupled with his knowledge of a negative letter about the festival written to a museum board member by La Jollan William C. Kellogg, prompted Davies's sorder that his curators pre-screen this year's festival director Schmidt then withdrew two of the

then withdrew two of the prospective films — Midnight Bowling and The Curse of Fre Astaire — because he knew they were too sexually explicit and he met with the curators to watch the remainder of the scheduled films. Five movies were approved, but the curators discussed the possibility of deleting explicit scenes from a sixth film, The Deputy. Schmidt balked, arguing that the shots 'might have been pornographic to [the curators], but not to me as a gay man.'' Museum director Davies then heard of discussions about cutting specific scenes, and says he "completely vetoed the idea of editing" because of concerns that the process approached censorship. Davies instead ordered his curators either to approve or reject the

Frustrated with the time and cost of bringing in the films for previewing, festival director Schmidt last month asked Davies for a list of written guidelines on what was
"acceptable" content. Davies argued the "impossibility of translating the review process into written guidelines," and Schmidt, saying he had no basis for deciding what films to bring forward for screening, refused to cooperate with the review process. Schmidt this nonth dropped plans to hold the festival at the fauseum and is now negotiating for space at the city-owned Federal Building in Balboa Park

. . .

Coots Got Old On Chula Vista Golf Course

If you are small, grayish-black, have a thick white bill, a wingspan of twenty-five inches, and enjoy lolling around on broad, flat expan of neatly clipped lawn, you'd better stay away from the Chula Vista Municipal Golf Course for the next month. Find some other place to congregate and schmooze with your other lobe-toed pals, or you might wind up as just so much dead meat. In the past of neatly clipped lawn, you'd month, ninety-two American coots (Fulica americana), fitting the above description, were gunned down on the green by two officers of Chula Vista's police force. Sure, the birds seem



the fairways, cavorting in the ponds, voiding on the putting green. But Mark Pfister, director of the Chula Vista Department of Parks and Recreation, has taken a heavy handed approach with the migratory fowl and has let

them know in no uncertain terms that they are not welcome. Their droppings stick to golf balls and the bottoms of players' shoes, which makes putting difficult, if not downright disagreeable. After securing from the federal fish and wildlife department a

two-month permit to shoot the birds. Pfister recruited a couple of police officers to take care of the problem. Receiving no hazardous-duty pay for their work, the peace officers performed the grim task as part performed the grim task as part of their usual shift.

however, that the killing is done "as the need arises. The next one will probably be on an overcast day, near dusk, when there aren't many golfers for

Told You That Guy Was A Nabob, Didn't I?

Close readers of the Neil Morgan column in the San Diego Tribune received a stiff jolt on Monday when Morgan made reference to the financial made reference to the financial turmoil now engulfing J. David Dominelli and his investment companies. Dominelli, who has been a favorite subject of items in the column, was ejected from Morgan's good graces with this: FLASHBACK: Greed is the

enemy. Some prominent and otherwise conservative San Diegans were frantic on their phones during the weekend, checking in with others who took active from the wise took advice from the same of-line its consultant. They had put big backs into the J. David Co. currency trading account with the wildly of the same of-line its consultant. They had put big backs into the J. David Co. currency trading account with the wildly of the same of among the nervous ones pacing about at J. David Co. on Friday. column a year ago: "I know that David deal is too good to be true,' he said, 'and I can tell from your column that you think so too. But I'm going to take a flyer. Do me a favor, will you? Let me know while there's still time to get out."

The problem with the item: it doesn't closely parallel reality. If you've seen any 'warning flags' hoisted over the Dominelli name in Morgan's column, you'd better have your vision checked. Here, for example, is the full text of that January 25, 1983 item Morgan cited as a "warning": J. David Dominelli, the reclusive commodities nabob, has explained it all to a prospective client: In open accounts for international currency trading, he's averaged 40 percent to 60 percent profit each year for his clients for the past



Net Morgan
percent to 200 percent profit
annually for six years. (Never
mind those incredulous headshakes
within the trade.)
Now, is that the sound of
warning flags fluttering? Well,
then, try to find the flag in this
item, printed January 18 of last
year.

year: J. David Dominelli, the reticent commodities nabob, carries hi privacy with him; he's been moving through the streets of La Jolla in a limo with shaded windows. One happy client says he's been making money in a managed trading account at Dominelli's J. David Co. "My monthly statement," he explains, "doesn't even list transactions. It

"doesn' teven list transactions. It just shows beginning balance, interest charges, management fees, et profit, and ending balance."

Or this item of July 15:
Nancy Hoover, the former Del Mar mayor, flew to Hong Kong today. She and her fast-risen partner, J. David Dominelli, are opening a securities office there. (They already have a branch in London.)

Two weeks later, on July 28.

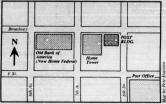
Two weeks later, on July 28 there was this little bit of intelligence: Business is business. Nancy Hoover and J. David Dominelli partners in a mushrooming financial empire in La Jolla, left the | Del Mar| races in midafternoon to catch a plane. They had business on Wall Street this morning. But they fly home tonight, for a full office day

Those items, bardly cautionary, came after a May 25 column in which Morgan devoted nearly all the space to Dominelli and Hoover. In respectful, even laudatory tones, Morgan let the two

speak confidently of their remarkable financial success: otherwise critically examine their claims.
When asked about the

discrepancy between this week's "warning flags" item and the preponderance of positive notices he's given the company, Morgan scoffed. "I invite you to come look through the [column] scrapbook and see for yourself," he said. A perusal of the columns by Morgan's assistant, Kate Fitzgerald, turned up a December 12, 1982 mention of Dominelli as the "Current mystery man." in local financial circles; a January 13, 1983 item about a house Dominelli was considering for purchase referred to him as the "reticent commodities nabob"; an April 28, 1983 column called J. David Company "the secretive La Jolia investments firm." Morgan, who is editor of the Tribune, considers his use of the terms nabob, reticent, reclusive, misrey, and secretive to be pejorative and contends that they are the 'current mystery man' in substance of his so-called

'warning flags.''
Anyone who read those words as warnings, please step forward. Anyone who read the numerous Dominelli items as positive enticements, please check your investment



No Raze After All

When Broadway Florists an two other tenants were evicted from the Post Building on the from the Post Building on the southwest corner of Eighth Avenue and Broadway last fall, it was with the understanding that the building would soon be razed to make way for a small park. Now, however, it looks as though the building will not actually a patch of grass around a landscaped, sheltered bus stop — will not be built, due to a snafu in necotiations between a snafu in negotiations between Home Federal Savings and the San Diego Transit Corporation.

Home Federal holds a lease until the year 2050 on the property between Seventh and Eighth where both the Post **Building and Home Federal** Tower stand: it was only last institution finally left the tower

for new quarters one block down, in the old Bank of America Building between Sixth and Seventh. When Home Federal had bought the Bank of America Building five years ago, the plans had been to sell the eighteen-story Hor Fed Tower and to replace the Post Building with a parking structure. According to Home structure. According to Home Federal property manager Colin Stillwagen, however, the savings and loan thought that its \$20 million renovation of the Bank of America (which included restoring the old lobby ceiling with gold leaf and the lobby floors with marble) was marred by the clutter of bus riders left by the fifteen San Diego Transit lines which stopped in front of that building. So a deal was struck with

San Diego Transit to move this bus stop up the street, in front of the Post Building. "And in

(continued on page 34)





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Certainly Sphinx

Certainly Sphinx

"The Inside Sury "By Paul Knaper about Mayor Hedgecock's role in the convention center of the Convention Center (phly) should be proved at the Convention Center of the Convention Center of the Convention Center at the Convention Center (the Convention Center (the Convention Center (the Convention Center) and Conventi

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Amata Of Humanity

As I was reading the Reader of last week (February 2), I came

etters

myself was born in Spain (although I was brought up in Italy), and I have often encountered hostility and narrow and unfeeling people, and experienced humiliation. I dejection, and exploitation. I acknowledge the courage and the strong heart of this Mexican girl and wish her well in her life back

and wish her well in her life back in her country.

The article on Flo Sperbeck ("Flo Sperbeck, Private Eye") has "Plo Sperbeck, Private Eye") has woman who in the face of many woman who in the face of many obstacles and perennial sorrow, and in a profession where she is confronted with the darker side of life, had the courage to still be human and active the still be burnan and active the still be successed to the still be succes

Allow Me To Present You With This Pedestal

In the last paragraph of Stephen Meyer's letter to the editor (January 26) regarding Fred Moramaico's review of the San

(January 20) regarding Preu Moramuco is review of the San Francisco language posts (January Herrico Language posts (January Herrico Language posts (January Letter) was had work, which makes one feel sorry since it waxan it even worth si.

The difficulty the says) lies with the facts that he has obe deal with "thomp problems of syntax, logic, using problems of syntax, logic, using the "language poet" ones wouldn't, have to worry about such things, it regard to this I would like to point out that and this may disappoint where the work the letter into the language poet. When the write their letters, nor writing a setter is notally different from writing a poem (I hope Meyer can understand the difference). from writing a poem (I biogo Meyer and undersand the difference). When you write a letter, you look for clear, concise, logical serms of the control of the

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would never be able to realize a profit or pay is some way as envisioned in the projected income proposals by Mayor Hedgeocok. The fact is, the convention center is being built or "exnomic quicksand." The people of San Diego will have a permanent lodestone around their next. for all time. The social good of this convention center. The future city budgets will have to underfund schools, infrastricture, litheries, and social services to put libraries, and social services to put libraries.

underfund schools, infrastructure, libraries, and social services to pay for the convention center. Mayor Hedgecock has proven to be a master dealer in three-card monte, with the people of San Diego being the victim of a shell game. Mayor Hedgecock and the City of San Diego have fallen victim to the

Diego have fallen victim to the oldest disease, "the edifice complex," which plagued all pharabns who seek immortality monuments to their vanity. Will the people of San Diego have a political memory, or will we re-elect our present mayor for a new term?

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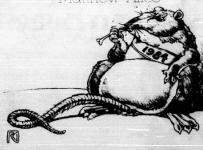
Straight from the Hip

This will always be remembered as the This will always be remembered as the year of the Rat. How do I go about finding out what my birth year – 1954 – was the year of, or any other pass year, for that matter? Pleaus help soon, because what-ever 1954 was I would like to get tattood on my body in honor of my thirtieth hirthday. V. Brown

Serra Mesa

You could have done a lot worse than to be born in the year of the Horse. What about the poor souls who were born in the following year, 1955? Imagine walking around with a sheep tattooed on your body. And how about babies born this year? Rats may be fine creatures, in the eyes of fellow rats, but they certainly don't elicit positive responses — at least among Westerners. My local Chinese astrologer tells me that being born in the year of the Rat is actually quite an auspicious achievement. Any-way, V. Brown will be relatively incon-spicuous displaying his (her?) horse tattoo. But why stop with just an equine tattoo

But why stop with just an equine tattoo commemorating your birth, year? Why neglect the day of your birth, or even the hour of your entrance into this world? The Chinese have these things figured out, be-lieve me. Surely everyone has heard of the twelve-year lunar cycle, of which the cur-ent year of the Alt is the first. (Next year will be the year of the Ox, followed by the year of the Tiger. Hare. Dragon, Snake, Horse, Sheep, Monkey, Fowl. Dog, and Fig. Determining the animal appropriate to any year should be easy for anyone with a modicum of intelligence, or a supply of a modicum of intelligence, or a supply of a dozen fingers and toes.) But the ancient Chinese also assigned the same animal symbols — known as the Tweive Earthly Branches — to specific two-hour periods during each day. The time between 11:00 p.m. and 1:00 a.m., for example, is the hour of the Rat; the next two hours are



of the Ox, and so on through the night and day, in the same order as the yearly cycle. Furthermore, your tattooist can add to your personal menagerie by consulting the animals that govern the Palaces of the Moon. These are the twenty-eight constellations in the night sky through which the moon passes on its month-long journey. Each day finds earth's natural satellite in a dif-Gay times early anatura sateries in a dis-ferent constellation or palace; each day begins under a new sign, which has a tradi-tional significance attached to it. If the moon is in the Palace of the Crocodile, say, it is very bad luck to buy land or build a house. Children born while the moon resides in the Palace of the Badger will be deaf, dumb, or idiots. When the moon passes by the Porcupine up in the heavens, the savvy individual will begin a silk cul-ture. And don't dare dig a drain when the

FITNESS IS A FAMILY AFFAIR AT.

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moon is in the Palace of the Rat, or you'll be bitten by a snake and devoured by ti-gers. (Remember, these are very old traditions. I suppose there are modern equiva-lents of the evils that may await you in the

Dear Matthew Alice: Living at the beach is great - falling asleep to the sound of the surf, etc. - but my wonderful wardrobe is suffering. I keep finding blotches of mildew on my clothes. I have reorganized my closes with open with shelves to allow for more ventilation, but older the millew keeps or resemined. alas, the mildew keeps on creeping (on my cowboy boots, no less). Is there a product on the market to help soak up the damp? Any other suggestions?
A. Gardner

I don't doubt the severity of your prob-

lem, A.G., but I don't think we can expect to see The Mold that Ate Ocean Beach at to see The Mold that Are Ocean Beach at our local theaters soon. I just returned from the tropics of Mexico, and I learned a lot about mildew. The stuff grows on the walls down there, and every morning you wake up to see it an inch or so closer to the ceiling. Some hotel rooms even have mil-dew alarms, so that sleening occurants are dew alarms, so that sleeping occupants are alerted if the mildew reaches threatening

dev airus, so mus seping coopana's developed a control and a control and

of the chemical driers that are sold (often disguised by Taney brand names) in department and building-supply stores. The hird point to remember is to provide adequate ventilation, which you seem to have done.

Tips on cleaning mildew-infested clothing are contained in a couple of books at the science deak in the downtown library:

and The Bone of Cleaning by Tane Moore, vis. I haven't tested their methods yet, hough I'm all little supplicious of the advice to apply a thin layer of floor wax to shoes to keep out moisture and mildes.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80803, San Diego, California 92138.

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THE INSIDE STORY

usually takes care of business backstage, orchestrating downtown's myriad rebuilding efforts through private meetings and press releases. But Trimble is now letting everyone watch as he and his staff at the Centre City Development Corporation (CCDC) take on the city ouncil over the issue of lowntown street lights. Urban illumination may

seem to be a mundane matter when compared to ego bruisers such as CCDC's loss of control over the convention center to port district director Don Nay and Mayor Hedgecock, but Trimble was so disturbed by the prospect of yellowish, low-sodium lights on downtown street corners that he had his staff with a longth. street corners that he had his staff write a lengthy commentary for publication two weeks ago in the Tribune The article aimed at persuadin the city council to keep bright white lights in use downtown but it didn't work. The counci Trimble and his CCDC staff printed prediction that the yellow lights will create a bleak

downtown of "darkened office

downtown of "darkened office buildings, blind corners, and dark recesses" that will repel tourists and shoppers. CCDC still hopes the council will agree to a downtown exemption, but Councilman Mike Gotch has effectively precluded this by rallying the vote for a low-sodium switch, and Gotch swears the yellow lights will be placed uniformly throughout the city with no compromises, no exceptions." As proof of his determination, Gotch has

persuaded a majority of his from asking for exemptions in their own districts — William their own districts — William Jones will drop his request for brighter lights on the streets surrounding renewal projects Southeast San Diego and Uvaldo Martinez won't press for exemptions for any downtown projects. Trimble can still appeal to

Mayor Hedgecock, who with Bill Mitchell and Dick Murphy voted against installing the low-sodium lights citywide but Gotch, an ally of the mayor, says he won't be moved by Hedgecock's request for a favor. "The mayor has no juice with me on this issue, Gotch says.

County Supervisor Pat



opponent for Assemblywomar Lucy Killea, but Republican Boarman will need complete cooperation from the party's he doesn't have that now. Ever some Republican Central some Republican Central
Committee members, who
admit that Boarman has a better
chance against Killea than
fellow Republican Caryl
Iseman, will still help Iseman;
they think she's got better party
credentials, and so has earned credentials and so has earned

their endorsement rman is well established with the state and national party but has little to draw on locally. He joined the central committee two years ago, attended meetings for a while but admits to "letting my

membership lapse for a couple of months' until rejoining recently. Boarman says his lack of enthusiasm for committee work was due to the fact that "I had a full-time job and no specific political ambitions a

When his short tenure on the When his short tenure on the board of supervisors enticed Boarman to dreams of elective office, Boarman began re-establishing himself in the party. He appointed former central committee chairman Bob Thomberg to the county planning commission and strengthened his friendship with current chairman Allai Royster. Royster promoted Boarman to the central committee as the best candidate

to face Killea, and also

political consultant Herb Williams, to run the Boarman campaign.
Those connections

however, don't influence some influential business donors. One central committee source One central committee source says the morey men, including Malin Burnham, don't like Boarman's missteps on the board of supervisors, especially his badly handled firing of an aide who lunched and talked politics with

Why wasn't the local Hope Consulting Group among the five architectural firms named last week as finalists in the

convention center. But Hope and never designed

draw up plans for the Mission Valley facility. So there are other reasons

So there are other reasons why the firm and its politically well-connected chairman. Frank Hope, Jr., didn't make the Cat. First among those reasons is the fact that Hope didn't team up with a large national firm that has built a convention course.

partnership would be distasteful to Hope because it means sharing the credit and splitting the design fee. Hope may also have been by-passed in part because of the firm's role in the disclosure that \$95 million might not be enough to build the proposed center here.

agree it was a credible estimate. And there's Hope's close association with close association with developer Doug Manchester. The men worked together on the Columbia Centre office tower, Hope designed Manchester's Hotel

preliminary sketches for a convention facility. But Manchester's insistent demands for contract changes in the project and his arguments with port commissioner Maureen O'Connor have embarrassed the port district and perhaps affected Hope's standing in the

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Wine

possible to produce and bottle pre-mium wines in San Diego County, and under Damskey's direction the winery has not only proved that but has be-come one of the top two or three wineries in Southern California. In Damskey's first year here, San Pasqual won three gold medals at major Cali-fornia wine competitions; since then they have won four more golds and a pair of silvers. Sales have increased steadily and are expected to reach about \$900,000 this year. Wine-making is one of the oldest and most complex businesses in the world, and in California it is also one of the most competitive, so it is all the more amazing that almost overnight San Pasqual has established a reputation as a quality winery and has more than held its

Yet all is not well in San Diego's valley of the grape. It takes millions of dollars to start up a winery, even a relatively small one such as San Pasqual, and despite its success the winery is still in the red. Sales have grown, but the huge stigma of a San Diego County wine has not really been overcome.

And the climate is a limiting factor; chardonnay and cabernet sauvignon grapes do not grow particularly well here, and those make up what are currently the two most popular varietal wines in California. "San Pasqual really has two strikes against it," says Dan Berger, a wine critic for the San



a hundred newspapers nationwide. "The first strike is their location. . . . [the winery] is still to be considered a success in terms of what Southern California has done. If you just look at People's feelings die hard, and a lot of San Pasqual as a winery and ignore the fact that they're in San Diego, they're just another winery. They make some nice, drinkable wines. But when you put it into the context of where they are people won't get it out of their minds that there is no decent wine being made down here. Being forced to make varieties that are currently not very popular is the second strike against | the winery]. Wine people tend to be a little snobbish, and when you have a fancy located. I think they're a great success story. If you go back ten years, there dinner party you want to put a cabernet or a [French] bordeaux on the table. probably wasn't a soul, outside of Judge [Charles] Froehlich and Micky Nobody puts gamay on the table at a fancy dinner party, and that's San Pas-Fredman, who believed you could make premium wine in this area.

redman and Froehlich, the two founding partners of San Pas-qual winery, got the idea to grow grapes in San Diego while float-ing through France's Loire Valley on a qual's number-one red wine."

There are other problems, too;
Damskey must work in a kind of vacother wineries and vineyards in the area, and some of his wines have been canal barge in 1972. They had charmediocre. Still, as Berger points out, tered the barge, with its private chef, to

take them through the valley, which is a prime wine-making region. During the day the two men and their wives would tour local villages and wineries, and at night they would eat gournet dinners aboard the barge — rabbit braised in sherry, roast duck with white wine sauce. Under these cir-cumstances owning a vineyard began to seem like a pretty good idea, and the business back in San Diego "more or less as a lark," recalls Froehlich.

A former superior court judge who retired from the bench in 1982, Froehlich had dabbled in growing avocados around his North County home, and the experience had taught him that the the experience had taught nim that the trees were a tremendous tax shelter. Grapes turned out to be just as attrac-tive economically. Because the vines don't produce any fruit for the first three years, everything the two men spent on the vineyard during that time would be tax deductible. Froehlich and Fredman located an agricultural preserve owned by the City of San Diego — an area zoned for agriculture to pro-tect the watershed of Lake Hodges from development — and, after checking with wine experts from the University of California at Davis about soil and climate information, they arranged to lease 250 acres for about \$20,000 a year (the precise yearly amount depends on the value of San Pasqual's crop and the amount of retail sales at the winery). The lease agree-ment was a key to the success of the ment was a key to the success of the wenture; by leasing land, Freehlich and Fredman avoided buying exorbitantly expensive acreage near the coast that they needed to produce grapes. "We were not interested in land specula-tion, and besides, to buy land and then find our besides, to buy land and then find out you can't grow good grapes on

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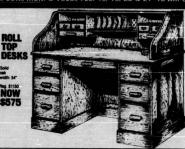
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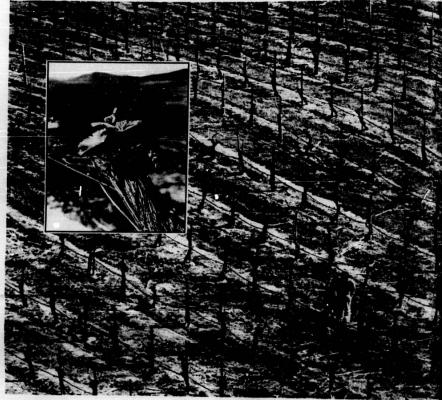


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plained Fredman, whose law firm Fredman, Silverberg and Lewis specializes in business clients. "After spending a lot of time with the people from Davis, we knew we could grow grapes here. But until the area is actually proven, you don't know whether

you'll be able to make good win. from the grapes you grow."

In a way, though, it hardly mattered.
Froehlich and Fredman were interested in growing grapes, but they weren't interested in making any wine. Their plan was simply to be growers. and then sell their grapes to various wineries. Sixteen investors for the vineyard were found (including Froehlich and Fredman) who could each put up \$40,000 to \$80,000 over eight years. Nearly all of them were local doctors and lawyers, the kind of people who always seem to be making

money faster than they can think up ways to avoid giving it to the Internal Revenue Service. With a total of \$1.2 million committed from these investors, and a short-term agricultural loan of \$500,000 more, it was time to plant the vineyard: about one hundred acres of gamay, petite sirah, chenin and sauvignon blanc, semillon, and muscat canelli vines, most of which were purchased from a Fallbrook nursery. The drip-irrigation system alone cost

\$5000 per acre.

The planting was completed in 1973, but within a year or so. Froehlich recalls, "it became apparent that we were doing something that every other tax-shelter group in California was also doing." Acreage planted to wine grapes in the state had more than doubled between 1961 and 1974. Faced with the possibility that they would be unable to sell their crop Froehlich and Fredman did the only thing they could — they decided to make wine out of it. Instead of planting the remaining 150 acres, they left the land uncultivated and built a winery Thirty stainless steel tanks for storing

menting wine were purchased at the price of three dollars per gallon of capacity — and San Pasqua's tanks hold more than 3600 gallons each. American and French oak barrels for aging the wines were brought in, at an aging the wines were brought in, at an average cost of about \$200 each; the winery needed a couple of hundred of them. A bottling machine the size of a small roadside fruit stand cost \$30,000. ("A winery is such a hole that you keep throwing money into, it's amazing." Dams'ey said not long ago, 1 When the winery was completed in 1976, it was little more than a theet-metal warehouse with a trailer in sheet-metal warehouse with a trailer in sheet-metal warehouse with a trailer in front for offices — a far cry from the moss-covered chateaux that can be found in the Napa and Sonoma valleys. But it was fully equipped. Unfor-tunately, the first winemaker who was hired seemed to understand winemaking machinery better than he understood wine. In 1979 Froehlich and Fredman fired him and turned to Kerry Damskey.

Damskey grew up in the San Francisco Bay area, and remembers how excited he got when his father, who

was a wine lover, took the family to local wineries during the fall harvest. After high school Damskey was considering various career alternatives when his father suggested wine-making. It didn't take Damskey long to make up his mind. "Winemaking to make up his mind. "Winemaking has a romanic quality, It will always be that way," he says. "That's why 1 was attracted to it. I started at Sonoma State, then transferred to UC Davis la school that has produced many of the mation's top enologists, as winemakers are technically known]. Wow, what a shock. The classes for enology majors were the same ones the pre-med students had to take; calculus, chemistry, dents had to take; calculus, chemistry. dents had to take: calculus, chemistry. statistics, biochemistry, micro biology. . . . There was one class called 'Distillation' in the catalogue. It sounded interesting. You know, you think, 'Hey, brandy production!' But it was all chemical engineering. I hated

("Think about what you have to learn to be a decent winemaker," Dan Berger noted recently. "It's not like making ketchup. First of all you have

More Local Wineries

Southern California isn't generally considered a prime wineproducing region, but in the last twelve years or so wineries have been proliferating rapidly in the area, spurred on by the huge success of the wine industry in northern California. Most of these new wineries and their sprawling vineyards are located on cool, north-facing hillsides near Temecula, in southern Riverside County, or in northern San Diego County's coastal valleys, where ocean breezes keep summer temperatures down in the range grapes like the most. Some of the wines produced are the equal of Napa Valley's finest, and a few have won medals at the more prestigious annual statewide wine competitions, giving wines from Southern California increasing credibility among wine connoisseurs

Below is a list of wineries located in or near San Diego County

and the varieties they currently produce:

Bernardo Winery, 13330 Paseo del Verano Norte, San Diego. Founded 1889. Burgundy, claret, rosé, chablis, chenin nc, white table wines, vino de rosario, port, sherry, fruit

Callaway Vineyard and Winery, 32720 Rancho California Road, Temecula. Founded 1974. Chenin blanc, sauvignon blanc.

fume blanc, chardonnay, white riesling.

Cilurzo Vineyard and Winery, 41220 Calle Contento. Temecula. Founded 1978. Chardonnay, sauvignon blanc, chenin blanc, cabernet sauvignon, pinot noir, petite sirah.

John Culbertson Winery, 2608 Via Rancheros, Fallbrook. Founded 1981. Sparkling wine ("Champagne"). Ferrara Winery, 1120 West Fifteenth Avenue, Escondido. Founded 1932. Johannisberg riesling, sauvignon blanc, cheiin blanc, petite sirnh, zinfandel, chablis, burgundy, rosé. Filsinger Vineyards and Winery, 39050 DePortola Road, Fenecula. Founded 1980. Chardonnay, fumb blanc, johannisberg riesling, emerald riesling, zinfandel, cabernet sauvignon, nettie sirah. petite sirah

Glenoak Hills Winery, 40607 Los Ranchos Circle, Temecula. Founded 1978. White riesling, chardonnay, sauvignon blanc,

cabernet sauvignon, zinfandel.

Hart Winery, 41300 Avenida Biona, Temecula. Founded 1980. Chardonnay, chenin blanc, sauvignon blanc, cabernet

sauvignon.

Mesa Verde Vineyards and Winery, 34567 Rancho California Road, Temecula. Founded 1980. Rosé, riesling, white table wine.

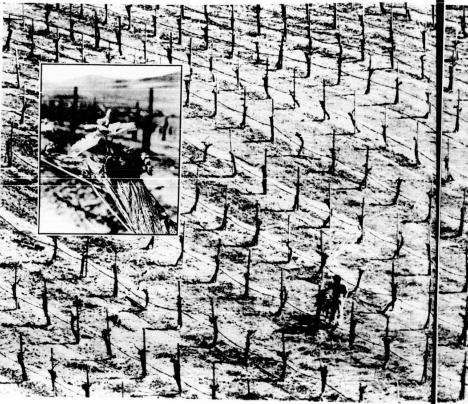
Mount Palomar Winery, 33820 Rancho California Road, Temecula. Founded 1975. Chardonnay, sauvignon blanc, chenin blanc, fume blanc, white riesling, white zinfandel, cabernet sauvignon, cabernet rose, zinfandel, shiraz, petite sirah, white table wine, Rhine wine, champagne, sherry, port.

Piconi Winery, 33410 Rancho California Road, Temecula.

Founded 1981. Chenin blanc, fumé blanc, chardonnay, cabernet

sauvignon, petite sirah.

Point Loma Winery, 3655 Poe Street, San Diego, Founded 1980. Gamay beaujolais, sauvignon blanc.







Wine

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forma Road, Temecula, Founded 1980, Rose, riesling, white Mount Palomar Winery, 33820 Rancho California Road,

Dlate, turne blane, write instruge, sant prion, cadernet tose, zinflandel, shiraz, petite stralt, white table wine, Rhine wine, champagine, sherry, pour Piconi Winery, 13410 Rancho California Resal, Jeinecula

Point Loma Wipery, 3688 Poe Smeet, San Diegos Foundes

Wine

is like geology, basically. Then you have to learn about botany, because you have to be sure that the plants you choose are compatible with the soil and weather you have. After you learn those sciences, you have to learn chemistry and microbiology, because those are the things that [are the key to] the fermentation. You should also know something about design, be-cause the label is critical to sales. And then, overriding the entire thing, are marketing and merchandising, because if you don't understand them you'll never make a nickel.")

Damskey not only hung in at UC Davis but established a reputation as a promising winemaker. After graduating in 1976 he went to work for Guild Wineries, a huge co-op in central Cali-fornia that produces millions of gal-lons of wine each year, much of it bottled under the Cribari and Cresta Blanca labels. He worked for one year in Guild's research department and then became winemaker at a fivemillion-gallon-a-year winery owned by the co-op in Lodi. After two years there, "I really wanted out. A winery that size is a factory. There's no room for creativity, and I wanted to experiment. I tried to experiment a few times, and I was told that any ideas about experimenting would come from top management. They were looking

for consistency."

Damskey began looking around for another job, and eventually he got in



Domike; in laboratory:
touch with Froeblich and Fredman
through a professor at UC Davis (the
two partners in San Pasqual had approached the university about finding a
winemaker). At first, Damskey concedes, he was dubious about working
for a winery in San Diego. "I thought,
What? They don't grow grapes in San
Diego." When I visited for the first
time — I had never been to San Diego
— I thought it looked like the moon."
Actually, San Diego County was the
first county in California to produce
wine grapes. In the 170% Franciscan
monks moved northward from San
Diego to Sonoma, establishing a series
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Your Number

duced black, sweet grapes for making wine. (The mission grape, as it came to be known, is still blended into some California sherries.) By the early 1900s a few wineries had sprung up in the county, run by Italian and French immigrants who grew their grapes near Escondido and Vista. The arrival of Prohibition in 1919 temporarily slowed the expansion of the wine business the expansion of the wine business here, but a few grape growers survived by selling grapes to home vintners, according to Caspare Ferrara, Sr., whose father founded the Ferrara win-ery in Escondido in 1929. When Pro-hibition was repealed in 1934 local wineries began to proliferate again, and by the early 1940s there were some

thirty-five of them in the county, in-cluding one at the corner of India and Market streets in downtown San Diego and another at Twelfth and Market. and another at I watter and Market. Ferrara says that nearly 8000 acres of vineyards existed in the county at that time in places such as Escondido, El Cajon, Ramona, San Marcos, and Poway. The most popular grape varieties were muscat, carignane, grenache, and zinfandel. But the unirrigated vineyards were dependent on natural rainfall, and in the mid-Forties natura raintail, and in the mine-rortes a series of dry years turned grape growing in San Diego into a particularly risky venture. The spread of Pierce's disease—a bacterial disease that can kill grapevines within two years.



transmitted by voracious leaf-hopper bugs — didn't help, either. The dry weather continued almost unabated for thirty years, and the sons of wine-makers drifted off to look for other ways of making money. When Gaspar Ferrara, Sr. took over the family win-ery in 1950, there were seven wineries in Escondido; eight years later there were only two, and today there is only

one: Ferrara Winery.

On his first visit to San Diego. Damskey quickly realized that San Pasqual's location was well suited to growing wine grapes. It was within fifteen miles of the ocean, and almost all the premium wine grapes in Cali-fornia are planted near the coast. The vineyards were watered with drip irri-gation, and the sandy soil on the val-ley's lower slopes was well drained — important because, as he puts it, "grapes don't like to get their feet wet." The valley was hot, but not too hot. "Grapes like warm days — ninety to ninety-five degrees — and cool evenings — about sixty degrees," notes Damskey. "There's a breeze through Damskey. "There's a breeze through the valley almost every afternoon, and in the summer the morning fog keeps the temperatures down. Winemaking is definitely more challenging in San Diego (than it is in northern Cali-fornial, because the grapes don't come in with acid ratios that are as high. They're more difficult to ferment. You have to really use your knowledge and expertise as a chemist. . But once! expertise as a chemist. . . But once I tasted the wines, I was impressed. There was potential. More importantly to Damskey, who was only twenty-five years old at the time, there

was also a chance to experiment.

Damskey was hired in June of 1979, and by mid-September San Pasqual's large crop of gamay grapes was ready to pick. Hot Santa Ana winds that ar-

rived a few days before the harvest rapidly drove up the sugar content of the grapes, and even began to de-hydrate them a little, but Damskey was grateful for both of these effects. "The nch say the vines have to suffer a little to produce the best wines," he explains. "The less fruit you have on a vine, the more intense the remaining grapes will be. In some cases, and this is what UC Davis teaches, you give the vine everything it needs and then pluck some of the fruit off before it ripens as much as half of it. It lowers production but raises the quality of the grapes. Most of the aroma and flavor constituents are either in the skin or close to it, too, so if the berry is small for

slightly dehydrated] you'll have a

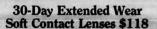
stignity dehydrated you'll have a higher ratio of skin to grape size, more aroma, more flavor."

When the sugar content of the gamay grapes reached exactly 23.5 percent (Damskey measured it by squeezing a few drops of juice onto a sugar refractometer, a flashlight-sized tool that works on the principle that different concentrations of sugar bend different amounts of light), the harvest began. In seven days 140 tons were picked, still the largest gamay crop San Pasqual has ever produced. The grapes were run through a crusher to remove the leaves and stems and break open the grapes, and powdered sulfur

forms of wild yeast that might have invaded the fruit. "You want to add a known yeast culture to the juice, one that won't produce any off flavors or off aromas," Damskey says. Next the slushy mass of grapes was pumped from the crusher into huge stainless steel tanks and then "inoculated" with a French strain of yeast. For a week the grapes fermented in the refrigerated tanks, held at a constant temperature of about seventy-five degrees. During this time the skins tend to rise to the top of the tanks, so the juice was circulated over them several times in order to extract the maximum amount of color and flavor. After about seven days the fermentation was complete — all the sugar in the grapes had been converted to alcohol. The stuff in the tanks was

already wine.

But it was still far from drinkable The next step was to drain the tanks and then separate the skins and pulp from the juice, a step for which a wine press is utilized. There are several dif-ferent kinds of wine presses, but all of them work by forcing the grape mix-ture against a fine screen; the juice drips into a tray and is saved, and the pulp and skins are scraped off the screen and thrown away. As Damskey began to drain the stainless steel tanks, however, he discovered that the twoinch-wide drain pipes on San Pasqual's tanks are almost ideally suited for clogging. "We actually had to scoop out the [grape mixture] and carry it by out the Igrape mixture] and carry it by hand to the press in fifty-gallon buckets. 'Damskey recalls. 'It was dirty. messy — my god. The wine was so black it stained the floors. Bu you can tell right away when a red wine is going to be good, and that's the way it was with the '79 gamay. Once it had fermented it was just intense.'



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Wine .

continued from page 1.51

The pressed wine was pumped back into the stainless steel tanks so that a second kind of fermentation, one that would prevent the wine from turning ciously or spritzy in the bottle, could be completed. A month later the wine was pumped into clean tanks and the dead yeast and other sediment that drifts to the bottom of the tank was cleaned out the control of the tank was cleaned out the control of the tank was cleaned out the control of the tank was cleaned was pumped into barrels made of American oak. Damskey also had French oak barrels on hand, but American oak imparts a stronger and spicier taste to the wine stored in it, and he felts such a flavor would complement the exceptionally rich, dark gamay. "It's very important for a winemaker to have a sense of direction" for a particular wine, he explains. "You should know not only what the classic style is for that variety of grape, but what variations your grapes have a potential for." Since the barrels were new and therefore at their strongest and spiciest, the wine was kept in them for only ten months instead of the usual velve. After six months Damskey tasted the wine for the first time, drink ing half a glass culled straight from a barrel, and what he tasted practically made him jump out of his rainbow shoelaces. "Most gamays are light, sort hand a most a chocolaty, spicy character, more like a zinfandel." It was unusual, with the strains of the submers, but it had almost a chocolaty, spicy character, more than a zinfandel." It was unusual, more like a zinfandel." It was unusual,

but it was also delicious. A few months before the gamay was bottled in June of 1981, it was pumped back into the stainless steel tanks. Damskey thought the stainless steel tanks. Damskey thought the wine had a little too much tannin — an astringent component of wine that causes one 'a mouth to pucker — and he wanted to tone it down a little. He could do this by adding a "fining agent," a substance that would attract a small amount of the tannin, combine with it chemically, and settle out of the wine without altering it in any other way. Various fining agents can be added to change the color and flavor of wine in an almost limitless number of ways, and Damskey is fond of playing around with them. "Using fining agent is an art." Using fining agent is an art. Using fining agent is an art. who will be a substance that the wine can be improved, then you should change it. But anything you do, you do first in the lab with a smile. You don't want to be done of the substant to be with the substant to be substant to be with the sub

equantity of wine. Fou don't want to be experimenting on 4000 gallons."

San Pasqual's vice president of marketing, Velvet Satin, opposed removing any tannin from the '79 gamay, and her opinion was shared by Fredman. "Gamay is a difficult item to sell," Satin noted recently, "and it's easier to market something that is different. My attitude was, make it as distinctive as possible. Just being a charming gamay was not going to be enough." However, Froehlich sided with Damskey, and Damskey's opinion as winemaker eventually prevailed: the fining agent, egg white, was added and filtered out, and the gamay was bottled and stored for two months before being released for sale in August of 1981.

"We were hoping for gigantic sales," Damskey recalls, "and we entered it in all the major wine competitions in California. That first year it won nothing; we got absolutely no re-

sponse. And for the first time we realized, 'Holy Moses, we've got 6400 cases of this stuff and no one's buying it.'

amskey might have been concared about the poor sales of
his '79 gamay, but he had no
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is a quality one.

San Pasqua's '79 gamay eventually
won two silver medals at state competitions in 1982, once the wine had mellowed with age and experts got used to
the idea that such a full-flavored wiwine could be made from traditionally
light gamay grapes. San Pasqual has
now sold nearly all its stock of that
wine, but it took several years and it
taught the winery's owners a valuable
lesson: in spite of the fact that certain
grape varieties such as gamay and grape varieties such as gamay and muscat canelli grow well here, in spite of the fact you can make medal-winning wines out of them, it doesn't mean those wines are going to be big sellers. "Gamay is a variety that isn't really a marketable variety. And if you can't sell it, don't plant it," says Damskey, summing up San Pasqual's current marketing philosophy. Eleven of the winery's original twenty-four of the winery's original twenty-four acres of gamay grapes have accordingly been planted to other varieties, and Damskey says San Pasqual will produce only about 1000 cases of gamay varietal wine this year. The bulk of the gamay grapes will be used to produce sparkling wines and a gamay "nouveau." The consumption of sparkling wines is rising at a faster rate than any other type of wine produced in California, making them an obvious choice for San Pasqual to proobvious choice for San Pasqual to pro duce; at the same time the winery is hoping to popularize nouveau, an un usually light wine, low in alcohol, tha must be drunk almost immediately after fermentation. Something of a cross between wine and grape juicc, nouveaus are a great tradition in France, where they are quaffed by the pitcherful. San Pasqual also recently purchased twenty tons of pinot noir grapes from vineyards in San Luis Obispo, and as of 1985 will have available a varietal pinoit noir, a medium bodied red wine, to bolster their rel

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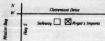
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In addition to producing new wines, San Pasqual will be bottling its wine under a new, redesigned label this spring. And Froehlich believes the winery has developed a concrete mar-keting strategy for the first time. keting strategy for the first time. "When we sharded out, we thought we should have statewide distribution." he explains. "But that's very costly and you end up competing with people who can Ispend a lot more on advertising! than you can. But nobody can do a better job in San Diego than we do a better job in San Diego than we can, and so we're concentrating our efforts in San Diego County and the neighboring counties — Orange and Los Angeles. We've discovered our market niche. If we make good wine, we think sooner or later everyone down here will drink it."

When I asked Froehlich how much

When I asked Froehlich how much money San Pasqual spends on advertising each year, he made a circle with his thumb and forefinger, and smilled his thumb and series of the winery is simply not large enough to have an advertising budget, he instituted, a view that is shared by Hebert. "I don't think they make enough wine to spend money on advertising," said Hebert. "Twenty thousand cases [San Pasqual's current annual production, which translates to 240,000 bottles] is bonestly not very much wine. "In the honestly not very much wine." In the pantheon of California wineries San Pasqual is still only "boutique size," Hebert said, which ranks them with the state's other small wineries. largest wineries, produce at least 50,000 to 100,000 cases a year, according to most industry standards.)

Satin noted that seventy-five to eighty percent of San Pasqual's total output of wine is sold in San Diego County, "mainly to restaurants and re-County, "manny to restaurants and re-tail shops that are interested in pre-mium products. You would not find it, for instance, in Victoria Station ... but it is at Top of the Cove and Mister A s." About 150 wine shops here carry San Pasqual wines, Satin continued, and at least one hundred local restaurants include it on their wine lists.

'Five years ago it was like hitting your head against a wall trying to get people to [sell] the wine," she said. 'The main reason was the stigma of San Diego County not being known as a quality wine-growing region. Now people here are looking at the wine in a positive sense because it is from San Diego County. The explosion of wineries in Southern California has helped; it isn't so unusual to have a winery down here anymore." To help overcome customer reluctance to buy Southern California wines, San Pas-qual also offers its line of wines— which is composed mainly of white wines such as chenin blanc, fumé blanc, semillon, and muscat canelli — at about one dollar less per bottle than wines of equivalent quality and vintage from other wineries.

Nevertheless, Froehiren and Fredman concede there are still many restaurants and wine stores in San Diego that don't carry San Pasqual's wines. Some of these outlets are undoubtedly clinging to the logic that if it is local it can't be any good. "It's funny how San Diego has not taken to this wine," comments Dan Berger. "When you go out to a restaurant in the Santa Maria Valley or the Santa Ynez Valley, usually there's a little sheet there that says.

'We are proud to serve our local wines.' You don't see that very often in San Diego."

San Diego."

More importantly, people in northern California and Los Angeles still tend to lump San Diego County together with other second-rate wine-producing regions. And if San Pasual's owners ever want to expand or stablish a statewide reputation, these markets will have to be conquered.

Mark Kliewer, a professor of viticulture at the University of California at Davis, said in a telephone interview not long ago that the notion San Diego not long ago that the notion San Diego is just too warm to produce premium wincs "is not entirely gone now. I was born and raised in Escondido, and I have been very surprised by the quality of San Pasqual's wines. Their muscat canelli and fumé blanc are as good as any produced anywhere. But it's really. any produced anywhere. But it's really had to get over that stigma [of being an unproven wine-producing region]. It takes time."

Damskey is well aware of that. A few years ago he returned to northern California to visit his parents, and he returned to the third third to the third third to the third to the third to the third t Damskey is well aware of that. A

is a desert."

To rom the top of Muscat Hill you can see most of San Pasqual can see most of San Pasqual can see most of San Pasqual will be to the top of the top of

and the bushes at our feet. "This is one of my favorite places." Damskey observed. "I always get a good feeling when I come here." Below us lay San Pasqual's vineyards, the neat rows of vines stretching into the distance like waist-high into the distance like waist-high fences. The winery itself was about a mile away, hidden on the far side of a hill. There is more than \$2.5 million invested in San Pasqual winery now; some 125 people have invested in the venture in amounts ranging from \$3000 up to Fredman's \$100,000 (he is San Pasqual's single largest share-holder). When the winery offered a limited sale of stock last year, potentia investors were told that the business was a risky one that seemed unlikely to pay dividends in the foreseeable fu-ture, yet about sixty people chose to but , yet about stry people chose to put up their money anyway, attracted by the romance of the wine business and the advantages of buying special bottlings, as well as San Pasqual's reg-ular line of wines, at wholesale prices. To this day Froehlich and Fredman claim they have not pocketed any salaries (they have received additional shares in the winery as compensation for various services and infusions of cash), and San Pasqual has never shown a profit in any given year. But Fredman insists that "we're not be-hind schedule. Historically, the small winery has not broken even for ten years. That means our break-even for ten years. That means our break-even year is 1986 [ten years after the winery's first wine was produced in 1976], and my feeling is we'll make it easily." Even then, Fredman concedes, the winery will not be a "top-notch business investment, the kind of thing a normal businessman would get in-

volved in. . . . We started out to create

a local winery and make premium

wines. Now we're looked on within the industry as a winery that makes

Froehlich points out there are two main reasons why it is hard to make money owning a winery. "One is the cyclical nature of the business, which is typical of agriculture. During a period of underproduction you make money, but California is in a period of overproduction now. During the early Seventies, wine consumption in the United States was going up six to ten percent a year. All of a sudden that stopped, and the growth in consump-tion in the last five years has been only

tion in the last five years has been only about one to three percent.

"The other thing is, Europe has also overproduced wine grapes, and California s'wine industry is in tremendous competition with Europe. Right now the dollar is strong, and that means European wines are cheap by comparison. It is the same situation as the U.S. steel industry, or any industry that has foreign competition. Production is cheaper overseas." Froelishic paused, and gave a short laugh. "There used to be an old saw: 'California wines are just as good as French wines.' I hate to say it, but the situation now is, 'French wines are just as good as California wines are just as good as California.

say it, but the situation now is, "renen-wines are just as good as California wines, and cost less."

Pierce's disease has also come back to haunt the vineyard; the leaf-hopper bugs that transmit the disease are espe-cially numerous here, and San Pasqual bugs that transmit the disease are espe-cially numerous here, and San Pasqual is abandoning five acres of vines that have become infected. (Experts from UC Davis say that once grapevines have contracted the disease, there is no known method of endicating it.) But despite such problems, Froebich con-tinued, San Pasqual "has been a suc-cess in terms of growing grapes and making wine. I see us being a winery that satisfies the wine desires of San Diego, mostly with our own grapes pur-chased from other areas. I don't think it will ever pay dividende. chased from other areas. I don't think it will ever pay dividends. but we started out saying we weren't look of or a profit. It was more of a king for a profit. It was more of a king of a profit. It was more of the symphony or the zoo. It's beneficial to the community."

Talk such as that tends to sound a little like putting the best possible face on a venture that simply hasn't paid off, and one local wine-industry expert, when told of Froehlich's comments, responded emobatically.

ments, responded emphatically, "That's bullshit." But Fredman, too, insists he and his partner have stayed in the winery business largely because they think it is fun. 'One guy might like to collect good cars, another guy likes to collect beautiful women,' he says. "We like to make good wine."
And after all, Fredman can sit in his ocean-front house in Del Mar, watch-ing the sun go down as he sips a glass of the finest vintage his winery can produce — a not unattractive prospect for someone who is already a

millionaire.

Damskey also claims the rewards of working for San Pasqual are at least partly in the lifestyle. "In general, winemaking isn't a business you get rich at," he said as we stood at the top of Muscat Hill. "You can be comfortable [financially]. I'm comfortable. able (Inancially). In comordate, You can also make a name for yourself. But the most important part for me is the quality of life that goes along with winemaking." He pointed to his house, nestled at the foot of a hill at the eastern edge of San Pasqual's leased property, a mile from the nearest dwelling in any direction. From his front porch Damskey has a panoramic rion porch Jamskey has a panoramic view of the vineyards, and at night, he says, the stars are astonishingly bright. On weekends he and his wife, their daughter, and their dog Ivan (a huge

Saint Bernard-Irish wolfhound mix) can lounge around with the stereo turned up as loud as they want, or they can go looking for the Canada geese that winter in the nearby fields — "beautiful and noisy," Damskey describes them. "It's so nice to live here and be so close to the city, too.

"It would be nice to have some other vineyards around. There is a kind of isolation here, but it's mostly in winemaking terms. I miss discussing technical things with other enologists. I can count the other enologists in the county on one hand."

We drove back to the winery in We drove back to the winery in Damskey's pickup, and once inside, he suggested we taste a few wines. Normally I would have protested vig-orously — it was already late (four in the afternoon), and Damskey's attempt the atternoon), and Damskey's attempt to influence me with an alcoholic bribe seemed rather tawdry. But I wanted to be thorough, and besides, I needed practice in remaining aloof.

A few seconds later I was holding a

glass of San Pasqual's yet-toglass of San Pasqual's yet-to-be-released sparkling wine, which will be called blanc du noir. The wine is a blend of gamay, chenin blanc, and sauvignon blanc grapes, and like many white wines it has never seen the inside of an oak barrel. Instead, once fermen-tation has taken place in the stainless treat trafe; an arditized, amount of tation has taken place in the stainless steel tanks, an additional amount of yeast is added and the wine is quickly bottled. A second fermentation-takes place inside the bottle, producing nitrogen bubbles that give the wine a carbonated character. "The longer it spends in the bottle, the smaller the bubbles are and the better the wine is," noted Damskey. "This has already been in the bottle for two years. Sparkling wine blends don't taste that cood at this point [in their agine]. good at this point [in their aging] — they're tart — but what I look for is a toasty, smoky aroma." He explaine that in a few months the bottles wou that in a few months the bottles would be placed upside down in a rack and vibrated for a month or longer so that the yeast rinside would collect in the neck. Then the necks will be frozen, he bottles opened, and the yeast re-moved. At the same time Damskey will add a dovage of sugar and a whis-per of French cognae, and finally the bottles will be corked. Except for the vibrating, all the work is done by hand. "It's so labor-intensive you wouldn't believe it." Damskey said with a wry smile. "The style I'm going for is crisp, clean, dry, high acids. We're going to release it in June. We'll have about 800 cases the first year, and it's going to retail at about twelve dollars a going to retail at about twelve dollars a bottle," about medium range for sparkling wines.

Next we tasted a few of San Pas-

qual's gamays, and then Damskey broke out a bottle of '82 muscat canelli. The wine is made from a sweet white grape that is almost ideally suited to the county's climate, and San Pasqual's versions of this dessert wine have won more than one gold medal at statewide wine competitions. I took a sip. What can I say? I could say the wine had a well-rounded nose, flowery but not too aggressive, reminiscent of honeysuckle nectar on a spring day. I could say it was robust yet almost cun-ning in its assault on the tongue, as if a tween the sugars and the acids, and there had been no violations for some time. I could call it earthy, but not too earthy, vibrant but subdued, assertive yet not insubordinate.

But I'd rather just say it left me shaking my head and smacking my lips with every swallow. San Pasqual might have two strikes against it, as Berger says, but even in baseball people sometimes belt it out of the park after watching the first two pitches go CAN'T AFFORD YOUR INSURANCE DEDUCTIBLE?

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The Interpretation of Freud

Was the father of psychoanalysis a murderer? Ask Eric Miller.



By Jeannette DeWyze

"Freud is a yo-yo! Freud is a homorical maniae." Eric Miller shouts. He settles back into his armchair. Takes a deep drag on his armchair. Takes a deep drag on his maniae. The state of th

Funny how the intellectual tides change. Outside the stuffy enclased of psychoanalysis, who was talking about Freud and Freudianism one year ago? Todgy there is turmoil. In December The New Yorker magazine published two lengthy articles describing various steamy allegations, including the charge that Freud had a clandestine affair with his sister-in-law. This month's cover story of the Atlantic magazine, written by one of the principals in The New Yorker articles, asserts that sordid epicode involving a young female patient led Freud to a cowardly remuclation of one of his key theories (regarding seduction)—an act that later grossly distorted his psychological doctrine and indirectly harmed millions of psychoanalysis patients. Now along comes El Cajon Valley High School graduate Eric Miller (class of 1959) to inflict a potentially mortal blow to Freud s'damaged reputation, arguint has not only did Freud cause the tale of the properties of the propertie

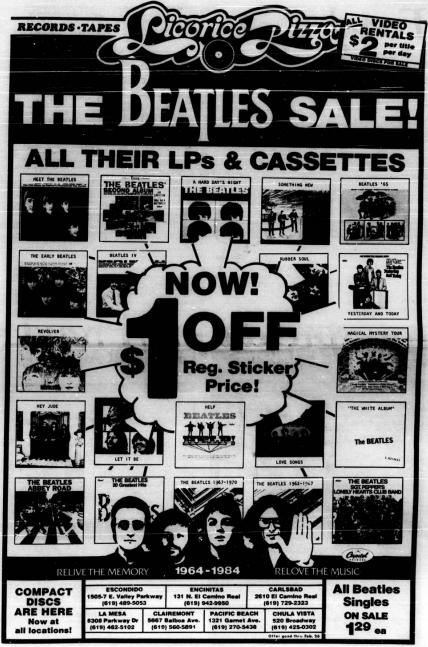
"And you've got to understand

that when Eric reads anything, he doesn't read it like you or I read, interjects San Carlos resident Michael Timm, who formed the San Diego-based Puture Directions publishing company in order to print Miller's exposé, entitled Passion for Murder. "When Eric reads, he's underlining. He just pores over something."

sometning.

Timm is another El Cajon Valley
High alumnus, though he didn't
know Miller in school but was
introduced to him 1981. He
became interested in a different book
Miller was writing, a sweeping
sociological analysis that touches
upon the subject of Freud in only one
chapter. After several months,
however, Miller began confiding
some of his "discoveries" aboise,
Foul scharacter. Timm, a precise,
Foul's character. Timm, a precise,
Foul's specken personnel recruiting





being "a born cynic and somewhat skepiical about those types of things And I'm a very conservative type of guy." Consequently, he didn't initially hail Miller's accomplishments but says that finally "there was too much, and I just couldn't ignore it."

He learned that Miller had first

He learned that Miller had first read Freud in high school, and later at San Diego State, but had dismissed Freud as "just one of a bunch of jokers who are paraded as our cultural heroes that I didn't necessarily acquiesce to." When Miller concluded his university what is a light parameter of the property of the parameter of the miller concluded his university what is in literature and philosophy studies in literature and philosophy, he devoted himself to a career as 'creative writer, dramatist, poet, philosopher" — pursuits he supported with odd jobs: working on supported with odd jobs: working or assembly lines, managing property for Barney and Barney downtown, opening a résumé-writing business in Mission Valley.

Miller says that by the early Seventies his real (i.e., intellectual) work was directed toward a study of the writings of Immanuel Velikovsky, the controversial astral historian and trained psychoanalyst. Miller became so excited by Collision (which set forth the author's theories regarding global catastrophes caused by near collisions of Earth with other planetary bodies) that he began reading everything Velikovsky had ever written. This included a paper

shared by all Freud scholars) appears symbolically in Freud's writings. In tnote to his book, Miller writes.

called "The Dreams Freud Dreamed," published by Velikovsky in 1941 in *The Psychoanalytic*

Review. "In it Velikovsky stated that Freud was suffering from a 'Faust pact.' Well, I come from the field of

literature. I know what a Faust pact is. I have read [Goethe's two-part]

Faust over and over, and I have read I don't know how many scholars

commenting on the subject. A Faust pact is a murder pact. It's a death

pact with the devil, Miller explains with intensity. "Now, Velikovsky says Freud had a Faust pact. And

then what happened in my mind?
Ding! I remember someone else who
said Freud had a Faust pact: Thomas

Mann. 'Mann, it seems, is another

of Miller's heroes, a man whose works Miller also had read and reread. Miller says among those works is a polemic against Freud which Mann delivered at the 1936

International Psychoanalytic Convention in Vienna, "and in there

[Mann] says, 'Ever since [Freud]

have identified him as . . . standing between death and the devil."

Very, very interesting, Miller thought. Tantalized by these clues, he began hunting for more evidence of Freud's Faustian character in the body of Freud's writings. Starting with the index to The Interpretation of Dreums, Miller looked under the

entry 'Faust,' figuring 'maybe Freud said something about Faust that I could tie the whole thing together on. . . That was the thread that led me into the labyrinth,

and the first thing I discovered was Freud's homosexuality." As later

documented in Passion for Murder, Miller's perception of Freud's homosexuality (a perception not

first swam into my mental ken, I

a Tootnote to his book, Millet Willed Freud's rather transparent disguise for his homosexual desires can be seen in his leiter to Dr. Wilhelm Fleiss, supposedly in reference to Freud's interest in using Fleiss's work as the basis for his own. "I am busy thinking out something which would cement our work together and put my column on your bes. But I have feeling I rought not to write about it." Though Miller claims he wasn't disturbed by Freud's alleged

disturbed by Freud's alleged homosexuality, he adds that "you can't investigate Freud's homosexuality without immediately confronting the fact that he was a necrophiliae." The evidence Miller cites for the accusation of necrophilia (and additionally of murder) offers further insight into the author's methodology. He says Freud's writings refer frequently to Dr. Ernst Flieschi, a mentor and a superior at the University of Vienna visuerior at the University of Vienna superior at the University of Vienna for whom Freud felt a mixture of iove and envy. Not only did Freud introduce Flieschl to cocaine, a drug introduce Flieschl to cocaine, a drug Freud enhusaitatally promoted for several years, but Miller says there's also evidence from biographers and Freud's own writings that Flieschl died as a result of a cocaine overdose administered by Freud. He notes that Freud even acknowledged in The Interpretation of Dreams that "misuse of that drug [cocaine] had hastened the death of a dear friend of mine." Miller writes, "To hasten another's death, more directly another's death, more directly stated, is to murder that person." In Miller's eyes, Flieschl's death alone indicts Freud as a murderer. As proof for the charge of necrophilia Miller refers to something Freud wrote in The Interpretation of Dreams about another university

colleague, who, like him, was Flieschl. Enraged, this colleague would stalk around the campus declaring his vehement wish for Flieschl's death. "Now let's face it." Miller says, "ordinary people do say those kinds of things and it doesn't make them homicidal maniacs or necrophiliacs either." But, Miller continues, Freud wrote that he not only understood his colleague's murderous thoughts but that he himself 'nourished a still livelier wish to fill a vacancy." What could be "still livelier" (that is to say, worse), Miller asks, than to call publicly and repeatedly for someone's death? "And to fill a vacancy — what does that mean?" Miller's conclusion: it was a veiled declaration of Freud's desire to

odomize Flieschl's corpse.

If that passage were the only evidence of Freud's necrophilia, Miller concedes it would be too tenuous. But Miller also sees as damning Freud's writings on the very subject of necrophilia, in particular one section in Three Essays on the Theory of Sexuality in which Freud states that "we should not be too ready to assume that [necrophiliaes] will necessarily turn out to be insane or subject to grave abnormalities of other kinds." Miller retorts, "I challenge that assertion. In my estimation, someone who has sex with dead bodies has got to have some very serious problems." He continues, "And if I can prove to you that Freud had an obsession with feces; if I can prove to you that Freud had a murderous hatred for Flieschl; if I can prove that Freud actually killed Flieschl; if I can prove to you that he had fantasies of his fiancée having sex with Flieschl; if I can prove that Freud lied about the fact that he even gave Flieschl what are you going to say? I can go on and on and on. At least in all fairness, I think you're going to have to say [of Freud's alleged necrophilia], well, there's a
possibility it's true.'' Miller thinks
it's not just a possibility, but a

Certainty.
Through a similar process of "decoding" Freud's writings,
Miller says he became convinced that "Freud confessed to wanting to kill just about everyone he ever ran into "Miller explains that an mportant tool in the establishm important tool in the establishmen of this premise was something he learned from one of his professors San Diego State, who repeatedly stressed, in Miller's words, that "when a major writer makes a statement and you think it means something else, it doesn't. It means just what it says. And if it happens just what it says. And if it happens once it happens a thousand times in Freud. For instance, he says, 'I am a murderous firebrand!' Now, do you know anybody who characterizes himself as a 'murderous firebrand?' Freud means just what he says!'

About eight years ago Miller set aside his research into Freud and traveled to the Orient, where he lived for a time in Taiwan and Hong Kong. Then he returned to San Diego and began pursuing another work, the book that had interested Michael Timm when he met Miller in 1981. Timm eventually also became acquainted with Miller's Freud theories, and convinced of their importance, offered to help Miller publish them. Miller accepted

compile his research in the form of an essay (which was later to become an essay (which was later to become Passion for Murder). He was reading his manuscript one final time when, suddenly, he was struck with a momentous realization about John Freud, one year older than Sigmund rreud, one year older than Sigmund and commonly identified by biographers as Sigmund's half-nephew, the son of Sigmund's 'half-brother'' Emanuel. Miller was already aware of Freud's reference (primarily in The Interpretation of Dreams) to John as the most important figure in his life. Miller knew that John and his family had knew that John and his family had moved to England when John was four years old and Sigmund was three. But Miller says. "I had never asked the question, "What did happen to John?" "Miller then sat down and reread his own essay "and as I was reading it it was his a fewling the as I was reading it, it was like I could hear Freud whispering in my ear, saying, 'I murdered John.' 'Miller says he raced to Timm and announced, 'Michael, Freud ed John — John Freud. murdered John — John Freud.
That's it. I want to put it in the
book. . . . I said, 'I deduced it.
There's no doubt about it in my
mind. Everything is there.' '' Miller
and Timm both chuckle at the memory of Miller's conviction, matched by Timm's reservation and insistence that more research would be necessary to support Miller's

deduction.

So Timm put up the money to dispatch to Eng'and an acquaintance with seven years' experience researching within the English records system. Timm and Miller, meanwhile, submitted queries to the Creschelopaking experiment. Czechoslovakian government seeking documentation for the exact date of John's birth. They received a

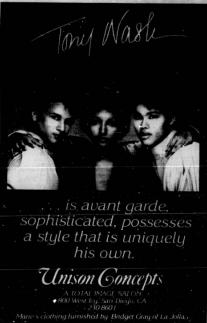
photostatic copy of the birth certificate and calculated that in 1873, the year in which at least one historical source had said John historical source had said John
"mysterously disappeared,"
Sigmund spent the summer in
England. The British research also
confirmed that John. accounted for
in 1871, was missing from official
and unofficial British records by
1877. Timm and Miller coupled this information with another conclusion Miller had decoded from Freud's writings: that during Sigmund's visit to England, John's father, Emanuel, informed Sigmund that Sigmund was really his son, not his half-brother. This would have meant that Sigmund, "the golden Siggy," eldest and beloved son in his Viennese family, was in fact John's bastard younger brother — a realization sufficiently traumatic, when added to Freud's already seething jealousy of John, to drive him to murder his fraternal rival. So Miller contends. As evidence of Emanuel's startling confession to Sigmund, Miller cites a passage from Freud's The Psychopatholog from Freud's The Psychopathology of Everyday Life relating to Freud's sojourn in England. Freud wrote that Emanuel admonished him with this cryptic message: "One thing that you [Sigmund] must not forget is that as far as the conduct of your life is concerned, you really belong not to the second but to the third

generation in relation to your father." The subsequent murder of John Freud, Miller asserts, is the deep, awful secret at which Freud so often hints. "Freud specifically wrote *The* Interpretation of Dreams in order to confess to that specific event, "Miller says. For example, Freud

ents in the book that a pathological rage he had been depth of my mind and thus swelled into a current of hostile feelings against persons of whom I was in reality fond. The source of this cement flowed from my childhood. I have already shown how my warm friendships as well as my enmities with contempora went back to my relations in childhood with a nephew. . . . " Miller says, "There was no doubt in Freud's mind that he was a homicidal maniac. Freud was trying to understand why he was a homicidal maniac, and how does this manifest itself in the psychopathology of his everyday

Braced not only by this convictior, but also by the Czech and British documents (which Timm and Miller contend are unique to the large body of Freud research), Miller dramatically expanded his original essay. Timm says when one of the senior vice presidents of City essay. Timm says when one of the senior vice presidents of Simon and Schuster reviewed the manuscript, he said the publishing house would be interested in reprint rights if 5000 or more copies of *Passion for Murder* sold in the first year. However, Simon and Schuster declined involvement in the first printing of the book. Thus discouraged by the prospects of finding an established publisher for the manuscript, Timm decided to form a private corporation of investors who would contribute money to launch the local publishing effort. While he declines to offer details regarding names or amounts

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Freud

people (himself included) have entributed money to the venture. Only one of them, a physician, has even a passing professional interest in Freud. Another, an engineer, is an active member of Mensa, the high-IQ group, and strongly supports Miller's efforts to reveal Freud's secret life. All the investors, Timm says, have been motivated more by an interest in the subject than by the prospect of a profit from the corporation. In fact, several investors helped subsidize Miller's

completed manuscript was available for review. (La Jolla Offset printed 5000 copies of Passion for Murder and Timm soon will begin negotiations for its distribution.)
Miller and Timm have rejected the

idea of seeking endorsements for the book from psychologists. Timm believes it would be very easy to enlist the support of psychological behaviorists, but he contends such a technique is i::tellectually suspect.
"It's exactly the same technique Freud used in his inner circle," he says. "He used the endorsement of others in the circle as a method for gaining influence." Timm says his strongest hope is that debate over the merits of Passion for Murder will add to the growing pressure being applied to the Library of Congress to open the Freud archives stored there,

the repository of the vast bulk of manuscripts, letters, taped interviews, publications, and photographs pertaining to Freud — many of which are being kept secret for decades to come, some items up to the year 2102. Timm says, "We want Eric Miller to be [proved correct] in the public's mind as a result of the opening of the archives, not because of some other doctor's

Which is not to say that no psychiatrists have seen Miller's ally in his appeal for the opening of the archives is Dr. Thomas Szacz. the highly controversial author of The Myth of Mental Illness and New York Szacz accused those who oppose the archival opening of being "gangsters who are hiding something." Szacz confirmed that he had read Miller's book, though he said, "I don't know what I think of factual question of whether he was

Freudian, however, and the reaction of one local Freud scholar may indicate the response Miller's work is likely to get from the more established psychiatric community.
"I became ill reading this book. He has no substantial evidence," says this scholar, who as a college professor and Freud devotee, has

it. Obviously this man [Miller] has done a lot of sleuthing. It's a kind of a psychoanalytic whodunit. . . . The fact that Freud was an exceedingly nasty individual is well documented. So then it becomes a nasty in this particular way. Szacz is the antithesis of a



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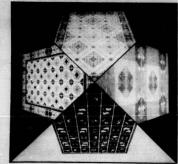


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written about and taught courses on Freud at a San Diego university. Because of her professional position, she requested anonymity in order to speak candidly about Passion for speak candidy about Passion for Murder. "Miller's book is not only worthless but it's really dangerous," she inveighs, charging that virtually all Miller's citations are taken out of their Freudian context, or are distorted. "For example, Freud called himself a conquistador or ar adventurer. He was talking about conquering knowledge and insight, about exploring unknown lands of the mind. But Miller turns around the mind. But Miller turns around and quotes the dictionary, saying, 'A conquistador will slaughter others mercilessly to achieve his goals.''' As another example of Miller's alleged distortion, the professor cites Miller's statement, ''Freud preached

the doctrine that we are all, at heart, potential murderers. This is potential murderers. This is unequivocably the implicit and explicit meaning of his famous Oedipus Complex. "To this, the professor responds that, in actuality, "Freud got the idea it's a universal thing to wish to be ine favorite of the parent of the opposite sex. But this is not the same as saying you will really kill your mother or your father! Sophocles was concerned with murder. Does that make Sophocles a murderer? Miller's is a gross misreading of the Oedipus myth and what Freud did with it." She fulminates that the book "has as many mistakes in logic and reasoning as there are words. Its readings are so outlandish as to be frightening when they are not laughable. Miller misreads the texts

according to his own prejudice and then says, 'Ah-ha! No one has seen this before.'''

This kind of reaction hardly surprises Miller, though he is adamant in defending his interpretations of Freud. "There's interpretations of Freud. "There's nothing in my career or my background that indicates I have any interest in [distorting] this stuff. I'd much rather read the Bible or Shakespeare. There's lots of things that are beautiful and edifying. I have not so much to learn from Freud. I have to teach the world about Freud. But it's not comfortable to face some of these things. I derived no pleasure in it. I was saddened and sickened at heart, not only for the poor pathetic human or subhuman creature of Freud, but for

were to give *The Interpretation of Dreams* to "any reasonably intelligent or sincere student — and not precondition his mind that this is the great man and everything, but just tell him one thing: the guy is a murderer — then believe me you would see wonderful things spring from the minds of our youth." Western society, Miller says, has been permeated with Freudianism
"We talk of 'Freudian slips.' Repression is taken as a fact. I say the theory of repression is all B.S. But look — my ego is not involved with being the world's greatest Freudian scholar." He pauses for just a second, as if coming upon one more unexpected discovery. "And yet I guess I am — unless they ve got someone else out there that no one's heard of."

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JONATHAN SAVILLE

Singers are vulnerable creatures. They are subject to the whim of nature, which gives them their instrument. They are subject to the theories and pedagogical techniques of singing teachers, who may or may not be competent. They are at the mercy of every passing microbe. And there are certain areas of musicianship.

certain sensitivities to musical shape and these vulnerabilities, of course, there are such active components of a singer's career as hard work, assiduous study, emo-tional commitment — things over which the singer himself has control. But in large measure such a career is a venture on un certain, ungovernable, and sometimes treacherous seas.

These reflections arise from the winners

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concert of the 1984 San Diego District Metropolitan Opera Auditions, which I heard at USD last week. Of commitment and hard work there was evidence aplenty, but the basic instruments naturally varied n quality, and there were even more strikin quality, and there were continued in differences in technique, the results of different methods of training. Sopranos Constance Lawthers and Carolyn Whyte. constance Lawrers and Calory Hyge. for example, seemed to have learned an identical technique, according to which the voice is made lighter and shallower as

considerable agility — the so-called coloratura soprano — must necessarily produce a small, pale sound.

Soprano Diane Jennings, second-place winner in the local Met auditions, ran up against the opposite problem. Here is a fairly rich voice, well produced throughout the range, with a warm, personal timbre. Technically, one could not fault Miss lengingers, "Ach, ich folds." Geor. The

Jennings's "Ach, ich fuhl's" from *The Magic Flute* (which, however, seemed rather square emotionally, as though the

singer were devoting most of her energies

to keeping the voice in line). But it was a mistake for her to attempt Violetta's first-act aria from La Traviata, for she was able

to cope with the coloratura of "Sempre

it goes upward, culminating in thin. glassy, piercing top notes. It is basically a French style, so that it was no surprise that both singers included arias from the French repertoire in their performances. In both cases, what I heard was a lovely instru-ment, an admirable interpretive sensibility (Miss Lawthers's "Ain't It a Pretty Night" from Carlyle Floyd's Susannah was par-ticularly supple and touching), and a vocal production that after a few moments began to grate unendurably on the nerves. To deprive the whole upper range of depth and color produces an effect of tedium and inexpressiveness. That there are other and better ways to manage the upper vocal resonances is demonstrated by most so-pranos who have made important careers, including even some Frenchwomen (Regine Crespin, most notably); above all, it is a grave mistake to suppose, as some sing-ing teachers do, that a light soprano with considerable agility — the so-called col-

lish equivalent). All in all, however, this is a highly promising young singer, at present in need chiefly of some expert coaching and some more experience.

Two tenors performed at USD: third-place winner Glenn Fernandez-d'-Abreo and first-place winner Jonathan Welch. Nature has been uneven in her gifts to these two singers. Mr. Fernandez-d'Abreo is exceptionally musical, with fairs sense of style and good dramatic ability, in arise by Giordano and Procein he phrased well, footnoting the process of the process

libera" only with the most frenzied desperation, to the point where she lost control of the firm vocal production she had ex-hibited earlier. Soprano Karen Carle chose hibited earlier. Soprano Karen Carie chose her repertoire more realistically, delivering an especially charming performance of Granados's song 'La maja y el ruisenor,' although she too had some trouble, especially with the high notes, and with a gen-eral unsteadiness of support.

cral unsteadiress of support.

Three male singers participated in the concert. Bartione (I would call him a bass-bartione, Robert Remington has a large, rich, sensual voice, reminiscent at large, rich, sensual voice, reminiscent at large, rich, sensual voice, reminiscent at larges of Cesar Siepi, which he deploys with a generally strong technique. If his performances of the "Catalogue aria" from Don Giovanni and Philip's "Ella simunai ni amo" (Don Carlo) seemed a basiliantiani ni amo" (Don Carlo) seemed a basiliantiani amo (Don Carlo) seemed a cause of foliure to think through the texts and music in convincing dramatic terms. and music in convincing dramatic terms. The Mozart, for example, was so rushed that much of its wit was lost (Mr. Remmar much or its wit was lost (sur. kemington's crude attempts at acting did not help), and the Verdi, too, lacked a deep identification with the character and his feelings. Mr. Remington also needs to rework his Italian wowels (the Italian word 'in' is not to be pronounced like its Eng. lish equivalent). All in all, however, this is a highly comoring wome singer, at trace,

lack of sensual appeal is intensified by a shakiness that appears virtually every-where but the top. Still, it is not every tenor who must sing Rodolfo and Andrea

important) roles that need to be sung, and
Mr. Fernandez-d'Abreo might well succeed in following that route. Mr. Welch, in
contrast, has been fortunate all — or alcontrast, has been fortunate all — of ai-most all — along the line. He has a power-ful voice of truly exciting timbre, a tech-nique which (as demonstrated in arias by Massenet, Mozart, and Tchaikovsky)

and that thrilling operatic capacity and that thrilling operatic capacity — the result of intelligence, application, and in-nate ability — to convert text and music into a compelling emotional experience. If there is anything to stand in the way of Mr. Welch's success it is his appearance, for he is extremely overweight (much more so than Pavarotti at his most extreme), and many opera companies will be reluctant to employ someone whose stage appearance so contradicts the youthful masculine glamour of his voice. Whether his weight problem is one of those treacherous exter-nal circumstances to which singers are vulnerable, or whether will power could bring it under control, is something only Mr. Welch himself an know. Those like Mr. Welch himself can know. Those like me, who feet mat this remarkably lai-ented singer deserves a great career, cer-tainly hope that the latter is the case. The Met auditions, seen from a certain perspective, have broader implications than the question as to whether one of the

ocal winners will win the national finals local winners will win the national finals and make it to the Met stage — broader even than the interest the public at last week's concert takes in music and singing. Art is an intensification of life, and the lives of performing artists, analogously, offer a magnified image of the human condition. Nature and circumstances, as artistic careers show us, are profoundly unjust, making no distinction between the virtumaking no distinction between the virtu-ous and the wicked. Those given beauty, talent, intelligence, and ability may be thwarted by careless upbringing, poor education, or an adverse social situation. education, or an adverse social situation. For all people there is a significant gap between what they want and what they can get; for those seeking to leave their mark on the world—or even merely to remake themselves—it is often a bitter disappointment to discover that labor, passion,

and moral worthiness are not enough. In life as in art, competition is keen, both with others and with our own ideals, and with others and with our own toeals, and for every winner there are countless losers. What is remarkable is that we nevertheless go on striving, often cheerfully, defending ourselves against our probable failure by self-deception or a reasonable displace-ment or moderation of our goals, along with what seems to be a basic human resil-ience, inherent in our kindorieal nature.

with what seems to be a basic human resiliency inheren in our biological nature. There is therefore something both poignant and heroic about the participants in such institutions as the annual Met auditions. Like asimon batting upstraum to spawn, only a small percentage of them will ever attain in reality the end their ambition prompts them to. Yet something drives them on, and that something to the different to the contract of the contract o opera - indeed of all theater and all music is precisely the vulnerability of the human self and the pertinacious will that seeks, vainly but heroically, to transcent

Last weekend Jonathan Welch tied for first place in the Met's regional competition in Los Angeles. Next month he will travel to New York to compete at the na-

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Tooth Has Impact



IFFF SMITH

Any production of Sam Shepard's The Tooth of Crime will likely seem at least one rehearsal week away from competence. A classic of the Seventies and one of Shepard's best works, the drama makes outrageous demands on cast and crew alike. To borrow from the play's habit of rating the pace of its speeches on the knob of a stick shift. The Tooth of Crime usually guns along in fourth gear and overdrive and its cruising speed is faster than most dramas when their pedals are jammed to the floorboard. If plays were cars, *Tooth* would be some sleek, souped-up, lethal flashpoint of a machine that thinks it should fly, Lear, by contrast, is a Stude-baker, Hamlet a Hudson Hornet. And were Shepard's drama in a race, its competitors would all scream foul. It doesn't play by the rules of the game; in fact, it's oblivious to them. The *Tooth* was written for the stage in 1972, but this high-tech High Noon is at once a drama, a futuristic rock concert, an allegory about the changing of the guard, and — like a 33% rpm poetry reading played at 78 rpm — a sun-burst of linguistic virtuosity. It is also an actor's dream/nightmare, since the play requires the intensity of several James Deans, the talents of two genuine rock stars (one with the soul of Robert Johnson, the other with no soul at all), and the expressive skills of a seasoned Shakespearean

week away. And no wonder that, until last week at UCSD, The Tooth of Crime had

never been performed in San Diego.

Among other things, The Tooth of
Crime is about clashes — of styles,
rhythms, cultures — and violent change. Three years after he wrote the play Shepard actually experienced its impact first hand. He was among the entourage traveling with Bob Dylan ("he moves into mysticism at the drop of an E-minor chord") and the Rolling Thunder Revue and decided to attend a new-wave concert by the Tubes ("White Punks on Dope") in Boston. What Shepard saw and heard ap palled him. "It's like walking into a crypt festival," he wrote in his Rolling Thunder Logbook, "violent distorted feedback that sounds like a cow stepping on her after-birth and not knowing what hit her . . and the drummer behind slashing away at his kit as though he was caught in his own mosquito netting. If this is supposed to be satire, I don't get it. If it's not, then some-body's in bad shape." The concert resembled a combat zone, and it made Shepard bled a combat zone, and it made Shepard feel suddenly ancient. Of the audience. Shepard wrote, "What do they care about good musics" They wanna see some action. They wanna see brans dripping from the ceiling. Is this that generation stuff you bear about all the time? Am I part of the old follon, now? Is Dylan? Is Dylan untheard of in certain circles? Like Frank Sinatra? Bing Crosby? is time flying? Is this time

flying past us on all sides? Can anybody see what's really going on? Not me." Shepard, of course, did have some sense

Shepard, of course, did have some sense of what he saw and he magnified it in the battle between Hoss and Crow in The Tooth of Crime. The play is set somewhere in the future — which, Shepard suggests, is the present extended to its logical extreme (and beyond). The play begins with Hoss, an aging musician, nearing the throne of rock music. Though he hasn't had a "hin" in months, the charts all individual to the course of the play that the play the p tion is getting tougher. Singers like Mojo Root Force, a recent success in Las Vegas, Little Willard from the east, and a group called the El Caminos are rising fast, threatening his territory. One false move could shove Hoss back down the charts. Hoss also senses a difference he. Hoss also senses a difference between the way things are and the way they seem to be. The mental split comes from a new type of rocker—the Gypsy—who refuses to play by the accepted conventions of the musical game. And while Hoss admires musical game. And while Hoss admires the early greats of rock and roll. — Dylan, Jagger, Townshend — for having broken tradition, he fears that the Gypey Killers are operating outside of the "code" algorether. "Can't they see where they're goin: "" Hoss cries (foretelling Shepard's reaction to the Tubes concern). "Without a code it's just a crime. No art involved. No technique, finesses. No sense of mastery. The touch is gone."

cadenzas, and attempt to solo each other to death. In the end, Hoss's comparative vul-nerability, along with a new-age referee learly tired of the old order, does Hoss in The king is dead. Crow triumphs.

To employ a term from a bygone mode of criticism. The Tooth of Crime has many

Even though he has broken it on ocea-

his actions their meaning and value. But

this code is like nothing we know today. Shepard's future world combines the goal of the musician with that of the criminal. In

his harrowing vision, violence and murder are condoned and outlaw behavior has be-

come codified, rated, and even given points for style. Thus a "hit" has two

meanings: it is both a hit record and a gangster killing. In effect, the system of tomorrow has embraced crime. Outlaws

are now in, and honor holds the code and its players together in a meritocracy of murder and music. There are "Markers," licensed rock assassins, and "Marks," the

designated targets of the Markers, and one rises from the ranks by outperforming (kill-ing) the competition. The Keepers (record

company executives?) determine hierarcompany executives?) determine hierar-chical rankings, and the Critics evaluate the aesthetics of a kill. The code says Marks and Markers should know their

places; they should respect the reputations, the earned images, of their betters. What the earned images, of their betters. What Hoss fears, however, is that he has be-

Hoss lears, however, is that he has be-comed trapped in his own image, that it is a mirage, and that Crow — a cold, soulless Gypsy approaching Hoss's compound in a '58 Impala — has no respect for the code and the traditions it maintains. Is Crow the unthinkable? An artless killer? But that 'a crime.' These are sonna be the lost days.

rime. "These are gonna be the last days crime. "These are gonna be the last days of honor," Hoss says as his enemy draws near. "I can see it comin!"

Shepard borrowed the title of his play from a sonnet, by the French Symbolist poet Mallarmé, about two personae: one is vulnerable, the other has a heart that "cannot be wounded by the tooth of crime."

From our presentits. Mos is a settless.

From our perspective, Hoss is an antihero.

A maelstrom of savage energy, he is outside the law — well, ours anyway. In the context of the future, however, Hoss has

become the establishment, an over-the-hill misfit. He believes in order, rules, the con-

tinuity of history, and an outmoded code. Worse yet, Hoss has feelings. He is trapped between the old and the new. His words can kill — his lofty status proves

that - but they can also console, express

his worries, joys, and poetic inner being. In short, Hoss has an acoustic sensibility in

a postelectronic age.
Seen from Crow's perspective, Hoss is soft and conservative, a vulnerable hit worthy of extinction. Crow, by contrast, has all the feelings of a four-barrel car-

has all the feelings of a four-barrel car-buteot. He has no humanity, only as in-stinctive urge to seek out victims and ex-terminate hem with his array of life-stealing words. Crow merely wants urf, the territories of his marks, not approba-tion, and he derives no pleasure from vic-tory. Crow is a function. He would did if he allowed others to live. In the second act of Touth, Hoss and Crow have a "style match," a three-round battle of one-man hands in which they sing, chant, and spew out verbal arias, like spontaneous musical

"levels" of meaning. First of all, it is the story of Hoss and Crow, rock stars of to-morrow, and the bizarre world they inhabit. But the themes of Shepard's drama are also universal. On this level, the play is about power and fame, their acquisition and maintenance, about conflicting uses of language, ever-shifting standards of behavior, and the ways in which each genera tion tends to debunk the achievements o the previous one. With regard to the last point, imagine a disrespectful Boy George

meeting Bob Dylan, for example, and singing Dylan's line. "Those that are first will later be last," back at him. Or imagine a cocky John Donne strutting out to tratford-on-Avon to read his slick, metaphysical sonnets to a retired old fog physical sonnets to a retired old fogy named William Shakespeare. Now imag-ine the Bard's reaction. Ingrained in this drama as well are the

psychological counterextremes of anomi (fear of structurelessness) and paranoia. It this regard, The Tooth of Crime also reflects the year in which it was written. 1972, and it effectively captures the men-tality of established leaders hungry for even greater supremacy — and eager to bug the Watergates of their enemies to enhance their position. At the same time the play has the ageless quality of a Mac

beth or an Attic Greek drama - a stark, primal struggle of mighty opposites match-ing destinies and determining the fate of a patch of ground, a kingdom, or the world. The technical demands of the play are as complex as its themes. The *Tooth* requires mastery of various performing skills—acting, singing, recitation, and physical movement - that range outside of the movement — that range outside of the normal demands of a dramatic perfor-mance. Most important, though, is that all of these "levels" — and who knows how many others there are — must never be apparent in a production of the play. In The Tooth of Crime, immediacy is all. One should not be aware of the themes, meanings, or was the engrouss seebical.

meanings, or even the enormous technical difficulties involved in mounting the

with a breakaway blitz of swirling, unrewith a breakaway blitz of swirfing, unre-pressed impulses punching out from the stage like rockets. The demands and the different levels of performance, however, were apparent in the production at UCSD, which concluded a brief, four-night run last weekend. But first things first: the department of draws, and director lon department of drama and director Jon Dichter should be applauded at length for tackling such a tough project (and then mildly rebuked for giving it such a brief run). Although the production did appear several strengous rehearsals away from the precision, coordination, and nuance necessary to make it fly, the attempt itself was its own achievement, and I am per-sonally thankful for the opportunity — fi-



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(continued from page 29)
nally — to see this very important play staged in San Diego.
Along with music director Victor Zupane, director Dichter made some hanges in the play's score that improved it. In the original, most of the music and lyrics are written by Shepard — who would instantly burn all his writings in exchange for the chance to play lead guitar for the Who or the Rolling Stones. But many of his songs are dated imitations of these groups, and Dichter and Zupano wrote new musical arrangements that gave the lyrics a more contemporary feel. And though the score was interesting. Dichter's overall direction (combined with the uneven efforts of the Mirrors, the rock band that backed up the show) placed an unduc

emphasis on sheer volumes of noise, too often at the expense of the lyrics, the individual speeches, and the details of characterization. The production pushed aggressively at limits, and the play's many sub-tleties were consistently bullied aside. Most of Hoss and Crow's verbal shoot out in Act Two, for example, simply couldn't be heard. The competition was not be-tween these two warring (though in their own ways sophisticated, refined, and poetic) soloists but rather between them and the band that drowned out their spike-sharp words. A proper modulation, of de-cibel levels and emotional intensities, was the major weakness of the production. It went flat out — and the unrelieved drone flattened out several scenes in the process. The Tooth of Crime should be played

like a guitar - swift but certain, with dynamics gained from a featherlike touch rather than heavy-handed twanging. Of the performers in the UCSD production, two actors in secondary roles came closest to this quality. Susan Gosdick, as the gun-rock moll Becky Lou, and D.B. Nevak, who played three roles, both cut through the show's excessive clamoring and de-veloped characters that were at once in-tense and delicately contained. Novak's referee - largely a mime performance was terrific, and Gosdick's scene in which Becky Lou recalls her initiation as Hoss's groupie — a terrifying rape -- would be difficult to improve upon. But the leading actors — a throaty leff Sugarman as Hos and a balletlike Michael Barnhart as the evil Crow — would beam on and off, par-

tially because of the competing musical accompaniment but also because each character was treated along more one-dimensional and monotonal lines than need be. Both actors made full use of Uta Fink's ominous, silver and black set (sideand floor-lit well by Brenda Berry), turnthe emotional intensities of each character were often more cosmetic, and forced than real. Like productions of *The Tooth of Crime* in general, both Sugarman and Barnhart appeared to be at least a week away from getting inside their roles more fully. The UCSD production concluded its run, unfortunately, before they had a chance to catch up — and for fans of Sam Shepard to catch the show as well.

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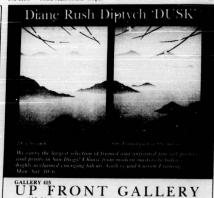
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The new year has brought with it a fine new restaurant in North County. It's called Chelsea Garden, and though it's located on a rather dim part of South Highway 101, you should attempt to look for it. Once inside, you'll rejoice that you made the effort.

effort.
For one thing, there's an Old World air about the decor — flowered wallpaper, Art Deco lamps, and sweet William flowers on the table. It's all very English. The room is extremely soothing, as both sets of my friends commented when we arrived on two different occasions. While the service is speedy, you never feel rushed here. You may go to Chelsea Garden and talk, actu-

of time unfolding pleasantly. There's no sense of haste, and no pressure on you to vacate the premises quickly. Moreover, one of the owners, an Englishwoman, is discreet: she glides around softly, oversee-ing the operation, without disturbing the diners. (I think, in this connection, of the chef/owner at Rosemaryn on La Jolla Boulevard, who plants himself at the en-trance of the dining room, where you are compelled to take note of his presence and o nod and smile out of sheer politeness.) If were having a romantic assignation, I would have it at Chelsea Garden because it's so serene and quiet; not stuffy, mind

it's so serene and quiet; not stuffy, mind you, only sensitive to privacy.

The menu at present is limited to eight entries, a half-dozen appetizers, and two salads; as well as the nightly specials, but here's more than enough variety: beef Wellington, lamb chops, two veal disher hearst of chicken hazelnut, lobster. Cornish game hen, and lobster thermical control of the chicken to \$12.95 for the lamb chops (the price for the lobster fluctuates with market svallability). availability).

On my initial visit, my friend and I were the only diners there at 7:00 p.m. We or-dered as our appetizer green-lip mussels stuffed with water chestnuts and fresh spinach and covered with bacon (\$4.95)

For our entrées I had beef Wellington

dinner. We had, of course, ordered far too much food for two people. We were awe-stricken by the size of the entrées, and if they had been preceded by the spinach salad, it would have been more than enough. But every dish was fresh, kind to the palate, more than generous to the

The mussels were outstanding: fresh, light, and in wonderful harmony with the spinach. I love bacon but almost never eat the because of the fat and preservatives, so it was a treat for me. However, the bacon flavor does permeate the cooked spinach as well as the mussels. It's not overwhelming, but you should be aware of the bacon when you order this delicious appetizer. For someone who is careful about ba

For someone who is careful about ba-con, I really used up my quota for the year that night. In addition to the appetizer, we had the fresh spirach salad for two (\$4.95), which is the house specialty and came highly recommended by the owner. This dish is occasionally perpared at the table, and I always glance away when the hot bacon diresting is poured on the greens. hot bacon dressing is poured on the greens because it's hardly low in calories. In the Chelsea Garden's version the bacon "bits" are in fact large chunks of bacon. The spinach salad is very fine, though whether it should be consumed directly after the mussel-spinach-bacon appetizer is questionable. Both are well-achieved dishes in their own way and both deserve

(\$11.95) and my friend had the hazelnut chicken (\$9.25). When the dishes were chicken (59.25). When the dishes were placed before us, we almost gasped at the size of the portions. The price of the entre does not include anything except bread and butter, salads and souspes are a la cartie. The truth is, however, that you really don't need more than the entrees. My filet mismon beer was enfolded by chopped musbrooms and a quite nice pastry, the whole appearing like as load. This dish is for a very hearty eater, because in addition to the beef, a large order of homemade pasta was served as well as a separate dish of fresh vegetables. The pasta was especially good, as it was prepared from homemade noodles and tossed with a light, not too

garlicky pesto sauce.

I have some slight reservations about the fresh vegetables. They are plentiful, but since they are stir-fried they may be a bit oily. Either the oil should be reduced or the vegetables should be drained carefully be-fore they are placed on the separate vege-

table dish.

My friend had the hazelnut chicken, which is sautéed and covered with a light hazelnut sauce. Along with the vegetables and pasta, this makes a tasty, delightful

stomach.
The second time around I thought I'd try fish, but a word of explanation is necessary

demand have difficulty stocking fresh fish They buy the fish fresh—in this case John Dory—but if the requests for fish are few, the fish must be frozen and kept for future consumption. Be sure to inquire whether the fish is fresh that day realizing that the fish is fresh that day, realizing that some sense of expediency makes it neces-sary for lightly populated restaurants sometimes to freeze their product. On this visit, rather than have frozen fish we visit, rather than have frozen fas we selected yeal in champagne sauce (\$10.95) and lamb chops (\$12.95). Again, we were the first diners there, and under the circumstances we asked to have the entrees divided in two, with each of us having on lamb chop and veal. The veal was tende and the sauce light, the lamb chops huge These were lightly dusted with bread crumbs and Dijon mustard and then broiled. Instead of having one large chop each we had one and a half — a lovely gesture on the part of the management, who added the extra chop because we were dividing our dinner. My friend was so im-pressed with the pasta that she ordered some to take home

I tried both apple and apricot tarts, made on the premises, of which I preferred the apple (\$2.50). The pastry was the same for both, but there was more fruit in the apple

lunch specials, which include Irish stew Welsh rarebit, and one of my great weak-nesses, a fresh apple skillet "pancake," served with sour cream or yogurt. So much loving effort has gone into this

restaurant, the food is so generous in size and in conception, that I truly hope the place succeeds. You should give Chelsea Garden a whirl. It deserves it.

On New Year's Eye, one of the most venerable and highly respected gourme restaurants in the city served its last meal This restaurant was Casa Di Baffi's Per nicano's on Fifth Avenue, which had been operated by George Pernicano for at least twenty-five years. When its chef retired, George, who owns an interest in the San Diego Chargers and also loves to travel. decided to call a halt.

It's always a loss for a city when one of its reliable, stable restaurants goes out of business. Di Baffi's wasn't "trendy"; it didn't cater to the latest gastronomic whim, but what it did — steaks, seafood, pork chops, pasta — it did with an unerring hand. It had its steady clientele who arrived faithfully, year after year. Speaking with one of them, himself a restaurateur, was told, "Where will I get such steaks again? The menu may have seemed old-fashioned, but you could rely on it. When I feel like a good steak or a special pork chop, I'll think of Di Baffi's, but it will be



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OUARTER NOTES



ONTEVERDI **ORCHESTRA**

"San Diego's newest chamber orchestra sensation," ran the hyped-up advertisement on KFSD. I felt obliged to go (the concert was at the Old Giobe on a Monday evening). but among my large acquaintanceship I could not find anybody to take the chance along with me. Oh, skepticism along with me. Oh, skepticism! How well it serves to protect us from wasting time — but how equally well it insulates us from unpredictable, wonderful discoveries! In fact, it turned out that the Monteverdi group is by a considerable margin the best of the local chamber San Diego over the years. More than that, they (and their

conductor, Leonard Ingrande) and Haydn this pleasingly, it is provided authentically likely that they will do at least satisfying musical experiences in an intelligently devised and as well with other styles of music, and such proved to be the case in the Monteverdi's basically quite venturesome program. There is of course nothing unusual about programming Mozart's concert. There was an excellently balanced and proportioned performance of the Saint-Saens Cello mpresario Overture or Haydn's Symphony No. 104. but for a new chamber orchestra Concerto, which took on a surprising but effective intimacy with the relatively small forces — some thirty-four instrumentalists to attempt these perfectly proportioned examples of the Classical style of a chamber orchestra. (Cello soloist Steve Richards, actually constitutes great audacity, for there is no other heretofore quite unknown to me, proved himself a first-rate music that can expose performers' defects in so musician, with a good tone. unmistakable and damaging a way. What we heard was precise intonation, and a suitably Saint-Saensian accomplished professional mixture of classical elegance and romantic passion.) The only unfamiliar work on the Monteverdi's program was a modern one; it is, in fact, playing, including — wonder of wonders — string sections with excellent intonation and unanimity (Jim Zagami is the incumbent on any responsible chamber orchestra to include twentieth-century works in its repertoire, for our century has skillful concertmaster). There were, admittedly, various entrances sometimes tended to been prolific in important works for groups of this size David Ward-Steinman's raggedness, and the horns occasionally had their typical hornish woes. But these could David Ward-Steinman's Concerto No. 2 for Chamber not significantly detract from the overall quality of the Orchestra, a work of the performances, which Mr. Ingrande guided with a sure hand. He is a straightforward. composer's youth (it dates from 1962, when he was twenty-six). is an imaginative, beautifully is an imaginative, beautifully crafted piece in a more or less conservative American idiom, calling to mind (though by no means derivative from) Copland, Piston, Diamond, Mennin, or William Schuman. Its freshness of invention, impressively conveyed by the unmannered conductor, not unmannered conductor, not given to pronounced subtlette: of dynamics or phrasing, but maintaining a vigorous rhythmic thrust and a general shapeliness of structure that

that I could get to hear it only once; it had throughout a treasurable quality that invited closer acquaintance.
So did the Monteverdi

Chamber Orchestra, whose next concert at the Old Glob (an excellent hall for music) is scheduled for Monday, March 19, with works by Rossini. Watters, Honegger, and

LA CENERENTOLA



depth, either dramatically or musically, but its surface is delectable, and never more so than in Jean-Pierre Ponnelle's justly famous staging of the opera. Last week KPBS-TV showed the 1981 La Scala

negotiate the florid passages with consummate ease. Paolo Montarsolo, in the buffo role of Cinderella's stepfather, fused authentically funny vocal acting and richly resonant vocal production in the manne that has made him a master of such roles for decades. And conductor Claudio Abbado evoked the ebullience of the score with an imagination and wit comparable to those of Ponnelle — and of the production, with its preposterous fairy-tale sets, its broadly satirical costumes, its charmingly comic stage direction, and its deft mockery of the conventions of this most conventional kind of musical theater. The television version ANNA BOLENA

proved to be a masterpiece in its own right, the images on the tube cannily calculated to bring

out all the effects of humor ar

sentiment, with as much of the stage spectacle as could possibly be transferred to the smaller-scaled medium.

Moment after moment demonstrated a perfect integration of music, staging, and camera work, so that one

might almost have been led to believe that La Cenerentola

had been composed expressly for television. What was most

striking was the way the mos

implausible actions took on the conviction of truth — for

example, the love at first sight experienced by Cinderella and Don Ramiro. This was due in

part to expert comic acting by a cast that looked as good as they sounded, but it was Ponnelle's

playful genius that re-created

sense of unified stylistic artifice, of convention brought to its aesthetic perfection. Musically this production was at least the equal of the best recordings of the opera. Frederica von Stade (Cinderella) and Francisco Araiza (Don Ramiro) have the best production of the production of the theory of the production of

ideal voices for this music: limpid, floating, with a bit of pungent idiosyncracy in the coloration, and able to

the quintessential Rossi sense of unified stylistic

sentiment, with as much of the

I find it hard to say anything good about the San Diego Opera's production of *Anna Bolena*, which continues this weekend. The insipid stage direction of Jay Lesenger (never a new, fresh. ovocative idea in this theater provocative idea in this theater of the dead), the careful but slow-paced, lackluster, and unidiomatic conducting of Eve Queler, and singing that varied from the weakly adequate to the frightful — these converted Dovistell's noble and moving Donizetti's noble and moving

performances — the right person in the right role, doing the right thing — were those of Susan Quittmeyer in the minor trouser-role of Smeaton (what a bell-like ring in the voice, and what dramatic involvement!), and Robert Schmorr in the even smaller comprimario role of Hervey (an effective impersonation of a businesslike hatchet man in the court of Henry VIII). Susanne Marsee was competent as Jane Seymour, but the shrill pulsation in her voice became tiresome, and her expressive devices were generalized and routine. Bass-baritone Robert Hale (King Henry) exhibited nis usual vehemence, loudness and judder. Tenor Bruce Reed's voice was pinched, dry, squeezed, flat, and emotionless. The best known of the singers was Katia Ricciarelli, who is also by all odds the greatest disappointment among today's

music-drama into a long, slow, dim bore, a condition reflected

by the audience's generally comatose state throughout. The

only really satisfying



international opera stars. Miss Ricciarelli has a voice of Ricciarelli has a voice of heavenly beauty, exquisitely floated, but her interpretive powers are of such a low order that — except on those rare occasions when a martinet of a conductor makes her do things his way — she drains all her roles of their dramatic and has neither of those singers' fire and fioritura (she fudges the passages requiring agility

down even more whenever the conductor gives her a chance (Miss Queler evidently offered no resistance). The result is a characterization of extreme dullness. Miss Ricciarelli did indeed improve somewhat as the evening limped by, but remembering the recorded performances of the role by Callas and Sills, I found I could scarcely recognize this Anna
or the opera she was in a sbelonging to the authentic world of Romantic bel canto from which Anna Bolena draws its musical style, its theatrical pathos, and its world view. The lesson of this production is that there is no point in doing bel canto opera at all unless you can find a conductor and singers who have the technical ability and to droop languidly on every other note (sounded just under stylistic understanding to thrill the audience as this pitch), in a feeble parody of Caballe or Sutherland; but she masterpiece should. A good Anna Bolena will make the public gasp, weep, and applaud ecstatically. This one only made them sleep.

and simply skips the trills). She also loves to drag the tempo, starting slow and then slowing

musical life, leaving nothing but lovely, empty sounds. Her concept of bel canto singing is

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Letters

ivious to such grammar rule can be regarded as a "language poet," so there has to be something else to that form of art.

I have nothing to say about the superb lie-detector qualities that enable Meyer to make the distinction between what Moramarco feels in "his heart of hearts' and what he actually wrote, but I do have something to say about what Meyer defines as being the "writer's job."

According to him this job consists
of using the human brain to make

sense "of a fragmented world of dialectical opposition and contradiction." Therefore the language poets" (who "by ontradiction, and fragmentatio are mirroring the real world in a nihilistic gesture of alienation

mbilistic gesture of alienation") are not writers. Although the fact that Meyer writes doesn't necessarily mean that he is a writer, it seems to me that in his liferary universe, extbook writers should be honored with pedestals for their masterpieces, while probably more

appearing too negative.

First of all let me say that by mirroring the actual world's confusion an artist does not celebrate it, that an artist can or after the too the world! than half of the greatest literary achievements since the appearance of language should be discarded in the name of a crusade to eliminate polluting nihilistic tendencies. Newspapers would be banned as unorthodox, immoral, or at least reflect what he sees (the wo inhabits). If Meyer finds thi certainly distasteful. The true artis landscape negative, then it is he who is being nihilistic. Reflection ould be the generator of a current of revitalizing positivism that would be not a reflection of the by alienation is an impossible concept in art (you can't reflect would be not a reflection of the contemporary world but a denial of it and of oneself. But of course, we would ignore this fact for fear of anything if you're not there). There isn't such a thing as a "writer's job." An artist, says Bunuel, is not obliged to offer solutions or take sides. A writer

hasn't got to do anything whatsoever to change the world or

to change the lease.

himself: but he does. A writer (or a pointer, or a president, or Stephen Meyer) cannot order the chaos, he can only draw our attention to it; doing so is an act of faith that calls for everybody's attention and neern so that all of us can start to the chaos, the world

change the chaos, the world.

Maybe Meyer is right, maybe he should take a closer look at his dog's poop instead of automatically "yielding to the bourgeois imperative to clean it

City Lights

return," Stillwagen says, "we told them we'd be happy, when the Post Building was knocked down, to give them a nice greenbelt and build them a nice bus stop/transit center next to

our proposed parking structure." The bus compan agreed, and within weeks the bus stop in front of the former Bank of America Building was, indeed, moved a block tenants were handed eviction notices, and Home Federal

began planning the demolition

of the old building. In the midst of all this, however, it was discovered that a clause in the lease prohibited the razing of the Post Building unless an edifice of equal or greater value were constructe in its place before the lease ran out — something Home Federal executives agreed to back in the Fifties in the belief they would one day build a

Negetiations with the own on that land. "So that pretty of the property have been going much put us in limbo. on for about a month. much put us in limbo.
Stillwagen says. 'We told the bus company what had happened — that we couldn't knock down the building — and as a result, there would be on for about a month, Stillwagen adds, and he's still hoping that somewhere down the line Home Federal will be able to live up to its part of the deal with the transit company.

— T.K.A. no park. They were pretty understanding, since there's really nothing we can do, although we did promise to try

Paul Krueger, Neal Matthews, Thomas K. Arnold, and Randy Opincar

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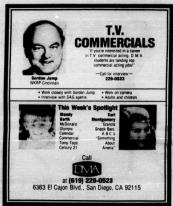
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Off the Cuff

What books would you like to have along if you were stranded on a desert island'



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Anthroposophy books — it's
a discipline of science and
though that analyzes the
spiritual evolution of man,
initiated by the philosopher
Rudolf Steiner. The main book
I'd like to have along would be
The Philosophy Of Freedom.
You could read that book for
your entire life and find
something new in it every something new in it every day. . . . A good historical novel like Burr by Gore Vidal Burr gives you a real perspective of our revolutionary history, not this honey-and-molasses idealism about our forefathers. Tai-Pan by James Clavell would be nother one. I like his writing He uses situations that could have happened in that period of history. This particular book deals with the beginning of Hong Kong — Sixteenth



Roy Robinson Editorial Photographer

Downtown
Future Shock by Alvin
Toffler. It's a great book to tell
me about the things I hadn't
planned on. I would like to
have a crossword puzzle book,
with the answers in back. I've always admired people who do crossword puzzles. Definitely a dictionary. Words can be very good friends. A book of blan pages so that I could record what was happening. I love to write. In a way I think it's a more creative process than photography. If you can write anything that makes another person laugh, cry, or just think about life, then it's all worthwhile. Of course it would help to have lots of pencils along and, hopefully, a pencil



Shogun. Clavell is very captivating and very engrossing; you'd be able to read it for a while. The way he weaves in Oriental history is interesting. It's almost like visiting a foreign country— you get a flavor for different culture and customs. Maybe a book on how to survive in th wilderness that might tell me how to build a fire without matches or how to build a grass hut The difference between poisonous and nonpoisonous plants would be helpful, too. Books like Basic Cabinetry or How to Build a Miniature Doll House would be nice to have along. I'd go nuts if I didn't have some outlet for my creative energy.



Audrey Ali Bookstore Owner

La Mesa
Definitely the Bible, it's one of the greatest books in the world. I would say Jane Robert's *The Nature of Personal Reality*. It's just a marvelous book, it contain insights into the reality that exists beyond that which we perceive with our five senses On a desert island I'd need some books on the sea and certainly astronomy; you have to have something to do at night. If I had any materials with me I'd like to have a book with all of that spare time



food. If I were all by myself, a book about men — with pictures, of course. How-to books like *Basic* Basketweaving and Bamb Cutlery would be helpful, and perhaps a book on the medicinal properties of tropica plants. I guess I'd need a book to read. The Other Side of Midnight by Sidney Sheldon is one of my favorites. I think it would help keep me from getting too depressed. Something practical on first aid like *The Girl Scout Handbook* might come in handy. Also maybe a book on natural beauty. You could learn to use certain vegetables and fruits for hair and make-up, and flowers for fragrance. I wouldn't want myself to go to the pits while I was there waiting to be rescued. — Lin Jakary



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Section 2 **Events, Theater, Music, Film**



to a preview of the upcoming SONOR concert, which will offer world or American

oner world or American premières of three major works by UCSD composers. At this meeting, it was possible to hear the composers themselves talk about their works, and so to get an idea of what to expect and what to listen for. Here is what I learned.

what to itset for There is what I learned. Roger Reynolds's Archeplago will be receiving its American premiere in the SONOR performance. It is scored for a prerecorded tape and thirty-two live musicians, necessitating the largest performing forces ever employed by this important contempor abusic ensemble.

Oh, God (Book III)

It was toward noon on the morning of the sixth day when God, seriously distracted by an award-winner hangover, created rugby by mistake. He had been nighty wintside. He had been trying for something closer to match-play team ballet—a two-sided dince game for the genreed of spirit would be nee. He had thought—but He He had thought—but He standed of the party in lonor of the recision of the fishes and brids the night before had cost Him. Cocktail hour Jesus. In all thumbs reday. "Jesus In all thumbs reday."

magnum of Dom Perignon."
"It was the food, Pop," said
Jesus. "You gotta eat before a

"Remind me next time," said "I always remind you," said the Son.

trever does any good," said the Holy Ghost. "What am I, perfect?" God grambled. "If you two don't like it you can go to Hell." Rugby wasn't the only creation that went wrong on the

exaction that went wrong on the sixth day, and in general it can be said that the quality of life on any given world in this universe can be traced to the condition of the Creator on the day of the Creator on the day of creation — or, more specifically, to whether or not the Divine Before-Dinner Drinks and the Heavenly After-Dinner Drinks were spaced by anything resembling Dinner. Celestial or Otherwise.

some," He always liked to say. So, instead of a playful mine with goal posts, we have righy-that dirty mob-scene-with-bal

Anatomy Of A Concert

New music poses great problems for the listener, even for the sympathetic fan of the avant-garde. The difficulty is twofold. As in all music, the listener has to be able to discern the musical ideas and to follow the way they are but together. the way they are put together, but the structure of many modern compositions is so complicated (often with many different things happening at once) that sometimes the udience cannot make out the A more fundamental problem is that there are so many languages in contemporary music, so many radically diverse attitudes toward what music is and what it can say, that with any given work the audience usually starts out puzzled and disoriented. You not only don't know what the composer is going to tell you, but you don't even know whether he will be telling it to you in French, Hungarian, or Zulu (so to speak).

That is why it was a good idea

cingloyed by this important consideration of the control of control of the control of paper, where the different musical ideas were indicated, along with the different musical ideas were indicated, along with the interplay between the tage and the live basically as or of themes and their variations with much material overlapping or appearing simultaneously. The variations are hard between their control of control





NEWSTON STATE Around

When Henry Brant turned when rienry brant turned seventy last year, a lot of people noticed. In Boston, for instance, they proclaimed a "Henry Brant Week," and the New England Conservatory, the Harvard Wind Ensemble, and numerous wind ensemble, and numerous other orchestral groups warmed up to play. The intent wasn't so much to put on a good sine a fire Henry Brant; everyone turned out to perform the works of Henry Brant. Brant, whose musical career must be law half comments.

Brant, whose musical career spans the last half century, is this country's foremost compose of "spatial music," works whose acoustical requirements dictate the arrangement of musicians throughout an entire concert hall rether than the nail other than the conventional grouping in front. The sections play with or against one another, each often in its own key and tempo, and the antiphonal effect encircles the audience in what has been called "euphonious clang." Brant studied at the Juilliard

Brant studied at the Juillard School of Music. In the 1930s he arranged and scored compositions for the West Coa film industry and the Benny Goodman Orchestra. In addition to holding two Guevenheim Fellowships, he ha Guggenheim Fellowships, he has served on the faculties of Columbia University, the Juillard School of Music, and Bennington College. This June the Holland Festival also will sponsor a week of Henry Brant isic and, to open the event, int has composed a work for

birthday-year celebration, the La Jolla Civic-University Symphony and Chorus Association is offering a world premiere of Brant's Western Springs, a composition in five continuous movements. The five sections describe various ho five sections describe various hot springs in five western states (Oregon, California, Wyoming, Laho, and Nevada). The work is commissioned and scored for the Association's one-hundred-piece orchestra, the 120-voice chorus, and two juz bands from the UCSD juz Ensemble. The orchestra will be divided on the stage of (continue on page 6, col. 4)

The Doctor Is In

No. Doctor Video is not some character culled from the pages of a Marvel comic book, bounding about with the head of a goat and the body of a children caught of gone of the pour over homework assignments. No, he is none of this. He does keep busy, however, testing the creative capacity of what could potentially be the most powerful medium in our nation: namely

medium in our nation: namely, relevision.
Decrot Video (a.k.a. John Hunt) has, for the past twenty veans, experimented with this work programment of the property of the supplies of the suppl video music, some film clip from as far back as the Thir and other more recent experiments that Hunt himself has done. He hopes that all of what he will show will help to educate the audience to what television could be; somethin



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Dance Benefit Dance, big band music will be featured at a tea dance to benefit the Central City Association's Helpline service, Friday, February 17, 5:30 p.m., Hotel San Diego, 339 West Broadway, downtown, 234-0221.

"Dance Jam." create your own style in an evening of freeform, rec-reational dancing every Friday night, 9 p.m., 3255 Fifth Avenue, Hillerest, 239-1713.

Ballet, the Hartford Ballet Company will perform Balanchine's Al-gon Brilliume. Uthoff's Ode o Jose, and works by Limon and Taylor, Saturday, February 18, 8 pm. pm. and Uthoff's Symphony No. 80, the duet from Romeo and Judic, and other works. Sunday, February 19, Art. Greek, 210 East Main Street, El Cajon, 226-2640.

"Freeform Delight," an evening spontaneous, improvisational dance will be held Saturday, Feb-ruary 18, 8 p.m., Balance Dance Studio, 2195 Chatsworth, Ocean Beach, 273-2461.

Film

John F. Leavitt," the true story of Ned Ackerman and his dream of building and sailing a wooden ship, will be shown with filmmaker Jon Clouter in attendance, Saturday, February 18, 8 p.m., California Theatre, 1122 Fourth Avenue, downtown, 273-4039. Political Film Series continues with three films about South Africa. Oral History, Kuntura, and an NBC documentary, Africa's Defaut White Trifts, Friday, February 17, 7 p.m., noom 107, Third Lecture Hall, UCSD. Free. 452-2016 or 452-4450.

owntown. 213-003:

"Stagecoach," John Wayne and an odd assertment of passengers travel through bostile Indian country in the 1939 John Ford film to be shown Tuesday, February 21. 7 p.m., Coronado Public Library, 640 Crange Avenue, Coronado, Free. 455-4167.

"Copland Portrait" about the composer and his music, and Gotto. Tell It. a tribute to Mahalita plackson, will be shown Wednesday, February 22, 1 p.m., National City. Public Library, 200 East Twelfth Street, National City. Free. 474-8211. screened Saturday, February 18 and Sunday, February 19, 1 and 2:30 p.m., Natural History Museum, Balboa Park, 232-3821. "Coaster: The Adventure of the Street, 1474-8211.

"The Gospel According to St. Marthew." Pier Pasolini', 1966 Marxist semidocumentary state-ment of Christ's teachings, till be screened in Italian with Engilsh subtitles, Wednesday, February 22, 730 p.m., Sherwood Anditorum, La Jolla Museum of Contempora Art., 700 Prospect Street, La Jolta 454-0267.

For Children, an Italian folk tale, a story from the American Revolu-tion, and a film on skiing will be

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Music

Concerts International, Rubaiyat will perform contemporary wom-en's dances of the Middle East and North Africa, Thursday, February 16, 7:30 p.m., Mathes Cultural Center, 247 South Kalmia, Escon-dido, 741-4691.

Vocal and Piano Recital, soprano Deborah Clague and pianist Diane-tawrence will perform works by Mozart, Britten, Debussy, and others, Friday, February 17, 730 p.m., The Habitat Book Shop, 4711 Third Street, La Mesa. 697-7922.

Old Time Music, Friday, February 17, 8 p.m., 1260 Robinson Street, Hillcrest, 282-7833.

Chamber Concert, the Allegro Chamber Concert, the Allegro Quartet will perform a program of music spanning four centuries. Fri-day, February 17, 8 p.m., room 220, Grossmont College, 8800 Gross-mont College Drive, El Cajon. 465-1700.

Violin Recital, Joan Capra will offer works by Buch, Schoenberg, Debussy, and Mozart, Friday, Feb-ruary 17, 8 p.m., Mandeville Reci-tal Hall, UCSD. Free, 452-3229.

For Children, Carol Pelkner will demonstrate a variety of interna-tional percussion instruments, Saturday, February 18, 10.30 a.m., Mathes Culvural Center, 247 South Kalmia, Escondido. 743-3322.

Spatial Music, the première of a work by spatial-music composer

Henry Brant will be offered by the La Jolla Civic-University Sym-phony Orchestra and Chorus and the UCSD jazz ensembles posi-tioned around the audience during the performance, Saturday, Feb-ruary 18, 8 p.m., and Sunday, Feb-ruary 19, 3 p.m. Machalli, A. ruary 19, 3 p.m., Mandeville Au-ditorium, UCSD, 452-4637.

Organ Recital, James Welch of UCSB will play works by Bach, Charpentier, Clokey, Saint-Saens, Elmore, and Muler, Sunday, February 19, 4 p.m., La Jolla Presbyterian Church, 7715 Draper Avenue, La Joila, 454-1605.

La Julia, 394-1605.
Three Premieres, SONOR will perform Ruger Reynolds's Archyledga, Robert Erickson's Taffysinne, and the chamber version of Bernard Rands's Cami del Sole, Wodnesday, February 22, 8 p.m., Mandeville Auditorium, USSD, and Sunday, February 22, 210 p.m., Copley Auditorium, San Diego Museum of Art, Balboa Diego Museum of Art, Balboa

Park. 565-9947 or 452-3229

Clarinet and Piano Recital, Michele Zukovsky and Zita Carno of the Los Angeles Philharmonic Orchestra will offer a program of classical music, Wednesday, February 22, 8 p.m., Smith Recital Hall, SDSU, 265-6020.

Special

Open House, the Center for Music Experiment and Related Research will hold a public reception and demonstrate computer music ap-plications. Thursday, February 16. 7 p.m., 408 Warren Campus, UCSD, 452-4383.

Guided Hikes, a two-hour bird-watching hike will be held Satur-day. February 18, 8 a.m., Horse-men's Purk, Black Mountain Road, Los Peñasquitus Canyon Preserve (271-6710 or 294-2926); the

Sessions Park, leaving from the Sparking lot, Saturday, February 18, 10 a.m., Lamont Street, Pacific Beach, Free, 232-3821.

Bird Carvings, a bird-carving competition and art show will be sponsored by Pacific South-west Wildfowl Arts. Saturday, Feb-nuary 18 and Sunday, February 19, 9 a.m., Convention Center, Holiday Inn Embarcadero, 1355 North Harbor Drive, downtown, 565-8089.

Chinese New Year Celebration, food, music, a lion dance, and cultural exhibitions will be featured, sponsored by the Chinese Social Service Center, Saturday, February 18, 10 a.m., Plaza Hall, Community Concourse, 202 C Street, downtown, 234-4447.

Psychic Fair, lectures and demon-strations by metaphysical prac-titioners are offered by the

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AASA Club, Room 170 Aztec Center, San Diego State—265-4685
APSA Club, Room 105 Student Center, UCSD—452-2048
Chinese Social Service Center, 428 Third Ave. 5.D.—234-4447
House of Nime Dragons, 4164 Bonita Road, Bonita—267-3201 Donation: \$2.50 advance, \$3.50 at the door

> Both events at Plaza Hall Community Concourse Center 2nd & C St., Do wntown San Diego 234-4447









COVER CHARGE NIGHTLY - PEER & WINE

:......

READER'S GUIDE

Alexandra Institute, Saturday, February 18 and Sunday, February 19, 11 a.m., 2525 San Diego Avenue, Old Town, 287-8029.

Orchid Minishow, the San Diego Orchid Society will display their blooms. Saturday, February 18, noon, and Sunday, February 19, 10 a.m., Garden Center, Casa del Prado, Balboa Park.

Prado, Batrosa Paric.

Nicaraguan Cultural Evening, poetry, art., the traditional music of Sabai, and jaze by Bert Turettiya and Friends are featured. Satunday February 18, 7:30 p.m., San Diego Public Theatre, 311 Eighth Averuue. downtown. 235-0485 or 459-4650.

"No Name Performance II," a multimedia performance piece based on her life and art will in-clude audience participation, pre-sented by Faith Ringgold, Satur-day, February 18, 8 p.m., Sushi, 852 Eighth Avenue, downtown. 235-8466.

Sports

USD Basketball, the Toreros play Pepperdine. Thursday, February 16, and Loyola Marymount, Satur-day, February 18, 7:30 p.m., USD Sports Center, Linda Vista Road, Alcala Park. 291-6480 x4272.

Clippers Basketball, the Clips play Houston, Thursday, February 16, Los Angeles, Saturday, February 18, and Boston, Wednesday, Feb-ruary 22, 7:35 p.m., San Diego Sports Arena. 226-8456.

Spotts Arena. 20:0-0790.

Junior Padree Caravan, baseball clinics and autograph sessions will be held Fraday, February 12, 5.30

Fraday Charles Control of Control of

Track Meet, Steve Scott, Dwight Stones, Willie Banks, Mary Deck-er, and Carl Lewis are among those competing in the San Diego Invitational Track Meet, Friday, February 17, 7:15 p.m. (high school events 5:30 p.m.), San Diego Spotts Arena. 224-4171.

Flying Disc Instruction, the Inter-national Flying Disc Association offers ultimate and free-style in-struction each Saturday, noon, Belmont Park, Mission Boulevard at West Mission Bay Drive, Mis-sion Beach, Free, 273-7441.

UCSD Baseball, the Tritons play a

double-header with Cal Tech Saturday, February 18, noon. Olsen Field, UCSD, 452-4211.

Rugby, teams from the western U.S., Australia. New Zealand, and collegiate teams will compete in the eighteenth annual San Diego Invitational Rugby Tournament, Saturday, February IB and Sunday, February 19, 7:30 a.m., Robb Field, Ocean Beach, Free. 583-5646.

585-5040.

Body-building Contest, the U.S. Armed Forces and Apollo men's and soomen's championships will be held Saturday, February 18, 7 p.m. (prejudging 11 a.m.), Clairemont High School, 4150 Ure Drive, Clairemont. 272 3400 or 941-5815.

Sockers Soccer, the New York Cosmos will be in town, Sunday, February 19, 6 p.m., San Diego Sports Arena. 280-GOAL.

Radio/TV

Winter Olympics, coverage concludes with figure skating and men's gant skalom. Thursday, February 16, 7:30 p.m.; hockey, women's sladim, and obelsedding, Frirday, February 17, 7:30 p.m.; women's figure skating, ski jumping, and hobsledding, Saturday, February 18, 12:30 p.m. and 7 p.m.; women's sladien, and closing ceremonies, Sanday, February 19, 11 a.m. and 7 p.m.; KGTV, Channel 10.

Clippers Basketball, the San Diego-Los Angeles game will be broadcast live, Saturday, February 18, 7:30 p.m., KFMB, Channel 8.

"The 39 Steps," Hitchcock's 1935 spy thriller starring Madeleine Car-roll and Robert Donat will be televised Saturday, February 18, 9 p.m., KPBS, Channel 15.

"The Comedy of Errors," The Shakespeare Plays continues with Roger Daltry of The Who in a lead-ing role, to be broadcast Monday, February 20, 8 p.m. (repeating Sunday, February 26, noon). KPBS, Channel 15.

"The Cafeteria," Isaac Bashevis Singer's story of two Holocaust sur-vivors is dramatized for American Playhouse and stars Bob Dishy and Zorah Lamper't, Tuesday, February 21, 9 p.m. (repeating Friday, Feb-ruary 24, 11 p.m.), KPBS, Channel 15.

Coming to UHS!

Saturday & Sunday, March 10 & 11, 9 am-7 pm Schroeder Hall (at UHS)

The University for Humanistic Studies 2445 San Diego Avenue San Diego, CA 92110-2889 (619) 296-7204

G.I. Gurdjieff—His Life and Teachings

Charles Tart, Ph.D.

\$50.00 audit fee

G.I. Gurdjieff (1870-1949) traveled widely and gained access to the

Charles Tart, Ph.D., author of Altered States of Consciousness. Transpersonal Psychologies, and Learning to use Extrasensory Perception, is perhaps our greatest living researcher of paranormal phenomena and states

hidden wisdom in Eastern and Western sacred traditions. He formulated a unique body of teachings to be used by Western seekers of self-realization.

State approved under California Education Code 94310 (b).

Lectures

Thursday February 16, 7 p.m., Multicultural Arts Institute, 425 Marker Street, Joseph 211, Barbara Ruth, Fridan February 11, 7 pm., Plumb Books, Holland Books, March 1997, 19

Scientific Uses of Space Systems is the subject for space sciences re-searcher Edll Batty, sponsored by the L5 Society, Thursday, February 16, 7:15 p.m., Boehm Lecture Hall, Reuben H. Fleet Space Cen-ter, Balboa Park, Free, 566 c842.

"Landscape as a Source of Sensual Experience" is the subject for pho-tography writer Mark Johnstone in conjunction with the current exhibition, Thursday, February 16, 8 p.m., Sherwood Auditorium, Ia Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-0267.

The San Diego Theater Scene will be the subject for Kit Goldman of the Gaslamp Quarter Theater, Monday, February 20, 7:30 p.m., SDG&E Auditorium, 101 Ash Street, downtown. Free. 565-PLAY.

"Emma Goldman: Life and Legend" will be discussed by UCR history professor Alice Wexler in the "New Views of Women' series, Wednesday, February 22, 3 p.m., room 221, Hepner Hall, SDSU-Free. 265-6524.

Opera Previews, Vere Wolf's sub-ject will be Mozart's Don Giovanni. Tuesday, February 21, 2 p.m., and Wednesday, February 22, 7 p.m., San Diego Public Library, 820 E Street, downtown. Free. 216, 5940

Optimal Health Lecture Series, the first of six consecutive weekly talks will have Dr. J. Hollingsworth speaking on the medical consequences of nuclear war, Wednes-day, February 22, 7 p.m., Mon-tezuma Hall, Aztec Center, SDSU-Free. 265-5924.

Free. 2029-78-2.

"1984: Fact or Fantasy,"
philosopher Dennis Rohatyn, his
rotian Allan Mitchell, and former
compressman Lionel Van Deerlin
will discuss Ornell's novel at a
meeting of the San Diego Independent Scholars. Wednesday.
February 22, 7:30 p.m., room

TO LOCAL EVENTS

IIIA, Administrative Complex, UCSD. Free. 453-1878 or 454-4864.

Galleries

Stations," three large-scale pair ing installations and miniature col-lages by Colleen Hayward will be on view through March 17, open-ing with a reception Satuaday, Feb-ruary 18, 4 p.m., Installation Gal-lery, 447 Fifth Avenue, downtown. 232-9915.

"Enchaines," an environmental work by Raul M. Guerrero goes on display with an artist's reception Sanuday, February 18, 7 p.m., and remains through March 17, Patry Aande Gallery, 660 Ninth Av-enue, downtown, 233-9242.

Sculpted Wood Furniture by Erik Gronborg can be viewed through February 16, James Crumley Gal-lery, MiraCosta College, One Bar-nard Drive, Oceanside. 757-2121.

"New Departures in British Jewelry," avant-garde work by young British artists will be dis-played through February 18, Uni-versity Art Gallery, SDSU. 265-4941 or 265-5171.

Philadelphia Print Club Int tional Competition, selections from the 1983 show will be on dis-play through February 25, San Diego Print Club, 320 G Street, downtown. 232-4884.

"Sand Habits/Sans Habits," Black's Beach photographs by Alfred Pagano will be on display through March 3, Richard Peter-son Studio, 711 Eighth Avenue. Suite A, downtown. 236-0284.

German Naive Paintings, the work of thirty-two West German artists will be on view through March 4. Mandeville Art Gallery, UCSD. 452-2864.

"Power Places," John Pfahl's color photographs of nuclear, solar, and other power sources within traditional landscapes will be on display through March 4. La Jolla Museum of Contemporary Arr. 700 Prospect Street, La Jolla. 454-3541.

El Salvador, the documentary work of thirty-three photographers examines this country in an exhibi-tion running through March 4. Museum of Photographic Arts, Balboa Park. 239-5262.

Hair Breadth, expressionist painter Mike Glier's work will be on display through March 4, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

Mexican Folk Art, contemporary works in tin, wood, and clay will be displayed through March 10, Gal-lery Eight, 7464 Girard Avenue, La Jolla. 454-9781.

Early Twentieth-century German Art, Nolde, Grose, Kirchner, and

private collection on display through March II. San Diego Museum of Art, Balboa Park. 232-7931.

Paintings and Graphics by Everett Gee Jackson will be displayed through March 25, San Diego Museum of Art, Ballson Park. 232-7931.

collection of drums from around the world will be displayed through April 9, Museum of Man, Balboa Park. 239-2001.

suddenly last month in the Christian section of Beinut, the wire services called it "some of the heaviest fighting in week." And rugby players themselves are suprisingly candid when asked why they play. "Because! get to do things to the other team that I'd love to do to my boss," is a typical answer. Another is, "I hate people. I love pain."

"A Distant Drum." the museum

a photographic essay by Alex Harris on modern life in remote Eskimo villages will be on display through April 79. Museum of Man, Balboa Park. 239-2001.

Oh, God

played mainly by people with too many chromosomes or with backgrounds of broken homes. When a game of rugby broke out suddenly last month in the

love pain."
Rugby is a blood sport to be

sure; but like the Christians and

sure; but like the Christians and the lions; it has its moments and its followers. Many of buth will be in evidence this weekend at Robb Field in Crean Beach as the Old Mission Beach Athletic Club (those class gents who also brings you Over-The-Line) presents in Fourteenth Annual Micheleb/San Diego.

Tournson the property of the Christians of the Chris

"The Last and First Eskimos," a

thirty-two from the working classes — will be competing on five different fields beginning at 7,30 a.m. on Saurday, February 18 and continuing through the next day. The championship match will be played at 2,00 p.m. on Saurday, Some of the best teams from the western played at 2,00 p.m. on Saurday, Some of the best teams from the western from the western from the western from a form of the saurant from Australia and New Zealand, Admission is free and more information is available at 583-5646.

Stephen Heffner

- Stephen Heffner

Anatomy

themselves appear in their wholeness only late in the work, instead of at the beginning (as is the case in traditional examples of the theme-and-variation

makes extensive use of the ability of a computer to analyze and recombine sounds, creating effects impossible in conventional instrumental

performances. Reynolds demonstrated one such effect: the overtones of a single oboe note were isolated by use of the



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workshop on our sonic environ March 3 \$45 advance (At the Center for Total Health)

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4 FEBRUARY 16: 1984

READERS GUIDE TO LOCAL EVENTS

computer and recombined into two separate sounds, one of which sounded like a clarinet which sounded like a clarine and the other like a soprano! The tape made it possible to hear the oboe sound disintegrating, dividing, displaying its two unexpected

displaying its two unexpected components, and then fusing again into the original timbre. Bernard Rands, whose work is called Canti del Sole (Sun Songs). spoke about a series of his compositions devoted to texts involving the heavenly bodies. His earlier Canti Lunatici (Moon Songs) assembled a number of poetic texts in various languages, all centrally concerned with the moon. Rands began with a version scored for chamber orchestra and soprano (it was performed here by SONOR), later here by SONOR), later rescoring the instrumental part (and in some instances even recomposing it harmonically) falage orchestra. In the case of Canti del Sole, he reversed the process, beginning with the orchestral version (premièred by tenor Paul Sperry with the New York Phillharmonic), and then

making the chamber orchestra version. It is this latter version that SONOR will perform, once again with Sperry (the singer is a again with Sperry (the singer is a specialist in contemporary vocal music). The texts, chosen by the composer himself, are in four languages, and include poems by Wilfrid Owen, Dylan Thomas, Baudelaire, Rumbaud, Celan, Huchel, Montale, Quasimodo, Sinisgalli, and Ungaretti — virtually an anthology of some of the most stimulating of modern

The third work on the program will be the world première of *Taffytime* by Robert Erickson. Unfortunately, Erickson could not attend the Erickson could not attend the preview introduction, so that all we know so far about this piece is contained in a few enigmatic is contained in a few enigmatic in the second production of the second production in the second production in the second production in the second summer! I have come to feel that gliding down is not so far and the second production in the second production in the second production in the second production in the second production is not so far and the second production in the second product

appreciating new music is that listeners usually get only one

chance to hear the piece. In this case, however, the SONOR performance of new works by Reynolds, Rands, and Erickson will take place twice. The first concert will be on Wednesday, February 22, at 8:00 p.m., in Mendella Auditorium. Mandeville Auditorium.
UCSD. This will be repeated or
Sunday, February 26, at 2:30
p.m., in Copley Auditorium of
the San Diego Museum of Art,
Balboa Park. Tickets for both Concerts are available at Tickets or outlets and at the door. For further information, phone 452-3229.

— Thomas Arne

The Doctor

continued from page 1) dynamic, transcedent, in short,

art.
Hunt feels that this transition Hunt feels that this transition could ultimately take place, but that the commercial, good of boy nature of corporate broadcasting impedes television from achieving its potential. "It's the people who run TV," he says. "It's our political system. our society, that keep it mired down." And his way of changing the state of things is to show people what could be possible. And he has shown thousands of people in the more than 200 shows he has done over

200 shows he has come over the past two years. In addition to showing electronic graphics, and MTV-like pop music clips, Hunt will also show his own video portrait of female body builder Lisa Lyon, and will answer Lisa Lyon, and will answer questions regarding the television and music video industries. So this Finday, let the Love Boat sink; let the feuding familites gun each other down; let Three's Company rot in hell. Co see John Hunt at 800 p.m. at the Sushi Callery, 622 Eighth Avenue, downtown. Fur more industrial for the succession of the

- Randy Opin

Music Mandeville Auditorium; on platforms in the back of the hall will be two choruses, each accompanied by a jazz group. The choral recitative is meant more to be heard than understood (although an abbreviated text will appear in the program notes, and reads like a brochure: names of the springs, highway directions to each, water temperatures, flow

rates).

Four conductors are necessary for a work of this magnitude, and signalers will be stationed among them to help coordinate directions. Brant will assist Tom Nee and David Chase, the Association's music and choral directors. Also appearing will be guest composer-conductor Amy Snyder. The jazz ensembles are under Jimmy Cheatham's

direction.

The concert program also includes Tchaikovsky's Symphony No. 6 in B Minor (Pathetique), one of the most famous pieces of concert repertory. Performances will take place in UCSD's Mandeville Auditorium on Saturday. Auditorium on Saturday, February 18 at 8:00 p.m. and Sunday, February 19 at 3:00 p.m. For ticket information, call 452-4637.

- Dinah McNichols



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READER'S GUIDE TO

Theater listings are compiled by Jeff Smith; commentary is by Jeff Smith; commentary is by Jonathan Saulite and Jeff Smith. Information is accurate according material given us, but it is always wise to phone the theater for wise to wise to phone the theater for which wise to phone the theater for which the design last-minute changes and to inquire theaters offer discounts to students, senior citizens and the collines.

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NEW HEIGHTS...

eloquent statement

-Welton Jones, S.D. Union

Combs and Davim Johnston drect the production. Hernbers of the case to clouds Holy Robe Comer's Basis. Control Holy Robe Comer's Basis. Comercial Comercial

THE FOUR POSTER
The Finat Drinner Theatre presents
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the commely-direct, by all to Elect
problems, and joys of a thiny-fler-ye
problems, and joys of a thiny-fler-ye
marriage. The play also severed or the
Franch Wayne directal the production.
Franch Wayne directal the production
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lytics by George M. Cohen, with odditional hytics and musical revisions by May Cohen. Gary Davis directs the production. Network materials to the production. Network materials characteristics of the characteristics of the characteristics. A construction of members of the cast Include Cooper Neal. 1986 D'Arrico, and Biologie Lawricce Walk Villaga. Thesite, through February 26, Tuesday and Thursday through Standay at 8500 pm. Netwer 1986 Standay at 150 pm.

Thursday and Sunday at 1-35 pm.

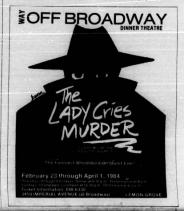
THR GLASS REPAIGNEESE
The Heartland Community Theater
presents Tennessee Williams
The Heartland Community Theater
presents Tennessee Williams
The Heartland Community
Theater

choreogjaphy by Joyce Schumaker, and the musical direction is by mac Cusark. (Sm.)
La Jolls Stage Company, Friday, February 17 through March 4 Friday, February 17 through March 4 Friday, February 21: Thursday, February 22: Thursday, February 23: Thursday, February 23: Thursday, February 23: Thursday, February 24: Thursday, February 25: Thursday, Februar

HOPSCOTCH
The UCSD Department of Drama
offers the one-est play, by furnel
Horovitz, abor a brusque reunion
between Will and Elss. Chris
Matheson directs the one-act, which is
the first play in Horovitz 17se
Quannapouter Quanter. Disarna Berry

is Else, and Thomas Glynn is THE HOTHOUSE

THE HOTHOUSE I struply recommend the Cleaterup Causet's production of until 1960; Heart Pieter size production of until 1960; Heart Pieter drama, it is among the best work the Cleaterup has ever done, the piley is set in a rest horne, where the potients are considered in a deministration. Typical of Pieter, more is unsaid than said in the piley, but one has the sense nonetheless that some (prethape all of the deministrations and/or patients are



Theater Directory

THE BOWERY THEATRE
480 Elm Street, San Diego
232-4089
CIVIC THEATRE
202 C Street, downtown
236-6510

EAST COUNTY PERFORM CENTER 210 E. Main Street, El Cajon 440-2277 EDUCATIONAL CULTURAL COMPLEX THEATER

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

GASLAMP GUARTER THEATRE 547 Fourth Avenue, downtown 234-9583

GROSSMONT COMMUNITY COLLEGE Stagehouse Theatre 8800 Grossmont College Drive. El Cajon 465-1700 x410 JEWISH COMMUNITY CENTER Front and Center Theater 4079 Fifty-fourth Street. San Diego 583-3300 x36 LA JOLLA PLAYHOUSE Mandell Weiss Center, UCSD 452-3960

LA JOLLA STAGE COMPANY
Parker Auditorium. La Jella High Schoo
750 Naudius Street, La Jolla LAMB'S PLAYERS THEATRE 500 E. Plaza Boulevard. Nationa 474-4542

LAMPLIGHTERS COMMUNITY THEATRE Ben Polak Fine Arts Center 8053 University Avenue. La Mesa 464-4598

LAWRENCE WELK VILLAGE THEATRE LEMON GROVE PLAYERS Lemon Grove Junior righ School 3146 School Lane, Lemon Grove 466-5579, 466-1445

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

MIRACOSTA COLLEGE Little Theater One Barnard Drive, Oceanside 757-2121 x236 NORTH COAST REPERTORY THEATRE Plaza of the Four Flags Lomas Sarra Fe Road, Solana Beach 481-1005

NORTH COUNTY COMMUNITY THEATRE 1350 East Vista Way, Vista 724-3421

OLD GLOBE THEATRE Old Globe Theatre Cassius Carter Centre Stage Festival Stage. Balboa Park 239-2255 OLD TOWN OPERA HOUSE 4040 Twiggs Street, Old Town 298-0082

PALOMAR COLLEGE Palomar College Theatre, San M 744-8960

PATIO PLAYHOUSE Vineyard Shopping Center 1151 E. Valley Parkway, Esco 746-6669

PINE HILLS LODGE 2960 La Posada Way, Julian 765-1100

POINT LOMA COLLEGE Salomon Theatre 3900 Lomaland Drive, Point Loma 222-6474 x248 THE PROGRESSIVE STAGE COMPANY 3325 Adams Avenue, Normal Heights 284-1392 271-300 UNIVERSITY OF CALIFORNIA SAN DIEGO UCSD Threater, John Muir Theater. Studio Threater 452-4574 Mandeville Auditorium. Mandeville Recital Hall 452-2380

SAN DIEGO MESA COLLEGE 7250 Mesa College Drive, San Dieg 279-2300 (236

SAN DIEGO REPERTORY THEATRE 1620 Such Avenue, downtown 235-8025

235-8025 SAN DIEGO STATE UNIVERSITY Main Stage and Experimental Theat 265-6884 Open-air Amphitheater 265-6947

SAN DIEGUITO LITTLE THEATRE Del Mar Fairgrounds. Del Mar 755-7358

Auditorium 9230 Gold Coast Drive, Mira Mesa 566-7300 x216

SOUTHWESTERN COLLEGE Arena Theoler, Mayan Hall 900 Ctay Lakes Road, Chula Vista 421-1180

STARLIGHT Startight Bowl, Balboa Park 232-3049 or 234-STAR

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

READER'S GUIDE THEATER

red up with the institution and plan an apocahytic conventual. Among other things, Fridhicuses is a marder mystery and a support of the plant and uncertain futures, ere thus both characters and suspects. Roote, the paramotal audiatic cheek of the plant of the plant

starting gun. It goes off at the Gaslamp at 8:00 p.m. And may this excellent production continue to run for a long time to come. (Sm.)
Gaslamp Guster Theatre, through April I: Wednesday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

at 800 pm. Mattines Sunday at 200 pm. Sunday at

death. Although the set a more death. Although the set a more deto Sam Woodhouse begins to climb it, unprovising thesitoid in the set of the se

Matines Sunday w 2.30 p.m.

LLES OF THE PREAD.

The Convande Payfoxuse is staging F.
Andrew Lealers stage adoptation of
the novel by William E. Barrett. In the
lags fromer Surfax is a differ in the
lags fromer Surfax is a differ in the
approx. Marie Marchs, believes that
have been surfax in the convention of the
approx. Marie Marchs, believes that
build a chaque for the runn. Franc.
Ross directs the production. Members of
the cost include Tory Dee Witems.
Time Signian, Frederick Edmund.
Signia, Marchan, Suran Hostico Calle.

Hoffman, Michelle Hills-Shaw, Richard Bewelt, and Donald Pugh. The scenic and lighting designs are by Jeff Rowan, (Sm.) Coronado Phythouse, Friday, February 17 through Sandors et 800 p.m. Dinner-threater rights. Saturday, March Sounday, March 12, and Finish, March 30, dinner at 630 p.m., custain at 800 p.m.

COO part. Budget and Cook and

But Herpagon doesn't realize that his own son is a final for the young gif-com son is a final for the young gif-ber of the production, with season of the production of the production of the production of the production of production

NO NAME PERFORMANCE IN The Sunhi Gallery presents a mailtimeda performance work based on the like ideas, and act of Path Ringgold. The performance is a masked presentation in which ranggold was an Artican-spie mass and charits her story of imaging as an areast, active, label, and woman an extra active, label, and woman and active the charge of the ch



Cheri Nichols as Chelsea, Jozy Romano as Billy, and Bill Nolari as Bill. A barbecue dinner precedes the show (and a vegetarian entre is also available). (Sinchi) Pine Hills Lodge, through March 3; Friday and Saturday, dinner at 7:00 p.m., curtain at 8:00 p.m.

p.m., curlain at 8:00 p.m.
THE OVERDOAT
The Sartner Community Theate
presents the darma by Russian earhor
Histoid Copel that combines both
standard of the combines both
production," which features action
reaging in age from eleven to
williastra discribe this "youth
production," which features action
reaging in age from eleven to
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This SORCIERE
The San Diego Cilibra and Sullivan
Repertury Company presents the San
Diego premiser of the comic opers
that combiner sample, menipulation, that
the production, Members of the case
are -bo Carson, Jee Craiger, Ball
Curtan, Fore Fabrich, Fall Green,
Sastama Religion, Donna O'Cornell,
Sastama Religion, Donna O'Cornell,
Markotto, Halber Son
director of the company, is the
conductor. (Em).

Buchanan has other, more cynica notions, and he attempts to Lasch Alma about life, sex, and the darke sides of human behavior. D. Larry Steckling directs the production. Members of the cast include Sarmantha St. Clair, Robert Smith.

Pesse, Mille Rankin, Adels Contreval, Arms Seloce, George Dalvier, George Dalvier, Aye Egen, Louis Simmons, and Backy Harsen. The set and costume designs are by Ret Tillout, and the Sphiling is by Carlotte and Control of the Sphiling is by Carlotte and Sphiling and Statedry (and Thursday, February 23 and Thursday, March 8) at 60.0 p.m. Matrice Surviger, February 19, Sunday, March 4, and Sunday, March 11 at 2.00 p.m.

exceptional cast helps him to bring out its considerable — If intermittent — psychological power All in all, quate worth seeing. (Sa.)
Bowery Theather, through February 26, Thuriddy, Friday, and Sunday at 8:00 pm. Seturday at 7:00 p.m. and 10:00 p.m.

1000 pm.

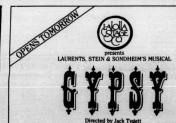
1000 pm.

The lamb Reyer These opers is severily seen with Them opers in severily seen with Them operated classic by Arthur Lawrents, with must by Lensaril Bermain and years by Lensaril Bermain and years by Lensaril Bermain and years by Lensarily Bermain and years by Lensarily Bermain and years by Lensarily Service and Lawrent and Spainer is benchany of read with the second separate is benchany of read with the separate Review of the second separate is benchany of read and separate fiber Spring Arthur Spring, Robert Spring, Spring, Robe

THE WORLD OF SHOLEM ALEICHEM The Marquis Public Theater offers Armoid Perls dramatic adoptation of three stories — The Tatle of Chelm Borstche Schung, and The High School — from the pen of popular Jewish wither Sholem Aleichem.



OPERA HOUSE 4040 Twiggs St. A USU Presentati



February 17, 18, 21, 23, 24 & 25—8:00 pm March 2, 3—8:00 pm, March 3, 4—2:30 pm, matinee 750 Nautilus Street · La Jolla Box office hours: Monday-Friday 12-6 Charge by phone 459-7773



Translated for the American stage by Amold Perl, these stories tell about the foremost Yiddish humorist of the 19th century, and his times.

Thursday-Saturday, 8:00 pm Sunday, 6:00 pm, 3717 India Street 298-8111

Restaurant

Dinner package available with the restaurant next door, The Hydeaway. \$16.95 per person Thursday through Saturday Seating by 6:00 pm, please Call 298-8111 for more information and reservations. Sunday Brunch also available

Gallery

Opening February 23 Look: We've Come Through A special love story about growing up-



CRITICS CHEER:

"A good comedy . . . witty dialogue . . . leaves the audience laughing"-Stacy Finz, Daily Aztec

"An uninterrupted testimony to the director's skill" -Jonathan Saville, S.D. Reader



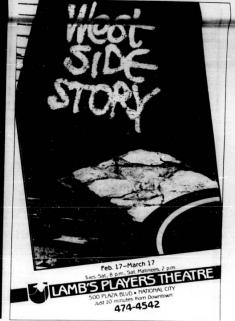
"This Wager is a sure bet!" —Anne Marie Welsh,

Thursday, Friday & Sunday 8:00 pm Saturday 7:00 & 10:00 pm Post-performance forum Feb. 19.

The Bowery Theatre 5th & Elm, downtown Reservation 232-4088



SUMMER AND SMOKE
The Lamplighters are staging
Tennessee Williams's dramatic fal
about Alma Winemiller, an inhibite
spinster, and her attempts to instill



gets there, so that arried the black humor there remains a lingering laster commitmes a line of a flaspy ending commitmes and the of a flaspy ending the production is walkable in its documentation of an early stage in the development of a playweight, whose more instanted and humane work. This production also gives the Dowery's artistic director. Of Mr. Caldum. a settled development of a playweight with the production also gives the Dowery's artistic director. Of Mr. Caldum. a settle development of the production and other settlements of the production and control of the production of the production

8 FEBRUARY 16, 1984

READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Agostino. Please send concer-information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92138.

There are a number of ways by which pop artists can hedge their bets so as not to subject themselves to the slings and arrows of outraged critics. One of the surest methods is to issu a disclaimer of sorts denying any serious intent or artistic ambition. England's UB40 ha effectively disarmed potential scrutinizers by aspiring to nothing more pretentious than the promotion of peace, dancing, and old-fashioned dancing, and old-fashioned reggae. Since these subjects do not provide a suitably abrasive wheel on which to grind one's critical axe, all that remains is critical axe, all that remains is to determine first whether these blokes actually play old-fashioned reggae, second whether one experiences a rush of brotherly love while dancing to it, and last whether there is anything remarkable about the first two considerations. My

first two considerations. My own answers to these questions are yes, I don't know, and probably not.

I am better prepared to explain UB40's popularity in Great Britain than I am to cite reasons for their being anything more than a regional more than a regional phenomenon. In general, Britons have been crazy about reggae since Adam was a toddler. And in this band's home town of Birmingham there is a district known as Balsall Heath



where West Indians comprise where west indians comprise roughly sixty percent of the population, providing a natural base of operations for a band that began as a biracial neighborhood gang. Given those circumstances, all a band had to do to attract an appreciative following was become conversant with the reggae form, a feat UB40 managed without benefit of previous musical experience.

Admittedly riding on the coattails of the 1979-80 2-Tone coatrails of the 1979-80 2-10he movement that produced British ska sensations such as the Specials and Selecter, UB40 graduated from the pubs of Birmingham eventually to crack the British Top Ten, and their the British top ten, and their records have been solid sellers in the Isles ever since. UB40 presents many contradictions. Due to their Balsall Heath origins, they

adopted the bare-bones style of Jamaican roots-reggae, yet they've never subscribed to that form's religious ideologies. The band took its name from the British unemployment card so familiar to the citizens of amiliar to the citizens of Birmingham, and have written and recorded some mild social-protest songs (e.g., "One in Ten" and "Madam Medusa"), yet discount any strong political orientation. They aver a

dedication to delivering the musical principles of reggae to the largest possible audience, yet have resisted even the most innocuous managerial attempts to make their records more commercially viable. UB40 to make cally visible. IIIAI
ornic istallor having developed
its own sound — one separate
from but spiritually equal to
those of pro forma regipae artists
— yet its second American
release, Lubour of Luse, is a
retrospective compilation of
tunes made popular in regipae's
earlier dys.
earlier dys.
Tella Frailiaini is jureatest
popular and musical success.
Their version of "Red Red Mire"
(a cover of New Johnmond Song)
entered the British charts at
Number Ote, and their more of their proposition of their propos

cover of a neu transona song-entered the british charts at Number One, and their moving-rendition of Jimmy Cliffs "Many point of Labour of Lose. Indeed, everywhere in the band's repertoire there is evidence of a genuine love and feeling for the type of regase introduced years ago by masters such as Cliff and Bob Marley, But is a band that boasts of its ability to get people dancing at its concerts, and who manify on the strength of adroit copies of songs made popular by name artists, worthy of the bype that precedes them to these shores? Probably not. I give them an A for effort and a Cemisus for originality. UB40 will perform at the UCSD

(continued on page 12)



CONCERTS & SPECIAL EVENTS

THURSDAY, FEBRUARY 16 9 PM CHICAGO R&B

LONNIE BROQKS

WEDNESDAY, FEBRUARY 29 9 PM COUNTRY R&B EMMYLOU HARRIS'

HOT

SUNDAY, FEBRUARY 19 9 PM KING OF THE BOOGIE

JOHN LEE HOOKER

SUNDAY, MARCH 4 9 PM AN EVENING WITH



THURSDAY, FEBRUARY 23 9 PM SOUL QUEEN OF ROCK & ROLL **ETTA JAMES**



SUNDAY, MARCH 11 9 PM



COMING: THURSDAY, MARCH 22-LOS LOBOS SATURDAY, MARCH 24-JR. WALKER & THE ALL STARS



Gymnasium Monday night on a bill with San Diego's entertaining pop/bop band, N-E-1. In black Africa, music has

traditionally been so essential an ingredient of everyday life that those who perform it have never been considered separate or special members of a community. When African musicians have achieved a certain status or notoriety, it has usually resulted from the assimilation of European or American popular styles that by

their nature tend to draw their nature tend to draw attention to the performer rather than to a specific message. The fact that Tabu Ley Rochereau has enjoyed unprecedented fame and success in Africa for more than twenty years attests not only to his employment of non-African musical elements but also to the variety of those influences necessary to sustain and increase his popularity over two

ncrease his popularity over two decades. Rochereau — known in Africa as Le Scigneur Rochereau or simply Tabu Ley — is a forty-

year-old native of Zaire whose African style of guitar playing is the foundation for the Congolese dance music that has become the most popular form in all of Africa. As the artistic director of the Orchester African Jazz from 1959 to the present to performing group which in its various incarnations has been named African Feeta, African named African Feeta, African Orchestra, Rocheracu was already an instrument in the modermization of African music when Fifties Latin music when Fifties Latin music

More recent infusions of soul, rhythm and blues, disco, and reggae, the utilization of contemporary rhythm instruments, and Rochereau's American modes of showmanship have broadened and solidified the popularity of Congolese dance music in Africa, and have made Rochereau a major star capable of filling sports-arena-size venues in Europe as well as the Dark Continent. This Tuesday night Rochereau will used to the continued on page 141.

infiltrated the Zairian idiom. With the absorption of Cuban and Latin American styles (initially played on Spanish guitars) traditional Zairian guitars) traditional Zairian music continued to expand rhythmically and texturally. By the mid-Sixties Congolese dance music had taken on musical carge from Latin New York, acoustic guitars had given way to their electric counterpars when the counterpars when the improvisation, and the form had acquired its now-familiar gentle swing.



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We rent the top 100 Billboard hits for as low as \$1.10. A membership in our Rent-A-Recor Club costs as little as \$19.50.

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CHULA VISTA 542-S Broadway 1. Next to Nurseryl 426-6138

EL CAJON 141 Fletcher Park 447-5025 ESCONDIDO 1929 E. Valley Parkwa (Inside Imagination) 480-1300



Wolfman Jack's Golden Oldies Revue

The San Diego WILD ANIMAL PARK



CAROLE KING

MARCH 11, 8 P.M. FOX THEATER

Purchase price for tickets is a con

TICKETS—S12 50 AND \$10 50—RESERVED IN ADVANCE TICKETS AVAILABLE AT THE FOX THEATER BOX OFFICE SEARS 32ND ST NAVAL STATION, AZTEC CENTER AND ALL TICKETSON OUTLIETS FOR INFORMATION OR TO CHARGE TICKETS CALL 235-400.

SPECIAL GOLDEN CIRCLE SEATS, INCLUDING A PRE-SHOW RECEPTION WITH CARDLE KING, AVAILABLE AT THE FOX BOX OFFICE ONLY OR CHARGE BY A PROBLEM OF THE FOX AND A PROBLEM OF THE FOX AND A PROBLEM OF THE PROBLE

Radio Latina welcomes

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MARCH 29, 8 P.M. FOX THEATER



TICKETS \$15.00, \$12.50 ADVANCE TICKETS AVAILABLE AT FOX BOX OFFICE. SEARS, 32ND ST. NAVAL STATION, ALL TICKETRON OUTLETS. ART-TE CO (1945 BROADWAY) INTERNATIONAL CAMERA (CHULA VISTA), XHERS STUDIO, FOR MORE INFO 235-4203.

BODIES

WINDOW ROCKS



HEARD

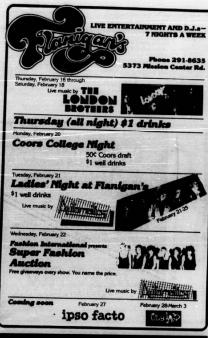
AUDITION NIGHT HARD HAT NIGHT

Everyone invited. 6:00-8:00 pm 50¢ well drinks, 50¢ bottled beer, 99¢ spaghetti dinner plus cheapie 25¢ drafts for the man who has nothing

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Tuesdays through Saturdays 9 pm-1 am





NO COVER CHARGE

Thursday TONIGHT MITCH CORNISH & THE HELLHOUNDS OWN LUNA... CLAUDE COMA & THE IV'S

Friday FEBRUARY 17

PENETRATORS... **URBAN UMBRELLA**

SHELF LIFE

Saturday FEBRUARY 18 **DOLL CONGRESS** ARMY OF LOVE **

LAWS OF MOTION

FOREIGN AFFAIR

Tucsday FEBRUARY 21 RICK GAZLAY & BLUE ZOO REVIEW

MARTA GARRICK, SUITCASE JUAN, JOHN INGRAM, and SKID ROPER Only St cover charge. All Jammers welcome. Sign up by 9.

Wednesday FEBRUARY 22 DAN MCLAIN BICK MOJO NIXON GARY HEFFERN



THE OUTRIDERS. Mar. 3rd: 91X presents NEW MARINES opened for X.

Gymnasium Monday night on a bill with San Diego's entertaining pop/bop band.

entertaining pop/bop band. N-E-1. In black Africa, music has traditionally been so essential an ingredient of everyday life that those who perform it have never been considered separate or special members of a community. When African musicians have achieved a certain status or notoriety, it has usually resulted from the assimilation of European or American popular styles that by

CHULA VISTA (By H. Next to Nurses 426-6138

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TRIP WEST **RENT-A-RECORD** We rent the top 100 Billboard hits for as low as \$1.10. A membership in our Rent-A-Record Club costs as little as \$19.50. FEBRUARY SPECIAL! Rent two top 10 Billboard hits for just \$1.00 with ad. NEED CASH? We buy & sell record and tape collections CLAIREMONT Balboa & Genesc+ (next : 268-8444



The Coasters, The Drifters & Freddy Cannon

The San Diego WILD ANIMAL PARK





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MARCH 29, 8 P.M. **FOX THEATER**



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LIVE ENTERTAINMENT AND D.J.s-

7 NIGHTS A WEEK



Thursday TONIGHT MITCH CORNISH LUNA.

CLAUDE COMA & THE IV'S

Friday FEBRUARY 17

PENETRATORS... **URBAN UMBRELLA**

SHELF LIFE

Safurday FEBRUARY 18 DOLL CONGRESS

ARMY OF LOVE

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Tucsday FEBRUARY 21 RICK GAZLAY & BLUE ZOO REVIEW

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Wednesday FEBRUARY 22 DAN McLAIN BEEN MOJO

NIXON GARY HEFFERN

JULES FRANK

GUY GOODE & THE DECENT TONES with special questient ELEVEN SONS plus CAPPUCCINO & CHEESECAKE

THE OUTRIDERS, Mar. 3rd. 918 presents. NEW MARINES opened for

Roving Eye MUSIC REPORTS: A study of rock music

9/X's Sal Paradise

NO COVER CHARGE

(continued from page 12) bring the twenty-four musicians, singers, and dancers of L'Afrisa International Orchestra, and guest female vocalist Mbilia Bel, to Club Reggae on Broadway for a performance honoring Black

performance honoring Black History Month. In other concerts this week, blues guitarist Lonnie Brooks ends his two-night San Diego

engagement with a performance tonight. Thursday, at the Belly Up: on Friday, Green On Red — one of the worst excuses for a rock and roll band I've ever heard — will gold at SDSU's Backdoor; and on Saturday, the concerts include 45 Grave, TSOL, Community FK, and Eleven Sons at the Adams Avenue Theater; and engagement with a

Doll Congress, Army of Love, Laws of Motion, and Foreign Affair at the Spirit. Sunday has aging but still active Joan Base performing a concert to benefit the San Dieg County Draft Resisters Defense Fund in Golden Hall, downtown; and bluesman John Lee Hooker and the Blond Bruce Band at the Belly Up.

CONCERTS

Green On Red: SDSU's Backdoor. Friday, February 17, 9 p.m. 265-6562 or 265-6947. 45 Grave, TSOL, Community FK, Theater, Saturday, February 18, 8 p.m., 3325 Adams Avenue, Norma Heights, 565-9947.

Joan Baez: Golden Hall, Sunday, February 19, 7:30 p.m., Community Concourse, downtown, 236-6510.

Paulie and the Beasts: Rodeo, Sunday, February 19, call for time La Jolla Village Drive and Villa La Jolla Drive, La Jolla. 457-5590.

UB40 and N-E-I: UCSD Gym. Monday, February 20, 8 p.m. 452-4090.

Orchestra: Club Reggae on Broadway, Tuesday, February 21, 8 p.m., 24th and Broadway, Golden Hill, 283-1566 or 239-5139.

Etta James: Belly Up Tavern, Thursday, February 23, call for time, 143 South Cedros Avenue Solana Beach, 481-9022.

Simon Townshend: Rodeo, Sunday February 26, 8 p.m., La Jolla Village Drive and Villa La Jolla Drive, La Jolla. 457-5590 or 483-6339.

The Band: Rodeo, Thursday, February 28, call for time, La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

The Pretenders and the Alarm: Golden Hall, Thursday and Friday, March 1 and 2, 8 p.m., Community Concourse, downtown, 236-6510.

Madness and Mr. Mr.: UCSD Gym. Friday, March 2, 8 p.m. 452-4559. GBH and Personal Conflict: Adams Avenue Theater, Sunday, March 4, 8 p.m., 3325 Adams Avenue, Norma Heights, 565-9947.

Carole King: Fox Theater, Sunday March 11, 8 p.m., 720 B Street, downtown, 235-4203.

Echo and the Bunnymen and Let's Active: SDSU's Montezuma Hall, Thursday, March 15, call for time. 265-6562 or 265-6947.

Peter, Paul, and Mary: Fox Thea Friday, March 16, 8 p.m., 720 B Street, downtown. 235-4203.

Tuesday, March 27, 8 p.m.

Ducktail Revue



'50s Costume Party

& modina



BRUCE CAMERON/ **HOLLIS GENTRY** AZZ ENSEMBLE

BIG CITY BLUES BAND Every Wednesday & Thursday 9:00 pm-1:00 am No cover

Every Sunday & Monday No cover • Sunday 7:00-11:00 pm • Monday 8:00 pm -midnigh

CROS/ROADS



NO COVER

ALL NEW STAGE SHOW **DURING LADIES' HAPPY HOUR 5-9 PM** No cover.

> Thursday-Saturday & Wednesday February 16-18 & 22, 9 pm

DEVOCEAN

Sunday, February 19, 8 pm KPOP 1360 presents

"AFTERNOON TEA DANCE" THE CURT STAN'S BIG BAND

Monday, February 20, 8 pm

HAL CROOK 14-PIECE JAZZ BAND

U.S. Male



On Sunday, February 19 The Padres & Monks get together for Muscular Dystrophy between 6 pm and 8 pm **Kurt Bevacqua and other Padres** will be guest bartenders.
504 draft (all proceeds go to MDA)
50% of all other sales to MDA Watch the 1983 Padre Highlights U.S. Male at 8 pm

Live entertainment every night

Thursday is happy hour all night **Every Tuesday "Fantasy Fashions" Auction**

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

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Wednesday-Saturday
9:30 pm-1:30 am Jim Hawley Rock 'n' roll

Bruce Cameron/ 9:00 pm-1:00 am Hollis Gentry Ensemble Jazz

Monday & Tuesday 9:30 pm-1:30 am **Echoes** Rock 'n' roll

Tuesday is Restaurant Employee Night Wear your T-shirt. \$1.00 drinks

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DOS AMIGOS **MEXICAN FOOD**

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Tuba Too

Chicago Six Jazz Band Tonight

Raggle Taggle jazz, swing Top 40 D.J. 8:00 pm·1:00 am Family Bluegrass Band & Video Rock Concert 9:00 pm

Pep Boys jazz, swing 9:00 pm Lucky Larry D.J. 7149 El Cajon Blvd. (just east of 70th St.) 698-6042

Tuba Mans #1

Men That Don't Work West Coast Band 9:00 pm Jam Session 8:30 pm

2551 University Ave. (just east of Texas St.)



Giant screen T.V. Cocktails, beer and fine food. Food to go at both locations. HALL IVIY



Sunday & Monday, February 19 & 20, 26 & 27

RICK ELIAS BAND

EVERY WEDNESDAY IS
DOLLAR NIGHT
Draft beer & Wine \$1.00 Well drinks \$1.25

Every Friday Rock & Roll Happy Hour Two bands starting at 5:30

* FREE FOOD *

GREAT DRINK SPECIALS

Not 100 to Appear 5:30-8:30

Coming Attraction Tuesday-Saturday, February 21-25







Gizmo's, 380 North El Camin

Gizmós, 380 North El Camino Real, Encinitas, 942-1676; Ricky and the Jets, vintage rock, Thursch through Saturday; comedy night with MC Tony Stone, Sunday: Purl contemporary, Monday; the Reflectors, rock and roll, Tuesday and Wednesday.

Henry's, 264 Elm Street, Carlshad

729-9244: Tony Soraci and Co. with Judy Ames, contemporary, Tuesday through Saturday.

Hill House, 2730 Via de la Valle, Del Mar, 755-6614; Wheels, rock and roll, Thursday through Saturday; Dirt Cheap, rock and roll, Sunday; the Breakers, rock and pop,

North County

Thursday; the Mar Dels, vintage

rock, Friday and Monday; Billy Vera

and the Beaters, rhythm and blues and rockabilly, Saturday; John Lee Hooker, blues, the Blonde Bruce

Band, blues and rhythm and blue Sunday: the International Region All-Stars, reggae, Tuesday: Dirk Debonaire, rock and roll,

Debonaire, rock and roll, Wednesday, Afternoon Shows: Stone's Throw, vintage jazz, swing, and rock, Wednesday, the Chicago Six, Dixieland, Friday; Wholly Cats, '40s swing, Sunday.

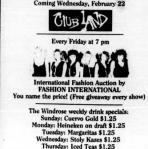
Betty's Burger Garden, 2747 Carlsbad Boulevard, Carlsbad, North Coast Jazz Society, jazz.

Bobby G's, 485 First Street, Encimtas, 436-7397: The Echoes, 60s rock, Thursday through Saturday; Illusion, rock and roll, Sunday through Tuesday; the Source, rock and roll, Wednesday.

Rookworks/Pannikin Coffeehouse Flower Hill Center, 2670 Via de la Valle, Del Mar. 755-3735: Joe Azarello, jazz piano, Friday.

The Bridge, 1103 North Hill Street. Oceanside. Don Tennison, country and contemporary, Sunday and Monday.

Saturday afternoon.



Wind rose

Saturday, February 15-18

W.C. TWISTERS







Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032: Jockey Club: Clutch Cargo, contemporary. Thursday through

DEBONAIRE

FREE AFTERNOON CONCERTS 6 TO 8 PM

STONE'S THROW Wednesday Untage Jazz & Swing

CHICAGO SIX Priday Divisiond Jazz

WHOLLY CATS Sunday 40s Jazz

HAPPY HOUR 7 DAYS A WEEK TO 7 PM

FEBRUARY PIZZA SPECIALS

Tues. 69 pm ALL YOU CAN EAT \$3.25 Mori. & Thurs. 69 pm LG. SLICE \$.75

FOR INFORMATION CALL 481-9022

THE FIRST BITE

Admission \$2.99

All concerts minimum age 16.
Mission & Metcalf, Escondido, 741-9393
8:30 pm until 1:35 am every night.
All events subject to cancellation.





Saturday; Delene, contemporary, Sunday; Ken Anderson, contemporary, Monday; "The Gong Show" with Robb Huff, Tuesday; Thunderbolt the Wondercolt, rock and roll, Wednesday.

Saturday, Turi Room: True Spirit, contemporary, Tuesday through Saturday, Derby Room: Recorded music with DJ Lou Taverna, Thursday through Saturday.

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640: The Siers Brothers, rock and Beatles mssic, Thursday through Saturday; Ricky and the Jets, wintage rock. Sunday and Monday; BBC, rock and roll, Tuesday and Wednesday.

Aimee's, Hotel La Jolla, 7766 Fay Avenue, La Jolla, 454-3001: Bruce McKeithen, contemporary piano and vocals, fluesday through Saturday; J.J. Frank, contemporar and jazz piano, fluesday through Friday happy hours.

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

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

Beach Club, 1921 Bacon Street, Ocean Beach. 222-6822: The Hurricanes, blues and rhythm and blues, Thursday; Fuze, rock and roll, Friday and Saturday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla. 457-4170: The Spud Brothers, comedy and vintage rock. Thursday through

Beaches

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach. 488-1081: London After Dark, contemporary, Tuesday through Saturday happy hour and evening.

Chuck's Steak House, 1250 Prospect Street, La Jolla. 454-5325: Heaven and Earth, jazz, Wednesday through Schurchy.

Whiskey Flats

Back by popular demand—celebrating the 20th anniversary of

Stars of Dick Clark's hit TV movie: Stars of the smash Broadway hit:

"Good God, they sound right! ... a tasteful emotional, high-times show."
Entertainment Review, Harna's Reno & Tahoe
"They are hauntingly familiar. ... they jolt your sense of time
Atlantic City Press
"Rain is the next best thing to seeing the Beatles. If you can't go ahead, at least you can look back The Denver Post
... Oh, that music, Paule music; hard, straight, Lennon-McCartneywould-have-approved, nock-nord music "Phoenix-Gazette

No opening act—show starts promptly at 9:00 pm

Dance floor open.

Advance tickets now on sale: \$6.00. Call 745-8640 for information

March 15 9-00 nm

STRANGE DAZE

February 14-18, 9:00 pm

SIERS BROS.

3 huge video screens Whiskey Flats, 1260 W. Valley Parkway, Escondido

Beatlemania

"Birth of the Beatles"

The Comedy Store, 916 Pearl Street, La Jolla. 454-9176: Alan Bursky, Johnny Dark, and Biff Manard, comedy, Thursday through Sunday; amateur night, Monday.

Elario's, 7955 La Jolla Shores Drive, La Jolla. 459-0541: Stone's Throw, vintage jazz, swing, and rock, Wednesday through Saturday.

Halcon, 4258 West Point Loma Boulevard, Loma Portal. 225-9559: Four Eyes, rock and roll, Thursday through Saturday; Notice to Appear rock and roll, Friday happy hour; the Pick Elias Band, rock and roll,

Sunday and Monday; Moving Targets, rock and roll, Tuesday and Wednesday

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

Hotel del Coronado, 1550 Orange Avenue, Coronado. 435-6611: Gloria Michaels and Spring Fever, contemporary dance music, Tuesday through Saturday.

Islandia Hotel, Circle Lounge, 1441 Quivira Road, Mission Bay. 224-3541: Sandy Stgwart and Company, contemporary, Tuesday

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220: Clubland, rock and roll, Thursday through Saturday, Bobby Chevrolet with the Sharmes, rock and blues, Sunday and Monday, the Shake, rock and rel., Tuesday and Wednesday.

La Avenida, 1301 Orange Avenue, Coronado. 435-6262: The Rockaways (formerly Switch Craft), music and fun from the '50s to the '80s, Friday and Saturday.

La Posada del Sol, 5450 La Jolla Boulevard, La Jolla. 459-6834: Colin and Karen, contemporary, Friday and Saturday.

La Valencia Hotel, 1132 Prospect Street, La Jolia. 454-0771: Bob MacLeod, piano and vocal variety, carly evening Tuesday, and Thursday through Saturday.

Le Chalet, 5046 Newport Avenue, Ocean Beach. 222-5300: Fuze, rock and roll, Thursday, Paris, rock and roll, Friday and Saturday; the Source, rock and roll, Sunday and Monday; Suspect, rock and roll, Tuesday and Wednesday.

McP's, 1107 Orange Avenue, Coronado. 435-5280: Johnny Cadillac and Ace, contempora Thursday through Saturday.

Mohy's Broller, Adam's Rib Restaurant, 1403 Rosecrans Street. Point Lorns. 226-1871: Espresso. contemporary, Monday and Tuesday; Delene. contemporary, Wednesday and Thursday; Covjazz, country and jazz, Friday and Saturday.

Mom's Saloon, 945 Garnet Avenue Pacific Beach, 483-7737: Bratz, rock and roll, Thursday through Sunday.

Mulvaney's, 1031 Orange Avenue, Coronado. 435-4660: John Ingram. contemporary, Friday and Saturday; talent night, Sunday.

Muhaney's, 4230 Mission Boulevard, Pacific Beach. 483-7383: Rick Cosey, contemporary, Friday and Saturday.

Mustang Club, 3595 Sports Arena Boulevard, Loma Portal, 223-5596: Coyole, country, Tuesday through Saturday.

Old Pacific Beach Cafe, 4287.
Mission Boulevard, Pacific Beach.
270-7522: Jim Hawley,
contemporary, Wednesday throug
Saturday; the Bruce Cameron and
Hollis Gentry Ensemble, jazz,
sunday; the Echoes, 60s rock,
Monday and Tuesday.

Rodeway Inn. 2901 Nimitz Boulevard, Loma Portal. 224-3655: Mixed Company, contemporary, Friday and Saturday.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay. 274-3314: The Kirk Bates Trio,

POLKA DANCES every Friday & Satur

ALL-YOU-CAN-EAT SMORGASBORD from 5:00 pm \$5.25

Wednesday through Saturday. Texas Teshouse, 4970 Voltaire Street, Ocean Beach. 226-8849 Tom "Cat" Courtney, blues, Thursday, Michael Fleming, country blues, Saturday.

Tuba Man's No. Two, 7149 El Cajon Boulevard, East San Diego. 698-6042: Raggle Taggle, jazz and variety, Thursday; recorded music. Friday: Pearl Pacific Dixieland

Band, Dixieland, Saturday Upstart Crow and Co., Seacoast Square, 4475 Mission Beach Boulevard, Pacific Beach. 272-8990: Light classical music, Sunday

Vacation Village Hotel, Bay Lounge. Vacation Isle, Mission Bay. 274-4630: Shirie It On. contemporary, Tuesday through Saturday; musical entertainment.

Sunday and Monday, call club for

Marina Village, Mission Bay Park.
223-2335: Moving Targets, rock and
roll, Thursday through Saturday;
the West Coast Twisters, vintage
rock, Tuesday, Clubland, rock and
roll, Wednesday.

San Diego North

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

The Alamo, 3093 Clairemant Drive, Clairemont, 2:6-2240: Flyweil, rock and roll, Tuesday through Saturday.

Bacclanal, 8022 Clairemont Mesa Boulevard, Kearny Mesa. 560-8022: Devocean, contemporary, Thurabit through Saturday, the Curt Stan Big Band, big band swing, Sunday; the Hal Cvook Big Band, big band swing, Monday.

Black Angus, 10370 Friars Road, Mission Valley. 563-5862: Kicks, rock and roll, Tuesday through

The Blarney Stone Pub, 5617 Balboa Avenue, Clairemont. 279-2033: Irish music with Sea McVicker, Wednesday through Saturday; Jeff Bryan, Sunday.

5



WEDNESDAY NIGHTS ONLY NO DRESS CODE

Doubles \$1.00, free hors d'oeuvres, two beers for \$1.00

LADIES' NIGHT

PROFESSIONAL MAGICIAN

Shrimp in the Basket 51,99, Top Striotn



VIDEO CLUB • RESTAURANT • MAGIC LOUNGE

A Ck Doom (is GO!) 9/X presents This Friday, February 17, 9:00 pm America's #1 garage band?

GREEN ON RED with special San Diego guests TELL-TALE **HEARTS** Coming soon: Feb. 24— OUTER CIRCLE plus special guest.

March 2— KGB presents STEELER heavy metal returns with vengeance.

March 7— ICICLE WORKS March 15— ECHO & THE BUNNYMEN YOUR A.S. AT WORK! Tickets available at all Ticketron outlets. Artec Center box office and Off the Record. For more information: 265-6947 or 265-6562. Presented by the Associated Students of S.D.S.U.



While you dance watch yourself! New 13' video screen.

No cover Sunday & Monday plus dollar drink specials

FREE ADMISSION

plus 75¢ giant beers weeknights until 9:00 pm

\$1.25 DRINK SPECIALS Wednesday & Thursday all night.

Thursday-Sunday February 16-19

> Sunday, February 19 Washington's Birthday Party

Cherry kamikazes \$1.00 all night long.

Thursday LADIES' NIGHT

Free admission. \$1.25 Long Island Iced Teas all night.

NEW

Friday & Saturday come early & save 8:00-8:30 \$1.00 cover & 50¢ well drinks 8:30-9:00 \$2.00 cover & 50¢ well drinks

> Tuesdays \$1.00 well drinks until closing





Bunlevard, Mira Mesa. 578-8666: Thunderbolt the Wondercolt. rock and roll, Thursday through Saturday; Jeff Bryan, acoustic

Carriage House, 7945 Balboa Avenue, Clairemont. 278-2597: Dan Connor, country originals, Wednesday through Saturday.

Donegal's, 5323 Mission Center Road, Mission Valley, 297-6370: L.A., rock and roll, Thursday through Saturday.

Flanigan's, 5373 Mission Center Road, Mission Valley. 291-8635: The London Brothers, rock and roll, Thursday through Saturday; Automatics, rock and roll, Tuesday

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Piano Bar: Jack Pollack, Tuesday through Saturday; Sharon Skidgel Sunday and Monday.

Hajji Baba, 104 Mission Valley Center West, Mission Valley. 298-2010: Live Arabic music and 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: Fortune, contemporary, Wednesday through

Hungry Hunter, 2245 Hotel Circle Place, Mission Valley, 291-8074; Double Dose, music and fun from the '50s to the '80s, Friday and

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley. 297-1101: Signed, Sealed, and Delivered, contemporary, Tuesday through Saturday; Moment's

Jose Cuervo's, 10415 San Diego Mission Road, Mission Valley. 280-9060: Rex Paris, contemporary variety. Tuesday through Saturday.

Kearny Mesa Bowl, 7585 Clairemont Mesa Boulevard, Kearny Mesa. 279-1501: Third Degree, contemporary, Tuesday through Saturday.

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley. 298-8281: Kenny Laursen, contemporary and vocal impressions, Tuesday through Saturday, Moment's Notice, contemporary, Sunday and Monday

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley. 299-2828: Heroes, rock and roll, Tuesday through Saturday, with Toys, rock and roll, Friday and Saturday, Toys, rock and roll, Sunday and Monday.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060; U.S. Male, rock and roll, Thursday through Saturday; the Linden King Band, contemporary, Sunday through Wednesday.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1638; Steve Hudson, comedy and music, Tuesday through Saturday; Tommy Rocker, comedy and music, Sunday and Monday.

The Moonglow, 4615 Clairemont Drive, Clairemont. 273-1022: Justice, top 40. Tuesday through Saturday; live country music, Sunday and Monday, call club for

Navajo Inn. 8515 Navajo Road, San Carlos, 465-1730; Quest, rock and roll, Tuesday through Saturday; the Head Band, rock and roll, Sunday

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



91X

The original HAPPY HOUR OF THE '80s



Fantasy fashion auction.

Solon Bond

Sunday, February 19 91X

DANCE PARTY OF THE '80s

PAULIE & THE BEAST



Most drinks \$1.00.

Tuesday, February 21
"ADVENTURE WITH PARADISE"
by Sal Paradise and live entertain

RICK ELIAS

Cheap sushi . . . happy hour all night Wednesday, February 22



SIMON TOWNSHEND

Tuesday, February 28 THE BAND

New Rodeo Happy Hour— Tuesday through Friday 75¢ most drinks 4:00-6:00 pm \$1.00 6:00-7:00 pm, \$1.25 7:00-9:00 pm

Rodeo Records Courtesy of udeo is located on the conser of La Jolia Village Dr. and Villa La Jolia Dr. or more information. call 457-5590. ou must be 21 or older to enter and picture I.D. is required. Dress Code.

Pavillon Lounge, Town and Country Hotel, 500 Hotel Circle North, 291,7121, A orth. 291-7131: Apropos, pop and iazz, Tuesday through Saturday

Smuggler's Inn. 402 Fashion Valley, Fashion Valley East. 291-7170: Jack and Diane ontemporary, Thursday; Musi Magic, contemporary, Friday and Saturday Rex Paris, contemp Tuesday: Rick Cosey, contemp

Spirit, 1130 Buenos Avenue, Bay Park, 276-3993; Luna, rock and roll, Mitchell Cornish and the Hell Hounds, rock and roll. Claus Hounds, rock and roll, Claude Coma and the Vx, rock and roll, Thursday, the Penetrators, rock and roll, Shelf Life, rock and roll, Livian Umbrella, rock and roll, Livian Doll Congress, rock and roll, Laws of Motion, rock and roll, Airmy of Love, rock and roll, Farrigo Affair, rock and roll, Saturday, Rhythm and Blues Night with Marta

Entertainment but he Sea

DANCING

LIVE ENTERTAINMENT 7 NIGHTS A WEEK

NEW HAPPY HOURS:

Wednesday 5-9, wear your favorite San Diego bar T-shirt and get well drinks for 95¢.

Friday 4-5, Early Bird Happy Hour. Well drinks 95¢.

Guest bartender Marie of London II.

Monday-Saturday, 5-7, well doubles \$1.25.

Thursday, February 16. No cover

PARIS

Rock & Roll

Friday & Saturday, February 17 & 18.

Bock & Boll

Sunday & Monday, February 19 & 20. No cover.

5046 Newport Ave. Ocean Beach

222-5300

SUSPECT

featuring Barbara-Marie Rock & Roll Tuesday & Wednesday, February 21 & 22. No cover Garrick, Suitease Juan, John ingram, and Skid Roper, Tuesday; Dan McLain and Mojo Nixon, rhythm and blues and rockabilly. Guy Goode and the Decent Tones, rock and roll, Eleven Sons, rock and roll, Gary Heffern, rock and roll, Wednesday

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa, 565-2272: Jo Treanor, piano bar, Thursday through Sunday. The Stadium Club, 6065

Fairmount Extension (at Twain). Mission Gorge. 282-3286: Billy Thomas and the Ambush Gang. country, Friday and Saturday

Tie Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa. 695-1461: Danny Lopez, contemporary, Monday and Tuesday; the Bruce Cameron and Hollis Gentry Ensemble, jazz, Wednesday; Joe Stewart, country and contemporary, Thursday and Sunday; Espresso, contemporary, riday and Saturday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944: Joe Stewart,

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

San Diego South

Anthony's Harborside, 1355 North Harbor Drive, downtown. 232-6358; Ducktail Revue, vintage rock, Tuesday through Saturday

Artec Bowl, Turquoise Lounge, 4356 Thirtieth Street, North Park. 283-3135: Double Take, contemporary, Friday and Saturday.

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

Boat House, 2040 Harbor Island Drive, Harbor Island. 291-8010: The Twotones, rock and roll, Tuesday through Saturday; Mama's Pearls, contemporary, Sunday and Monday.

Cafe del Rey Moro, 1549 El Prado. Balboa Park, 234-8511: Dale Vernon, piano and guitar variety. Tuesday through Saturday evenings and Sunday afternoon.

Chateau Lounge, 3623 College Avenue, College Grove, 582-5820: Full Circle, contemporary variety, Friday and Saturday.

Crossmads, 345 Market Stree Crossroads, 345 Market Street, downtown. 233-7856: The Big City Blues Band, blues, Wednesday and Thursday; the Dale Enders Blues Band with Carol Mitchell, blues, Friday and Saturday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island. 233-2572: Oh! Ridge, comedy and music, Tuesday through Saturday: L.A., rock and roll. Sunday and Monday

Doolde's, 4225 El Cajon Boulevard, East San Diego, 283-6581: Paul Gregg, piano bar, Wednesday through Monday.

Drowsy Maggie's, 31st and University, North Park, 298-8584: San Diego Storytellers, tall tales and folk stories, Thursday, Paul and Carla Roberts, international folk Carla Roberts, international folk music, Friday; the Paradie Street Band, Irish and original music; so, Saturday; Paco Seulla and Rodrigo, flamenco guitar, sunday; Old Time Hoot Night, Monday; the Peter Sprague Trio, Jazz, Tuesday; Bluegrass Jamborec, Wednesday; Early Evening Show; Tom Cahoon, folk, Saturday.

The Escape Cocktail Lounge, 421 295-8282: Marcia Griffith, pop-music, Wednesday and Thursday







Which one has had the frontal lobotomy?

Steve Hudson

+ JF 1.







887 Camino del Rio, Mission Valley 291-1638

NEW RELEASES

DIRE STRAITS—Live 10" (win 2 tracks)

STYLE GOUNCIL —My Ever Changing Moods 12"

JOHN CALE—Carbosan Sussell (my mipor)

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PAUL REVERE & THE RAIDERS—Kicks (Etisel label)

THELTH NIGHT—Live (British propressive)

VENOM—New 12", GENESIS—Illegal Allen 12"

LITARAVOK—One Small Day 12"

ALBERT COLLINS—Live in Japan

BODNE III. LUDUNESS—New LP

STONES—Shaped picture disc winon-LP B-side

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5 CARELESS LOVERS,

BAD HABIT HORNS

SMOKEY WILSON

Coming February 24 & 25

PURL

1309 Camino Del Mar. Del Mar 481-0414

Pancho's

BUY

SELL

TRADE

Tommy Rocker

Hotel San Diego, 339 West Broadway, downtown, 234-0221: Skip Garcia, contemporary, oldies, and comedy, Monday through Friday happy hour; Deborah Liv Johnson and Rick Erlien, folk, blues, ragtime, and jazz, Friday and Saturday.

Imperial House, 505 Kalmia (at Park Boulevard), Hillcrest. 234-3525: Richard James, jazz piano, Wednesday through Friday happy hour; Wayne Juré and Richard James, jazz, Friday and Saturday.

"The Invader," at the dock at 1066 North Harbor Drive, downtown. 298-8066: The Invaders. contemporary music for dancing, early evening seven nights.

Mandolin Wind, 308 University Avenue, Hillcrest. 297-3017: King Biscuit Blues, blues and rhythm and blues, Thursday through

Mona Lisa Restaurant and Cocktails, 2061 India Street, downtown, 234-4893: Guy and Jackie with Gil Warner and quest

Our Place, 2424 Fifth Avenue show tunes and requests, Tuesday through Thursday happy hours: the Bobby Gordon Trio. '30s and '40s swing, Friday and Saturday.

Pacific Wine Bar and Bistro, 480 Market Street, downtown. 239-9839: Mel Goot, jazz, early evening Thursday through Saturday (downstairs).

Patrick's II, 428 F Street, downtown, 233-3077; The Sv

jazz, early evening Thursday; Lori Bell and Shep Meyers, jazz, early

Raphael's, Travelodge Tower, 1960 Harbor Island Drive, Harbor Island, 291-6700: Jarrett Renshaw, acoustic contemporary guitar, early evening Tuesday through Saturday.

Salemo's, 3102 University Avenue.
North Park, 290-6163: The Richard
James Trio and Charles McPherson,
Jazz, early evening Tuesday and
Thursday, Richard James, jazz
Jano, Ann Williams, wocals, early
evening Wednesday; Anna
Bjarmson, Herman Salerno, and
guests, opera highlights, pop, and
show turnes, early evening Friday
and Saturday.

Soledad's, 425 West B Street. downtown, 232-7588; Ron

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-910: Dusty and Melissa, contemporary. Wednesday through Sunday; Donna Cote, contemporary. Monday and

Fat City/China Camp, 2137 Pacific Highway, downtown, 232-0686; Harvey and 52nd St. Jive, jazz, wing, show tunes, and pop, Friday and Saturday

Jolly Roger, 807 West Harbor Drive, Seaport Village. 233-4300: John Barker and Melissa McCracken, contemporary, Wednesday & brough Saturday.

Italian songs, pop standards, and opera, Saturday.

downtown. 233-3077: The Sy Rainey Trio, jazz, Wednesday; Fro Brigham's Preservation Jazz Band, jazz, early evening Thursday; Nitetrain, 50s and 60s light rock for dancing, early evening Friday and Saturday.

Prophet Restaurant, 4461 University Avenue, East San Diego. 263-7448: The Orion Duo, classical uitar, early evening Wednesday and Saturday; Lori Bell and Friend

Salemo's, 3102 University Avenue

Sheraton Harbor Island, 1380 Sheraton harbor Island, 1880 Harbor Island Drive, Harbor Island. 291-2900: George Colovus and Co., contemporary, Tuesday through Saturday: Ducktail Revue, vintage rock, Thursday and Friday happy hours and Monday evening.

Satterfield and Kevyn Lettau, jazz. Thursday through Saturday.

TheBar Spirits & Geers

HARBOR ISLAND'S ONLY CONTINUOUS

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ALL REGULAR COCKTAILS 11:00 am until closing, 7 days a week. Hors d'oeuvres from 4:00-7:00 pm daily. Entertainment from 6:30 pm, Tuesday-Saturday

6 VSCOUNT

1960 Harbor Island Drive, San Diego 291-6700



loin us for a dancin' good time Monday thru Saturday...and if you can't dance, we'll teach you Tuesday. Wednesday and Thursday from 7-9 p.m. Weeknight Happy Hour is from 4 to 9 p.m. with Munchies served until 7 p.m. Wednesday is Ladies Nite with 1.00 Margaritas.

SUNDAY COUNTRY BRUNCH served 10 a.m. - 2 p.m.

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Town & Country Ho.el. Mission Valle; - 291-7131

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Sunday-Tuesday, February 19-21

ILLUSION in North County. Don't miss out



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WATCH THE WINTER OLYMPICS ON OUR WIDE SCREEN TY. GOLD SHOOTERS FOR \$1.00 WHEN U.S.A. WINS THE GOLD.

485 FIRST ST., ENCINITAS 436-7397

The Top of the Park, Park Manor Hotel, 525 Spruce Street, Hillcrest 295-2181: Bee Jee Kunkel, piano bar, Thursday through Saturday.

Triton, 6011 El Cajon Boulevard, East San Diego. 583-3240: Ella Ruth Piggee, jazz and blues, Thursday through Saturday.

Tuba Man's, 2551 University Avenue, North Park. 295-9426: Men That Don't Work, rockin' country blues, Friday, the West Coast Band, rock and roll, Saturday.

Tuba Man's No. 2, 7149 El Cajon Boulevard, East San Diego. 698-6042: Raggle Jazz and boogie woogie, Thursday, recorded music, Friday; Pearl'Pacific Dixieland Band, Dixieland, Saturday; Family Bluegrass Band, bluegrass, Sunday; video rock, Monday the Pen Boos, Izz. swind. Monday; the Pep Boys, jazz, swing, and rock, Tuesday; Lucky Larry,

East County

Baxter's, 1025 Fletcher Parkway, El Cajon. 442-9271: The Head Band, rock and roll, Tuesday through Saturday.

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

Blarney Stone Too, 7059 El Cajon Boulevard, La Mesa. 463-2263: Irish music with Jeff Bryan, Tuesday; Brian Connelly, Wednesday through Sunday. The Boondocks Restaurant, 8320 Parkway Drive, La Mesa. 465-3660: Bruce Robbins, contemporary, Sunday and Monday.

Bull and Bear, 690 North Second Street, El Caion, 440-5757; Chain

Reaction, contemporary, Tuesday through Saturday; Delene, contemporary, Monday,

KENNY

LAURSEN

Now appearing in the Cantina Tuesdays thru Saturdays

BILL BRACKETT

Monday Nights

LATIACIENTA

Mission Valley Inn. 875 Hotel Circle S - 298-8281

The Calypso Lounge, 975 Greenfield Avenue, El Cajon. 440-9526: Ron Morin, contemporary, Friday and Saturday

Circle D Corral, 1013 Broadway, El Cajon. 444-7443: Country Casanova, country, Tuesday through Saturday; live country music, Sunday and Monday, call club for information.

Don's West, 5286 Baltimore Drive, La Mesa, 462-0533: Shenandoah, country, Wednesday through Sunday, with country dance lessons early evening Wednesday and Thursday.

Flinn Springs Inn., 15505 Highway 80, El Cajon. 443-9568: Free Rein, country, Friday through Monday.

The Horseshoe Tavern, 7664 Broadway, Lemon Grove. 469-6344: The Smith Brothers, country rock, Friday and Saturday.

Hungry Hunter, 402 Fletcher Parkway, El Cajon. 442-0517: Ed Cunningham, contemporary, Tuesday through Thursday; Delene, contemporary, Friday and Saturday.

Kentucky Stud. 11377 Woodside Avenue, Santee. 448-3402: Southbound, country, Friday through Sunday.

Lakeside Hotel, 9940 River Street, Lakeside, 443-9591: Red Lane and Ramblin' Fever, country, Friday through Sunday.

Live Oak Springs Resort, Old Highway 80, Boulevard, 766-4288: Ronnie Lee and the Trademarks, country, Friday and Saturday.

Lorenzo's, 596 Broadway, El Cajon. 442-9695: The Merrill Moore Duo, contemporary and standards, Tuesday through Saturday, Fro Brigham's Preservation Band, Dixieland jazz, Sunday and Monday.

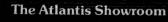
Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550: Random Sample, rock and roll. Thursday through Saturday.

Mr. Bill's Backroom Saloon, 399 North Magnolia, El Cajon. Hutson and Best with Dave Sizemore,

Nite Owl East, 667 North Mollison Avenue, El Cajon, 447-3854: Vizion, contemporary, Tuesday through Saturday.

Our Favorite Place, 8646 Mission Gorge Road, Santee. 449-6240: Bob Sortillon and Key Largo, contemporary and oldies, Thursday through Saturday evening, and early evening Sunday.

The Ox Bow Inn, 9816 Campo Road, Spring Valley. 469-9616: Dan Rivers and Terry Martin, country.



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 New Feater Squire Stratocenter
 list \$560 ... now \$280
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 New Overlien Balladeer 1611-4 acoustic-electric, list \$645 ... now \$479
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 Spirit Basa 30 list 572 . now 4729

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 G.E. 700 5-place practice pad set, list \$149... now \$119

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 New Pearl Export Series 5-piace kit with power toms * 40% off * list \$1180 ... now \$899

 Evans drum heads 2 for 1 (limited to stock on heads 2)
- * EVams within hand)

 * Tama Superstar * come see the BMy Cobhem model dram set up list \$5,000 excellent condition used \$2,900

 New Ludwig standard 5-place kit with hardwar * 60% off * list \$1175
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 list \$695 ...
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Fender, Roland, Hondo, now at the lowest prices of the year!!!

Tuesday through Thursday; Curly Lyon and the Sundowners, country Friday and Saturday.

Park Place, 1280 Fletcher Parkway El Cajon, 448-4111. Status, rock and roll, Thursday through Saturday, Bandit, rock and roll, Sunday and Monday; Ipso Facto, rock and roll, Tuesday and

1111

Reuben's, 5455 Grossmont Cer Drive, La Mesa. 465-3464: True Spirit, contemporary, Tuesday through Saturday.

Sexton's, 7353 El Cajon Boulevard, La Mesa. 460-1500: Steve Mouzas and Finest Action, contemporary, Tuesday through Saturday.

Silver Spur, 7941 Mission Gorge Road, Santee. 448-4882: Lightnin Train, country, Wednesday through

Spring Valley Inn., 9034 Campo Road, Spring Valley. The Beat Farmers, rockabilly and country, Sunday.

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

Van Winkle's, 10055 Mission Gorge Road, Santee. 449-0060: California, country, Thursday through Saturday.

South Bay

Black Angus, 707 E Street, Chula Vista. 426-9200: Destiny, rock and

Bull N° Stick, 608 Palm Avenue, Imperial Beach. 429-5330: Tranzaction, rock and roll, Thursday through Saturday.

China Five Restaurant, 569 H Street, Chula Vista. 426-5951: Jeff Bryan, acoustic contempora Thursday through Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach. 429-1161: Savery Brothers, country, Tuesday through Saturday, vintage rock, Sunday and Monday, call club for

Dance Machine, 1862 Palm Avenue Imperial Beach. 429-1161: RPM, rock and roll, Thursday through

Dock's Cocktails, 317 Third

Lourdes Restaurant, 1125 Nation City Boulevard, National City. 474-4442: Vergie and the Orient Marisol, 1680 Broadway (at Main Montana, contemporary variety, Friday and Saturday; Mike Sanders. contemporary variety, Sunday through Thursday.



Hutch's, 1463 Palm Avenue, Imperial Beach. 423-3479: Leather and Lace, country, Friday and Saturday

Joey's, 415 Broadway, Chula Vista. 420-4828: Louie and Pina, contemporary and Latin, Thursday through Monday; the Rebels, rock oldles, and Latin, Tuesday and

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City. 475-7313: Fonda Turner and the Silver Spurs, country, Friday and Saturday.

The New Trophy Lounge, 999 National City Boulevard, National City, 477-5753: Extreme Reaction, contemporary, Sunday through Tuesday, Fortune, country and vintage rock, Friday and Saturday.

Oasis Bar, 1121 Third Street, Chula Vista. 426-2977: Four Star Country, country, Thursday through Sunday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita 479-3537: Wayne Gire and Tony Irvine, contemporary, country rock, and comedy, Thursday through Saturday.

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

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Royal Vista Inn, 632 E Street, Chula Vista. 426-2500: Nick



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The Blite Brothers: Wild Turkey
Bobby Cheverliet, lose Marphy
Bratz: Mom's Salcon
The Breakers: Hom's Salcon
The Breakers: Holl Flotter, Spirit
Chade Corns and Marphy. Mindress
Witchell Cornilla and the Hell
Hounds: Spirit
House: Spirit
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Destilier; Majhechad & Rower.
Bernel Congress: Spirit Interference
Becch Cafe
Eleven Sons: Spirit
The Bibes: Education
Mulicinety Melcondido
Plyveit: Marmo
Prendig Affairs: Spirit
Futtiss: The New Trephy Lounge
Four Roys Spirity Dunge

Four Eyes: Halcyon Fuze: Beach Club, Le Chalet Guy Goode and the Decent To

The Head Band: Baxter's, Navojo Irm

Gay Heffern: Sport The Herons: Leh's Greenhouse The Herons: Leh's Greenhouse The Illegals: Hill House Illusion: Bobby Talph and Eddle's Incognite Rockers: Ralph and Eddle's Illusion Bobby Talph and Eddle's Illusion Devilley Nightclab Illusion Eddle's Herons (Illusion Visited Visited Incognition Visited Visited Illusion (Illusion Illusion)

Richard Bandis Brothers: Floringan's Lenna; Salvit's

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The London Devidence: Planingan's
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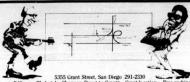
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Tranzaction: Edd 'N' Stock
U.S. Malet 'Monta. Sport
Bully Vir and the Beaters: Belly Ur
Taxern

Contemporary/

Judy Ames: Henry's Ken Anderson: Carlos Murphy's Apropos: Le Pavillon Lounge The Joe Azarello Trio: Rancho

Bernardo Inn
John Barker and Melissa
McCracken: Jolly
Roger/Seaport Village
The Kirk Bates Trio: Sandtrap

Lounge Beeson and Garbracht: Hungry

Hunter/Rancho Bernardo Jeff Bryan: Bunbury's, China Five

Restaurant Barbara Casler: The Escape Chain Reaction: Bull and Bear Clutch Cargo: Vista Entertainme

Cuttch Cargo: Vista Entertainment Center Colin and Karen: La Posada del Sol/La Jolla. Hungry Hunter/ Imperial Beach George Colovus and Co.: Sheraton Harbor Island

Rick Cosey: Mulvaney's/Pacific Beach, Smuggler's Irin Donna Cote: Tom Ham's

Lighthouse
Barrie Cunningham: Hill House,
Fish House West

Cathy Curtis: Country Creek Delene: Moby's Broiler, Hungry

HAKE

roday, March 1 law, March 2

MADNESS

YES

ZZY OS

CLIPPER CELTICS

CLIPPERS/

OCKERS

76'ers

Sunday, March 11

CAROLE KING

HATE

PRETENDER

Top 40

The West Coast Band: Tuba Man's The West Coast Twisters: Windrose Wheels: Hill House VaBoo: Ralph and Eddie's

Jim Gates and Sound Inv Jim Gates and Sound Investment:
Rancho Bernardo Inn
Wanne Gire and Tony Irvine: Old
Bonita Store Restaurant
Marcia Griffith: "The assure
It invests; Old Pacific Beach Cafe
Lonnie Huston and Dusty Best:
Mr. Bill's Backroom Saloon
John Instran.

Mr. Bill's Backroom Saloon John Ingram: Multuragis/Coronado The Invaders: The Invader' Jack and Diane: Smaggler's Irm Johnny Cadillac and Acs: McPs Justice: The Moonglow Russ Kirkpatrick: Hungry Hunter/Occanside

Kenny Laursen: La Hacienda Cantina London After Dark: Catamaran London After Dark: Catamaran Hotel Danny Lopez: Tio Leo's/Mira Mesa Louie and Piña: Joey's Main Street: "Bahia Belle" Mama's Pearls: Hungry Hunter/Rancho Bernardo, Boat

House
Bruce McKeithen: Aimee's
Gloria Michaels and Spring Fever:
Hotel del Coronado
Mixed Company: Rodeway Inn
Moment's Notice: Mexicum Village. Islands Lounge
Nick Montana: Royal Vista Inn
Steve Mouzas and Finest Action

Steve Mouzas and Finest Action: Sexton's The Merrill Moore Duo: Lorenzo's Rom Morin: Calipsos Lounge Music Magle: Smuggler's Irm Niturnia: Patrick's II Pangaes: Germo's Rex Paris: Romada Inn/Escondido, Jose Cuerro's

Jose Cuerno's

People Movers: Hilton Hotel

P.J. Fog: Hungry Hunter/Rancho
Bernardo, Monterey Whaling

G. S. Sales of S. S. Sales of S. Sales of

Hotel
Signed, Sealed, and Delivered:
Islands Lounge
Tony Soraci and Co.: Henry's
Bob Sortillon and Key Largo: Our

Favorite Place Joe Stewart: Tio Leo's/Mira Mesa and Mission Gorge Sandy Stewart and Co.: Islandia Hotel Ted and Dave: Ramada

Inn/Escondido
Don Tennison: El Comal, The

Bridge
Third Degree: Kearny Mesa Bowl
Triple Play: Hilton Hotel
True Spirit: Vista Entertainment Vergie and the Orient Express:

Lee Whittington: Dock's Cocktails

Blues/R&B/ Reggae

The Johnny Almond Rhythm Revue: Poway Mine Co.
Big City Blues Band: Crossroads. Le Chalet The Blonde Bruce Band: Belly Up

Bobby Chevrolet: Jose Marphy's Lonnie Brooks: Belly Up Tavers

Hunter/El Cajon, Bull and Bear, Carlos Murphy's Devocean: Bacchanal Double Dose: Hungry Hunter

Double The: Actec Boal
Dusty and Melissa: Tom Ham's
Lighthouse
Est Coast: La Maze
Elements: Atlantis
Espresso: To Leo's (Mina Mesa and
Mission Corey, Moby's Brotler
Extreme Reaction: The Neur
Traphy Longue
Fortune: Holiday Inv/Mission
Valley.

Valley
Forward Motion: Bahia Hotel
J. J. Frank: Aimee's
Full Circle: Chateau Lounge
Skip Garcia: Hotel San Diego

Double Take: Aztec Bour

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TUDINESE

Tom "Cat" Courtney: Texas

Teahouse The Dale Enders Blues Band: Crossroads
The Five Careless Lovers: Pancho's Marta Garrick: Spirit Ken Hamm: Old Time Cafe John Lee Hooker: Belly Up Twern The Hurricanes: Beach Club

Wind The Bob Long Band: Rudi's Hidden

Acres
Dan McLain and Mojo Nixon: Spirit
Hen That Don't Work: Tuba Man's
Ella Ruth Piggee: Triton/San

Apropos: Le Pavillon Lounge Joe Azarello: Bookworks/Pannikin

Bernardo Inn Lori Bell: Prophet Restaurant, The

ro Brigham's Preservation Jazz Band: Pal Joey's, Patrick's II.

ace Cameron and Hollis Gentry

YES plus Berlin, March 27

PRETENDERS 3/1 & 3/2 CAROLE KING 3/11

UB40 2/20 MADNESS 3/2

JOAN RAFZ 2/19 PETER, PAUL & MARY 3/16

Ensemble: Old Pacific Reach

Diego Suitcase Juan: Spirit

lazz

nal Reggae All-Stars:

Chicago Six: Belly Up Tavern Ira Cobb: Tuba Man's Cowjazz: Moby's Broiler The Hal Crook Big Band: Bacchanal
J. J. Frank: Aimee's
Mel Goot: Pacific Wine Bar and

Bistro
Bobby Gordon Trio: Our Place
Harvey and 52nd St. Jive:

Alistair Anderson: Old Time Cafe Lenny Anderson: Old Time Cafe Marcia Bowman: Old Time Cafe Tom Cahoon: Drowsy Maggie's, Old Time Cafe

Country/ **Country Rock**

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Latter and Local Patch's
Late Oak Springs Report
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P.J. S. Lounge
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The Robels Job Country
Lone Star Country
Lone Sakrno's Wayne Juré: Imperial House Deborah Liv Johnson and Rick Erlien: Hotel San Diego The Bob Long Band: Rudi's Hidden Acres
Charles McPherson: Solerno's
Charles McPherson: Solerno's
Shep Meyers: Prophet Restaurant
The North Coast Jazz Society:
Bettys Burger Garden
Pangaes: GErmo's
Pearl Pacific Dixieland Band: Tuba

The Smith Brothers: Horseshoe Tuvern Southbound: Kentucky Stud Stampede: Abilene Country Saloon Steer Crasy: Wrangler's Roost Joe Stewart: Tio Leo's/Mira Mesa and Mission Gorge Telegraph Carpon: Pomerada Club Don Tennison: Ed Cornal, The Bridge

DEPOSIT NOW
MICHAEL JACKSON
OZZY OSBOURNE
BILLY JOEL
LUTHER VAN DROSS
ADAM ANT

Folk/Ethnic

Colour: Marisol
Brian Connelly: Blarney Stone Too
Cathy Curtis: Country Creek
Deborah Liv Johnson and Rick

Deborah Liv Johnson and Rick Erlien: Hotel San Diego The Koto Trio: Miki-Sen's Louie and Piña: Joegy Sean McVicter: Harney Stone Pub The Paradise Street Band: Drossy Maggies, Oil Time Cut Paul and Carla Roberts: The Cupboard, Drossy Maguie's

Cupboard, Drowsy Maggie's Paco Sevilla and Rodrigo: Drowsy Maggie's msa Gael Ceili Band: Drowsy

Branded: Palomino Star Brushfire: Valley Center Imm

Brushfire: Volley Center Irm Soloon
Soloon
California: Ven Virribe; Ve

Bonita Store Restaurant, Carlos Murphy's Ground Speed: Abilene Country

Saloon Russ Kirkpatrick: Hungry Hunter/Oceanside Red Lane and Ramblin' Fever: Lakeside Hotel
Leather and Lace: Hutch's

Bridge Billy Thomas and the Ambush

Everything Else

Fonda Turner and the Silver

Spurs: Landmark Cocktail Lounge Lee Whittington: Dock's Cocktails

Phil Beeber: classical and variety guitate, Mille Fleurs Ann Denning: piono bar, The Example piono bar, The Example piono bar, Denking John Engiren: show tumes and standards. Our Place Paul Creggs piono bar. Deokie's Guy and Jackie and Gil Warner: warnety, pop to opera, Mona Lisa Bestaurant

Steve Hudson: comedy and music. Monterey Wholing Co Bee Jee Kunkel: piano bar, The Top

Bes Jee Kunkelt piano bar, The Te of the Park Bob MacLeod; piano and oxcal variety; Bahia Hotel, La viniencia Hotel Ohi Ridge; comedy and music, Doc Masters; classical guitar, Colke-by-the-Sea Dave Rodgers; piano bar, Gold Costs Lonane

Coast Lounge
Tommy Rocker: cornedy and
music, Monterey Whaling Co.
Jo Treanor: piano bar, Springfield
Wagon Works
Dale Vernon: piano and guitar variety, Cafe del Rey Mon

TICKET **EMPORIUM**

AGNES OF GOD Feb. 18 UB40 UCSD, Feb. 20
PRETENDERS, Golden Hall.

March 1 and 2 CAROLE KING Fox, Mar. 11 YES & BERLIN Sports Arena.

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BEACH BOYS May 20
MARCEL MARCEAU Fox, April 3-8

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Soledad's, Fat City/China Camp ween and Earth: Chuck's Steak House Richard James: Imperial House, Salerno's

Man's No. 2
The Pep Boys: Tuba Man's No. 2
Ella Ruth Piggee: Triton/San

Ella Ruttn rugge Dicto Raggie Taglae Tuba Man's No. 2 The Sy Ralney Trio: Patrick's II Ron Satterfield and Kevyn Lettau: Soledad's Peter Sprague Trio: Drousy Maggie's, Pacific East Expresso

Maggie's, Pacific East Espress The Curt Stan Band: Bacchanal

Stone's Throw: Elario's, Belly Up

'84 OLYMPICS

MICHELOB INVITATIONAL February 17

Tobacco Road: Old Time Cafe Ann Williams: Salemo's



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Thunderbolt the Wondercolt: Franzaction: Bull A. Stock

Marphy's Status: Park Place

The Source: Le Chalet, Bobby Go The Spud Brothers: Carlos

The Twotones: Boat Hous rhan Limbrella: Spiret Billy Vera and the Beaters: Bellu Up

The West Coast Rand: Toba Maris

Contemporary/ Top 40

Judy Ames: Henry's Ken Anderson: Carlos Murphy: Apropos: Le Parallon Lounge The Joe Azarello Trio: Rancho

Hunter Rancho Bernardo Jeff Bryan: Bunbury s, China Five

Restaurant Barbara Casler: The Escape

Chain Reaction: Bull and Bear

Colin and Karen: La Posada del

George Coloxus and Co.: Sheraton

Rick Cosey: Multiaries & Pacific

Barrie Cunningham: Hill House

Cathy Curtis: Country Creek Delene: Moby's Broiler, Hungry

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TICKETS

PRETENDERS

Monday, Febru

MADNESS

Tuesday, March 27

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OZZY OSBOURNE

Donna Cote: Tom Ham's

Clutch Cargo: Vista Entertainmen

The Invaders: "The Invader Jack and Diane: Smugolet's John Barker and Melissa Johnny Cadillac and Ace: McP's Justice: The Manual and Russ Kirkpatrick: Hungry The Kirk Bates Trio: Sandtrap Beeson and G rbracht: Hungry

Hunter/Oceanside Kenny Laursen: La Hacienda London After Dark: Catamaran

Lighthouse East Coast: Lit Mase

Elements: Atlantis Espresso: To Levis Mira Mesa and Mission Garge, Moby's Broiler Extreme Reaction: The New

Trophy Lounge Fortune: Holiday Inn Mission

Forward Motion: Bahia Hotel
J. J. Frank: Aimee's
Full Circle: Chateau Lounge
Skip Garcia: Hotel San Diego
Jim Gates and Sound Investment

Wayne Gire and Tony Irvine: Old

Jim Hawley: Old Pacific Beach Cafe

Lonnie Hutson and Dusty Best: . Hill's Backroom Saloor

Bonita Store Restaurant Marcia Griffith: The Escape

John Ingram:

Danny Lopez: Tio Leo's/Mira Mesa Louie and Pina: Joey's Main Street: Bahia Belle Mama's Pearls: Hungry Hunter Rancho Bernardo, Boat

Bruce McKeithen: Annee's Gloria Michaels and Spring Fever

Islands Lounge Nick Montana: Royal Vista Inn Steve Mouzas and Finest Action:

The Merrill Moore Duo: Lorenzo) Ron Morin: Calypso Lounge Music Magie: Smuggler's Inn Nitetrain: Patrick's II Pangaea: Gizmo's Rex Paris: Ramada Inn Escondido

People Movers: Hilton Hotel P.J. Fog: Hungry Hunter Rancho Bernardo, Monterey Whaling

Edde Preston: Barnacke Bill's Purl: Gizmo's, Pancho's Jarrett Renshaw: Raphos's Bruce Robbins: Boondocks Restaurant, La Maze The Rockaways (formerly Switch

Craft): La sivenida Mike Sanders: Royal Vista Inn Terry Scheidt: Hungry Shine It On: Vacation Village

Signed, Sealed, and Delivered: Tony Soraci and Co.: Harris Bob Sortillon and Key Largo: Our

Favorite Place Joe Stewart: Tio Leo's/Mira Mesa Sandy Stewart and Co.: Islandia

Ted and Dave: Ramada bm/Escondido
Don Tennison: El Comal, The

Bridge
Third Degree: Kearny Mesa Bowl
Triple Play: Hilton Hotel
True Spirit: Vista Entertainment

Vergic and the Orient Express: Vizion: Mic Ord East Linda Wakefield: Ranch Bernurdo Lee Whittington: Dock's Conktolle

Blues/R&B/ Reggae

The Johnny Almond Rhythm Big City Blues Band: Cressroads

The Blonde Bruce Band: //elly/p Bobby Chevrolet: Acar Marpha

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m "Fat" Courtney: Acres

Dale Enders Blues Band

by Five Careless Lovers: Paradia

rta Garrick: Spirit a Hamm: Old Time Cute in Lee Hooker: Belly Up Taxon

JOAN BAFZ Sunday Golder

Belly Up Tavern ng Biscuit Blues: Mandolin Wind ne Bob Long Band: Rudi's Hidden

Acres on McLain and Mojo Nixon: Spira len That Don't Work: Tubu Mari illa Ruth Piggee: Triton/San

case Juan: Spirit
Shames: Jose Murphy)

Joe Azarello: /www.corks/Pananto

The Joe Azarello Trio: Rancho

Lori Bell: Prophet Restaurant, The

YES one Berlin March 21

PRETENDERS 3 1 & 3/2 CAROLE KING 3 11 UB40 2/20 MADNESS 3/2

Jazz

Harvey and 52nd St. Jive:

Folk/Ethnic

Alistair Anderson: Old Time Ca Lenny Anderson: Old Time Ca Marcia Bowman: Old Time Ca Tom Cahoon: Tronesy Maggie

Time Cale

Color: Marisal

Brian Connelly: Blacency Stone Len

Cathy Curtis; Country Creek

Deborah Lee Johnson and Rick

Erlien: Holed Start Beege

The Koto Trin: Mike Start's

Louie and Pina: Joseph Sean McVicker: [Marrie The Paradise Street Band: Drowsy Paul and Carla Roberts: 7/2

Paco Sevilla and Rodrigo: / Protesty

Slamsa Gael Cem Band: Drowsy Magnets's

Country/ **Country Rock**

Saloon
California: Van Workle's
Dan Connor: Carriage House
Country Casanova: Circle D Corral
Country Justice: Kortuc ky Stud
Coojazz: Mostany Club
Catho Cortic: Country Crock Cathy Curtis: Country Cra

Wayne Gire and Tony Irvine: Old

Ground Speed: Abileme Country

Wayne Jure: Imperial House Deborah Liv Johnson and Rick Jimmy Nixon and Downhome The Bob Long Band: Rudi's Hidden Charles McPherson: Salerno

Shep Meyers: Prophet Restaur The North Coast Jazz Society: Pangaea: Gizmox Pearl Pacific Dixieland Band: Tulsa

Road Way: Stagecoach Inn The Savery Brothers: Country

Southbound: Kentucky Stud

Billy Thomas and the Ambush

MICHAEL JACKSON

OZZY OSBOURNE BILLY JOEL

LUTHER VAN DROSS

ADAM ANT

Phil Beeber: classical and carrety Ann Denning: pseudo har. The John Engren: Jose Jorgen and

Paul Green Guy and Jackie and Gil Warner

EMPORIUM AGNES OF GOD Feb. 18 JIRAO JICSD Feb 20

Fonda Turner and the Silver

Lee Whittington: / A - A - C - A //

Everything Else

The Family Bluegrass Band: Tubo Man's No. 2 Fortune: The New Trophy Lounge Four Star Country: Oasis Har Free Rein: Floor

Russ Kirkpatrick: Hungry

Red Lane and Ramblin' Fever: Leather and Lace: Hutch's Ronnie Lee and the Trademarks:

Lave Oak Springs Resort Lightnin' Train: Silver Spar Lone Star Country: The Country Side Restaurant and Leanige Ron Morin: Calippsa Lourige New Country: Country Side

P.L's Lounge Paydirt: Teepee Room The Rebels: how s Wes Reo and the Countrymen:

Dan Rivers and Terry Martin: 17h

The Smith Brothers: Horsesho

Telegraph Canyon: Pornerada Club Don Tennison: Ed Cornal, The

PRETENDERS, Golden Hall, CAROLE KING Fox, Mar. 11 YES & BERLIN Sports Arena,

TICKET

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MARCEL MARCEAU Fox, April 3-8

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Bob MacLeod: 19079

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ouran Duran, Michael Jackson, Journey (July), Billy Joel Adam Ant, Scorpions, Ozzy Osbourne, all L.A. shows theater & concerts including Sugar Babies, 42nd St. Guys & Dolls, My Fair Lady, Carnelot & No No Nanett

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The Curt Stan Band: Bacchanal Stone's Throw: Flavio's, Belly Up

'84 OLYMPICS

VAN HALEN

Tobacco Road: Old Time Cale Ann Williams: Salerno's

Peter Sprague Trio: Drowsy

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Affle — Michael Caine as a bargain-basement Lothario with a heavy ac-

a cocksure understanding of where your sympathies and your scorn are supposed to fall. Like most movie ne'er-do-wells, particularly those who garner Oscar nominations, he melts

NOW SHOWING

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The ultimate laser light concert on the best sound system in San Diego.

into self-pitying cobs somewhere near the end. Directed by Lewis Gilbert 1966 * (Ken, 2/19) Around the World in Eighty Deys
Feels more like ninety. Either way, it is
almost as effective as summer camp
for keeping the kids tied up a spell.
David Niver, Canterillas, Shrikey Mac-Laine, and practically everyone eight in
the Screen Actors Guid are in it.
Michael Anderson directed. 1956.
(UA Moves 6, from 2/17)

Backstage at the Kirov — Documentary by Derok Hart on the celebrated Leningrad ballet troupe.

(Cove)

(Cove)

The Big Chill — Much the same premies as Many McCarthy's for Sidney Land Sidney La

of their subsequent compromises and cop-outs is somewhat overstated, too, in the lines of work they have gotten into. TV star, radio call-in psychologist. People Magazine reporter, jogging-shoe chain-store owner, etc. At it has a not a segment that the prevailing move of seminary of the seminary of th Berndedk by Lawrence Nacidan herd to be as short, cute, and updurined as button noises. But here again, Mary humor, or an experience of the second of the se

Blame it on Rio — Two middle-aged men and their grown-up disuphters on a South American holiday, starring Michael Caine and disept Bologna, directed by Starley Donen (Center 3 Cinema Schema Plaza 5: Frontier Drive In. La Jolla Village: Pancho Bernardo 6: South Bay Drive In; UA Cinema 3: UA Glasshouse 6: Wiegand Plaza 6: from 2/17)

Wegand Plaza 6. Irom 2117)

Blazing Baddise — Leading off with liety credits in the color of hedder here and the color of hedder here and the care from the color of hedder one, make I make I RAWHOE thems ong, Mel Brocks bursts onto the Western plains, but the terrain gives away, unpredicably, and opens up to allow any whim a street trawf has studio lid, ordo a Bushy Bersiely-ieth musical sound stage, and into the

employees caleteria; a isspy, lumpy Dietrich impersonator (Madeline Kanhi, dromp) "Im Tired"; and a Kanhi, dromp) "Im Tired"; and a Korman) who tells his gaing on the zero of his Waterloo, "You are risking your loves, while I am risking an almost continue to the Waterloon, "You are risking your loves, while I am risking an almost continue to the Seed Supporting Actor." Brooks: a modest tellow, never tree to push his notices to the product of the seed of the to flag and to fall back rather desp to flag and to fall back rather desper-ately on bathroom humor and locker-room language, the excuse is the in-tention of always at least being unin-hibited, which is somehow or other related to being funny. Cleavon Little, Gene Wilder, 1974. """ (Towne, 2/19 through 21)

Stee Through 21)

Stee Through Carlo Steep Carlo Steep

Broadway Danny Rose — Woody Allen directs and stars in a comedy about a small-time theatrical agent: co-starring Mia Farrow. (Cincrama, Flower Hill Cincrama; La Jolia Village, Oceanaide 8, Rancho Bernardo 6; Sweetwater 6; from 2/17)

Bernardo 6, Sweetwaler 6, from 217).

Christians – Housted c- air miller, from a novel by Stephen King, It's love at first sight when a kutzy high-school kid laye eyes on a 1958 flymouth Fury, with a hastoy of violent deaths behind with a hastoy of violent deaths behind with a hastoy of violent deaths behind a hastoy of the service of



adventure of the John F. Leavitt'

Sat., Feb. 18, 8 pm California Theatre 1122 Fourth Avenue

TACKETHON"

MOVIE DIRECTORY University Towns Centre 6, 4525 La Dr. (452-7766) Thealer 1: Lassier, from 2/17 Theater 2: Never Cry Wolf Theater 3: Postocous, from 2/17 Theater 4: The Right Stuff Theater 5: Fostocous, from 2/17 Theater 6: The Big Chi

Office one G (205-6084)

Christine, Star 80, and 88,er 7h

roadway Playhouse, 815 Broadway (239-324) Closed temporarily asino, 643 5th (232-8878) Call theater for program into Guild, 3827 5th. Hillcrest (295-2000) Rear Window, through 2/21 Vertigo, from 2/22

Cove. 7750 Girard. La Jola (459-5404) Backstage at the Knoy Fine Arts. 1-8 Garnet. Pacific Beach (274-4000) Local Haro

Local Meter omiser Drive In. 3501 Midway Dr. (223-5535) These: - Blame R on Filo and Two of a Kind, These 2: Lintalfridity Yours and The Men Who Loved Momen Theses 3: Lasseer and Twelight Zone, from 217

Lassier. Irom 21: Sports Arena Bind. (22-533)
Theater 1: The Piper Suit and The Big Chill Theater 1: The Piper Suit and The Big Chill Theater 2: Start of and Tender Courses Theater 4: Footbook from 21? Theater 4: Footbook from 21? Theater 6: Suiton Impact and Uncommon Vator

A Glasshouse 6, 3166 Sports Arena Blud (22) 28 Sports 1 A Mirror Miracle, ferm 2:17 Theater 2: Unfaithfully Yours Theater 3: The Complete Beaters and Lef s Spend the Night Together Theater 4: Blazer for 78, onc 2:17 Theater 5: Recases and The Lonely Guy Theater 6: Shiwbood

CLAIREMONT-KEARNY MERA UNIVERSITY CITY

irremont, 4140 Clairemont Mesa (274-0901) Theater 1: Gony Park and Sudden Impact, from 2:17 Theater 2: The Lonely Guy and The Buddy System, from 2:17

La John Marchen, 1972 Visit La John Diversity Systems, 1992 11 La John Diversity Systems, 1972 Visit La John Diversity George Ge

Yeard

Grossamont Mail Theatres, Grossmort Shop
Center, La Mena (465-3040)
Theater Lasarier, Brom 217
Theater 2.4 Minor Miracki, Brom 2:17
Theater 2.4 Minor Miracki, Brom 2:17
Theater 3.7 Footbooe, from 2:17
Theatres 7.5 Footbooe, from 2:17
Theatres 1.7 For Produjed
Theater 1.7 For Produjed
Theater 3.7 For Right Shuff, Brom 2:17

entee Drive In, 10990 Woodside Ave., Santee (449-7447) Theater 1: Gates of Heil, Mausoleum, and Funeral Home, from 2/17 Theater 2: A Millor Allracke and a second feature, from 2/17

Issues Village 4, 9025 Mission Gorge Road (502-7910) Theater 1: Footboose, from 217 Theater 2: Suction Inspec Theater 2: Suction Inspec Theater 4: Suction Inspec Theater 4: Succession Visit Theater 5: Uncommon Visit Theater 7: A silence Mission 217 Theater 7: A silence Mission 217 Theater 7: A filter Mission 217 Theater 7: A filter Mission 217

Center 3 Cinemae, 2120 Camino del Rio North (297-1888) Theater 1: Unfauntuly Yours Theater 2: Silkwood Theater 3: Silkwood Theater 3: Silkwood Spring Veiley, 1057 Ellieton Bird., Spring v. (466-6633) The Toy. The Rescuers, and Mickey's Christmap Carol, from 2/17

Thester 1. The Crease: from 2:17
Thester 2. A Minor Mirace, from 2:17
Thester 2. A Minor Mirace, from 2:17
Thester 3. Lassier, from 2:17
Thester 4. Footoose, from 2:17

terbor Drive In, 32nd and D. National City (477-1392) Lassiter and Tweight Zone, from 2:17 Century Twin, 54th and El Cajon Blvd. (582-7690) 582-7690) Theater 1: The Right Staff, from 2:17 Theater 2: Scarface, from 2:17 Inerama, 5889 University Ave. (583-6201) Broadway Danny Rose, from 2:17

Lassier and Twipht Zone, Sorn 217
Pages Boniste, SGP Fremeye at the Squate Baye
Freeway (479-6566)
Cell Tessier for Foreway at the Squate
South Baye Foreyare information
South Baye Three In 2170 Connado, Imperial Beach
Theater: Element 60 nRo and Three of a Kind,
Nova 217
September 19 Nova and The Man Who
Lored Witness 60 nRo and Staying Aire, from
217
217 College, 6303 El Cajon Blvd. (286-145c) Theater 1: Never Cry Wolf Theater 2: Sudden Impact, from 2:17 Theater 3: Brigham Theater 4: The Loney Guy and Uncomm Valor.

Ken, 468 Adems Ave. (283-5909)
Valentina. Prough 218
Educating Flat and Affe. 219
Significant, 220
Pauline at the Breach and L Etoile du Nord. 221
and 22
and 22

itate, 4712 El Cajon Boulevard (563-8050)

ice Drive In, 8000 Broadway, Lemon Grove (469-5328) Sudden Impact and Uncommon Vator, from 217 Innaire 6: Scarface
Movines is 30 of Ave. Chula Visia (425-7600)
Theater 1: Lirkstmidy Yours
Theater 2: Sign from 2:17
Theater 3: Sign your 2:17
Theater 4: The Procingal
Theater 5: Around the World in Eighty Day 2:
from 2:17
Theater 6: The Right Stuff and Testament, from
2:17 Nero Drive In, 3rd and Broadway, El Cajon (444-8600) Footloose and Trading Places, from 2:17

Rage, 820 Orange Ave., Curonado (435-6161) A Minor Miracle and Victory, from 2/17 Ague, 226 3rd. Chula Vista (425-1436) Hot Dog and Angel, from 2:17

> NORTH COUNTY Ave, Vista Way (726-3040)
> Call theater for program information
> Bijou, 509 East Grand Ave . Escondido (743-9082)
> Spanish moves

Combine Classes 4, 2033 ID Commo Pleas,
Thomas 1: Undeptide Years
Thomas 2: Anabase and Surf II
Thomas 2: A Allow Security (In pr. 17)
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Paloma, 471 First St., Encintas (436-746t) Fine Ride, 217 through 21 Uncommon Valor and Sudden Impact, from New Yalley Chris In, 3840 Misson Ave., Oceanade (757-556) Theater 1: Sudden Impact and Uncommon Theater 2: Sudden Impact and Uncommon Theater 2: Southece and Staying Adve. from Theater 2: Southece and Ricchese Theater 4: Call theater for program information Peeta Twin, 475 Stn. Chule Vista (422-5287) Theater 1: Two of a Kind and To Be or Not ic file, from 2/17 Theater 2: Gorly Park, from 2/17

Theater 4: Call theater for program information becomediate, 2011 visits Way, Occarsistin (409-7000). The Right Gast and The Big Chill Theater 2: Saster, from 217 Theater 4: Saster, from 217 Theater 5: Saster, from 217 Theater 6: Broadway Daving Rises, from 217 Theat

217

Rudio 3 Cinemae, 827 Palm Avenue, Imperial Beach (429-1082)

Thesiter 1: Glorky Park and a second feature, treater 2: Dreasne and Cupo, from 2:17

Thesiter 2: Dreasne and Cupo, from 2:17

Thesiter 3: Scarface Haza Twin. 345 N. Escondido Bivd. Escondido (745-5087) Theater 1: A Minor Miracile, from 2:17 Theater 2: Never Cry Worf

Powey Theater, 12845 Poway Rd., Poway (745-7110) Hot Dog and D.C. Cab, from 2:17 Ireater 3, Scartace
Ireater 3, Scartace
National City (474-7946)
Theater 1. A Minor Minacle, from 2:17
Theater 2, Broadway Durry Rose, from 2:17
Theater 3, Uncommon Vator and Recitiess
Theater 4, Prototope, from 2:17
Theater 5: Return of the Jind
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Star, 402 N. Hill, Oceannide (722-2895) Hot Dog and Surf III, from 2/17 Towne, 217 N. Hill, Oceanside (722-2155) Jade Claws, Super Power, and Kung Fu Executioner, through 2/16 Blazing Saddles, Masonal Lampoor's Annial House, and Used Cars. 2/19 through 21

Wiegand Paza 6, 220 North El Camno Rea Enointas (942-5544) Theater 1. A Moor Miracle, from 2:17 Theater 2. Urlashhally Yours Theater 3. Footbose, from 2:17 Theater 4. Blame 6 on Re. from 2:17 Theater 4. Fanny and Alexander, from 2 Theater 5. The Right Stuff Theater 6. Fanny and Alexander, from 2

CURRENT MOVIES

abilities — The transformation of the car from pile of junk to like-new — is supped over in a couple of glant haps. The possibilities for automobile leads to the couple of the car for th ibilities - the transformation of the

Studio 3 Criemna, from 2117

Culio — The vell-drawn contrast between a chief's world and an adult a world makes the early, limite-biding stages more tolerable than in some ferror moves. The problem, once the recrom covers in the problem, once the close of a move about a rabid dog ower to look a bit more ferror world to the contrast world to the contrast world to the contrast world to the contrast world with — cruefly difficult to the contrast doubly dath — cruefly difficult to the contrast world with — cruefly difficult to the contrast world with — cruefly difficult to the contrast world with the co

« (Budo 3 Cinemas, from 2/17).
The Bodine of Western Chritisation—Perelope Spheeris's documentary on the purk-rock phenomenon in Los Angeles, or all less those aspects of a contract of the contract of the contract of revolution left in the Eighties, choosen title. This the only form of revolution left in the Eighties, chosen title. This the only form of revolution in the contract of th

Unfaithfully Yours

onjamjuty Yours
people, buses, dirt, and stuff) offers
sittle reassurance. It might be work
inquiring to what extent Sphereirs has
put binders on (and ear plugs in) to
any sign of playfulness on the part of
performers and/or fans. Groups include Black Riag. The Germs, X, and
Fear. 1981.

(UA Glasshouse 6, 2/17 and 18 mid(UA Glasshouse 6, 2/17 and 18 mid-

night)

The Dresser — A backstage view of a Shakespearean touring company, with Albert Finney and Tom Courtenay, directed by Poter Yates. (Fashion Valley, La Jolla Village; from 2/17)

Educating Rits — The determination of an unlettered, Liverpudlian haldresser to atom the barricades of Higher Learning, through private lutinea with a burnt-out Societ-addition from the working class husband, is sufficiently touching to overcome all dramatic short-outs, greased wheely and tall winds. The move is more

truthul about the social perils than the intellectual (no faux pas, for example, of the acittle-learning-is-ample, of the acittle-learning-learning-is-ample, of the acittle-learning-is-ample, of the acittle-lea

L'Etoile du Nord — Simone Signoret and Philippe Noiret in a French mur-der mystery, directed by Pierre Granier-Deferre. (Ken, 2/21 and 22)

Fanny and Alexander — It should be enough to say, by way of recommendation, that no one who has followed

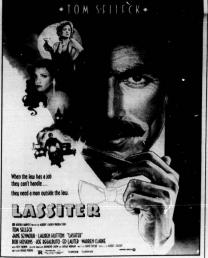
Ingmar Bergman this far in his career will want to miss out on this comprehensive reprise of his themes and obsessions. With that said, it can next be said that the attempted summary of forty years of filmmaking is a talter order than any single, coherent, well, haltered work or he appected. of only years of internacy as a tasker with balanced work can be expected to fill—even a work threa and a quarter hours in length. If this length seemed to be necessatated simply by the property of the prop

Footloss — Chicago teenager transplanted to the uncophisticated stocks, with Kevin Bacon, Lon Singer, and John Liftgow, directed by Her-Arro Drive in Balbox, Fashion Val-ley, Grossmont Mait, New Valley Drive in. Coesnade & Rancho Bernardo & Santee Village & South Bay Drive in. Coesnade & Rancho Bernardo & South Sevens & Sweetwater & Uni-copital Avens & Sweetwater & Uni-don's Common Control, Weggand Pazza 6, from 2/17).

The French Leutenant's Woman— John Fowles's Victorian-age romance has been intervoien with a modern-table that the second of the second sactors starring in a screen adaptation of that book — not between the two real-file actors. Meny Streep and Jermy Irons, but between two fic-aloremy Irons, but between two fic-nermy Irons, but between two fic-nermy Irons, but between two fic-sion-mentioned two real ories. The nation-mentioned two real ories. The nation, one gathers, was to create a command: equivalent to the novelets' cocasional entriors natio his narrative occasional entriors natio his narrative

in his own voice. The effect, however, is not like taking up alternate view-points on one story — first inside it, then outside it, as in the novel — but rather like switching back and forth between two completely separate stories which just happen to share the between two completely separated starms actors, as though changing the TV diat between CLEOPARTA and TV diat between CLEOPARTA and the two control of the two control of the two control of two control o

Confty Park — Three bodies have been found buried in the snowoutside at Morcus et alarge rink, their faces and a Morcus et alarge rink, their faces and are they? Heaving got hold of our attention in the way of the classical detection in the way of the classical detection in the same way throughout. The original Martin Cruz Smith novel, by all accounts, their some other holds as a country, the same way throughout. The original Martin Cruz Smith novel, by all accounts, the same way throughout. The original Martin Cruz Smith novel, by all accounts, the same way throughout. The original Martin Cruz Smith novel, by all accounts, the same way throughout. The original martin country that the same way throughout the same way the country that the same way the same way that the same way the same way the same way that the same way that the same way that the same way that the same way the same way the same way that the same way the same way the same way the same way that the same way that the same way the sam the whole hangs together, and the resolution should satisfy anyone who can be satisfied with less than Happily Ever After. Perhaps a slight bot on the ending — a sort of disamament alteracy of altanoids, buirts, secret aisances, double-crosses, concealed action edges close to the farcical. And even before that: we get that old earner poutner of two men trusieng over one gun, the gun going off (out of out of the property of the control of the property of the propert



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CURRENT MOVIES

frame), the two men gazing meaningly into each other's eyes, and the viewer being given several seconds to guess which of them will drop dead. With Milliam Hurt, Lee Marvin, Brian Dennehy, and Joanna Pacula, directed by Michael Apted. 1983.

****(Clairemont, Crest, Fiesta Twin; Mira Mesa Cinemas; Studio 3 Cinemas; from 2/17)

Addin

SPEAKING

Can love last a lifetime? How much should you tell your children about sex? For answers to

source material with a highly suspi-cious selectivity, and extracts an image of Jeaus Christ as a revolution-ary. Pasoini scored some automatic points with the criticis by seeming to take as his respiration their traditional pless at Holywood Biblical epics. he does not employ Jeffiny Hunter of correction of the properties of the correction of the properties of the write the music, and he does not spread millions of dollars among huri-stread millions of dollars among hurispread millions of dollars among hun-dreds of other highly paid profession-als to guarantee the product a spank-ing look. The rustic nonactor who

questions like these, watch "Human Sexuality" on CHANNEL 25

Make your life a better place to live. **ELifetime** plays Jesus here, however, is a little hurther removed from Charisma than even Jeffrey Hunter, and Bech and Mozzaf are a safet and shorter node to Mozzaf are a safet and shorter node to the control of the control of

Lessiter — Torn Seleck as a suave criminal recruited to police work, with Jane Seymour and Lauren Hutton, directed by Roger Young (Econdsch Orive In, Fashion Valley, Econdsch Orive In, Cashion Valley, Crossmont Mall, Hathor Drive In, Loma, Oceanside 8, Rancho Bernardo c, Santee Village 8, University Town Certier, Irom 2117)

Towner Certier, from 2°17)

Loss Here:

I Loss Here:

I Leg Committed the Committed Co

ity on his British-branch colleague, who subcontinues business pursuits to the recreational pursuit of an elusive water rymph who must be insome small part of an elusive water rymph who must be insome small part of the property of the pro

The Lonely Guy — Comedy about the single's life, with Steve Martin, Charlos Grodin, and Steve Lawrence, directed by Arthur Hiller. (Cleiermont, from 217; College; San-tee Village 8, UA Glasshouse 6)

ties Village 8. LA Glasshouse 6)
The Nam Who Lowel Whome — But perhaps himself more Francis That Jack Sphenger Hex condey of the same name has been turned by Blaste Edwards into a showcase for Burt and his active and subsequent of the same name has been turned by Blaste Headers of the Sphenger Sphen

tro)

Moonly Python and the Holy Grail

Moonly Python's sixts — sometimes

sometimes sixty illustrations of

gether here into a more or less threat

arranies, spooling King Affair in Okt

England. The picaresque illustraries

spooling to the midnight)

Medional Lampoon's Animal House
—Surprisingly coherent and possibled
piece of work, considering it's from
the time of the control of the control
that the control
tha

Never Cry Wolf — Carroll Ballard does not go back on the promise of THE BLACK STALLION. He goes forward on it, if anywhere. The photography here may be less glossify gorgeous, or anyway the terrain is certainly less tour

CURRENT MOVIES

whatever is lost in that area is no loss it is rather a measure of the obvious rigors of the shoot. And it throws atten-tion onto an area from which too much of the attention in THE BLACK STALbor onto an area from which bor much on the attention in The BLACK STAL. As the state of the attention in The BLACK STAL and the state of the attention in the state of the st

217. University Towns Centre)
An Officer and a Gentleman — Your basic basic-training movie, with a hard-nosed, decidented drill sergeant (played with gusto by Lou Gossett) and a contract of the contract of

out certainly seem old: much older, even, than Richard Gere's acting style, which searly John Cassavetes With Debra Winger and David Keith, directed by Taylor Hackford, 1982. "(UA Glasshouse 6, 2/17 and 18 midnight)

midingfe)

Pauline at the Basch — Wer, light entertainment from Eric Rohmer in the Commerce and Provestra's inneres. Six people, three of each sex, pursue need to be people, three of each sex, pursue need the Normandy beach They or sun filter eiter. Swemmen, saling, and winduring are spoken of, were entered the Normandy beach They or sun filter eiter. Swemmen, saling, and winduring the sex of the sex of

"(Ken. 2/21 and 22)
Pink Ployd, the Wall — A sort of
"Video Jukebor" selection, but on a
very large and very lavels social, even
very large and very lavels social, even
age run through more than once
age run through more than once
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midnight) Rear Window — A premise with broad appeal for the casual and oc-casional voyeur: a globe-trotting photojournalist, confined to a wheel-chair with a broken leg, whiling away the hours of a summer holt spell by spying on his neighbors around the terement courlyard, begins to suspend the neighbors across the way of period the neighbor across the way of the same of the sam

Reckless — Rebellious teens in a small town, starring Aidan Quann and Daryl Hannah, directed by James Foley.
(Camino Cinema 4, New Valley Drive In, Sweetwater 6; UA Glasshouse 6)

In. Sweetwater 6, UA Glasshouse 6)
The Rescuere — Disney leaturelength carbon about the international
Mouse Prisoners And Society (motto.
We never fail to do what a right") comWe never fail to do what a right") comyou have been a course of the state of the course of the course of the course of the course of the decay of the course of the cour

Return of the Jedi — Another genealogical revelation, very much in the same line as the sole revelation in THE EMPIRE STRIKES BACK

Numerous other pursuits and skir-mishes and creatures and contrap-tions — again in the same line as those that came before. The third and final chapter in the adventures of Luke Skywalker and his pals ties up all Skywalker and his pals ties up all toose ends, but the mital chapter, STAR WARS, remains the only one of the three that can stand on as own. Mark Hamilt, Harrison Ford, Carrie Fisher, Billy Dee Williams, co-written (with Lawrence Kasdan) and executive produced by George Lucis, discided by Richard Merquand, 1983. "(Owedwalker) Reuben, Reuben — Gowan McGland is what might be, and undoubledly has been, described as a Brendan Behanesque (i.e., drunk as a skunk, randy as a goat) poet; he has not composed a poem in five years, and composed a poem in five years, and elses out instead a meager existence on the lecture circuit (or as his es-tranged wite calls it. "the lecther cir-cuit") and by never declining a dinner invitation and pocketing the tip him-self. Tom Conti, with an immaculately



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"Bright as the spangled lacket of a has been crooner, turning as any Broadway comic could dream of being specified as a passaminon-ary emergen at the Carness ed., "Danny Rose" is almost Impossible not to like, Mis Farrow is a coarse delight; this is her best work since 'Rosemary's Baby." —Richard Cores, Tem Magander.

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CURRENT MOVIES

in conception and in execution as well, is a hideous stereotype, but a less common stereotype than the less common stereonype than other on screen, and the least that can be said for the movie is that, while it is willing to have fur with the man, it hardon to be the this some abouthern. Based on a novel by Peter DeVires, written by Aulius Epistern directed by Robert Elsa Miles; 1983.

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for the unituring test sidet. Chuck Veagely. But this means, practically speaking, that in order to preserve the Speaking. But in order to preserve the Speaking that is considered after character, and the state of the speaking that is considered after character, and the speaking around soft offering the speaking that is suitable on the speaking that is suitable to the speaking that the speaking t

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fat the

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-Archer Winsten, New York Post

Scarface — Brian De chama belower the standard rise of the properties of the control of the cont

Slikwood — Most people who will be interested in a movie about the anti-nuke martyr. Karen Silwood, will be braced for the end. The more in terested among them, however, would do well to brace themselves additionally for the tiptoeing — or

tatis of laseing arrively bot orderly from the based of the service of the servic

ought that to be pussyfooting? around the hard issues en route to that end, as though the overriding issue were the avoidance of itigation. Here we encounter one of the elemal pri-tatis of taking a movie too directly from

Sophie's Choice. A boil-down of a singe William Siyron novel, and an insinge William Siyron novel, and an inment than an innocent onlocker. The singe, the appring young Southern novelest (and narrator of the table) reviewed the certaintenance of the size of the size

tion longer) movie. With Meryl Streep, Kevin Kline, and Peter MacNicot; writ-ten and directed by Alan J. Pakula 1982. *** (Ker. 2/20)

Star 80 - The Doroth, Stratten story, ted unto the Bob Fosse automatic and forth in time, after the-fact interaction and forth in time, after the-fact interpend detail of marginal interest. The the staying of the ex-Playmate of the Year by her steazoof husband, and the staying of the ex-Playmate of the Year by her steazoof husband, and the staying of the ex-Playmate of the Year by her steazoof husband, and probing and generosity of everyone else out her hubband, anouse suspicions that cortain information is being probing and generosity of everyone else out her hubband, anouse suspicions that cortain information is being angle. How shorderful. Straten attests, "the a tather or something." The mystery deepens further because Mariel Hermingwey, despite her well-being to the tendence of the strateging liquid of a strateging liquid of the strateging



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CURRENT MOVIES

cted and co-wrote, and who ex-ises all of Manero's most deplorable colors all of Marieros in color deployable character traits as products of an almost imbedice in colors. The final colors are trained in the colors and impute the colors and impute of the colors and impute of the colors and impute the colors

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lay Drive in Inom 271)

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heeen a single mother an an only daughter (Shirley MacLaine and Debra Winger, respectively), as for the control of the control

plonty of variety, at least, as we switch between two lives and two melause of the control of th

Treatment — An ON THE BEACH shifted to infand Ceilfornia. Although randled in Numan acope than its prediction of the specific production and production of the specific production of the specif

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To Be or Not to Be — As remakes go, this one seems more purposeful than some. We are not surprised, certainly, that the choreographies of the "Spring-time to "Hele" rumber in THE PNC-busing at the chance to break not one control of the chance to break not one control of the chance to break not one check of the Nazish Thus, the topologically has dimensioned in the table should be control of the chance to t

the original, are well thought out, even if the individual jokes are not. And Mel Brooks, with the half-estatic, half-connving expression on his face, a splif embodied in that logis-demouth, makes anything seem a bit nomen than thas a night to be Anne hand the seem of the control of the con

Tommy — Ken Russell is ringmaster to a head-spinning series of gaudy tableaux: London in flames after a Luftwaffe raid, a pagan religious serv-ice paying frenzied tribute to plaster cons of Marilyn Monroe, a smashed

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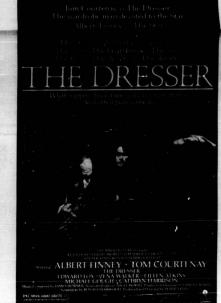
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CURRENT MOVIES

which are adapted from especies of the same-named Rod Serling TV ahow, and the other an original Together, they re-evoke the heavy and the other and original Together, they re-evoke the heavy and the same that th the two social opposites being physical duplicates the princely figure to the contrary, it is a WASP financial wizard and the paupersh one is a gleeto black, and they trade places through no choice of their own, but finough the mischevous intervention through the mischevous intervention commodities brokerage, in order to commodities brokerage, in other to settle a wager on the old heredity-vis-environment debate that one of them has been reading up on in vs.-environment debate that one of them has been reading up on in SCIENTIFIC AMERICAN. The social consciousness of the premise gives the movie another leg to fall back on whenever the comic leg comes up lame or, more often than not, reaches lame or, more often than not, reaches short of the intended mark. Both legs, however, have gone lame by the time the revenge-scheme is launched against the Dukes, and the movie must go the final third or fourth on its duff. Then again the Dan Aykroyd duff. Then again the Dan Aykroyd character is always less plausible, less sympathetic, less well acted than the Eddie Murphy character, so that the movie is only half a movie even in the better the orbitists of theer-fourths. With Raiph Belliamy Don Amechand James Lee Curtis, directed by and James Lee Curtis, directed by "" (Aero Drive In, Balboa, from 2/17)

Twilight Zone — Four twenty-minute episodes (plus a prologue), three of

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Two of a Kind — John Travolta and Olivia Newton-John, together again, in a romantic comedy, written and di-rected by John Herzfeld. (Flesta Twin, Frontier Drive In; South

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Uncommon Vater — Following up FIRST BLOOD feet Korbelf convenies another post-Vernam therapy-session. This one, about a POW residence of the property of the property

Unfaithfully Yours — Remake of the 1948 Preston Sturges comedy about a symphony conductor's revenge-schemes against his wife, talsely suspected of faterness. Uxoricide as a comic idea has lost several teeth

since then, not just because of the march of time but HoW TO Multiber NOUR WIFE A NEW LEAF etc. But the real troubles, in this particular to the time of tim

house 6, UA Movies 6; Wiegand Plaza 6)

Valentina — Spanish Civil War drama, with Anthony Quinn and Jorge Sanz, directed by Antonio Jose Betancor. (Ken. through 2/18)

(Ken. through 218)

Victory — THE GREAT ESCAPE
mated with THE LONGEST YARD,
only the sport inst Tootbal, it is a
special, or rather soccer. And the final
effect is rather the a soccer promofilm
denter is a fragmented,
montage-y style that has sittle regulation
to the game of soccer as actually
played. The early socnes in the Nazi
POW camp are all right, thanks
mished color photography, and secordary to Beniel Massays delte
promance as the comfily mustached ondarily to Daniel Massay's cleft per-formance as the conflip mystoched British commander. As the movie goes along, its willingness to do abso-lutely anything to be popular be-comes so brazen as to be an embar-rassment — and a bore. Starring Syl-wester Stallone, Michael Caine, Max Von Sydow, Pels, and ("Introducing," as the credit shus incredit her time. von Sydow, Pele, and ("introducing." say the credits, thus ignoring her ump teen French and Canadian films; Carole Laure; directed by John Hus-ton. 1981. * (Village, from 2/17)

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CURRENT MOVIES

Witands — Science-Inclino carbon about a commis-struggle between the borses of Magic and those of Technol. The commission of the control of the commission o shouse 6. 2/17 and 18

Yent! — As Barbra Streisand has got-ten more ambitious, more powerful, not to mention more old, she has not gotten any more disposed to incorpo-

rate these characteristics into her cotsh screen persons. We are asked to
accept her here not only as an adoteacont. but as an adolescent who
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to the mutual sallodiquies (with unmaintenance). grand, and slightly more memorable lyrics, in the sense that any comparable traums avoid be memorable to traums avoid be memorable to traums avoid be memorable. The sense has little about the sense of the sense of

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wing stress or muscle tension, equalizing and acing body structure. New clients only.

Zelig — Woody Allen's documentary parody on a fictilious celebrity of the Twersties and Thirries, known as the "human circumereon." Allen owes something to his own earlier docu-

mentary perody, TAKE THE MONEY AND RUN something—a loi, actually — to CITIZEN KAME (the newsceek Lois Leis) — the can remember to speak of apocal effects as something locks here, if we can remember to speak of apocal effects as something rich; and the can remember to speak of apocal effects as something rich; and the continuous control of the control o

tional safety net — the generalizing and dimming effects of memory — and to hold up the original directly alongside the imitation. Outside of the aforementioned DEAD MEN DON'T WEAR PLAID, no other example leaps to mind, and that other one offers far less to back up its show of audicity. Along the property of the prop



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MISC, FURNITURE: \$10 boots, lady's size 7. Motorrycle helmes. Hand-glider, Topper for VW Thing, Antique 209-9079.

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MOVING SALE. Everything must go, Leaving state, reasonable prices, Living room set, color condoit TV. excellent for refinaling, 1425 or best offer Warren, dring set, cit. Nitra Aless, 379, 3699 February, 11-18. 1981 VAI WESTIFALA Campr. Automatic air sove.
HOTTIESPA 6 x6 floorgass, 4 jets, 3/4 hg pump and enfograss, 4 jets, 3/4 hg blower, 125 BTU heater 11200 miles, 311,200 or other 754,584 pump.
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BLANCETS, BRANKLYTEN, DUTE VERSTWOOK CURREN SIZE.

CRAFTSMAN 9" RADIAL arm saw. 1/2 hp. Excellent
Condition, must see, 1150. Serve, 274-8265 after 5pm.

SSEET 2 SCALAR-TIRE splane scales to Set Like
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FRIGIDAIRE REFRIGERATOR frost-free, 3-door, side by side, its maker, 1400 Modular courbes, ottomans, brige vidour, 1350 25° TV consons, Sears, 130 286-2660 Byan, evenings 462-1260 Byan evenings.

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Can take a not 11:21 - 120-1-120 |

AMTIDUES CNC desires coffee table, takin drak, armore with mixer, buffet, halfere with lift-up seat, monte with mixer, buffet, halfere with lift-up seat, armore cornect, 1240 cdc like renv. 3-day program, seat care of the cdc like renv. 3-day program.

HARDANCE CULT Very pretty, completely hand storted for instruction chain and above control of the storten chain and also moving carons desired yet are necessar constorn. 1900 Water self-stort control chain and also moving carons desired yet are necessar control. 1900 Water self-stort chain and also moving carons.

puls. Two pilots, who basis is each 455-1855.

CHUDS OUTDOOR RATHOUSE. Two story with trap
door 4 in him. Lords 29-58-185.

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DOUBLE BED, 135. Twin bed, 125. Couch, 130.

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With battery and vortage solution to prevent discharge
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2 SACIATE STALL doors, chrome time, chrome tops, tettime and sale rate. Fits opening about 45:01 Barel-inst constant, 15: 467-54079. April 20:01-20:01. The chrome tops, and selective and 20:05-5407. The chrome tops, and selective and 20:05-5407.

AIR COMP. 12 galon, 1/2hp, 5125, Porta-power, 590. Oxy, cylinder 125 cu. ft., 5125, 582-9520.

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So come down for dinner while they last, swagger on up to the tank, zero in on the one you want and say. 'Here's lookin' at you, Kid'



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MEN'S RING, 140 carat Tsavorse, surrounded by 10 diamonds, 50 caret, weight in 15 grams, 14k gold, 1900 or her caret, weight in 15 grams, 14k gold, 1900 or her caret, weight in 15 grams, 14k gold, 1900 or her caret, weight in 15 grams, 14k gold, 1900 or her caret, weight in 15 grams, 14k gold, 1900 or her caret, weight in 15 grams, 14k gold, 1900 or her caret, weight in 15 grams, 14k gold, 1900 or her caret, weight in 15 grams, 14k gold, 1900 or her caret, weight in 15 grams, 14k gold, 1900 or her caret, weight in 15 grams, 14k gold, 1900 or her caret, weight in 15 grams, 14k gold, 1900 or her caret, weight in 15 grams, 14k gold, 1900 or her caret, weight in 15 grams, 14k gold, 1900 or her caret, weight in 15 grams, 14k gold, 1900 or her caret, weight in 15 grams, 14k gold, 1900 or her caret, weight in 15 grams, 14k gold, 1900 or her caret, weight in 15 grams, 14k gold, 1900 or her caret, weight in 15 grams, 14k gold, 1900 or her caret, weight in 15 grams, 14k gold, 1900 or her caret, 1 LUXURIOUS LADIES' mink stole. Autumn Haze, medium size, escellent condition, 5400, 565-4975.

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E SOFA AND MATCHING swivel chair, earthcones, Herculon \$150,292-7111 after 6pm KING SIZE BED. Ortho king cloud matters: 2 pois springs from extens size of barriers conductors. Size of the series of the series conductors. Size of the matters very good condition. Size addition to good by \$100. Moving must set at 417-7466.
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NIXON SINCHCULARS, Bizzi, feed 7 degrees. Excellent condition, surraight, compact, with case Cost \$140 moon. Class top products table and 6 uproduced area. In good condition, 670-4265. G.E. REFRIGERATOR 575, Maytag 1 year new washer 5300, sofa 5100, sofa and loveseat 5100, 4 occasional tables 580, 279-2554.

HIDE-A-BED SOFA, in good condition! SBS or best offer! 270-2419, leave message.

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BAR PADDED WITH 3 matching bar stoots, 2 shelves, 40"x40" opens to 50"x50", L-shaped, beautilut, 5110. Sub-CRSC where form. SPEED OLEEN HEAVY DUTY washer \$50; drafting table \$45; bar with wrought iron chairs \$300. 276-2129

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All models except Audi 100 U.S. Front and rear brake job includes: 1. Install special squeakless pads 2. Install rear brake shoes 3. Turn brake disc (roors) 4. Turn brake disc (roors) 5. Drain old brake fluid 6. Flush blow the hydraulic fluid librate.

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1978 TOYOTA COROLLA Mibuck, Just Sie new, au MATAL castett. CB Body and service perfect. III. 1999 FORD VANL VB. 302, dependable Rurs great minutes. AM/TAL castetts. 12995 or other 460-3849
minutes. 12995 or other 460-384

hydraulic system

8. Service calipers and wheel cylinders

9. Install new hydraulic fluid

10. Bleed entire brake system

11. Adjust front (if drums)

and rear shoes
12. Replace front rotor seals
13. Road test
Note: Hydraulic parts are not

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All main bearings .
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Chains se replace timing
chains, tensioner a at
Gain shaft seal
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RESPONSIBLE ROCAMMATE for house in Lemon Grove. 1205 a month plus utilities. Very private no daugs, and must like arrenals. 461–9075; lever number. WANT CLEAN, RESPONSIBLE person to share condo in stadium area. \$250 a month plus 1/2 utilities. Cindy 567-0414

507-bite

LA COSTA CONDIO — room for rest for glatonic female, 18-30 Chembedricals, overs batterioim, balcony, TV, fluradly, pool picuge. No pets. \$200 per month. Atthur. 438-5113 evenings. LARCE. FURNISHED ROOM, Very clean, for quert-employed person. No smoking or drug: Share kitchen-tum, 5189. 1.72 utstack, small depose. Novth Perk 202-5773, keep trying.

NON-SMOKER TO SHARE luxury La Jolla townshouse All amendan, \$200 month, such 457,4373 evention 2(E) 2009

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MALE OR FEMALE with furniture sweeted to share bright surny. 2 bedroom townhouse His pool, park, laundry, New LCSD. University Towns Centre. 1225-month. 455–3029; 435–362.

PERSON TO SHARE fiz rished aparts Mesa Boulevard, \$180, 571-1293

FEMALE NONSMUNING roomstate wanted for fur-nished Encintus condo. \$215 plus utitities. \$42.3673.

HOUSE TO SHARE — Pacific Beach. 2-1/2 blocks to beach. 2 pedroom. 2 bath house. Fireplace, washer/dyer, cable, turnished except for bedroom. \$150 month plus 1/2 utilities. 1046 Emerald Screet. Claim 463-2642. ROOMMATE WANTED for a 2 bedroom duples in Claremore, 1175 plus 1/2 utaties. Available March 1. Rta 276-9420 home, or 583-7622 work.

HILLCREST, PERSON wanted in large house. \$180 pass utilizes for big. sunny bedroom. Available immediately. Prefer easy-going, stable income. Many or Jil 295-7471.

SHARE LARGE FURNISHED house new same acreage, ocean view. Horse or female dog OK. Private bathroom. \$270 month, first, last, usuity deposet. Solana Beach, 481, 5680.

CUIAN. SPACIOUS Clairement house. Fireplace, gar-age, dishwasher. Nicel Good location & neighborhood. Own bath. \$235 month. Lauren 275-3499.

SHARE SPACIOUS San Carlos condo: Own room and bath, fireplace: pool, jacuzzi. laundry facilities. 1300 month. S89-1086 evenings.

WOMAN WANTED to share house in Seria Mesa. Choice of 2 rooms, \$190 or \$210, includes poot jacuzzi, nice garden. No smoking or pets. \$65-7347.

FEMALE TO SHARE with same, 2 bedroom, 2 bath apartment. Laundry, responsible, next. no tobacco or pets. \$267.50 plus \$150 deposit, March 1, 270-3218.

FEMALE NEEDED to share huge room in a Mission Beach house. 4 houses to mouse into Student gre-beach house. 4 houses to mouse into Student gre-dewindown. 1190, htt/sate, 175 deposit, 1/3 utilities. 274-274. The common students of the common students of the common students of the common students of the common students. The common students of the common students of

SCRIPS, CURIT, NEAT, non-smoker over 30 to share 3 ordoom house with woman. Private yard, fireplace No net conds, poor, jucuzar washer, dayer, 3210 plan 1/4 pets, 3375/month, 1400 depose. Available March 1, 277-1887.

CARDIFF, OCEAN- VIEW, private bedroom. Share now with washer, dayer, Schwacher, garage, base-ment, and pet No tobacco. 1250 and 1/3 celebrations. As the 1200 amonth and 1/4 utilities place 1200 deposits with the state of the 1200 amonth and 1/4 utilities place 1200 deposits. Before 5pm 495-2179, after 5pm 595-030 miles. Before 5pm 495-2179, after 5pm 595-030 miles.

IA JOLIA SHARE 2 bedroom condo near UCSD with nonsmoking active sensor cazen. Own bathroom, pool, jacuzzi. 1325 plus 1/2 ubities. Mike 457-1417.

HOUSEMATE WANTED, female preferred, nonumoker, clean & neat, centrally located, quet. Washer & dryer, microwave. 1210 & 1/2 utilities. Queen waterbed available. Microy 234-740.

no pes 562-8190.

WANTED: CONGENIAL good-numored roomnate.
20-30 ap goup, employed, reference, so share with 2 orders in 3 before no face of 196-86-10.

Non-incidence only, guest lifestyle: Penny, beforen in 3 before no face.

PACIFIC BEACH, excelves sociation from two batters of the profile of the condition of the profile of the condition of the profile of the pr

282-SMB until 9-30pm.

RESON TO 9-949E quest 3 bendoon squae on Tacia:

Matter sale with balls hot is save years, cushnoon bendown 1-gay shed pange ferspace. No pets, no smokes, 1230 glus 1/2 utitiles, deposit 273-5264. #EXEMANT. Stath Bay Freeway, large room each of HARS SERVAL 4-bettoon four or the Corn. cell of the HBO, launely 1200. Sheet STA, seek regionate, non-stocking posterior and LOR, not regionate, non-stocking posterior state. 157–5280. American state of the regionate non-stocking posterior productions. 215 and 1,4 assets. 255–2800.

ROOMMATE WANTED, Plottic Besch, Mirch 1-July 15, \$250 plus 1/2 unities; 273-6275, leave message. RODAMATE WANTED, remain, Ocean Beach area 1/2 block to beach, 2 bedroom apartment, quiet type, no surp, working? 1550 plus 1/2 unities, 223-1353 attendors or evenings.

ROOMMATE NEEDED male or female, for large 4 bed-coom custom La Mesa home. Close ao SDSU and Gross-mont colleges. Physics, sectuded. 1275 plus utilities. 286:1907. 464-0004 [Torn], Leave meSsage. ROOMMATE TO SHARE 3 bedoom house in Clare-mont with abut and seven year old Non-amoter. Rest \$200, utilities and phone included. Vicia. 297-2251, ext. 230 days.

NON-SMOKING PROFESSIONALS or grad students 25-35 share 4-bedroom Dei Cerro nouse. Landscaping, pitto, fireplace, jacuza, washer, cityer. 3350 per month includes utilities, gardener, maid. 287-5537.

ROOMMATE WANTED Responsible, nonsmoker to share two bedroom apartment plus 1/2 utakers near SDSU Available March 1, 1984, 229-0302 after Spin. MIRAMESA HOUSEMATE needed. No children or pets. Cell for details: 566-0098 or 271-4998. CARSSAD — FURNISHED CONDO to share with quiet non-smoking Christian. Own bedroom and bush, tennis and pool. 1300/month. 1/2 utilities. Bud. 942-9622. 279-3576.

ROOMMATE FOR BEAUTIFUL La Jolla condo near UCS.D. Own room, caryon vev. pool, washer/dayer, distrivisher. Ouart congenia atmosphere, \$250, share expenses. Paul/Stacy 457-4237. SHARE 3 BEDROOM 2 bith house in Mira Mesa. 1287-50/month. first and last. 1200 depose. 1/2 utities. No pets. Norsmokers. Available 3-1-841 John. 509-0900, est. 45; 271-8788.

S.D.S.U. AREA. Great room in large clean beautiful flouse. Want clean honest person. \$280 a month, no utilities. 265-8612. SHARE 3 BEDROOM HOUSE, 10 minutes from Grossmort College Estras: built-in pool, fireplace, washer: \$186,34/morsts, 1/3 utilities, Call anytime, 562,2534.

THREE BEDROOM HOME IN SANTEE, All access 1300 per month. One chad OK. 562-2614 LARGE MASTER BEDROOM, private bath, kitchen privileges. Tierrasanta. Per month: \$225 single: \$325 macred counter or father see over 13 293-0172 PACIFIC BEACH TOWNHOUSE — responsible norsmoker for 2 bedroom, I-1/2 bath, fireplace, page, 1/2 block to bay \$265 plus 1/2 unities and \$100 depost, 483-9019 evenings.

RODAMATE WANTED to share 3 bedroom house in Fittcher Hills. \$180/month, plus utilities. Frefer norsmoker, next and considerate. No drugs. 287-9599 or 579-9459. URGENT: ROOM FOR RENT, in 2 bedroom apartment. \$140/month. \$175 deposit. 1/3 utilities, pool, laundry. Close to \$255U, 287-4587

WANTED ROCHMATE to share large house in La Mesa, close to SDSU Huge bedroom with private entry and bathroom, 697-7438 after 6pm. SOUTH MISSION BEACH. Housemate for 2 bedroom cottage, prefer meticulous, quiet nonsmoker, lideal for number, cyclist. \$260 plus 1/2 utilities. Must have few postessions, no pers. 488-8113.

BOAT MATE WANTED for 25' salboat in slip. Must be quiet and low profile. \$185/month. \$200 deposit. Showers and electricity. 223-1800. Keep trying.

FEAMLE ROOMMATE NEEDED: [24-34] to share two bedroom agastment in Loma Rortal Smoking ollay, 1200 a month and 1/2 utilities, deposit. Barbara 222-0126.

UNIVERSITY CITY. Boommate to share ricely deco-rated, specious condo. Warm, comfortable living envi-ronment. Professional preferred. \$200/upitales. Call 453-2015 or Clavid Hart 450-1553, 436-4017. ROCHMATE NEEDED, share home El Cajon. Near Grossnort College. 1300 month. 1300 dropose Share Grossnort College. 1300 month. 1300 dropose Share on the California Share S

FINAL PLANS TO SHED Homeonus, important plans from under 27 July 1866. Creat home control for incident Alonis Plans and control for incident Alonis Plans (April Nove Labor 27 as commente to force Creat Alonis Plans (

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MRSCHAVILLAGE — MVT responsite nonemans to shere bavernaue 1-1/2 alen 2 zentrem post paruz 5 4 sanat 1242 50 pas depost. Dave 560-92/1 month's eret plus 150 security Suzerne, 223-6687. SHARE A HOUSE in Allind Gardens, north of SDSU. Casual professional preferred. \$250 plus 1/2 utilities. Bit, 560 9414, X4855.

NON-SMOKER WANTED to share new townhouse Bedroom with private bathroom. Washer, dryer and microwave in home. Mission Gorge area. \$245 583-4740 Inh. home. Mission Gorge area. \$245 NORTH PARK - FEMALE, non-moking commuter winted \$192.50 & years states. Gener 291.8119

ROOMMATE WANTED to share 3 bedroom, 2 buth from in El Capin. Professional, non-stroker, over 25, 3250 a month, unities, victuded, 448-3344. CLD WORLD CHARM. stute my nome near down-tisves 1990, lest/rast, 127, depose, 17 Justilien No pers. or opportion Representation in proceedings who care of the processing of the control of the personal control of the control of the

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MARK SHEDD, D.D.S.

MEED ONE FEMALE roommate to share 3 bedroom house in Pacific Beach. 1208 per month plus 1/3 unities. Also 1208 for deposit. Available 2-24-84.

ROCHMATE NEEDED Available March 1st Male/ female: Two bedroom house in Pacific Beach Financially stable non-smoker to share with design student. 5740/month includes upsident, pool 2772-2007.

MV CONDO, NEARSDSU, 5225 amonth Own room, parking space, patio, faundry, pool, jacuzzi, terrois courts, five month lease, 225-8194.

r and grandchild in Notre Dame grad. ROOMMATE WANTED to share two bedroom condo. 1260 per month. in flacific Beach, has blocks from beach. Ferplace, patio, etc. Phil 274-6436.

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SWEDGH BUSINESSMAN wares to rest furnished studio inform first or Hallmet for around \$250 finance. 2 but on park near Seaport Visiage Secured. (All Hermiz 287 poor) parking 1600 289-2706.

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OCEAN BEACH, newly remodeled studio apartment. Catredial cellings. slylight, full kitchen & tuthroom. 5325 monthly including utatues. 222-4247. OCEAN FRONT 2 bedroom, \$485. Roommute own buth, \$270, 466-0053, 466-0333 1 BEDROOM, 1360 COZY & clean, Quest resciential area in Golden Hill, 1502 Barkroft Street. Available FOR RENT. HALL S2x22, North Park, Aerobics, re-reursal space, meetings, dance. Willing to discuss terms. Call 283-4502 DUPLEX FOR RENT at 2933 Columbine Street, San Diego 2 bedroom, I bath, I car garage, 1475 monthly includes utilities. Prome 464-4234. 1355, I BEDROOM, North Park, full security. No pets. 1254 Felton, M-F 235-6950, Saturday & Sunday 197-4955 5725 SANTEE BEAUTIFUE 3 bedroom, 2 bath, 1/3 acre lenced. Pool jacuzal, view. Lots of trees, privacy and bart. Pool sendor paid, Pers CW, 273-4130. HILLCREST, SMALL 2 bedroom, I bath cottage, 2nd house on cot. Virtage 1920 restoration, completely rethribited Blood ouil floor, completely rethribited Blood ouil floor, completely rethribed Stove, refrig. included Clinette in killuten, no D.R. von down boxes, laing bed won't firet floom for stacked water/dyser. No pets. 1550 monthly, 255–2171.

NICE ROOM. Furnished, phone, utilities. Washer/ dryer, kitchen and pool privileges. Mature male grad-uate student, Mira Mesa. \$170 monthly, \$78-2980.

ONE BEDROOM apartment, furnished, North Park. Off-stree, parking, laundry room, 4011 Florida, 1350.

BIG BEAR LAKE house, 3 bedrooms, Auly furnished, 2-1/2 buths, sleeps B. 2 fireplaces, TV, rear lake, 555 daily minimum, weekly discounts, 295-7275, 734-7291

OCEAN BEACH, lovely furnished frome, 1-1/2 blocks to ocean. Fireplace, gardening, cleaning, \$400 plus

MAUI VACATION? Beautiful ocean view condo. De-corator furnished 1 or 2 bedrooms. Spacious and pri-vate. Pool sps. tennis, saurias. Postcard beach. Sivel Ourser cent. 481.354. UNIFURNISHED ROOM for rent: Chula Vista area house, large yard, freplace, 1150 plus 1/3 utilities, femule preferred, 420-2679 before 2:30.

LARGE STUDIO apartment in Golden Hill, easy access to I-5. Furnished with hot water paid. No pets. \$275 rent. 295-8261: 239-8474.

MISSION HELLS, 2 garages for rent, \$150 for both gar-ages, 295-5774.

5230 FOR COMFORTABLE, furnished studio downtown at 1534 Front Street. Electric included. 234-5450.

No pers. Walls to reverying 5550-223-2040 evening.

MART VIEW species house frequency of a believes to the second section of the second section of the second second second second section of the second seco

3 BEDROOM 1-1/2 bith condominum Availuble Mach 1 365 month, pool jacuze, cereal location, roar 1-8 and 805 No dogs, 582-5990 LARGE PLANISHED room to rest a nice fuscada time place. Covered pato, big yed with view and privity privilegs. First last, and depose. 1300 month includes 142-365.

2 SEDROCAL CONDO, has all ameristies, mode in, west of El Cajon, easy freeway access. \$450, 291-5455 or 459-2452 RENTAL FOR MIDDLE age gentleman. Large private quarter partly furnished. \$165: 582-3257.

If RDROCM HOUSE North Park 1150, Spacous room, Iomal diring remotered attrees tays covering the many partners and near Hittest, April (aucht) parking yard. No pers. 805/Linversaty, 3819.
 If Polymorphy and No pers. 805/Linversaty, 3819.

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2 BEDROOM APARTMENT, Kensington web, a security building, full appearers, fireplace, 298-1183 days or 753-4769 weekends or ever

2 BEDROOM, 4137 Wison Avenue, See and call Nancy 574-6403, 5385, Available, March, Tst. The Saturday

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GRANTS PASS, OREGON 5.5 wooded view acres, well, septic, electric & driveway. Owner will carry. 224-7145.

TWO BLOROOM HOUSE, I cuth freplace, carpet throughout garage, good size lot, 10% insurable on first, 282-4192. FIXER-LIMPER HICKEE for sale. Call for information. 272-2231

WANTED TO BUY: I am interested in purchasing a fiver-upper home from the setter, 582-6378. BY CHANGE FOR SALE, 3 bedroom, 2 buts, near Adams, and 51st Street. Assume 7% loan, 232-9061.

FOR SALE BY O'NINER, Large 2 bedroom, 2 both condi-tri Historiest. Any terms. 184,000, 297-5098. LOOKING FOR VIEW, privacy and coay freplace: Beautiful 2 bedroom, den. 2-1/2 bath, townhome

2 BEDROOM NORTH PARK nome. 4 car garage. 220v. 24 x 145° lot. 570,000. Buyer pays. all costs. 3625 Cherokee Ave.

ASSAME NEW PAY. 3 bendoom 2 bern digites condi-sported, new conditioning attached 2 car galage 192300. 882500 by some 234-127.

DON'T READ on any further until you call me on my Mission Buy view. 1 bedron condo. Trade? Wholesale price Anixous. 166,900. 265-8203.

2 BEDROOM PLUS 1 or 2 bath condos Try 10% down. owner will help with finance. Large assumable loans. Priced at 166,500 & 172,500, 571-68% evenings.

CARLEAD CONDO. I block from beach, 2 bedrooms.
2 plus betts, garage, places off bedrooms and laving shorts, family available, 111,3790,279-3705.

Carleage of the condoction o CONDO, LUNURY 1 bedroom, all extras, owner anxious, any offer considered. Rob 280-6611; 267-6333.

MOBILE HOME, Escondido. In minerum age 40 park. Incompany

deed on Bonta property. No agents please. Colette 466-1315 days. 475-6357 evenings.

VA. (CAN SUBSTITUTION available on new 2-story nome in South Bay area. 5 bedrooms, 3 batrs, fireplace. Roman tub. corner, ferniced, Sacrifice. 3118,000. 423-2171.

Lata, and the second of the Readers of the Readers of the Readers of the transless of the Readers of the transless of the transless of the pidges 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 office.

By Don Rubin
Ten words — a total of
thirty-seven letters — are
hidden in the spaces at the
right. See if you can list them
(the words, not the letters, wise
guy) on the lines provided
below.

Rules of the Game

1. Prizes for solving the Reader Puzzle will be Reader

Reader Puzzle will be Reader T-shirts.

2. All entries in the Reader Puzzle contest must be received by the Reader Puzzle, contest must be received by the Reader Puzzle, P.O. Box 80803, San Diego, CA 92138) by 900 s.m. Friday, eight days following the issue date.

3. All entries must be accompanied by your name, address, and shirt size (S, M, L. XL.),

L XIA

7. One enuy per person.

THE READER PUZZLE

No. 294, Negative Space

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Winners of and Answers to Reader Puzzle #292, On the

Badge 10 stuck a lot of puzzlers who associated th trombone player with the English Beat, a different

multiracial group.

The correct solutions are: 1)
the Cars; 2) Men Without Hats; the Cars; 2) Men Without Hats; 3) Peter Gabriel; 4) Blue Oyster Cult; 5) The Blues Brothers; 6) Culture Club (Boy George; 7) Pink Floyd; 8) Ozzy Osbourne; 9) the Grateful Dead; (0) the Specials (or the Selecter — both on the 2-Tone label); 11) Duran Duran; 12) The Police (Sting); 13) Madness; 14) the J. Geils

Of the fifty-five entries, eighteen of you were able to button up without any

difficulty
The T-shirt winners are:

1. Scott T. Garrison, San

Diego
2. James P. Hensley, San
Diego
3. James Kwei, La Jolla
4. Martie Alfasso, San

Diego 5. Jeff Kern, San Diego

