

ELON OF CALIFORNIA DOES NOT MAKE SWIMWEAR FOR JUST ANYBODY

On the sands at the Children's Pool in La Jolla, Debbie Murphy is kneeling next to a pile of very expensive bathing suits. At her side stand two young women, each quite tall and snapely, one a reigning beauty queen — Miss Greater San Diego, 1983 Murphy moves the cloak to reveal a searty tosses a flowing, bright-orange cloak and a scrap of white fabre, to the sand a scrap of white fabre,

BY JEANNETTE DeWYZE

City Lights



With One Enormous Chair

The new Hotel Inter-Continental opens for business in mid-Marc., but if you hurry you can still make reservations for the \$1200-per-night Manchester Suite. This is the three-bedroom, two-level quarters of builder Doug Manchester, but when he's staying in his mansion on Mount Soledad, the suite will be yours for the asking. Actually, the hotel has two of these ultra-posh suites, both or the twenty-fifth floor on opposite comers of the building. The top-floor suites have a full-service kitchen, balconies overlooking the bay in all three bedrooms, and of

own bathroom. The maste bedroom has its master bathroom, with a bidet, and an annex to the master bathroom has a hot tub large enough for six people, a wood-paneled sauna, and a shower lined with rust-colored Italian marble. The door of the shower is clear glass. All this is situated in the corner of the suite beside picture windows looking out on the bay, Mexico, and Point

The rest of the hotel's 680 oms go downhill from there - but not by much. The forty suites (which start at \$220 pe night) all have small refrigerators, half of which are filled with liquor and mixes. All the rooms in the hotel have pull-out, hideaway television sets, with remote control and access to complimentary,

closed-circuit movies. (Yes, adult films will be available for aduit tims will be available for the discriminating viewer.) Full-length mirrors cover closet doors in every room, and each guest will be supplied slippers and a bathrobe. Attached to the wall above the marble sink outside each bathroom is a blow dryer. Inside each hathroom is a telephone bathroom is a telephone (there's also one beside the bed), and special soaps an bath gels and shampoos packaged under the name of the Inter-Continental. Guests will also find shower caps, sachets and sewing kits in their rooms. And, according to hotel executives, even the worst room in the place has its ow balcony with a view of the

water.
Obviously, none of this comes cheap. The hotel's rate

card doesn't list a room to than one hundred dollars per night, and as sales manager Ando Howe explains, "We're not interested in the eightydollar-a-night customer." Howe figures that the Hotel del Coronado is his direct competitor, and to a lesser degree, the Sheraton Harbor Island and the Westgate dowatown. But in terms of opuience the Del is really the only competition Neither the Inter-Continental nor the Hotel Del caters to the average stomer who in San Diego pays an average room rate of \$59.58, according to lodging

industry studies by the accounting firm of Laventhol&-Horwath. But of the two inns only the Inter-Continental will offer twenty-four-hour room service (also servicing the nev marina in front of the hotel). The Inter-Continental offers four restaurants and three bar which is roughly what the Del has. But the Del cannot lay claim to a moat, replete with waterfalls, running around the circumference of the hotel, as the Inter-Continental can, and neither does the Del feature anything to match the long, twisting water slides that empty into one of the Inter-

Like all major hotels, the Like all raajor hetels, the Inter-Continental will be competing for customers in roughly three categories: the commercial traveler, the group-meeting guest, and the tourist traveler. According to Lex Lyon, director of marketing for the Inter-Continental, much of April and a gratifying amount of May is booked heavily with regroup-meeting quest 1 bone groups. group-meeting guests. Lyon says the early bookings have

Continental's two swimming

been greater than expected But the question now is how quick we can get the individual traveler. -N.M.

How Do No Concerts Sound To You?

Concert promoters say there's an excellent chance San Diego Stadium won't host a single rock concert this year. That means Michael Jackson, Pink Floyd, and David Bowie probably won't appear here a all, since those acts often refuse to play smaller locales such as the 25,000-seat Azec Bowl or the 14,000-seat Sports Arena. And the city will be out big money in lost stadium renta! fees. Concerts haven't been

specifically banned from the Mission Valley stadium, but the city manager's edict again sitting or standing in the field sitting or standing in the field area is a de facto prohibition. Radio station 91X, for example, has ruled out the stadium as home to its second annual "X-Fest" promotional concert because most fans don't like sitting so far from the acts. "We'd hold our concert there, probably get a lot of people, and everyone would leave unhappy," says John Lynch, the station's general manager. The city will lose an estimated \$150,000 in rent, concessions, and parking revenue because of Lynch's decision to relocate the "X-Fest," most likely to San

Diego State's Aztec Bowl.
Promoter Mike Fahn says
both the Jacksons and Pink
Floyd will probably bypass San

Hanging Tough, Says Muralist

Muralist Michael Schnore Muraist Michael Schnorr, as nightmares about epoxy glue. Schnorr, a Southwestern College art professor and most prolific of the Chicano Park mural painters, sez: himself hanging from the basket of a truckbed-mounted. truckbed-mounted
"cherry-picker" extended fifty
feet in the air. He's grasping a
ten-foot-square sheet of
polyest x-weave fabric that's
flapping wildly in the wind and
he's trying to wallpaper it to the
concrete bridge pillar before
the enoxy dries.

the epoxy dries.

That's what Schnorr and four other artists might be doing next month when they hang their fifty-foot-nigh mural depicting the life of Mexican folk hero Pedro Gonzales for nero Pedro Conzales alongside other artworks adoming the pillars of the Coronado Bay Bridge in Chicano Park. Schnour decided to design the mural after watching the televised broadcast last fall of a locally produced documentary on the life of eighty-eight-year-old Pedro Gonzales, a San Ysidro resident and former cohort of Mexican revolutionary Pancho Villa. Rather than paint the

pillar. Schnorr will try a new five panels depicting a scene in Gonzales's life will be drawn

using crayon-size oil-paint sticks. The completed canvases will then be glued, one above the other, to the bridge pillar.



Schnorr talked with che around the country about wh glues would best bond the polyester canvas to the case-hardened concerts pillar. The

month he mounted two 'esi swackes of the canvas on a pillar both pieces are secured with one-step nonepoxy glues, one of which is often used to glue Astroturf to concrete. He's testing three other glues — including two epoxies — on the wall of his Imperial Beach studio, and is searching for other test samples. Later this month he'll see which ashesive holds the best by trying to pull off the samples swatches with put of the samples watches with paper services the chemists and control of the property of the pieces o experts at the Balboa Art Conservation Center in Balboa Park have recommended the epoxies, but because those glues rea ire mixing, are more volatile, and probably dry faster, Schnorr says they'd also be more difficult to work with be more difficult to work with.
"It d just be heaven if one of
the one-step glues works best,"
the artist says. "Then my nly
worry would be whe her we
could roll on the glue with
rollers, or if we have to hire a
plasters to rowel it or.

asterer to trowel it on."

Once the technical problems Once the technical problems are solved, Schoors says the new technique will make the new technique will make the art form less restrictive and will be a godsend to his more talented but acrophobic colleagues. "Some of them are grea artists," ne explains. "But when they get fifty feet in the sir, their kness freeze the they they problems." together, they turn pink with fear, and they car't paint an

million in yearly revenues. you're a decent landlord, you've got to protect your tenants," Lockwood says of his empathy for the sports teams He also predicts that several Executives at KGB radio say they're "undecided" on the concerts may yet fill the stadium this year, and notes that one promoter has reserved four prospective show dates. Lockwood admits, though, that site of their perennial Skyshov concert, but sources familia with the Skyshow plenning say it won't be staged at the stadium. Those three shows such reservations are frequently canceled as the could have accounted for another \$500,000-plus in city performance dates approach. revenue.

City officials argue that the

The P.B. P.O.

The official opening of the new \$2.8 million Pacific Beach post office, situated on the former site of the Roxy The on the southwest corner of Emerald and Cass streets, was scheduled for Labor Day o 1983. Then last fall postal authorities said a cave-in at a nearby construction site prompted the city to institut temporary ban on all construction in the area, and the building's opening would be delayed until December. But today, the lavish solar-powere facility, which has been under

TRESPASSING PROS Pacific Beach post office construction since August of 1982 on a 32,000-square-foot, \$1.1 million parcel of choice land three blocks from the beach, is still not open to the

City Light

public.

Postal service spokesman Postal service spokesman Jerry Vega says that just before the facility was scheduled to open in mid-December, postal authorities staged a "walk-through" inspection and found, among other errors, that the counters were between

too wide for the stamp dra and required adjusts and required adjustment. By the time of a second walk-through a month later, builder Ralph Nelson of Poway still had not completed the needed repairs, but a third inspection just last week revealed that everything had at last, been everything had, at last, been remedied. And, Vega says, the long-delayed post office should finally be open to the public by the middle of March.

Still, in light of all the past problems, employees of the Pacific Beach post office remain skeptical of the mid-March opening. "They've changed the opening. They ve changed the opening date seven or eight times already," says one clerk, "and while they're now telling us it will be open in about three weeks, they've been saying that since September."



They've Got You By The Handlebars

Diego on their upcoming

concert tours due to the stadium field restrictions,

which slice capacity from 60,000 to about 45,000.

stadium field can't take the beating of 30,000 feet, but the

concert promoters argue that tarps can protect the stadium's new turf, which would hold up better than the old sod. "Rock

responsible for the field's problems," says KGB program director Larry Bruce. "It's a public facility, but the city has chosen to support sports fans over music lovers."

Deputy city manager John Lockwood admits that keeping the Chargers and Padres happy is a concern assessibility in

is a concern, especially since the teams' home games bring the city a combined \$3.25

concerts are being held responsible for the field's

Until last October 7 at 1:15 a.m., John "Dirty Foot" Shultz thought he'd seen it all. Since graduating from Mission Bay High in 1961 Shultz has pretty much been a regular along the boardwalk in Mis ch, near which he now lives in his car. Like a proper local, Dirty Foot Shultz enjoys a cool beer on a warm day and gets around on his rusty and trusty Schwinn. But now he's not so quick to grab a beer and go cruising; in that wee October morning Shultz was busted for drunk driving — on his bike. In court last Friday afternoon

the deputy city attorney prosecuting the case had to apologize to the judge. "Your honor, I'm sorry for the delay," said Pete Dodge, "but this is the first 'driving a bike under

the influence of alcohol or drugs: I've ever handfud."
"You and me both, Mr.
Dodge," said Judge Way ne Petro.
It's rue. Under vehicle code section 21200 others are now criminal sanctions against riding drunk on a bicycle or anicycle. Since the amended version of the law (making it a criminal offense) took effect last least year, all the cops who parrol the beach area have written drunk-riding tickets. They administer the sobriety test the same as they do for test the same as they do for drunk drivers, and if the blood alcohol level is .10 or higher,

downtown go the miscreams to be booked into county jail. The maximum penalty is a \$2.50 fme. Dirty Root Shultz, who is currently unemployed, was fined \$100 but he judge, suspended it with the province, as the property of the property of the province of t

000 88 one of those die-hard people: I do what I want, not what I'm told. It's my beach, too."

The Frat's In The Foyer

If some day you get the urge to put big Greek letters up in front of your house, order kegs of beer, have weekly meetings.

.

AED



and have "little sisters" organize bake sales to subsidize the conviviality, you'd better think twice. Not so fast. The city zoning officials won't like it, and neither will your local Interfratemity Council. The council may do worse than fine you for zoning violations. you for zoning violations — they might decide to ignore you.
Witness the case of Richard

and have "little sisters"

Gabai, twenty-year-old telecommunications major at San Diego State. In September of 1982 he and four of his dorm of 1982 he and four of his dorm buddies thought that it might be fun to organize a new chapter of the Alpha Epsilon Pi fraternity on campus. The primarily Jewish brotherhood had originated in New York in 1913 and was founded by a basketball player whose friends had not been allowed to join other non-lewish fraternities. other non-Jewish fratern Richard and his friends continued on page 11



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And Some Were III

ld and some were ill. As a matter of fact, Mayor Hedgecock was more sympathetic and understanding of our problem with parking in our business. with parking in our biomess destrict that Count bosonia McColl was. Being a representative of the district that Count bosonia McColl was. Being a representative of the district that the best of the district that the best of the biomess of the district that the biomess of operations will cause. The very same building the homess of the biomess of the

Would White Breakers Mean New Wave?

In reference to the article title
"Those Are the Breaks" ("City
Lights." February 23), those
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I just wanted to congratula leaf Matthews on the article "Eagle Eyes" in the February 23 issue of the Reader ("City Lights"). It's great. Matthews

Take Out Trash And Bring In God

As I read your publication on February In. I was thoroughly disgusted by the "Events" article outsted "Oh God (Book III). "I don't know what background your writers come from, but this one writer is obviously not fit to be using God in his articles. He says that God tells Jesus and the Holy Spirit to "go to hell." That is ut blasphemy, and makes me sick Your staff may think it's funny, Your staff may think it's fonny, as well as your readers, but certainly not in God's sight. In the Bible, in Luke 12:10. God says, "Anyone who blasphemes against the Holy Sprit will not be forgiven." That's ports heavy. I'd advise your "writers" (I use the term was the first of the same storeship) on me, bliffe for of questionably) to put a little fear of God in their hearts and keep this trash out of your publication. I'm

praying for you. God loves ever

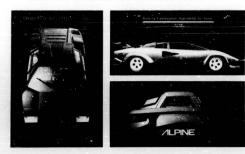
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Straight from the Hip

Dear Matthew Alice

I've long been puzzled as to how the tele phone company's time recording so pre isely delivers the exact time whenever you dial it. And how come the recorded voice is always the same one?

D.E. Briggs

San Diego Eighteen million Americans hear Jane Barbe speak each day — a number that must make people like Ted Leitner or Howard Cosell stammer with envy. And though her dulcet warblings are only slightly more soothing than Howard the Lip's, they are definitely more credible, because Barbe is the Voice of Time. Whether you call her from San Diego (seven million calls went to her number last year from our county), New York, Hong Kong, or Riyadh — any one of 800 U.S. cities and hundreds more worldwide

she'll tell you the exact time. Well, almost. Jane's voice is so ubiquitous because Audichron, the Atlanta-based company for which she works, has such a strong grasp on the time-recording market They've been at it nationwide since 1948 Barbe herself has been droning on since 1967, without letup. No, I don't mean that literally, though the actual recording process must be quite a strain on her sanity Twice each year she goes into a studio and records her spiel, twenty-four hours of time in ten-second intervals; the sessions usually last about two hours. The time message is recorded on four drums, each bearing a different segment of the mes-sage. The first drum says, "At the tone the time will be"; the second drum gives the hour, the third drum recites the minute; and the fourth gives the ten-second time and the "beep." A magnetic head signals the appropriate drum to contribute its part at the appropriate moment, and if you listen



exactly? Through an elaborate series of manipulations involving several phones in

the office. I attempted to answer that question. The result was, unfortunately, utter confusion. After listening to both voices simultaneously, several of my cronics vac-

simuraneously, several of my cronics was illated between affirmation and denial. One pathetic soul, subject to a minute or two of "becps" and "at the tone the time will be's" from opposite corners of the room, covered his cars and fled the scene.

muttering something about amateur scien-tists and deranged experiments. My cars tell me there is a difference in the timing of

the tones: San Diego seems to beep slightly ahead of Washington. But then, we've al-ways suspected that, right?

Over Matthew Alice: Right in the middle of the section contain-ing succulents of Madagascar in Quail Bo-tanical Gardens in Encinitus is a very curious object It's about three feet tall, has odd geometric designs carved on it, is

very closely you may be able to hear very slight differences in volume and sound

quality among the four segments.

For our part of the country, the official Pacific Bell time drums are kept in Los Angeles. Each morning at 7:00 a.m. the recording is synchronized with a signal coming over phone lines from the U.S. Naval Observatory in Fort Collins, Col-orado. Pacific Bell's standards are high: if the time message varies at any point of the day by more than .006 second from the Naval Observatory's signal, an alarm goes off in the L. A. office and the discrepancy of in the E.A. office an now call directly to the nation's master clock at the Naval Observatory in Washington, D.C., and hear the seconds of your life tick by with unsurpassable precision. Dial 900-410-TIME and you'll hear not only the exact Eastern Standard Time, accurate to one billionth of a second, but the voice will also give you the precise Universal Time (which is the official time in Green-wich, England).

painted blue and white and red and black and on top is a pathetic-looking little airplane. It looks like a child's creation. What do toy airplanes have to do with Madagascar, or our county parks? Oscar Holland University Heights

Airplanes have very little to do with Madagascar, which is why there's one atop that totem pole-like thing. The natives of that totem pole-like thing. The natives of Madagascar, you see, revere the dead. They care so much for their ancestors, in fact, that every four or five years they unearth a corpse and rewrap it in fresh silk shawls. This affection leads the people to adorn the graves of the departed with wooden decorated shafts, similar to the one in Quail Gardens. The geometric shapes represent crescent moons below an octagonal sun, and atop all this is placed a carving that depicts some special event in the life of the deceased or a special quality he possessed. In this case the crude airplane signifies that the decedent once took a plane ride — a memorable experience for a native of that island. Other grave markers may depict, for example, a man in a boat (for a boat captain), a man with a a boat (for a boat captain), a man with a drum (for a musician), or a man with his cow (for a man who treasured his cattle). The Quail Gardens monument is a copy of such a marker, and was made and put there by a park employee to add a bit of flavor to the landscape. Now, if only they could add an elephant bird. Unfortunately, the last of these thousand-pound natives of Madagascar joined departed human souls

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

ALAN RONSON HAS PROVEN THAT YOU on I have to be a well-onnected local to do business in San Diego. Ronson is a partner in Crown Cruise Lines, a new two-ship minifleet that would run day-long cruises ou of downtown's B Street Pier Critics, including Councilman Bill Mitchell and attorney Michael Aguirre, say Crown's not a bona fide cruise line but just a "Las Vegas on the waves" whose on-board easing will "attract loan sharks and aganized crime." Coast Guard neers didn't like Crown, nor the Port of San Diego ots, Inc., who have a ionopoly on the business of guiding ships and pleasure boats through the bay to the docks. But so far Ronson has beat them all.

with the port, Ronson needed allies. His local banker had him call on attorney Robert Caplan, who in turn had Ronson phone Louis Wolfsheimer, an attorney and port commissioner. Wolfsheimer listened to Ronson's description of Crown Cruises and decided that such a short-hop pleasure cruise would be good for San Diego. Wolfsheimer then introduced Ronson to Donald Harrison publicist for the San Diego Cruise Ship Consortium, which was formed last year to promote the city as a destination point for the large pleasure craft. Harrison and onsortium chairman Bill Cleator liked the Crown Cruise

Before he began negotiating

Ronson with advice and

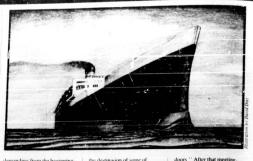
support.
It was Ronson himself who argued to the port ommissioners that because Crown's vessels would be entering and leaving the docks daily (instead of weekly, as do most other cruise ships) and thus would be bringing more passengers who would spend money throughout the city, the firm should pay just \$150,000 in annual dockage fees instead of \$250,000. The commission agreed and granted him the reduced rate. Ronson then wen after the \$75,000 in annual piloting fees demanded by the port pilots. He said he'd pay the pilots only one-half their usual fee for the first ninety days of Crown's operation and use his own pilot thereafter. The pilots saw their business threatened and were one of several groups who notified the Coast Guard of Crown's

impending plans to locate here Ronson managed to beat back both the angry pilots and the Coast Guard. He and Wolfsheimer zeroed in on how the pilots' fee arrangement with the port district will bring them \$300,000 revenue this year for their piloting chores (The pilots group consists of one part-time and two full-time employees.) Wolfsheimer noted that he would closely scrutinize the pilots' fee schedule when it comes up for discussion before the commission later this year. The pilots backed off and Ronson got the dea! he'd been

KENYA · TANZANIA

Animal handler, TV celebrity and goodwill ambassador for the San Diego Zoo JUNE 17-JULY 4, 1984

JOAN EMBERY



Crown will pay one half the normal piloting fee for the first ninety days and then do its own The Coast Guard meanwhile

advised the port that Crown's operation may be illegal because its ships are European-built, Panamanian registered, and might be attempting to avoid Coast Guard inspection by operating outside the three-mile limit. The Coast Guard also suggested that the U.S. Attorney's office cheel, out the legality of Crown's gambling setup. Ronson had his Fiorida-based maritime attorney call the Coast Guard officers; after several conversations with the attorney, the Coast Guard backed down and told the port

that Crown appears to be a legitimate cruise ship line. Meanwhile, Rouson says he's finishing up negotiations with longshoremen's unions here and in Mexico, and with the Mexican government, whose Ensenada port will be

Crown's day-long cruises. He's atisfied enough with his progress that he's tentatively scheduled a press conference for late this week, at which time, sources say, he'll announce Crown's decision to home port in San Diego.

stay, Ronson says he will make more requests of the city. The Cruise Ship Consortium won't He was scheduled to meet underwrite Crown's advertisi He was scheduled to meet Tuesday with police intelligence officers who have been doing background checks of the Crown Cruise partners. Deputy Police Chief Ken O'Brien says Ronson's background is clean but potes. underwhie Crown's advertising budget — something it is doing for the more established Viking and Princess lines — so Ronson would like the city's Convention and Visitors Bureau to chip in some \$50,000 for the Crown ad background is clean but notes campaign. Ronson also wants Crown included in the various the department has been the the department has been "concerned about the past activities" of an unnamed person associated with the cruise line. The police investigation, ironically, was instigated by Councilman Cleator, the Ronson ally who beads the significance. Shine Shine Shine Scruis Shine Shin brochures the bureau sends to travel agencies and tourists (ConVis says Crown will b included in "appropriate" brochures but that no advertising money will be available until at least July.) heads the city's Cruise Ship Consortium. Cleator had And Ronson would like the city to show its support by organizing a "Crown Cruise Week" to celebrate the first earlier met with Councilman Bill Mitchell, who mentioned his concerns that inviting Crown here would be like departures, tentatively scheduled for late spring. bringing Las Vegas to our

Cleator and City Manager Ray Blair asked Police Chief Bill

Kolender to look into the Crown Lines operation. Should Crown decide to

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SOAKED

town San Diego.

The beauty queen scurries down the beach to pose before a camera wielded by twenty-six-year-old Frank Taliaferro. Taliaferro's father founded the local swimsuit company, Elon of Cali-fornia, and the son has served as the firm's photographer since his high school days. Over the years, as Elon has risen to rank among the swimwear industry's elite, more and more fashion magazines have clamored for

photographs of Elon's suits, which usually sell for between fifty and sixty dollars; last year a sequined and em-broidered one-piece outfit carried a price tag of \$171. These are not bathing suits worn by the masses, but the Talia ferros boast that time after time, design elements in Elon's products have exerted an influence over the look of

while Taliaferro is photographing the beauty queen, Murphy, a manager at Elon, locates the next suit to be featured. a wide-shouldered. plunging-neck one-piece made out of a shiny-black, almost wet-looking fabric known as ciré. "This suit will be in Sports Illustrated's swimsuit issue this

year," Murhy comments. What makes a suit au courant at any given moment isn't always obvious, she concedes. In this case, she explains that the fabric is modish, and even more innovative is the width of the shoulders, which makes the wearer's waist and hips appear simmer in comparison. A moment later the second model

runs off to be photographed and the beauty queen returns to Murphy. It's easier for the untutored eye to identify the new design elements in the next suit. Elon calls the style "locker room," and this example is gray with black edging and a black p!astic belt. Somehow the color combination alone suggests a gymnasium, but even more striking, according to Murphy, is the fabric, the same sort of polyester-cotton blend Elon used in the Sports Illustrated lingerie suit. "Although cotton-blended fabrics have been around for the last few years, they did not do all that well, first because of quality problems, and secondly because people just did not know how to style them," Murphy says. She claims the lingerie-look bathing suit changed that; the strong consumer response to it initiated the dramatic switch from the nylon and soandex traditionally used in bathing suits. As a result, "that poly-cotton blend is what's hot in swimwear this year," Murphy de-clares. "It's that textured look, that T-shirt feel."

Murphy has a talent for clearly explaining the quirky fashion currents, and one day not long after the La Jolla photo shoot she took time out from her supervisorial chores at the factory and led the way to a wall in the factory's front office. Fastened there are card-board panels, like a gallery display, that photographically document Elon's years. Each panel contains a tiny photograph of every piece of apparel the company has produced. Glancing over them is a little like watching a speeded-up movie: you see eight years of beachwear trends compressed into

one compact viewing.

Among the 1977 offerings, for example, Murphy draws attention to the lines of the leg apertures, the vast majority of which were cut horizontally straight across the thigh. "That's what people were buying then," she says with a shrug. In only one of the 1977 uits does the leg arc upward toward he waist in the so-called French cut, n industry innovation for which Elon's designer, Monika Tilley, re-ceived singlehanded credit. On the chart for the next year, 1978, the leg openings on several other Elon suits manifest the upward creep which seemed to culminate in the hipless ap-parel so much in evidence last

Murphy points out other landmarks in Elon's history. In 1978 the com-pany's first string bikini appears; two years later Elon starts using fabrics of contrasting bright colors in the same suit. "which was considered pretty wild — to take, say, magenta and red and put them together." The photoand put them together." The photo-graphs reveal failures and dead ends — shapeless pleated tops, for example, 1982's bad idea — but the panels also illustrate how certain trends evolve over time. Murphy, for example, men-tions that one problem plaguing the suits with high-cut thighs is the ten-dency of the fabric covering the rear to bunch up in the crease of the wearer's buttocks. In response to that, Murphy says designer Tilley this year con-ceived the idea of bringing the highest point of the cut forward onto the front

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City Lights

admired the frat's antidiscriminatory beginnings and set about the task of cetting organized. They put up fliers off campus announcing their intentions, held wine and cheese socials, had AEII sweatshirts made, and talked to students around the school to drum up interest. By September of 1983 they had recruited seventeen members and the national fraternity had

leased a house for them on Lindo Paseo near the university. Things looked line until the guys applied for official status through the school's Interfraternity Council. This month, of the fifteen other fraternities also applying. AEII was not chosen as one of the four to be given further consideration for

on-campus status.
Richard Gabai, president of AEII, says that he and his

brothers obeyed IFC rules and should have been chosen. The IFC feels differently. It seems weren't very appreciative of AEII's zealous efforts to organize. In short, they started acting like a fraternity before the Council said they could be one. "They even wanted to participate in rush week this fall," says Jim Corridin, president of the IFC. "And in the membership portion of their constitution, they require that a member believe in God, and

Student Activities can't allow a discriminatory organization on campus.''
Gabai says that AEII isn't

discriminatory, that it's a social fraternity with little religious connection, and that nearly half their members are Gentile. 'We're just a group of guys who like each other and want to organize on campus. We're a strong, qualified group and they should have selected us.

In spite of the denial that IFC gave them last week, the AEII brothers have nailed their letters to the front of their house, and although only five they have continued to use it as a center for their activities and plan to continue as an organization. When a woman from the city zoning

commission came by last week to ask what the house was being used for (a fraternity has to be recognized by the IFC before the city will allow a home to be used for such purposes), the brothers told her that they were a fraternity, and that if she has any more questions or problems regarding that, she should call their attorney.

Paul Krueger, Neal Matthews Thomas K. Arnold.









SOAKED

of the thigh, rather than on the side of the kip. "That way you still get maximum thigh exposure without losing your seat coverage. We've found that it's a really flattering look, and it's doing very well," Murphy says. There's something startlingly in-congruous about the idea of any sort of

national trend-setting taking place within the Elon building in downtown San Diego. It's a faded hulk of a place

built as a public works project during the Second World War to serve as some sort of bomb shelter, according to Frank Taliaferro. His family (who pronounce their name as if it were spelled "Tolliver") bought it and moved the business here in 1966; be fore the move, Taliaferro's father. Elon Hayden, ran his operation out of another building at Eighth and Market. The senior Taliaferro didn't begin

his career by making bathing suits. He started in 1939 with motor covers and parachutes for the Navy and continued during World War II. When the fighting stopped, he found a use for his 250 sewing machines by making fancy girdles for an outfit called Mabs of Hollywood. That contract gave him experience working with stretch fabexperience working with stretch tab-rics, and almost immediately set him to thinking about the swimsuit indus-try, where he saw plenty of room for competition. By the late 1940s he had competition. By the late 1930s what entered the field, at first designing and producing all the patterns himself. "He taught himself," says his son. "It's called necessity. My parents were struggling for a long, long time." The senior Taliaferro had married one of his seamstresses, a slipmaker from Missouri named Sylvia who had moved to San Diego in 1946, and their son says that when he was growing up, "it seemed like my parents were never home. They'd always be working two shifts." By the Sixties, the senior Taliaferro no longer took full responsi-bility for designing the outfits, but instead hired the first in a series of pro-fessional fashion designers. In 1968 the job went to Tilley, an Austrian born sportswear designer.

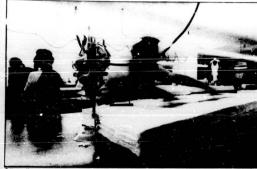
Mrs. Taliaferro recalls that several

years passed before Tilley became re-ally proficient at designing bathing suits, but once the designer fully de-veloped her skills, she firmly established Elon as a bathing suit trendsetter. Elon employees boast that Til-

ley has been the only swimsuit designer consistently to create bestselling fishnet suits, starting with one introduced by model Cheryl Tiegs which Life magazine selected as "the swimsuit of the Seventies." By 1976 Tilley had won the fashion industry's top award. She claims credit for designing the first really "unconstruc-ted" (seamless, braless, supportless) spandex suit; she created a ruffled one-piece which in 1981 kicked off a ruffles mania still in evidence on department store swimwear racks. By last summer People magazine, writing about Tilley's new "lingerie"-style suits, was trumpeting the Elon em-ployee as "America's leading swimsuit designer."

Throughout the course of her association with Elon. Tilley has al-ways worked in New York, sending her ideas for suits to San Diego in the form of rough sketches. It's a some what unusual arrangement. Normally designers work where their creations are produced — which with swimwear mostly means New York and Los Angeles. But the Taliaferro family members say their fondness for San Diego has made them willing to accept the minor inconvenience of a one-day shipping delay. On the other hand, a New York base not only has enabled Tilley to monitor closely fabric and other supplies; she also has cultivated a busy network of contacts with New York-based fashion journalists who in turn have regularly spotlighted Elor products in such periodicals as Harper's, Vogue, and Cosmopolitan. This per N. Vogue, and Cosmopotitan. Inis steady editorial coverage, incidentally, has allowed the Taliaferros to avoid advertising. "We just don't believe in it." Frank Taliaferro sniffs. So the Taliaferros have modified

their production process to accommo-date the long-distance designer. That process is cyclical, with two annual peaks. One comes at the beginning of









August, when bathing suit manufacturers unveil their "cruise lines," the suits and cover-ups aimed at cruise ship patrons and other winter sun-seekers. For Elon last year this consisted of some eighty items. Sales fig-ures throughout the fall and Christmas seasons guide the company in deciding which of those outfits to drop, a pro-cess that by January typically has whit-tled the line down to one-third its Au-gust size. But right after the first of the year, manufacturers nationwide fling open the doors upon their "Summer Additions." For Elon the most recent crop consisted of twenty-seven new

The January additions are what Taliaferro was photographing the other day in La Jolla — the "locker room" suits, new fishnet suits, and other out-fits Elon will begin delivering to stores across the country by the end of March. Despite that approaching dead-line, Taliaferro was unperturbed by the fact that in mid-January his workers still had not yet legun sewing the suits necessary to fill those orders. "We're still waiting for all our fabrics to come in." An ability to produce suits quickly is the crux of Elon's competitive posi-tion. Taliaferro boasts that Elon is one of the few bathing suit manufacturers in the country in which the entire operation is contained in one location. which gives it valuable flexibility and quickness in response to changing demand "In two weeks, let's say one style takes off and another is a dud. . . . We have the ability to pro-duce [more of] just those we've sold."

n a private office within the factory, Taliaferro sits at an expansive desk cluttered with glass ashtrays, knickknacks, camera equipment. At his side is propped an expensive pair of snow skis; pictures of curvaceous women in skimpy swimwear hang from the walls. Other

features of Taliaferro's lifestyle bint at the family businesses' prosperity. Taliaferro drives a \$48,000 Porsche with personalized (ELON 4) license vates; he and his father employ a full-ime mechanic to tend to the fleet of antique cars they store in a warehouse antique cars they store in a warehouse around the corner from the factory. But Taliaferro grows tight-lipped at the question of Elon's earnings, stating only that a five-million-dollar-per-year figure reported by People magazine last summer was inaccurate. "I just don't believe in discussing fig-

ures," he says.
Taliaferro has taken over most of the direction of the business in the past few years as his father has suffered from medical problems. "I started working at the factory when I was ten. I'd help out with cutting cloth during the sum out with cutting cloth during the sum-mers." After growing up in Point Loma and completing high school at Francis W. Parker (a private school near the University of San Diego). Taliaferro worked in the family business during the day and took night college courses at various schools — but not for long. He's not very interested in books, but he says he rather enjoyed the notion of running a business in which he would spend most of his time

eyeing girls in bathing suits.

He talks about his domain with obvious satisfaction, and he talks fairly openly, despite the secrecy that sometimes shrouds the industry. The company takes some pains to guard its new designs as they're being prepared for the biannual showings, particularly since the year when all the suits and since the year when all the suits and cover-ups were stolen a day and a half before their unveiling. That incident baffled Elon, since the stolen designs never surfaced elsewhere. Nonetheless Taliaferro seems resigned to see-ing the appearance of cheap copies of other Elon designs. He says the com-pany can't really do much about such "knock-offs." Elon instead concen-





trates on simply trying to show its new bathing suits to the commercial buyers first — before any imitations materialize. "Then the buyers have a tendency to buy from the design origin ator because they know it will be out fastest," Frank says.

He leads the way to the design room and grabs a sheaf of old pencil sketches sent to San Diego by Monika Tilley in New York. The drawings are primitive, intended to express little more than ideas, yet every Elon bathing suit has its inception in them. Next to each sketch are thumbnail-size fabric

SOAKED

continued From page 13)
swatches: that show the colors to be
used, but the real work of turning these
ideas into three-dimensional objects
which look good on three-dimensional
women falls to Elon's pattern maker,
Holly Withers.

"I kind of interpret the sketch." says Withers, a young woman who came to Elon two and a half years ago armed with a fashion degree and experience designing jogging suits for Jantzen in Los Angeles. "I make deci-sions like exactly how high the leg should be, things like that." Con fronted with a radical new design. Withers might need half a day to con struct a pattern; she figures she works twice that fast on suits for which she can use some existing pattern elements. In the course of each year, she estimates she produces at least 200 patterns, each one of which is made into a size-ten sample, and then reviewed by Tilley, the Taliaferros, and several other Elon staff members. Some of these suits are scrapped immediately while others undergo up to ten revi-sions. "Belts come on and off. Legs come up and down. Backs may change. Necklines may change, Withers says. A fraction of the original ideas, fewer than half, are expanded into five different sizes and materialize

as sales samples.

By that point, Withers claims she
can guess which suits will sell well.
But she says that earlier, in the sketch
stage, it's almost impossible to pass
judgment on a suit. As a favortie example, Elion workers mention the
sketch Tilley sent in 1981 for a purple
one-piece which crisscrossed in front
and was decorated with big ruffles colored gold, turquoise, and red. Everyored gold, turquoise, and red. Every-

one hated it. "My first reaction at the factory was, "The girst going to drown in all those ruilles," Withers says. But the finished suit gave its wearers a look of sleek yet frilly-busted fentininity. Harper's magazine featured it in a full-page spread, and Elon watched the suit become one of its all-time winners, selling briskly for three consecutive seasons.

Last year's much-applauded

"lingerie" suit enjoyed a more auspi-cious beginning. Withers says one day in October of 1982 Monika Tilley sent to the San Diego factory some cotte white fabric, four little pieces of lace, a rough sketch, and the urgent message that Sports Illustrated wanted to see a finished product in three or four days. Withers says, "I remember that Sylvia [Taliaferro, Frank's mother] pricked her finger when we were pinning it up and we all panicked. We didn't want to get blood on our only pieces of lace."
That mishap averted, "this was a case when the suit came out gorgeous on the first try. . . . We all loved it. It just looked stunning on our [in-house] model." Nonetheless, Taliaferro and his father still mentally classified the produced for its value in publicizing the company rather than with the ex-pectation it would ever reach full production. That expectation quickly changed, Taliaferro says, when word came that Cheryl Tiegs would appear on the magazine cover wearing the suit. "When [Sports Illustrated] finally appeared, we made sure the suits were in Saks Fifth Avenue," Taliaferro

Taliaferro leaves the factory's design room and steps to the area where all of Elon's patterns are cut. At one long table a man is laying out pattern pieces on a twelve-foot span of fabric as if he were working a giant jigsaw puzzle; he is looking for an arrange-



Walt Osbor

ment that will waste the minimum quantity of material. Across the room another man is guiding the straight knife edge of a large mechanical cutting tool through sixty pieces of turquoise and pumple-striped cloth. Later, in a different part of the factory, every time one of those stripes reaches a seam, it will have to match precisely with a stripe of the same color!

with a stripe of the same color.

The sewing all takes place on the second floor of the Elon building, a noisy open loft lighted by fluorescent fixtures and daylight which filters through high windows stained with grime and old paint. At peak times of prosperous years — now, for example — more than a hundred seamstresses labor here, and the Talliefrons say that's still not enough to produce the opinium of 1500 to 2500 swinsuisis a day, at the moment a sign on the front of the factory announces more job openings. But the work is highly seasonal. By May the layoffs will begin, and in July and August only a handful of managers and sample makers will remarked with the season of the factory of managers and sample makers will begin.

Inc seasona: nature of the job appreciated by many working mothers whose children are out of school during the summer, according to Mrs. Taliaferro. Clearly the work only seems to attract women, mostly Hispanics and Orientals. Supervising the seamstresses is Mrs. Taliaferro, a self-effacing wiso of a woman with the seamstresses is Mrs. Taliaferro, a self-effacing wiso of a woman with the keeply practiced eye of one who has stitched away years of her own little states of the self-effacing wiso of a woman with the strong Strolling of a young woman in the self-effacing wiso of the own little states of the self-effacing wiso of the own the self-effacing wiso of the self-effacing wiso of the worker is particular worker is making. "Have it checked if you're inawing trouble." A few feet away, she notices another young woman attaching lengths of elastic to white cloth. "Don't throw that away," she halts the worker from discarding a remnant.

No one person sews an entire bathing suit. Each woman performs only a



bret step in the process, and when you add up all the steps, an average Elon suit probably takes twenty to twenty-six minutes to sew, with a similar amount of time allocated to all the preparation before and after the sewing, according to one manager. Since every seamsterse's pay depends both upon her speed and the complexity of her particular task. Mrs. Taliaferro says the women make from four and a half dollars an hour up to more than nine. A note of wonder creeps into her voice when she tells how she recently monitored one group of workers, all of whom were doing the exact same task. Two of the seamstresses weren't meeting their quotas, while the other three were scattered all over the pay scale, one earning almost ten dollars an hour for her rapid work. "It's hard to understand," she says of the variations in

work speed.

"When a girl really knows what she's doing, it can be almost beautiful to watch," she says softly She quietly

walks up behind a petite Japanese woman working behind a battered metallic gray Singer. Today the woman is finishing the thigh seams in one-piece suits made out of a red and black zebra-striped material; the speed with which the worker shoves the material under the chattering needle looks

almost reckless.

Like all the seamstresses, the Japanese woman sits in the middle of a kind of island, surrounded by wooden bins all stained a warm brown. The ubiquitous dark wood lends a warmt to the room which offsets the crumbling plaster columns and the unshielded fluorescent tubes hanging from the ceiling. The wooden bins hold bright bundles of bathing suit pieces, and on the nearby workbenches, cardboard boxes overflow with squiggly straps in turquoise, black and white, hot pink, yellow, and striped pumpkin. All this fabric, so luxurously colored and patterned, does contribute a certain cheeriness to the factory, like confetti

at a party. Here and there jewel-like bobbins of thread stand arranged according to the color spectrum. The growls and grunts and whinnies of Elon's genitric mechanical sewing machines rise above this scene and mingle with the softer refrain of music playing on radios tuned to Spanishlanguage stations. Even though on this particular day

the seamstresses have not yet begun sewing the newly announced "Sum-mer Additions," they're swamped with another source of orders for the San Diego swimwear company. In addition to selling the high-priced, high-fashion bathing suits. Frank Taliaferro says the company also makes bathing suits for the Sears and J.C. Penney chain stores. This is a fundamentally different business from the high-fashion work, and Taliaferro seems almost a little embarrassed in discussing it. The chain suits, which bear "Sears" and "Penney" labels, rather than ones which say "Elon of California," often carry a retail price of only twenty dollars — less than the wholesale price of some of Elon's high-class outfits. But there are major differences between the Elon line and the chain line, Taliaferro stresses. A big part of what one is paying for when one buys an Elon suit is novelty, a smug position on the vanguard of fash ion. The chain store suits, in contrast are either older Elon designs which have been proven for some time in the marketplace, or they're new but con-servative designs. For the chain stores, the local manufacturer makes only a few types of suits - in large quantities. "We probably make a hundred Elon suits a year, but only ten different suits for Sears and Penney's," Talia-ferro says. He adds that the chain suits tend to be cut less revealingly and are

made of less expensive fabric. The volume of the chain business provides enough steady income to allow Elon to take occasional risks with the high-fashion suits, but with a disparaging wrinkle of his nose Taliaferro says. "I hope you don't write much about that. That isn't Elon."

A visit to one of the company's showrooms can reveal Talia-Elon really is. There are two showrooms, one in New York and one in the heart of the Los Angeles garment district. The latter is situated on the top froor of one of the twin towers of the California Mar on East Ninth Street in downtown L.A. More than 10,000 different lines of

More than 10,000 different lines of clothing, ranging from footwear to fur coats, are displayed in the complex, and among them are well over a hundred different swimwear makers

hundred different swimwear makers—the majority of the manufacturers in the business. The Mart is a strange lace: it's built like an office building, but instead of offices, its corridors are inited with one plate glass window after another, and through the windows can be seen showrooms where the work professional decorators is clearly in evidence. To the outside of the Elon showroom is attached a logo every bit as gilizy as those down the hall parmer. Occar de la Renta, Bill Blass Janzen, Occar de la Renta, Bill Blass

Walt Osborne. Western sales direcror for Elon. is almost a caricature of the young, hip. L.A. businessman: blond hair precisely styled and blown into place, gold neck chain hanging into the section of his chest revealed by the V-neck of an expensive sweater. He speaks the jargon of the rag trade with a rapidity to confound an out-

continued on page 16







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sider's ears. He explains that Elon doesn't make any suits in the "Junior" category, more risque suits which generally cost less than thirty-two dollars and are designed for buyers most concerned about stylishness at the expense of quality. Elon's staple are "Updated Missy" suits aimed at slightly older and more affluent women with trim bodies. (This differs from "Missy Missy," which according to Osborne woman with sophisticated tastes but who maybe doesn't quite have the fig-Maybe she needs a little ure. . . . Maybe she needs a little help, something like bra cups or a

Osborne shares responsibility with a showroom manager for displaying Elon's line to the buyers from all over Western America who march through here during the months following the biannual release of new designs. At the moment, he's taking orders for de-liveries that will continue through June. "You know how these department stores are," he says conspira-torially. "July hits and they start pull-ing in all their swimwear and putting in their wools. None of us [manufacturers] like it! When we see our stuff on sale the first week of July, it just on sale the first week of July, it just kills us! Summer is just starting and people would certainly continue buy-ing bathing suits. But the stores only care about who's going to be the first to get in the swimwear, about who has the new looks."

This afternoon he greets two young emale buyers who have flown in from the Midwest representing a chain of forty-five "Albert's" stores in Detroit, Chicago, and St. Louis. The women take a seat across a desk from Osborne, and as an introduction one of them announces, "We predominantly sell to Juniors, with maybe twenty-five to thirty percent Missy. Some of the lines we carry are Sassafras, Jantzen, Dippers." In response to a query from Osborne, the buyer says that the chain's average swimsuit costs about thirty-two dollars. "Forty's pushing

Osborne suppresses a wince. "You know, our number-one suit retails for fifty-eight dollars." The women ex-change a look. "That's the suit that was on the Sports Illustrated cover last year." Osborne gamely starts pulling out Elon's current best-sellers from a cupboard and hanging them on a white plastic lattice structure next to him. Besides the lingerie suit, there's a white fishnet one-piece, which Os-borne confides is scheduled to appear on an upcoming cover of Shape Elon started it all, and we continue to

dominate, 'Osborne boasts.'
He extracts samples from Elon's
"Neon Lights" group of suits, so called because of the bright purple,
yellow, turquoise, and tomato-red trim
around a body of black fabric. "This suit has done fantastically for us. So one thing we did for our January editions was to bring it out in white." He also whips out the wide-shouldered, slick-surfaced black suit which he says is scheduled to appear in this year's big swimwear edition of Sports

"Is anyone famous going to be wearing it?" one of the women asks. 'That could make a difference "

Osborne doesn't know, but sensing approval for the suits, the sales direc-tor suggests that the showroom manager, a slender young woman, model the current best-sellers. While she's changing, Osborne tells the buyers

This is what I would advise you to do. We've found that if the styling is right, price becomes secondary even in a junior store. If the girl likes it, she's going to pull out that extra ten to fif teen dollars because she wants to look a little better than anyone else. Now, all these suits I've just shown you are price-is-no-object suits." He suggests that the women "gear into this and start building a program."

Noncommital, the buyers ask if Os-

borne thinks this summer's Olympic Games will have much influence on bathing suit styles. The salesman answers, "It's hard to say. Here in Califormia fads come and go. I think for two or three months, [Olympics] are going to be the hot, hot thing, probably more in the Junior end than in Mis-sies." But Osborne is reminded of the example of animal-stripe suits a few years ago. (These included leopard spots, giraffe markings, and so on, as spots, girarte markings, and so on, as well as zebra stripes.) "Boy, they were the talk of the town. And then one day they just died. You couldn't give 'em away." He says this year many manufacturers have reintroduced animal prints, including Elon, which is offering subtler, more understated designs than those which failed before. "It's hard to say about them yet," Osbornes asys to the buyers. "Everyone's still kind of leery because of what happened last time."

Though polite, the two women leave without placing an order, a development Osborne takes philo-sophically. "You have to know what sopnicary. "Tou have to know what your niche is," he declares. "I refer to lantzen as the Chevrolet of swimwear, as opposed to how I see Elon, which is the Rolls Royce." He describes the

1 Pair Only \$49

average Elon customer as "a gal eighteen to forty with a good figure and a good head for fashion. She likes to be a little different. She definitely buys a new suit every year, probably three or four. She's probably got a suit for tanning and a suit for going to the country club pool." He warms to the theme. "This is the gal who hops out of her Mercedes Benz at the beach in a fiftydollar suit and a twenty-dollar coverup. A Jantzen cusiomer doesn't even

up. A Jantzen customer doesn't even
understand my suit! I compete with
Bill Blass. I compete with Gottex—
the more fashion-oriented types."
Osborne turns around and pulls out
another of Elon's "January Editions,"
a claret-colored one-piece suit which is
distinguished by "shirring," a gathering of the material along two vertical
front panels and along the seam down
the center of the rear. The idea is to
accentuate the Plattering lines in the
wearers' figure. However, Ocheses. wearer's figure. However, Osborne says, "My designer would probably kill me if she heard me say this, but I wouldn't dare to try to sell this suit to

wouldn't dare to try to sell this suit to
a customer who's going to look at
it and think, 'Hey, I can get a plaincolored suit for forty dollars.' But
this' — Osborne grabs and waves
around the white lingerie lookalike —
"with this she'll think, 'This is great!
"In going to look eary.' I'm get a to I'm going to look sexy; I'm going to look forward. Nobody else has this."

Back at the factory in San Diego, Donna Brown repeats Osborne's statements in a more subdued manner. Brown, the company's purchasing agent, is a ten-year Elon veteran, and she says, "We've found consistently that our top ten suits are not our most economi-cal." Buyers have to look at a suit and feel they simply must possess it. But
(continued on page 18)

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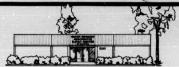


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Brown says that doesn't mean the high prices are set arbitrarily. First, Brown says, at least half a bathing suit's retail price goes to the store owner. In the case of the fifty-eight-dollar lingerie suit, for example, the retailer's mark-up will generally mean that the store will keep about thirty dollars. And a commitment to ride the trendy waves has other economic implications, according to Brown. Because the fashions are constantly changing — animal stripes all the rage one week and unsalable the next — a high-fashion house such as Elon has to be able to respond equally fast, which means producing most things in inefficiently small quan-tities. "You can't go to your full height in your cutting room or to full, maximum bundles in your sewing

Brown adds that while a lot of the American garment industry has moved its manufacturing plants to foreign countries such as Mexico and Taiwan, "the fashion houses - because they want quick turnover, can't commit to, say, 20,000 items a year and a half ahead, which is the time it takes to get something offshore. . . . Elon just moves so fast, and we can control everything here. We can control the cutting, the sewing, the sales." With everything under one roof, Brown says Elon can easily make the multiple changes sometimes necessary to ensure a really good fit, another of the advantages Elon is "selling" and another source of upward pressure on the price. Finally, Brown says keeping the production in downtown San Diego, rather than in a foreign country, allows for the tightest equtrol over

quality.

Brown confides a personal opinion

that no swimsuits made today can compare in quality with the way suits used to be made ten or twelve years ago. But that's an ironic result of technological changes in the fabric indus-try, she adds. She says the girdle-type fabric from which swimsuits once ade was a "completely different were made was a "completely different type of spandex, very heavy and closely woven... It iasted forever." If tougher, however, that older ma-terial also had almost no "give." In order to get it to fit to women's bodies, the old-style suits had to be highly "constructed." with seams under the bust and padding here and there; some of them even had stiffeners of the sort used in old-style corsets. Revolution came with the invention of a much lighter spandex that would cling to wearers' bodies — thus allowing de-signers far more freedom, Brown says. "And these fabrics simply do not take the abuse that the fabrics did ten or

the abuse that the fabrics did ten or twenty years ago. "All of hem wear out faster, though she adds that quality differences make some bathing suits look better much longer than others. Those quality differences seem like mere details, but Elon is very con-cerned with hem. Brows says, "It starts with the fabric. . . . There's a lot of difference in the weights." She lot of difference in the weights. She terial for less than three dollars a year, letrial for less than three dollars a year. but Elon suits are made from six- to ten-dollar fabrics. Then there's the elastic used on all openings. Brown says while many companies have adopted the use of "raw" rubber elastic, Elon uses only an elastic covered with a cotton braid. "It has better staying quality. In other words, after it you're using the raw elastic, after a while the legs will get bigger, for example." Elon zigzag-stitches all its iegs - more time-consuming, but another way to make the legs hold their shape longer. All fabric patterns are carefully matched. All edges are "Elon is very well made. They're

one of the best," concurs Pilar Jensen. Jensen has some perspective on both the bathing suit business and Elon. For forty years the Barcelona native has operated Pilar's Beach Wear in Mission Beach: she now carries suits made by torty or so different manufacturers, including Elon, making her one of very few retailers in San Diego to sell the local product. (Nordstrom, Saks Fifth Avenue, and Neiman-Marcus also sell Elon.) She says one reason many retailers snub Elon is because Elon operates a "factory outlet" Eighth Street, around the corner from the company. Not that the outlet is a very alluring place to shop. Often customers have to walk to the factory to fetch someone to open the outlet doors, which share quarters with what Frank Taliaferro refers to as the "toy oom," the warehouse filled with the Taliaferros' antique car collection. Inside the grubby store quarters, the latest Elon suits — this year's models also cost just as much as they do in Pilar's pleasant boutique. However, the factory outlet also contains drastically reduced prices on leftover swim suits from previous years, and it offers some mark-downs on suits with barely detectable flaws. Jensen may not like this competition, but she carries Elon because she has so much respect for the designs. "They have that elegant, classic look," she says.

Jensen thus seemed startled by the

recent news that designer Monika Til-ley is quitting the San Diego company after having worked for Elon for fif-teen years. This development caught the Taliaferros completely off guard one day at the beginning of February. "I know my parting was rather trau-matic for them," Tilley said from her home in New York. "But sometimes

it's a question of having to move on. Tilley says she's going to be designing a line of bathing suits which will be released in August and which will bear both her own name and that of well-known mode! Christie Brinkley. No hard feelings divided her from the Taliaferros, she insists, from the latiaterros, she insists, though she is vague about her precise motivations: a new challenge, better money. Regarding her old employers, Tilley says. "I think they will take a deep breath and go their own w.g., I think they re going to do just fine."

Pilar Jensen echoes that optimism.

"Elon is a good line. They're going to get a good [new] designer." But the prediction is by no means voiced universally. A veteran buyer for one of the large Los Angeles-based chain stores, who asked to remain anonymous, declared flatly of Tilley's departure, "It's going to hurt Elon. No question "It's going to hur Elon. No question about it." This particular buyer is hardly an unrestrained Tilley fan. She says. "Monika Tilley is a very good desigter, but she's 'tiemy. When you look at some lother designers' collections, the whole line is great. But with Elon you really had to pick em. "The buyer reiterated that Tilley's departure couldn't possibly be good for Elon." It's always tough with someone new."

Though the gossip is buzzing in New York and Los Angeles, Frank Taliaferro, back at the factory in San Diego, isn't talking much about Til-ley's departure. He smiles tightly. "It came as a very big shock to us." But he asserts that there are many designers in new York, and 'there's a lot who are a lot better than Monika. It's going to be

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In Search of the Genuine, Authentic, Sawdust and Spittoon Honky-Tonk

than for style, and I can't get used to seeing guys downtown wearing them with a tweed sportscoat. I think it looks just fine, but it still bothers me to see them on the sidewalk; it shows a disregard for the intended function of the cowboy boot, which it to slip over the rungs of a bar stool and keep a reducek from falling over during the later stages of intoxication.

intoxication.

My redneck days are behind me now. Until last weekend I hadn't even walked into a country honky-tonk since coming to San Diego. But now and then I become notaligit for those days. nostalgic for those days again. I think about the night a friend of mine slanmed his size-thirteen boots down on the bar and said, "If any woman in this place can wear these boots out of here, I wanna meet

By

Steve

Sorensen

her," and the next morning was seen hitchiking through town, barefoot. Or the night another friend smashed his glass on the floor because the barrender (who was new and didn't know any better) told him he couldn't table dance, and everyone in the place smashed their glasses in protest, too. In the winter, we would listen for the screech of tiers out on the highway, then go outside with our pocket knives, skin out the deer killed by the tourists, and throw the meat in the walk-in freezer; every time the barrender reached in for a beer, the place filled with the smell of fresh blood. I miss a bar where they don't give you liste paper doilies with your beer. Where cobwebs and farm junk, not ferns, hang from the celling. Where obscenities, not cute wallpaper, decorate the men's room. Where brass spittcons are really there to spit in, though everybody spits on the floor anyway. Where you can

buy pickled eggs and Slim Jims and roll dice with the bartender for your drinks. Where you can raise your voice and make a fool of yourself without feeling foolish. Where the guys like to go out back when the band takes a break, because it's nice to shiver and look at the stars and pass around a pint of Jim Beam while they size up the girls. I get lonesome for a bar where they stack tonesome for a par where they stack the chairs on the tables on Sunday mornings and hose out the peanut shells, vomit, Copenhagen spit, and matchbook covers with phone numbers scribbled on them.

Rolling your truck on a Saturday night was considered an initiation into manhood, and if you hadn't into manhood, and if you hadn't done it at least once by your twenty-first birthday, you might as well slink on out of town because most people have already figured you won't amount to much. The lucky ones collected a front yard full of demolished pickups. And we lost a lot of the unlucky one— it was lot of the unlucky ones — it was cither grow out of it or die. A lot of marriages were made in those bars with a drunken proposal at 2.00 a.m., when alcohol and fatigue brought on a desperate clear-headedness in which couples could see their situation as it truly was. I made a few bold proposals myself, but sobriety always made a coward of me later.

I'm not ready to backslide into my old bad habits; I know that going back to memories, like going back to old girlfriends, is almost always a mistake. But I couldn't help wonder if some of that is going on around here in the northern reaches of San Diego; and if it is, could I enjoy it from a distance, like someone who has sworn off booze but keeps a bottle hidden in the drawer anyway. When I got to Temecuia, there was a cold desert wind blowing down Front Street. The town looked Western enough, with its adobe old bad habits; I know that going

Western enough, with its adobe buildings and weather-beaten wooden façades. Almost too Western. Not the greasy gas station look of a town in Nevada, but more like the set of an old Ronald Reagan movie — the an old Ronald Reagan movie — the hollywood high-nooi look, something the chamber of commerce thought would go over big with the tourists. I had heard of the Swing Inn and liked its comy name. I pictured swinging saloon doors, swaying crystal chandellers, and dancers doing the Western swing. But when I got there, I was disappointed to find it was a family cafe. They had their special painted on a banner out front: country biscuits and gravy for ninety-nine cents. I peeked in the window, but couldn't see anybody

window, but couldn't see anybody
swinging.
I pulled into the parking lot at the
Red Dog Saloon, outside of
Fallbrook, and noticed there were Fallbrook, and noticed there were mostly cars with out-of-state license plates — Texas, Virginia, South Carolina — and they all had "Native" humper stickers. The saloon was dark and spacrous inside, but as my eyes adjusted I could uoe it would never do — black Naugahyd polding, beveled mitrors, and imitation Americana. There were adozen or more lonel. Hooking marines eyeing one bleach-blond cocktail witters in a pink dress. One of the guys kept saying, "Let's get ornery!" but he couldn't seem to inspire the others. Each time the door swung open, everybody turned door swung open, everybody turned to see who would walk in. It was

to see who would walk in. It was always one more marine.

I had heard that Mon's Place in downtown Fallbrook had a rowdy reputation. It was a small, midstreet, mom-and-pop kind of place that looked as if it had gone through so many owners and identifies it, didn't know whar it was anymore. Out front there were a couple of Harleys parked at the curb, and inside the two bikers, who, were the only patrons, knocked around a few pool

balls with restless indifference. They had the front door propped open with a chair so they could keep an eye on their bikes and watch the

ruisers pass by on Main Street.

A woman had told me that when A woman had told me that when the girls were fed up with smooth-talking city boys, they went to the Oakvale Lodge at Lake Wohlford to meet cowboys. The four or five guys who could pass for cowboys seemed to have the dance floor to to have the dance floor to themselves, and they were grinning like coyotes in a chicken coop. The rest of the less-Western guys seemed lost in a polyester daydream, hypnotized by the mirrored ball over the dance floor. The house band, White Lightning Express, was nice. The lodge was nice. The paper napkins were nice. Everything was nice, which was exactly what

bothered me about the place. Tame country-western is like flat beer — it never made anybody table dance. I found a country station from Arizona on the radio and I turned up the volume as they played "Whiskey Beat and Hell Bound." It inspired me to take a few risks. Someone had told me that My Place in Vista sometimes featured bands that played a Tex-Mex style of country-western. I figured I might be the [continued on page 22]

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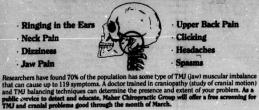
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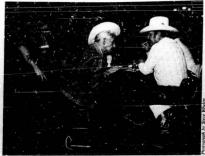
Honky-Tonk

oland country band. As it turned out, I wasn't the only Anglo there. The Border Patrol beat me by a few minutes, and they were in the process of loading up four vans and a bus with ilegales. It looked like the invasion of Grenada, and I hadn't brought my flak jacket.

Smitty's Place, just down the road, was your neighborhood sort of bar, but I didn't much like the neighborhood. The place had the sour smell of wine-stained carpets The ceiling was low and heavy and seemed to be pressing down on the people sitting at the bar; they were stooped over like they might bang their heads if they sat up straight. The walls looked distorted, nothing seemed square. I peeked in the door as if I were looking for somebody, then backed out.

I started hitting them fast now, don't even remember all their names or how I got there. Order a beer and out the door before the second sip. I was starting to think that perfect honky-tonk didn't exist. The radio played "All My Rowdy Friends Have Settled Down."

At the Barr-X Ranch House the only people dancing were the band members' girlfriends, and they were dancing with each other. They
played "Oh, Lonesome Me," which



is probably not the best choice for a deserted saloon on a Saturday night A woman sitting at the horseshoe shaped bar explained to anyone listening that the reason she didn't look so good tonight was that she fell asleep last night with her make-up on, and her eyelids had stuck together. Back in my truck, the radio played "Why Do We Want What We Know We Can't Have?"

I could hear the Stagecoach Inn in Vista a block before I got there. It took ten minutes to find a parking place, and when I got to the door I found people were standing outside waiting to get in. The place had a reputation for having some of the reputation for naving some of the best country music around, and the crowd showed it. A sign over the door read, "Occupancy 150." There were more than 150 cars in the parking lot. Too much success will

rich and soothing to me.

I ordered another beer and spun round on my stool to check out the place. A four-member band was warming up in the corner, against the wall there was a popcorn machine,

ruin a good honky-tonk every time.

It was getting late. The country

station from Arizona signed off and I suddenly found myself listening to

Barry Manilow. I got on the freeway and headed east as fast as I could,

country roads where you can push a pickup truck beyond its limits. I was going so fast I probably wouldn't have seen the Valley Center Inn

Saloon if it hadn't been for the cheap flashing lights outside. I slammed on my brakes and headed back to them,

nelplessly, like a moth with one

wing beating faster than the other. Out front were a bunch of beat-up

trucks and Oldsmobiles that I knew

quagmire, and I knew it would take a four-wheel-drive to pull me out of there. God, I liked the place already.

only rednecks would drive. The

parking lot was a muddy, rutted

toward the hills and the winding

and next to that a wood stove which filled the room with the faint smell of burning oak. Hanging from the open-beam ceiling was a collection of old hats, license plates, hubcaps, bumper stickers, rusted guns, deer antiers, and farm junk. Maybe a dozen tables were arranged around the dance floor, and the people sitting at them looked as if they might have assembled for a town meeting rather than a night on the town. At one table a group of local boys in work shirts and John Deere baseball caps talked politics while they held a beer bottle in each hand — one for drinking and one for spitting. An older couple in matching cowpoy hats sat necking in the dark. There was another table of shy young girls whispering to each other — they looked as though they might have gotten in on phony IDs. Next to the door was a table of

I sat down at the bar and ordered a

Coors; it came in a long-neck bottle with a Jim Beam napkin. On the

door of the fridge was a sign that said. "Homemade pickled eggs —

35g." Sitting next to me were two

talking about moving dirt with a D-6

old boys in dirty white T-shirts.

while they tugged on their bulb

noses and hunkered their shoulders over the bar. Their accents sounded

nearby Rincon reservation.

After a while two sisters from Valley Center sat down on either themselves as Blondie and Shorty. "We're not really regulars," they

sullen, long-haired Indians from the

said. "We haven't been here since Wednesday." They were a fearless pair, out looking for a good time, and they seemed to know just about everybody in the place, carrying on a conversation with most of the while they sipped on their vodka and orange juice and gave me the rundown on the Valley Center Inn Saloon. "Two years ago, if you weren't here by 7:30, you wouldn't have a place to stand," Blondie said. While those days were a lot of fun, the place eventually got a reputation for being a bit rough, and it had to close down for a while. The new

owners have tried to tone down the image but it's still the most popular place around. "You don't have to read the local newspapers to get the news," Shorty said, raising her eyebrows. "Just come here and

Blondie introduced me to Chief Lester as he passed by on his way to the restroom. "Howdy," he said, touching the brim of his floppy fishing cap. Two years ago Indians weren't allowed in the place because they always got drunk and fought with each other. Lester put an end to the Indian wars, and they are

welcome now as long as he is there to keep the peace.
The band started playing and a

lady-killer named Wayne came up to ask Blondie to dance. He was about seventy and was looking sharp in his pink cowboy shirt and white straw hat. In the next thirty minutes he danced with every woman in the place. "He always tries to sing in your ear," Shorty confided.
The band, Brushfire, played

popular country-western but with enough style to know you weren't listening to the radio. I noticed the female vocalist was wearing Adidas

running shoes instead of cowboy boots - a lot of horse lovers have started wearing them in the last few years as a way of setting themselves apart from the urban cowboy crowd. The running shoes seem to work fine in the saddle, but without a heel, they put a horseman at a serious

disadvantage on a bar stool.

I called for another round of beer, put one arm around Blondie and one around Shorty, hooked my boot heels over the bottom rung of my stool, and, with a smile, leaned back while the hand kicked into "Thank You for Taking Me to Paradise.





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OUARTER NOTES



POLISH CHAMBER **ORCHESTRA** The Polish Chamber

Orchestra, which performed under its conductor Jerzy Maksymiuk at Sherwood Hall under the auspices of the ! a Jolla Chamber Music Society is an organization of great musical intelligence and stylishness. Their program of works by Rossini Shostakovich Barber and the first order, shapely, expressive, and at times profound — notably in the introverted, sardonic, death-obsessed Shostakovich Chamber Symphony (arranged from the composer's great String Quartet No. 8). Nevertheless, certain technical characteristics of this orchestra clearly differentiate it from the best-known chamber orchestras of the West. The string tone is thick, beavy, laden with vibrato, that truly Slavic tone familiar to us in Russian string soloists. Such a tone in the chamber orchestra repertoire took some getting used to, particularly in the light, playful Rossini Sonata a Quatiro and the Dvořak String Serenade. If

ultimately one could accept this way of playing as a legitimate

(though somewhat plagued the violin and cello sections throughout the concert. An especially painful very last chord of the Rossin gave a foretaste of what was to follow, and the Shostakovich, with all its unison playing by the orchestral groups, exposed these pitch uncertainties unmercifully. Perhaps these otherwise exemplary musiciar were merely having a bad evening; considering the high quality of their musicianship and programming, it would be good to hear them again in better shape.

DON GIOVANNI

The San Diego Opera's competent but generally unexciting production of Mozart's masterpiece made use of ingenious semiabstract sets by Toni Businger which I had already seen in San Francisco. A large number of ornate black-and-gold "wrought-iron" screens were moved on and off from the wings and flies, their varying shapes and configurations suggesting the locale of each

scene and presenting a constantly changing architectural space on what was fundamentally a bare stage. In the rear, a sculptured bird's-eye view of Seville, hanging like a backdrop, served both as a picturesque abstraction and as a curiously disorienting indication of where the opera's action takes place The decor was elegant and

ingenious; unfortunately it also seemed to preclude the actual appearance of one of the opera's most dramatic figures the statue of Donna Anna's murdered father who then becomes the stone guest at Don Giovanni's private — and final — feast. In the graveyard scene, the statue simply was not there, and the lively reactions of the Don and of his jittery servant Leporello were directed at empty space. In the last scene, instead of the statue appearing and dragging Giovanni to hell, the three-dimensional backdrop three-dimensional backdrop zoomed downstage, seemingly gobbled up the hero, and then hastily retired to its earlier position. I hated this device in San Francisco, and I hated it here. It is simply ludicrous for a void to be nodding its head, or for a man to come to dinner. or for a map to come to dinner the dramatic confrontations of these last scenes consequently lose a great deal of their force. and for a considerable

proportion of the audience it is not even clear precisely what is Otherwise, obscurity was not a flaw in this production, for it was done in English. The translation was the shamefully inadequate one of Ruth and Thomas Martin, who in their eagerness to make up their own

clever rhymes repeatedly neglect the authentic wit of Mozart and his librettist, Da Ponte. A few of the singers especially Faye Robinson as Donna Anna, might just as well have been performing in Hungarian, for all one could understand of their words. On the whole, however, the singing in English came off well, enabling the audience to respond to the and drama of the action in a way quite impossible for a non-Italian audience when the work is done in its original



These responses were unfortunately weakened by the drearily unimaginative stage direction of Wolfgang Weber and the shallow acting of most of the principals. Michael Devlin, as the Don himself, coped fairly well with the vocal demands of this difficult role (though one might object to his headstrong rushing of the drinking song), but his concept

of the character, as demonstrated in both singing and acting, was relatively superficial. He showed us the invariably (and comically) thwarted in his aims, with not a single one of his amorous schemes paying off. What Mr. Devlin did not convey along with this humorous frustration was the Don's grandeur, his aristocratic mien, his lofty arrogance, his potential for tragedy — qualities absolutely necessary if the final scenes of demonic defiance of Ged. death, and hell are to make ramatic sense.
Of the singers, the men were

for the most part stronger than the women. Richard McKee sang Leporello with effective humor; Stuart Burrows managed Don Ottavio's lyric floritura with ease and with a sweet but manly timbre, vocal characteristics which outweighed the singer's stolidity of interpretation; and Harlan Foss sang vigorously as Masetto, though his relatively small baritone was sometimes drowned out by the orchestra. rowned out by the orchestra As for the women, Miss Robinson's voice was tight. fluttery, lacking in deeper resonances, and overly mercurial temperament. Only Melanie Sonnenberg, as Zerlina, seemed fully at home in her role, both dramatically and vocally. Christopher something immediately evident in the fairly routine and anemic

intensely dramatic overture Indeed, routine and anemic are the words to apply to this production as a whole, although the San Diego Opera's Don Giovanni was certainly more satisfying than their earlier Anna Bolena

music ensemble, SONOR,

SONOR

presented three premières las week, all by UCSD composers. Of the three works, performed first at the University's Mandeville Auditorium and then at Copley Auditorium of the San Piego Museum of Art, the most accessible and hence immediately praiseworthy was Bernard Rands's Canti dei which was at the same time the most traditional in its means and ends. A setting for tenor and chamber orchestra of fourteen poems about the sun or involving sun imagery, it recalled in its form and in its treatment of the poetic texts (though by no means in its musical style) orchestral sons musical style) orchestral song cycles of a more or less similar sort by Mahler or Britten; there is even a cycle of Sun Songs by Ned Rorem, himself a composer much concerned with tradition and continuity. What makes these works part What makes these works par what makes these works part of a continuous tradition — and what made Canti del Sole so relatively comprehensible to its audiences — is the primacy of the words; the use of the musical setting to illuminate the measure of the texts and the meanings of the texts; and the age-old devices of word



painting, deriving ultimately from Renaissance and seventeenth-century madrigals according to which the neaning of the words is brought out by a particular kind of melodic phrase, or harmonic change, or even a mimetic

So, in this familiar musical-poetic language, the initial evocation of morning in initial evocation of morning in the Rands work (to four resplendent words of Giuseppe Ungaretti) exhibited a rising melodic line; so too, in the final poem (by Salvatore Quasimodo), the brevity of the day and of life, and the inevitable coming of evening and death, were represented by a corresponding melodic fall; and in the middle of the cycle we heard hornets buzzing in the orchestra as tenor Paul Sperry sang Mr. Rands's setting of a poem about those insects. The brilliant choice of texts (including — among others day and of life, and the (including — among others – D. H. Lawrence, Dylan Thomas, Rimbaud, Baudelaire, and Celan), the detailed and inventive rendering of their ideas and

instrumental accompaniment, and the arched form of the entire work (from dawn to dusk, and from expansive assertiveness to resigned pessimism) - these made Canti del Sole a deeply moving experience even for those members of the audience relatively unacquainted with the various avant-garde traits of the composer's style. That style, influenced by the whole history of twentieth-century music, yet free of any dogma

honor.) honor.)
I mentioned Benjamin
Britten before. Canti del Sole
does not at all sound like
Britten's Spring Symphony,
Illuminations, or Serenade for Tenor, Horn, and Strings, but it .hares with them an authoritative mastery of the musical and poetic material, a

powerful and completely distinctive musical

distinctive musical imagination. (Mr. Rands, it might be noted, has recently been appointed the San Diego Symphony's first composer-in residence — a well-deserved

lyricism capable of great dramatic intensity, and an expressiveness tempered by a firmness of structure. It also shares with them the high tessitura of the tenor part which, for all Paul Sperry's sensitivity of phrasing and expression, put demands on his pleasant but somewhat limited vocal instrument which it could not quite meet. In one way, Canti del Sole calls for a true Heldentenor — a Jon Vickers, for example — to trumpet out those blazing high notes; in another way, it calls for the special plangent tone and interpretive talents of a Peter Pears. In any case, it is a work worthy of numerous performances by a wide range of the finest artists; it carr with it the self-confident conviction of a classic.

instead, was a series of

episodes of varying content

separated by long-held notes

when the activity stopped, and the mind drifted over an

before coming again on an event. This effect reflected the

composer's inspiration for the title: a boat wandering through

a mist-enshrouded archipetago

with islands randomly rising up out of the grayness. Listening

meticulously performed piece (Jean-Charles François was the

expert conductor) required a

sense of time, space, duration

and form alien to the minds of

most Western music lovers; it seems to be a work requiring

to this complex and

immense, featureless stasis

(some of them tense and agitated, others in a more meditative or brooding vein),

long and deep immersion before it yields its secrets. Roger Reynolds's

Archipelago and Robert

Erickson's Taffytime gave less Robert Erickson's Taffytt required a similar alteration of of themselves on a first expectations, but its material of themselves on a first hearing. Archipelago, scored for chamber orchestra and tape (the elaborate tape part was prepared by the composer from natural instrumental sounds modified by use of a computer), is a set of numerous was much less dense Essentially a study in timbres it consisted in great part of single notes or chords whose altered by change of instrumentation, the addition of microtonal variants, or computer), is a set of numero themes and their variations, all going on at once, and with the themes themselves introduced only toward the end. Nor are juxtaposition with contrasting tone colors. Ingenious in its us of conventional and these themes basically melodithese themes basically melodic; they consist rather of textures and musical gestures, less readily identifiable than traditional variation themes. This underlying structure was generally unavailable to the listener who had not studied the score. Whyt one heard moved with spacious deliberation from an almost totally static beginning to mysteriously menacing snare-drum tattoos at the end, following its own hidden scenario of suggestion and score. What one heard,

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Murder and Christmas



playwright has revised his script. He has JEFF SMITH sharpened its scenes, tightened its dialogue, and honed its overall shape. The The first production of a new theater play's mystery - something about the in-The first production of a new theater usually signals its artistic intentions. Thus if the Way Off Broadway Theater of Lemon Grove, which oppend its doors for the first time last week, had commenced with, say, a bonney jittle Neil Simon comedy, then a distinct message would have been sent to the theater community. And fans of something other than sitcom somnambulism would be issued a warning to look elsewhere for excitement. Instead, the Way Off Broadway has onened with play's mystery — something about the in-valuable "Sloman stamp," the murder of Miles Swordfish, the disappearance of Jef-frey Shorthand, and so on — still remains a puzzle, even after three and a half years. And playwright See's solution at the end is so twisted that it may unravel perennially. But as the play muscle is its way through the typical situations of hard-beiled detective strains to pedice interment. Is distoner said to stories (a police interrogatica, liaisons with sultry clients, a confrontation with Sidney sultry clients, a confrontation with Sidney Greenstreat, and obligatory shootouts with grisly recidivists), one soon forgets the thread of the mystery and realizes that the play's main focus is on having good, warped fun. At the same time, however, The Lady Cres Maraler classy its hands to its lapels and assumes a scholarly pose. With towns in wheat sensetiations as the Way Off Broadway has opened with what must be a minor classic of San Diego theater: one-time local playwright John William See's feisty spoof of detective fic-tion, The Lady Cries Murder. The theater has proclaimed its intentions, and if it con-tinues to choose plays like this one, the With tongue-in-cheek pretentiousness, the play worries about the ontological status of its characters, the ultimate ground of their being, since the real theft in Lady Cries is Way Off Broadway Dinner Theatre will remain true to its name; it could become a new haven for the off-beat, chancy, and conoclastic impulses rarely given sufficient expression in contemporary theater.

The Lady Cries Murder was first produced at the San Diego Repertory Theatre in the summer of 1980. Since that time the

It is 1938 and the evil Charles Sartone, a hack writer for a weekly radio show, has been stealing from the Black Mask

wrote before he discovered his central character, Philip Marlowe, and began writing novels. Caught in the middle of this literary tug of war is Philip Diamond, Chandler's protagonist, who finds his life nipulated by two different authors, each having a godlike control over his ac-tivities. But Diamond, who doesn't like "martinis, small sloppy dogs, or Russian literature." may also be an actual person. living either in San Francisco or Los Angeles. And he refuses to be a pawn for the whims of the spineless Sartone. Amid a flurry of clues, which drop "like names at a highbrow party." Diamond and Chandler join forces to combat fictive crimes and actual infractions. Along the way the playwright spars with detective fiction— throwing occasional kidney punches at the conventional expectations of theater and pays homage as well to Chandler and Dashiell Hammett, from whose works , like the plagiarizing Sartone, has pil-Since it first appeared, the playwright

has made some major revisions to his script, and it is much improved. The Way Off Broadway Theatre's production of *The* Lady Cries Murder, though in several ways a fine one, could benefit from some fine tuning as well. But plusses first. Christopher R, who directed the play's remière at the Rep. is adept at orchestrat premiere at the Rep, is adept at orchestrat-ing both the intrigue and the hyperactive pacing required by the script. His direction encourages bold moves throughout. And it makes full use of Marty Burnett's impres-sive, multilevel set design — the Spanish style, tile-and-adobe home of Charles Sar-tone (whom the excellent Robert Larsen, recreating his Rep performance, has made more grossly insidious than before). The costumes of Cassandra Carpenter, espe-cially for the women, could easily qualify should Hollywood decide to do another should Hollywood decide to do another remake of The fils Steep or Farewell. My Lovely, Robert McKenna, T. J. Johnson, Phil Andipierto, and all the alluring, smoky-voiced actresses (Cecilia Rathburn, Patty Eng, Margo Essman, and Connie. Colliery urun i commendable, when the sloppily executed lights can find them, is having a terrific time acting in this zany burlesgue.

the stage. The male actors, in particular, appear to be keeping it to themselves. Most have substituted boyish horseplay for Most have substituted boyish horseplay for acting. They speak in the same voice (gruff), with the same volume (loud), and the noise level, in combination with the lively acoustics of the new playing space, is unrelieved. While their fictive counteras unreleved. While their lictive counterparts are much more controlled — Chandler and Hammett's characters are icebergs, with semitough exteriors providing glimpses of more menacing depths within — the male actors in the Way Off Broadway pro-

duction are all surface. They lack subtlety and their throaty exchanges sound like mere bluff. The heavies are far too heavy (James Webb's Philip Diamond also falls into this category on occasion). They come off more like imitations of Mickey ("less filling) Spillane than Raymond Chandler

This lack of definition is also char acteristic of the production as a whole. It is imprecise at times, with the eagerness of the actors impeding the sharp ensemble work necessary to make the play's complex scenes flow smoothly. The play wright has stated that his work is a burlesque of detective fiction. But his script would be better served if, instead of the ing, the production veered closer to the comparatively lighter, more dexterous touch required by farce. This shift would actually be a slight one for the Way Off Broadway's show, since the women and a few of the male actors are already there And it would allow the cast more fully to share with its audiences the obvious joy they are having in being a part of this po-tentially hilarious gem of a play — as well as a part of this new theatrical venture.

Most modern productions of Shake-speare's Love's Labour's Lost have con-sciously upstaged themselves. They have relied on bizarre measures to camouflage the play's real and alleged weaknesses.
On-stage motor cavalcades, chorus lines resembling the Radio City Rockettes, and resembling the Radio City Rockettes, and variously early locales (Suma was one such setting, and the actors, legend has it, performed on the backs of leghants) — all have been attempts to lare audiences way from the play's often excessive language, dated topical references, and thirly drawn characterizations. At UCSD, however, director Eric Christmas's current production makes no overt apologies for the play, which was one of Shakespeare's earliest works. Instead, Christmas has accepted the Bard's free-flowing witticisms, rampant rhymes, and riotous displays of cuplustic clegance. These are given their due, and sometimes more. But the UCSD production, which concludes its run this weekend, has rightfully stressed the overproduction, which concludes its run this weekend, has rightfully stressed the over-all arc of the play — a movement from pseudo-love to pseudo-labor to genuine loss — and it has infused Shakespeare's linguistic ingenuity with human concerns, and charm.

declares he will shun the fads and affectaoccares he win shut me raus and arrecta-tions of courtly life in favor of the nobler pursuits of philosophical study and monk-like contemplation. Thus he and his com-panions — Longaville, Dumaine, and the skeptical Berowne — vow to live as chaste scholars for three years, opting for cerebral sainthood over the "huge army of the world's desires." They will create a little

about two scenes and becomes airy nothing when the Princess of France arrives at the court with three "attending ladies."
For the rest of the play, in both the main plot and in the subplots, Shakespeare explores and mocks — and demonstrates his own facility with — the official codes of courtly behavior prevalent at the time. With the arrival of the women, the men switch from celibate virtue to loquacious swooning. They trip over their tongues in an effort to amaze their chosen mistresses with the adroitness of their verbal artifice But through the pointed critiques of the female characters, the play shows that these garrulous protestations are as far from real love as were the vapid vows to abandon it altogether. The play's wintry con-clusion, in which the real world intrudes on the cloistered schemes of the youths points outward, to the more tempered de-mands of adult living and to the possibility of unmediated love in the future.

Although its first half is a bit lengthy, the

UCSD production of Love's Labour's Lost is definitely worth s.eing. Director Eric Christmas has rescued the play from its three-ring-circus treatments of late and has given it a proper scale of theatrical values. This is a clean, spirited, often well-acted show, with a majority of its rewards com-ing in the second half. Christmas has been especially effective with the tones of the comedy. The production moves easily through the play's three main phases — a retreat from the world, a Mixmastered retreat from the world, a Mixmastered middle of poetic connects and comic antics, and a return to mortal life — and the seams between each are both clearly demarted and logically inevitable. In this sense the production has a symphonic quality: It melds the pyrotechnical displays of language into a series of harmonies and dissonances. And while some of the injury of the production of the injury of the injury of the production of the injury through lines with a rapidity that thwarts

capably blended these voices together into a clear, almost musical line that it sustains

proughout.

Dressed in Jill Moon's costumes which, in keeping with the production's emphasis on universality, appropriately defy historical placement (as does her appealing set, a marble-walled garden) the cast is strongest in the key roles. the cast is strongest in the key roles, though Phillip C. Curry and Mariangela Pino do well in minor parts. The only sketchy performances among the leads are by Marceline Hugot, as the Princess, and by Gary Wright, as the verbally quibbling Holofernes. Neither actor — both of whose efforts I have enjoyed before — was whose efforts I have enjoyed before — was able to locate a center to his character. But then again, neither could the Bard. Up to and including Love's Labour's Lost. Shakespeare had yet to write a detailed female character, and attempts to discover what he is up to with the pedantic Holofenne have resulted in four centuries of sleepless nights for concerned

Among the other lead roles, Jonathan Fried's commanding voice and shaky knees effectively combine the regal and orldly sides of King Ferdinand. Miki Kim's testy Rosaline is a fitting counter-nart for her suitor Berowne, whom Corey Hansen plays with infectious energy. Han-sen's performance is solid and always en-gaging. More attention to the pace and the sense of his speeches could make it even better, though. And Christopher Randolph is special as Armado, a love-smitte Spaniard with a quixotic attraction for Jac Spaniard with a quixotic attraction for Jacquenetta, a young Dulcinea whose libidinal instincts hardly merit the armadas of sacred praise he uters in her behalf. Like his character, Randolph is intoxicated by language. Though his accent takes a Mediterranean cruise, and stops in every port, Randolph's comic talents and relish for the sound and flavor of his character's 'fire-new words' make his performance as Armado easily the best I have seen. It also makes this in many ways memorable

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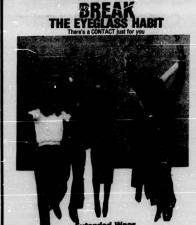
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Like No People I Know



DUNCAN SHEPHERD

I can see someone defending Broadway Danny Rose as a Runyonesque (as everyone seems to have agreed to call it) portrait of show people at the lowliest level, a fraternal salute from an established star to all his brethren who never struck a spark, an effu-sive valentine from "Never Too Big" to "Never Say Die." I can't see me de-"Never Say Die." I can't see me de-fending it on those grounds, but I can see someone. I cannot see anyone, however, even though a large number of critics have indeed attempted to step into Anyone's shoes, defending it as funny Wistful, mistful, sweet, and warm, maybe; funny, no, not a bit. It says something about whan has happened to Woody Allen's comic to the step of the step of the see beard described negating particular have beard described on gain to particular have beard described in the see is belium; you can't missfil) is constructed is belium; you can't missfil) is constructed. destructs: if you laugh, that is, you ruin it. I may say I was surprised by how well it worked on the audience I was a part of, but I may also say that I felt no need, on my own account, to try to shush them.
In the first place, the movie doesn't look

an overall visual look that will be funny in itself (the same holds true, on a smaller scale, for the physical look of an individual scale: for the physical rook of an individual comedian: the outward appearances of such would-be funny-lookers as Keaton, Chap-lin, Langdon, and on up to Allen, do no more than announce the intention to be funny). But there very definitely are cer-tain sorts of looks in which certain types of comic would be wise to solicit laughs by come would be wise to solicit laughs by way of Jamesian syntax, and John Donne's metaphysical conceits will be no use to the writer of light verse, it is fruitless to forage

for laughs amidst Gordon Willis's blackand-white. Often overly inky, at other times grainily documentary, and impres-sionistically sun-drenched or -dappled whenever out of doors, the photography all in all is too studiedly and strenuously "ar-tistic" to set the mood for merriment. If, on the other hand, black-and-white is ever

on the other hand, black-and-white is ever to make a comeback, is once again to be seen as for used as) something other than an archaic affectation, it is going to need the advocacy of such trusted mainstream-ras a Woody Allen, and one might reasonably argue that that cause is well worth the sacrifice of a few lowuy laughs. The scarcity of those, after all, is not entirely the tail of the most congenial circumstream of the control of the most congenial circumstration of the control of the most congenial circumstration of the control of the most congenial circumstration of the control of the control

hockey puck," and the like. But these seem somewhat down in number, and thus are less protected in quality by the comediare less protected in quarity by the contenta-an's natural ally: the law of averages. If Allen has not supplied as many of these, or as many good ones of them, as usual, if he here seems to rely like W.C. Fields primarily on delivery, that may be just as well. He has not yet developed such generosity as to write one-liners for anyone other than himself, and it would not quite do for a smalltime theatrical agent (and failed nightclub comic) to show up too badly the motley acts he handles.

Even so, and despite speeding up his normal performance to 45 r.p.m., he does not really step all the way into the role. Certainly this role on the face of it represents a departure from Allen's usual claims to taste, culture, quick wit, and other New York virtues — claims made more and more on screen as well as off. But where more on screen as well as off. But where Danny Rose is or ought to be bad taste personified. Allen plays him — perhaps in spite of himself — as good taste suspended: we never for a moment believe he believes in his stable of lounge singers, ventriloquists, balloon-folders, waterglass percussionists, and other orphans of vaudeville. More Sancho Panza than Quixote, he merely behaves as if he believes. This, too, could be interesting if we could perceive it as part of the conception and not as a slip-up in execution. It simply forces Allen instead to aspire to his accus-tomed superiority in another way. Toward that end, the short path of

Toward that end, the short path of snappy repartee, as mentioned, is closed to him here; but there is still the longer path of plot development. Thus the narrative events must be maneuvered so that the Allen character gets systematically stepped on, over, and around, and attains a stature close to sainhood through such a-tributes as selflessness, loyalty, company, and the stature close to sainhood through such a-tributes as selflessness, loyalty, company, and the stature close to sainhood through such a-tributes as selflessness, loyalty, company, and the stature close to sainhood through such as company, and the stature company is made to the stature of the

"star" client - an overweight, overdrink-ing, over-the-hill Italian crooser who hit his peak in the Fifties and has just arrived his peak in the tritues and has just arrived at the foothills of the nostalgia boom— has a crush on a peroxided floozie with Mafia connections. It falls to the agent to see to it that the floozie (Mia Farrow, put through the sort of personality transforma-tion that (iz Taylor underwent for Virginia Woolf), despite her own reluctance and the added interference of two hit men, is in the added interference of two fift men, is in the audience for the singer's Big Chance in front of Milton Berle, Howard Cosell, and, incidentally, a rival theatrical agent. The Italian ethnic ambience, together with cantering musical accompaniment, gives us a strong hint, but nothing more than the us a strong funt, but nothing more than the task for grotesqueries, regardless of ethnic affiliation, would have been necessary to tip us off that Allen has here re-entered the Felliniland of Stardust Memories, having left behind the Bergmandom of A Mid-summer Night's Sex Comedy.

The presence of the other agent (a word at suddenly takes on espionage connotations) signals a plot turn into unleavened mush. Not so much the betrayal itself, as Allen's kicked-dog reaction to it and his ensuing recuperation period, should kill off any high spirits that had survived till then. It is a hard knock, and Allen takes it hard—much too hard for a comedy. There is no need, after that, to mention the destructive potential of the flat and inconclusive ending. That the high point of the story — high in freneticism rather than in funniness - comes somewhere in the funniness — comes somewhere in the middle is quite typical of the sort of story that might be deemed suitable for telling during a wee-hours bull session between aging comics at the Carnegie Deli. It is in the setting-up of this framework, at the very outset, that Allen makes his best bid as a Runyonesque social chronicler. The selection of long-in-the-tooch if not

The selection of long-in-the-tooch if not toothless comedians is unerring, especially if the point is to set the tone for pathos rather than mirth: Jackie Gayle, Corbett Monica, Sandy Baron, Morty Gunty, others. And the rhythms of their speech, as they begin to sway their favorite Danny Rose anecdotes, sound just right.

besides the piousness of the central charac-terization, is the uncertain time sense. The tone of reminiscence and the age of the reminiscers lead us to believe we have travelled some distance back in time, at least a generation or so further back than the Halloween III movie marquee which Allen at one point walks in front of The se of black-and-white, the Connie stevens-Dorothy Provine makeup and hairdo on Mia Farrow, the vaudeville quaintness of the clients — everything lends to the air of antiquity. That Danny Rose's story would look and feel like the Fifties even in the Eighties may have been intended as The Point. But it seems to me

The Dresser is a tribute to show people on a rather higher but still not the highest level — a provincial touring company whose renditions of Shakespeare have taken on a more patriotic aspect during the blitz, but whose ranks are at the same time

boys," and whose mainstay remains an egomaniacal ham who has conferred upon himself, and expects to be addressed in accordance with, the Knighthood which the monarch has for some reason denied him. The period of the Second World War, with its consequent boost to the spirit of The Show Must Go On, recalls (not too long ago) Truffaut's The Last Metro and (a bit more faintly, but more recently) To Be bit more family, but more recently To Be-or Nat to Be. Lacking the specificness of either of those, however, this one seems to serve as a bottomics esseal into which the speciator can pour whatever feelings her may harbor about show people—bottom-less enough, anyway, to help explain the Ower monimations for both stars, for direc-boxer monimation for both stars, for direc-boxer monimation for both stars, for direc-tage of the star of the star of the star Harwood, and for the picture for the harwood and the harwood and the Harwood for the picture for the harwood and the harwood and the harwood and the harwood and the Harwood for the harwood and harwood and the harwood and harwood and harwood

plays altogether too much like a play, which of course it originally was, and which would not be so bad a thing if the play it played like were a good one. But it is not. The basic premise — nursing an ailing and senile star through, but not very much beyond, a bomb-punctuated perform-ance of King Lear — runs out of fuel at least by the Intermission scene and the couple of very tawdry encounters therein between the actor and two adoring females of different generations. All of the best stuff transpires before Curtain Rises: any one who has ever had difficulty buckling down to work will be able to see in the actor's tantrums a monstrous and hilarious enlargement of himself. Catty and gossipy at heart, and concerned more to cover ground than to dig in anywhere, the script runs the gamut of emotions as though to beat the clock. It does maintain a steady bead on the two main characters, but then these two, in effect, stand stock still hroughout.
Albert Finney, as the leader of the

troupe, is free to act with the total abando of one who knows that any excess will be absorbed and excused by the role. One such excess seems especially well judged: his habit of breathing like an asthmatic donkey as a way of holding onto attention even when he has nothing to say. Tom Courtenay, in a reprise of his stage role as the actor's devoted, brandy-nipping back-stage valet, is the man literally in the shadows, but sufficiently noisy and bussimilations, but sufficiently noisy and bus-ling, nonetheless, to make a bid for the spotlight. The familiar mannerisms of a certain type of homosexual — hands mov-ing like agitated canaries, feet shuffling in invisible shackles — are fun for a while, if invisible shackles — are fun for a while, if only because unfamiliar on Tom Courtenay. But these, in concert with the false voices, the unaccompanied ditties, the literary quotations, the big speeches, come to seem as calculated gimmicks in the creation of a "supremely playable" role. I don't thin one can say, as many have, that The Dresser is an actor's delight without revealing a rather patronizing attitude to-wards actors. There is plenty of evidence in it, of course, to support such a view.

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Gray Wisps



JONATHAN SAVILLE

Things never turn out right, comments one of the characters in Simon Gray's Quartermaine's Terms, currently at the Carter Centre Stage. At one time she was crazy about her husband but he couldn't stand her. Now he is crazy about her, but she can't stand him. In the meantime, the couple has produced one child and is in the process of producing another; no wonder we cry when we are come to this great

we cry when we are come to this great stage of fools, as a somewhat greater playwright has remarked. The theme of disappointment, of unful-filled aspiration, of a universe that never gives us what we want, is pervasive in the lives of the characters Gray has assembled before us in this play. Their year profesbefore us in this play. Their very profes-sion is a blind alley: teaching English to foreigners at a small school in Cambridge. England. Nearby is the university, with its aura of antiquity, high social status, and advanced intellectual activity; the Cull-Loomis School is in the shadow, on the margin, as are its instructors, with their tedious and unrewarding work, their small salaries, and their limited interests. Set designer Fred Duer at the Carter has con-veyed the school's shabby and claus-trophobic atmosphere with unobtrusive persuasiveness; those worn, soiled, ex-hausted, mutely phlegmatic pieces of in-

250

of a crude, strong one — all this is closely reminiscent of Chekhov, one of whose plays (is it *Uncle Vanya* or *The Cherry Orchard?* — no one seems to be sure) is referred to with playful irony in the first

stitutional furniture, none of them redeemed by taste or affection or even mere possession, tell us everything before the first line of dialogue is spoken.

trist time of dialogue is spoken. The characters' personal lives have the same quality. Couples break up and drift hack together, a talentless novelist's work is rejected; a literary magazine collapses; a duaghter does poorly on her examinations and commits suicide; a spinster loses her mother after learning that the mother detects her; one of a pair of inseparable cliently friends, they owner and the swincinal

iests her; one of a pair of inseparable clerby friends (he owner and the principal of the school-lefts; the play's central character, decent, incompetent, lonely St. John Quartermaine, is fired and turned out into a word he is clearly incapable of coping with; love fails; religion does not help the harren planer rolls on, directment and indifferent. The only character who is shown moving toward enhercement and some mercent of the cruder, and more energetic social class; the extra classification of the cruder, and more energetic social class; the extra classification is considered to the cruder, and more energetic social class; the cruder, and more energetic social class; the cruder, and more energetic social class; the cruder, and more interpret social class; the cruder is the played to the cruder, and weak, are inevitably destined for lives of quiet desperation.

are inevitably destined for lives of quiet desperation.

Here, too, the visual elements of the Carter's production do exceptional work in communicating the script's meanings. Costume designer Deborah Dryden has supplied the characters with clothing sub-tly reflective of their class, character, and emotional stress the attests that stressful attests.

emotional state: the utterly tasteful, utterly

act. Given these evident similarities, it may be of value to point out why those works of Chekhov are so much stronger. more memorable, and more theatrically successful than Quartermaine's Terms, which even in its own author's oeuvre

and gray tweeds of the thin-blooded "U"

contingent; the cheaper drabness of the

"non-U," provincial, lower-class inter-loper; the queerly inappropriate lilac bow tie of Quartermaine, who is always a little off in his behavior; the wonderfully ex-

pressive changes in the costumes of the would-be novelist and the spinster, as their attitudes toward themselves and their lives

undergo a series of transformations. These are theatrical costume designs that speak with extraordinary clarity, as well as with

exquisite grace.

Loneliness, lives of quiet desperation.

disappointment, directionlessness, the de-cline of a weak, refined class and the rise

First of all there is the language, both the First of all there is the language, both the language of words and that of revealing actions and settings. Chekhov's scripts are networks of precisely closen, interconnec-ted images and symbols that impart an immense richness and depth of suggestiveness to the characters and werens, the dropping of the clost, the dark setting over the abandoned chapel, the memories of a Moscow restaurant, the fork left on the bench, the sound of the cherry orchard being chopped down, the sound of memories of a Moscow restaurant, the fork left on the beach, the sound of the cherry orchard being chopped down, the sound of a breaking string. Simon Ciry's poetic imagination and constructive ability are much more restricted. His people in this play speak in flat, direct, workable, un-reveative English; they say what they consider the construction of the and there are very few of those gestures or phrases or speeches which in Chekhov sum up with tremendous potgnance a whole state of being or a whole way of life. The "raly notable example of such inven-tion in Dustremaine is a touching, half-inarticulate monologue of the title char-acter about the power and beauty of swans. which has its conti-grotesque counterpart in a reported incident about some mis-sacter about the ower and beauty of swans. which has its conti-grotesque counterpart in a reported incident about some mis-nactival or the continuous and death in order to rosast if according to a medieval recipe. This is Chekhov, and good Chekhov, but it constitutes a rare bit of poetry among all the proce. Gray's ver-bal humor, which does lend a distinctive and pervasive coloration to this prose, is sufficient to give the play an ephemeral liveliness, but it cannot take the place of the deeper resonances we hear in Che-khov's language.

rower dramaturgy excludes. In the works of the Russian playwright, characters talk about issues larger than their personal desires and frustrations - or, rather, they attempt to understand their personal ex-perience, particularly their suffering, in terms of society, historical development, and ultimate truths. Chekhov's plays are and ultimate truths. Cheknov's plays are pessimistic, but there are authentic op-timists in them; the discussions reach no conclusion, but they provide a thoughtful and far-ranging perspective on human af-fairs; reality is oppressive, but hope and idealism are not dead.

In Quartermaine, this entire dimension of dramaturgy — and of life — has dis-appeared. No one argues about the future of England, the destiny of mankind, the meaning of life. Chekhov knows perfectly well that things never turn out right, but his characters go on struggling to understand their unhappiness and to imagine some-thing better, for themselves and for their fellow human beings. In Simon Gray people do not even try to understand; they have simply given up; and ideas about hisiory, the nation, or mankind never cross their lips. The airless, encapsulated at-mosphere of their school, their lives, their minds, seems to reflect that of the playminds, seems to refrect that of the play-wright's world view; the meaninglessness of everything is so taken for granted that it has ceased to be an issue worth thinking or

Such an attitude is of no value to an audience; it does not teach us anything useful about ourselves or our world; it does not strengthen us in our task of making the best of a tough job; it does not ennoble us best of a tough job; it does not ennoble us by forcing us to question our values, our reality, the possibilities of our existence. That there is something ennobling about confronting these questions, even when the answer to them all is a resounding nothing, is shown by the plays of Samuel Beckett — A Chekhovian pessimist pushed to the ultimate extreme, who in a totally empty universe nevertheless makes his still, small affirmation. Like Chekhov. Beckett will causes us to feel — if only in Beckett still causes us to feel — if only in the faintest, most tentative way — proud to be human beings. Simon Gray's work, in contrast, is morally trivial. There is a third area in which Quarter-

There is a third area in which Quarter-maine differs from—and is inferior to—a play like The Cherry Orchard or The Three Sizters, Quartermaine belongs to that excessively large group of contemporary plays that are structured as a random microcosm. It brings together a number of diverse people who reveal their life problems in desultory conversation, but who do not engage in any significant interaction with each other. The actions—the relationships, the hopes, the disilluthe relationships, the hopes, the disillusionments, the events that shape the personality — happen for the most part elsewhere, offstage.

Chekhov's plays, too, have been accused of being deficient in action, but in

fact they are much closer to Sophocles or Shakespeare in that regard than they are to Quartermaine's Terms. In Chekhov, the in problem for the characters is coping with the environment we see them in. The main events in their lives are the vicis-situdes of their relationships with other characters in the play; a proposal accepted or rejected, an adulterous love affair, an unhappy marriage, the buying of she es-tate. We are compelled to interest our-selves in these relationships, to participate in the emotional tensions associated with them, to wonder what is going to happen next. main events in their lives are the vicis.

next.

In Quartermaine there is little of this interest, this tension, this forward propulsion. The events that count in the characters' lives are mainly reported to us, rather than presented in actual confrontations before our eyes. Of these decisive moments, only the firing of Quartermaine is shown rather than told. The result is a is shown rather than told. The result is a topid, drifting quality which accurately mirrors the lives of the characters, and outs, but which does not make for ab-sorbing drama. In this respect, the current offering at the Carter much resemble a its predecessor there, Lanford Wilson's Angels Foll. another microcom play in which nothing much happens on stage, and in which we are merely presented with a more or less disconnected series of illustra-tions of a theme. In Gray's case, this type of structure is particularly wearing since the theme the various characters illustrate is itself so elementary and so un-productive: Whings never turn out right."

(Some of this playwright's other plays -for example, Butley and Otherwise En (Some of this playwright s ourer pay-for example, Butley and Otherwise En-gaged— are far more gripping, because the dramatic events take place in front of us, among the characters was extually see.) What, then, is the value of Quarter-maine's Terms—if it has any? I would say these for all its narrowness of viewpoint

maine's Terms — if i has any? I would say hat, for all its narrowness of vice-point and its feekless nihilism, this play can be seen to have the virtue of an honest — if morally irresponsible — realism. It shows us believable characters in a believable environment. They may not be endowed with spirit (to that the play does not earn its right to negate), but the flesh — the way they talk, behave, and react, and the meases they get themselves into — is observed meticulously and accurately. For realism of this sort to have its full effect, however, a much more idiomatic effect, indexer, a much more idiomatic effect, indexer, a much more idiomatic

For realism of this sort to have its full effect, however, a much more idiomatic style of acting is required than is to be found—with two salient exceptions—in the Carter production. There is no bad act-ing here. Talent is perceptible all around; all the actors have a good grasp of the characters they are playing; they under-stand their lines; their concentration never laws their inner observations. stand their lines; their concentration never lags; their inner objectives, at any given moment, are invariably strong and clear, their emotions suit the situation. What most of them lack is authenticity of style. These characters ought to carry with them the smell of their public schools, the taste of thousands of cups of tea, the damp tellines of the standard of the content without the standard their content without the standard their content without the standard their content without the standard properties. It is not so much that the content without the standard properties of the standard their content without the standard properties. It is not so much that the standard properties are standard to the standard properties and the standard properties.

is that they do not know, deep in their bones, the culture in which their characters were born and bred, the values they im bibed from nannies and schoolma the lived life of people lured on by English fringe-intellectual hopes and disillusioned by English fringe-intellectual disillusioned by English fringe-intellectual disillusionemsts. Relatively rootless acting of this sort might pass muster in a deeper, more universalizing play, one less desperately tied down to the realistic particularities of time, place, and class. But for something so relentlessly parochail as Quartermatine's Terms, such acting underminent be criefly collections.

Quartermalite's Terms, such acting undermines the script's only strength. The two exceptions I mentioned are actives Kendall MeClean and actor of Wood. Miss McLean has the accent so right that she must be e-fer English or a sensational mimu: More than that, she has the manner right—or, rather, the various manners exhibited by this character (the most instruction of the play, because she goes though the greatest member of changes), unloving mother, the brave stoic who breaks down, the fanatical Protestant unloving mother, the brave stoic who breaks down, the fanatical Protestant evangelist, the degenerating alcoholic. evangelist, the degenerating alcoholic. She is such a capable actress, and understands Melanie Garth's character and stands Melanie Garth's character and background so thoroughly, hat in the last scene a way of sitting, a walk up the stairs, a gesture or two, and a few lines of dialogue suffice to reveal all the despair and disintegration she has been going through during the eighteen months since we last saw her. We perceive how helplessly she is letting go, and how painful it is to her, because the actress's knowledge of what Melanie is letting go of (the values and behavior patterns of her entire upbringing) has been communicated to us

so convincingly.

As for Mr. Wood, he pays little attention to genuineness of accent: his native Virginian, plus a few broad a's, is all he needs. No matter — he knows the fussy, amiable, distracted, sentimental school principal from the ground up; he gives us a sense of cultural rootedness so palpable that we can believe fully in Eddie Loomis's past, and hence see him as fully real in his past, and nence see nim as tully real in ni present. It would be marvelously instruc-tive to note this canny performer's techni-cal skill as within two hours he ages emo cal skill as within two nours he ages emo-tionally by years, decades; but the char-acter is too truly existent, too completely there, for the audience to want to bother with anything but the real, slightly absurd, unexpectedly pathetic figure the actor so touchingly embodies. Mr. Wood's tearful final speech, announcing the death of Eddie's aged friend and his own retirement from the school, directs our attention not

from the school, directs our attention not toward acting but toward life.

David McClendon gives first-class stage direction to whis fairly negligible play by an important author. His work, and that of the designers and the two actors described above, make this a production worth seeing if you admire theatrical skill-fulness. But those who are seeking help in trying to live courageously and suthentically, help one ought to get from any serious piece of theater, will not find it in Quartermaine's Terms.





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The African King



IOHN D'AGOSTINO

Even if I hadn't had a clue as to the identity of the scheduled performer in a concert last week in Golden Hall, one slow look around the cavernous Club Reggae on Broadway would have tipped me off to one fact: this was to be no ordinary act. Durkly accoutered Latinos, American blacks and African nationals, flower children who looked like extras from a documentary on Haight-Ashbury, dreadlocked rastas,

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skinh; aded members of local new-wave and reggae bands, bespectacled an-thropologist types, neck-tied, middle-age whites who would presumably have been more comfortable at a Les Brown concert. and a sprinkling of young marrieds with toddlers in tow gradually filled seats at red-clothed tables on the perimeter of the huge dance area fronting the stage. A smart-ly dressed foursome to my left chatted between mouthfuls of Ethiopian food. One of the men in that group looked vaguely familiar. When he rose to embrace a

was Stokely Carmichael, and that his table guest was the renowned African songstress Letta Mbulu. Their presence punctuated my earlier thought that only a performer with the heavily stamped musical passport of Zairian musician Tabu Ley Rochereau could attract so diverse and interesting an

One should not feel embarrassed if the on the stoular for the contrassect it use mane Rochereau is not a familiar one. After all, there are probably millions of Africans who have never heard of Michael Jackson, and that analogy is apt. On his continent, and in Europe as well. Rochereau is a superstar capable of selling out love areas overnight, and his records. out large arenas overnight, and his records are consistent top-sellers. After twenty-five years of cross-breeding nusical styles indigenous to Africa, North and South America, the Cartibbean, and Europe,

Rochereau commands a hybridized form

Congolese dance music — that has not
only become the most popular contemporary African music, but whose development has also prompted African ethnomusicologists to label Rochercau one of the two most influential African musi-cians of this century. (The other musician is not, as one might expect, the popular high-life star King Sunny Ade, but rather guitarist Luambo Makiadi — better known as Franco — with whom Rochereau recorded one of 1983's most critically acclaimed African albums.

catalyst in the fusing of African and West-ern forms could not have been foreseen by his kinsmen in Kinshasa, Zaire, where he was raised. Kinshasa is perched on the was raised. Kinshasa is perched on the banks of the Congo River, on whose mer-chant boats Rochereau's father worked. It was while accompanying his father on hunting expeditions up the river that the young Rochereau (born Pascal Tabu) first heard one of the oldest forms of African music — melodic reports on game move-ment same by mer prostine high in the ment sung by men roosting high in the treetops. Intrigued both by these musical bulletins and by the sundown songs of the

gional folk tales in song). Rochereau learned their fundamentals and by adoles cence had become the youngest griot in the area. But like a teenager of any culture, Rochereau was susceptive to new sounds and when Cuban rumba music infiltrated the Congo in the Fifties, Rochereau enthusiastically incorporated its spicy rhythms into his traditional African songs

Rochereau was not the first musician to see the possibilities of an alliance between African and Western musics, but due to his farsightedness his songwriting eventually eclipsed the efforts of Franco (with his eclipsed the efforts of Franco (with ms band, OK Jazz) and singer Kabasele (with African Jazz), two rival bandleaders who He became the artistic director of African Jazz in 1959 and later formed a new group, the African Fiesta National, around a nucleus of musicians from the former outfit. Determined to develop this new music to its potential, Rochereau continued to bor-row and learn from sources in the United States, Latin America, the West Indies, and Cuba throughout the Sixties and Seventies, but during that time he also became aware of one of the more insidiou side effects of this Westernization. The increase in popularity and profitability of Congolese dance music in Africa had cultivated widespread misgivings about the validity and relevance of traditional music for a people involved in the anxious pursuit of contemporization, and many African leaders openly stressed the need to imitate foreign arts. Although Congolese dance music had come to full flower under his stewardship — a fact that accounted for his stewardship—a fact that accounted for his being its pre-minent advocate and per-former — Rochereau's fear that Congolese music would become forever severed from its roots occasioned him to undertake a re-Africanization of the form. Aside from endearing him to Africanists and ethnomusicologists, these efforts at re-Africanization resulted in the delicate bal-tions to the control of the control of the control processing the ancient and the motion. ance between the ancient and the modern that was in evidence in last week's concert

ternational Orchestra, is as dazzling to the ternational Orchestra, is as dazzling to the eye as to the ear. Numbering more than twenty performers when all musicians and dancers are on stage together, I. Afrisa exemplifies not only the wide range of instrumentation needed to perform the complex Congolese form, but the requisite stylistic versatility as well. The line-up of three guitars, there sayondone, measures. three guitars, three saxophones, two trun pets, a bassist, drummer, percussionist, female vocalist Mbilia Bel (whose own album, Esi Yo Wapi, reached the Top Twenty in Africa last year), seven female dancers, and Rochereau breezed through a repertoire that exhibited strains of New york-style salsa, rhythm and blues, reg-gae, traditional Congolese music, and even British and American pop and soul (noble attempts at the Beatles' "Let It Be" and Stevie Wonder's "Sir Duke").

In L'Afrisa the components of modern Congolese dance music are fully inte-grated. Traditional African music is essentially birhythmic in that divisive rhythm provide a regular pulse while additive rhythms emphasize irregular beats. The introduction of Latin music's off-center rhythmic accents to that established combination give the music a roiling, locomo-tive kineticism that by midconcert had filled the open floor area with dancers. But the real dancing took place when the seven L'Afrisa dancers emerged from stage left sometimes only in pairs or threesomes

to perform amazingly synchronized Zairian steps at regular intervals through-

and hair styles, the dancers moved to the faster, denser rhythms of traditional Congolese drum music that Rochereau reinstated long ago as part of his re-Africanization project. That one of the percussive voices in these traditional rhythms is now provided by a drum set common to Western music is a specific example of Rochereau's mating of the old and new.

But other instruments share the

rhythmic responsibility in Congolese music. Whereas in Western pop or rock the use of three guitarists often results in chordal overkill, in Zairian music each guitar player performs a separate musical func-tion. In the seminal Afro-Cuban bands found in the Congo many years ago, a likembe (also known as a kalimba or thumb piano) was used to outline a tune's melody. By the Sixties the electric guitar had replaced the likembe as the music's primary melody instrument, and eventu-ally the typical Congolese orchestra employed one or more extra guitars to flesh out complementary rhythms and harmonic accompaniment. In L'Afrisa, the lead guitarist plays a piece's main melody and occasionally improvises on it. while a second lead guitarist either plays a harmonizing line (creating an effect not unlike that heard in twin-guitar rock groups such as the old Allman Brothers. Band) or a percolating, arpegiated comp. The third, or rhythm, guitarist strums the

tune's chord progressions. With the guitarists accounting for all three musical elements — melody, harmony, and rhythm — and the rhythm section of drummer. bassist, and percussionist delivering a steady, sinuous pulse, the horn players are free to add melodic doubling, strong rhythmic accents, salsa-derived *conjunto* or *charanga* parts, or background vocals. The fast-changing interaction among these musicians results in a sound that is not only rhythmically complex but seemingly limit

less in its tonal variety.

Rochereau's pleasant tenor rides this undulating wave of sound with the ease of a lightweight craft. His vocal melodies are for the most part smoother and more linear than those heard in traditional African main mose neard in traditional African music — and this is attributable to the fact that the ancient pentatonic scale on which African music is based gave way years ago to the scales related to the major and minor modes of European origin. But Pochereau's phrasing often traces the shapes and sharp inflections of African linguistics, and in this way he maintains a direct link with the singing style of the ancients. Despite his unassuming, almost retiring stage demeanor, Rochereau is a commanding presence, and the subtle but noticeable deference paid him by his musi-cians testifies both to Rochereau's unques-tioned leadership of L'Afrisa and to his stature in the world of contemporary Afri-

press as being "fascinating" if he or she admits to an affinity for stuffed animals or bly complex subject for idolization by modern Africans. At forty-three years of age, he has lived to witness the births of forty-eight of Africa's fifty-one independent states. Thus it is not surprising that he names as his greatest influences not other musicians but Patrice Lumumba (the first prime minister of the independent Congo) and Mahatma Gandhi, who was a personal friend and occasional house guest. He per Armstrong, Frank Sinatra, James Brown, and Michael Jackson among his favorite entertainers and models, yet in private he listens to Bach, Chopin, and modern European composers. He speaks and writes pop lyrics in fluent French and his writes pop lyrics in fluent French and his native Lingola, but derives much of his inspiration from the works of poets rang-ing from Shakespeare to Senegalese statesman Léopold (Sédar) Senghor. He is well versed in and fiercely proud of tradi-tional African culture, yet has been perhans more instrumental than any other. perhaps more instrumental than any other African musician in melding African music with the dominant idioms of the West. And at the Club Reggae on Broad-way last week, Rochereau gave San Diego its first mouthful of what Africans have



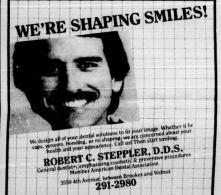
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Type of Food: Fish, shrimp, steak
Price Range: Approximately five dollars
to \$7.50 for à la carte items
Hours: Open daily, noon to midnight,

Valentine's Day has always been one of tic pace of Christmass. After all, what does it take to make someone happy on his day? A card, a single flower, a hug, a phone call. I love sending out my cards signed without variation through the years. "A scere tadmire." I also love receiving them. This year almost every card that came in my mail referred to food. "Meet me at the Love Cafe." said once: "We speak the same linguine." said another: "Give us this day our daily bread — and you." offered a third. Harmless and delightful, and to op it off I went to dine in Tijunan it he lies a thermon. Valestine's Day in Tijunan's the lies a thermon. Valestine's Day in Tijunan's to weath of the sign of it. The day was marvelously callin. the

skies faultless. My friend and I slid into Tijuana without the slightest sense of crossing borders — signs proclaiming Valentine's Day hung from cafes and men Valentine's Day hung from cafes and men unried through the streets carrying voluptions bouquets of carnations. We stopped at the Rio district, right near the statue of Abraham Lincoln, and had a drink at the we Guadalajara Grille (desde 1215), which is associated with the Carlos 'n Charlie's restaurants. The Guadalajara Grille levels. The bar, one flight up, looks down on the dining area and its fanciful decoration, a clothestine suspended across the vast room, dangling papier mäché items including women's underwear. Though it would appear that the Guadalajara Grille was designed with American tourists in mind, the place was im-packed with natives who enjoyed the decorative hearts at

when the property of the control of

month and its owner as well as its chef both worked for La Costa (Seventh Street be-

tween Revolución and Constitución) be-fore they decided to strike out on their own. In addition, the owner spent many years in Spain and several of the dishes in the house display Spanish influence.

Some people enjoy dining in Tijuana if

they can locate some dark interior with wooden walls and benches and a smoky atmosphere that they associate with being truly Mexican. The current trend toward light, airy structures is considered by some as being "Americanized." Siroco's, formerly a coffeehouse, has this type of decor—glass, plants, spotless tables and floors. A glassed-in sunroom overlooks the street and leads to the main dining room. The cleanliness is palpable; waiters are dressed completely in white and hover about, completely in white and nover about, whisking away every crumb; the dishes arrive on immaculate plates. Best of all, the owner speaks perfect English and is most helpful in making suggestions. All but one dish he told us to order was an absolute winner, and the one that didn't make it fell short only because it was too rich. It's odd in a seafood place, but seafood salads (shrimp, crab, lobster) are not on the menu. All dinners include an ap-petizer of fried fish, very fine shrimp soup, and hard rolls which are slightly sweet and

and hard rolls which are slightly sweet and very seducitive.

On the night we dined there the value of the pees was 168 to the dollar. But you don't have to worry about this too much pees and dollar. The average entries is about 750 peeso, sheet hand \$4.50. Lobster costs 1500 peeso, which would make it under ten dollars, so the prices are reasons able enough at Sircoo's.

In addition to the appetizer already included with dinner, we ordered an a la carte appetizer, garlie shrings in olive oil. Don't miss with se excellent dish. The following the strength of the streng

Of the three entries we ordered, one was almost too good to bear. This was the jaibu pellena, a rich, succalent crab dish based on a Spanish recipe (700 pessol/our dollars and change). The crab, prepared with an incredibly bensuous sauce lightened by a dash of mustard, arrives steaming in a bell. Of course I limited myself to small portions of all I wanted to try. Otherwise, it's worth dicting before and after to enjoy fully this dish. For the main event—and we were slow-

For the main event - and we were slow For the main event — and we were slow-ing dow-to by his time — I had one of the most popular dishes in the house, robatio mortizade, or marinated sea bass (750 pessoy), which is broiled after it's been marinased in a special sasee which also contains mustard. It's terriffe, and you won't find anything like it is an Diego. We could not consume too much of the filted of red snapper (750 pesso) because of

prepared especially for my friend. The fish was fresh, the stuffing of tiny shrimp well done, but that ring of creany white sauce was too hard to handle after such a meal. We should have ordered the fish grilled. All entrées are accompanied by rice and lettuce and tomato.

lettuce and tomato.

I was quite excited by the discovery of Siroco's. Many may think the physical plant is too antiseptic, but it goes well with the menu — you half expect aquariums to line the walls revealing the catch of the day. I was told by the owner, a nat **e of **Creence** that the Veracours was was out. Veracruz, that the Veracruz suoce was out-tranding; so if you like a tumput, onion, green pepper sauce, do try it on an appro-priate dish. For those who prefer un-adomed seafood, try the unembellished grilled seafood combination, which my escort had had on a previous occasion. The property of the property of the pro-tein of the property of the property of the control of the property of the property of the formerty of La Costa and now of Sirces S. A few words should be said about Sommelier restaurant, which is located di-Veracruz, that the Veracruz sauce was out-

A few words should be said about Sommelier restaurant, which is located di-rectly behind Siroco's and one flight down. Despite its French name, which means wine steward, no one there speaks anything but Spanish. If you make in-quiries in English, your answers will arrive in Spanish, or clse the waiter will point a finger at an item on the menu. Unless you

finger at an item on the menu. Unless you or your fried whave a small working knowledge of the language, it's difficult to discover what the waiters recommend. The menu offers beef, fish and shirth, Many of the dishes are prepared with flourish, tableside, the entries cooked in chaffing dishes. It's lovely to watch. The results, however, are uneven. For exam-ple, my friend had a nice file to of fish (700

In my nature spannan I asked for me beat steak dish and was told it was the filete Sommeller (1200 pesso). This turned cut to be a cut we call London broil, which did not be a cut we call London broil, which did not be a cut we call London broil, which did not arrived mushy and most ungalatable. Your best bet here would be to order all items partitle, which means grilled. You can't go wrong having adming, fish, or stank grilled, occause the sauces may have a dublous relationship to the entirets when cooked in chaffing dishes. Everyone is friendly, but do check your bill carefully. I'm sure that we were given, someone labe A check because my steak 300; that 'y 2200 pessos. But not until we were in the car did we notice that we had been charged 3445 pessos, or \$22.23.

To sweeten this sight mitshey, and the fact that we hadn't been thinking or adding fost sonough, I finished the last of the rolls from Siroco's. The memory and the taste were both sweet to me.

Off the Cuff

How do you feel about telephone answering machines?



Bookkeeper Pt. Loma

I remember my first contact with one — I starnmered and hung up. I don't mind them now, I think they're a nice convenience. At least someone convenience. At least con-knows you called. I prefer knows you called. I prefer messages that are entertaining, with music or silly voices. I have a friend who pretends to be a phone machine, he II say, "Hello, this is Churles. I'm sorry I'm not able to come to the phone but if you II leave your name and number at the phone but if you II leave your name and number at the pone, I'll get hack to you." Then he goes, "Beep, "It's a good way to screep your calls if you don't have a machine.



I use one in my store but I had my sister make the tape. I wouldn't do it. I just feel a woman's voice is more accepted than a man's. It's softer, sweeter, more soothing No matter how nice a guy is, he's usually gruff-sounding. I think phone machines are functional but I don't like talking to them. I'm always a little bit intimidated because woman's voice is me little bit intimidated because every word you say, every mistake you make will be recorded. I think it makes people nervous. Often the messages themselves sound very deliberate. You can literally hear the uptightness. One thing I've noticed is that when I leave a message I always say gradbye.



Lynn M.
Artist
Encanto
My friends and family
begged me to get one because
I'm hard to get hold of. I was
also afraid I was nissing too
many business calls so I finally
bought one; actually, it was
not because I don't like talking
to them. I don't like talking
to them. I don't like talking
to them I don't like talking
to them I don't like talking
to them and the was
to impersonal. I
do have fun with my sister and
brother-in-law. We call each
other and leave obscene
messages. I d'as y that when I
messages. I day that when I
messages and the second of the control
and the beach. If II just get
a dial tone because some
people will not speak to
answering machines. That's
frustrating too.



Joe Lynch Self-Employed Fletcher Hills

I like them. You don't have I like them. You don't have to keep trying to call every fifteen minutes; you leave a message one time and that's it. I rely on my machine. I'm difficult to reach at home. I can difficult to reach at home. I can be anywhere in San Diego, push my decoder and there's my message. When I leave a message it's short, sweet and to the point unless I'm kidding around. Sometimes 'I'l make my voice really slow so it sounds like something's wrong with the stape. Then I'll call back and say, ''Gee, I think your machine is acting up. ''or if I sur, eet people are monitoring their calls I'll say, ''If you're home now, too bad.''



Store Manage Ocean Beach

I love them. Preferably when people use them creatively. I have an actor friend who has a different message each day. Sometimes he changes them twice a day. One day he's a Russian guy and the next day a Scottish guy or maybe a cowboy. Sometimes I call him in the middle of the night just to get a good laugh. I have another friend who usually another friend who usually plays the organ and sings, "I'm not at home ... "He uses theme songs like Gilligan's Island. I like the kind of machine that lets you leave a message for as long as you want. You can walk around the house and go on and on. I had a friend ask me. "Who are

Lin Jakary







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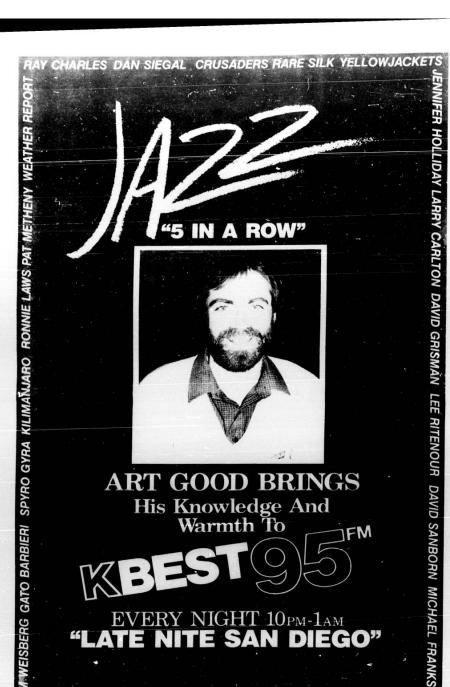
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Section 2

Events, Theater, Music, Film

New Sout

question that was first posed more than three decades ago when Gunther Schuller, then the director of the prestigious the director of the pressignous. New England Conservation of a stream of the director of the d



of both. (The acknowledged influence of jazz on classical artists dates back as early as 1945, when Igor Stravinsky composed his acclaimed Ebony Concerto for the Woody Herma

Big Band.) Unfortunately, much of the third stream music initially produced was labored, ponderous and pedantic, a shotgun welding of two

Fiesta!

a follapalocia of a party sometime between February and May. Originally the week of revelry celebrated the arrival of receive celebrated the arrival of spring, a good enough excuse for a pairty to anyone's book. Now adays the wingding is called Mardi Gras, and the pretense for a is the beginning of the

religious observance of Lent.
This year, Mardi Gras
celebrations begin the first
weekend in March, so it may be
too late for you to clinick it all
and head for New Chicaris or
Rio, but don't worry. Ensemals,
dusty jewel of the Bain cess,
bad ninety years of practice and

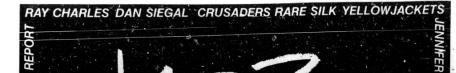


Up In Our Attic

If II be just like some greedy kid smartly, smacking the top of a creme bride, with a spoon when the lucky archeologist in our distant future cracks through the radioactiv glate covering the radio demands of the Smithsonian Institution. Given

auth, Founce sacket, and Benjamin Frankla's printing press—all the fabilities churer that Eleward Park, sentor editor for the bimbanian macaine, called the settle decision is called the settle decision in called the settle decision in called the settle decision in sufficient to the control of the Stiffing through the artifacts of American history will take some times (Scattered as they are founced macainess the chips and the difficult to proce to machine. But when finally fixed like some function parties the





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

New Soup

HOLL

IDAY

LARRY

CARLTON

DAVID GRISMAN

SANBORN

Can strings swing!
That is the intriguing
question that was first posed
more than three decades ago
when Gunther Schuller, then
the director of the prestigious
Music, coined the phrase "third
stream" to denote the attempts
then being undertaken to bring
together jars and classical music
in a single, unfilled style. And it
to an itsue which, to thir day, has
a to since which, to thir day, has
lare 1950, when the likes of the
Modern jars Quartet and the Can strings swing? late 1950s when the likes of the Modern Jazz Quartet and the Beaux Arts String Quartet were first joining forces, a number of so-called "serious music". Issenser segarded jaz as a lesser form, both in terms of aesthetics and technique. Likewise, jazz afficionados were just as adamant in their contention that the their contention that the serious contention that the product of th mode of musical expression. Not afflicted with the myopia of their critics, musicians like



Schuller and pianist John Lewis of the Modern Jazz Quartet were unfailingly earnest in their efforts to make a music that was neither jazz or classical, but which drew upon the techniques

of both. (The acknowledge influence of jazz on classical artists dates back as early as 1945, when Igor Stravinsky composed his acclaimed Ebony Concerto for the Woody Herm

Big Band.) Unfortunately, n of the third stream music initially produced was labore pond-rous and pedantic, a shotgun wedding of two seemingly incompatible

bedfellows that robbed both genres of their greatest stylistic strengths.

What made the marriage of these two idioms an especially

Fiesta!

Around this time of year, the urge to chuck it all seems to reach a climax in most humans, which may be why almost every culture that ever existed has had

a lollapaloota of a party sometime between February and May. Originally the week of revelry celebrated the arrival of reveity ceiebrated the arrival of spring, a good enough excuse for a party in anyone's book. Nowadays the wingding is called Mardi Gras, and the pretense for it is the beginning of the

religious observance of Lent.
This year, Mardi Gras
celebrations begin the first
weekend in March, so it may be
too late for you to chuck it all
and head for New Orleans or
Rio; but don't worry. Ensenada,
dusty jewel of the Baja coast, ha
had ninety years of practice and

has learned to throw a respectable little Mardi Gras celebration, if that isn't a

contradiction in terms.

Actually, beginning Friday,
March 2, the people of Ensenad
start to boogie and they don't
quit until the following Tuesday
and everyone within driving

distance is invited to join in. It's quite a spectacle; but caution: Don't go down just to watch. The Ensenada Carnavál is a the Ensenada Carnava is a whirling vortex of gaiety, impossible to be near without getting sucked in. Another caution: Don't go down thinking you'll have to worry about the kind of undesirables who've turned the Rio and New Orleans first Into auto mognitus. Ensenada considers its Carnaval a family affair, and the

Ensensas consisters its Carnavai a family affair, and the analysis of the control of the control



Up In Our Attic

half you'lke some greedy kid or arrly smacking the top of a crime nufice with a speen when the lucky archeologist it our distant future canck strough the radioactive glaze covering the racad renains or the Smithsonian Institution. Given the imad-numbing quantity of things stored therein, some severes million tiens, shere will severe the million tens, shere will severe the strong the sharples, sorting through the sharples, the formutate discoverer will find the pieces of life and human trail the pieces of life and human trial that thrived on our continent

that riffreed on our continent, freeze-sired walverines, the Hope diamond, Jimmy Carter peanut bugs, cotton gins. George Washington's false teeth, wrought fron chairs damaged by Taft's enormous of this is Edwards Park, who is also the author of the recently published Treasures of the Smithsonian. The tome was, apparently, well received by Smithsonian members; some

girth, Fonnie's jacket, and Benjamin Franklin's printing press — all the fisholous clutter that Edwards Park, senior editor for the Smitholium magazine, called "the stuff of dreams as well as hard fact." Stiffing through the artifacts of American history will take some time. Scattered as they are trough the Institution; pred thands of our nation's culture will be difficult to piece together. But when finally firred like some frantastic jigaw puzile, the archeologist should have some graps, some smill inkling, of the grasp, some small inkling, of the quality and diversity of our culture — from jazz and Frederick Douglass, to the Spini of Sain;

13,000 copies were pre-sold, each one autographed by the author. Mr. Park will be making each one autographed by the author. Mr. Park will be making a country of the San Diego Hasowical Society's Spring Lectures series. He will be presenting a slide lecture on some of the fine and unusual items in the I-asstution's possession. If Mr. Park's Column, "Around the Mall," regularly printed in Smithonium magazine, and with the properties of the properties of the San Hasomism and surface, and with the he promises to be an entertaining speaker. If you are worried that the ICBMs might get to the Smithsonian before you do, then you should make plans now to go to Mr. Park's tring presentation of not got a size of Americania, and the state of the san Diego Gas and Electric Auditorium, 107 and Ab Street, downtown, Tuesday, March 6, 7,845 p.m. For reservations, call 239-2218.

— Randy Opincar

- Randy Opinca

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READER'S GUIDE

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Dance

a England Country Dancing to

gallery

offtrack

Benefit Dance, big band music will be festured at a tea dance to benefit the Central Ciry Association's Helpline service, Friday, March 2, 530 p.m., Hotel San Diego, 339 West Broadway, downtown, 234-0221.

"Dance Jam," create your own retailed by the state of the st

Dance Concert including ballet Dance Concert including Failer, tap, jazz, and tolk, some staged by Valentina Tserilin, will feature students and faculty of the Stratford School of Dance, Saturday, March 3, 2 and 8 p.m., Carlsbad Cultural Arts Center, 1857 Monroe Street, Carlslad, 755-4613.

"Freeform Delight," an evening of

original art

Demonstrations

Sunday, March 4, 12-3 pm Ceramics, paper making, scissor cutting.

SETTING PRETTY

contemporary

Political Film Series, two films about women, Born in Flames, a reaction to the appression of women, and A Wires Tale, a documentary about a Canadian muner's strike, will be screened Friday, March 2, 7 p.m., room 107. Third Lecture Hall, UCSD, Free, 452, 2016 or 452-450.

Film

"Charly," the story of a mentally "Charly," the story of a mentality retunded mart, with Cscar winning performance by Cliff Robertson, will be shown followed by a panel discussion of the film's theme by Paul Safrinan, Andrew Makamshka, and Jack White, Fin-den, March Z. 7 p. m. Applia Theater, Mesa College, 7250 Mesa College Dive, Seria Mesa, Free, 230-6755.

Films for Women, Sara Halprir will show and discuss four of her short films about women's lives, Friday, March 2, 7 p.m., YWCA

FREE FILM

PREVIEW

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"Whales, Dolphins, and Men," a protest against the slaughter of whales and dolphins for commercial use, will be shown Saturday. March 3 and Sunday, March 4, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 232-3821.

"Love This Planet" Film Festival, If You Love This Planet is one of six films on the nuclear threat to be shown Sunday, March 4, 2 p.m., Pilgrim Congregational Church, Chesmut at Monroe streets, Carlsbad, 729-6311.

"Torment," (1944) Alf Sjoberg directed this Swedish film with script by linguist Bergman, a political parable about taking a personal stand in an evil world, which will be screened Wednesday, March 7, 730 p. m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-0267.

Olivier's 1936 performance in the Shakespeare comedy will be shown Tuesday, March 6, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 435-4187.

For Children, the development of musical instruments, the man-ufacture of playing cards, and vamutacture of playing cards, and vam-pure legends are the subjects of short films to be screened Thurs-day, March 8, 3 p.m., Coronado Public Library. 640 Orange Av-enue, Coronado. Free. 435-4187.

Music -

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Sunday, March 11, 8 pm

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Richet on be purchased of all licketion locations.

Robert on sole of the door, I hour prior to performance. "Copyright San Diego Jazz Festival, Inc.

Michel Petrucciani

solo piano

TO LOCAL EVENTS

schools will perform a varied pro-gram of music, Thursday, March I, 7:30 p.m., Golden Gymnasium, Point Loma Nazarene College, Lomaland Drive, Point Loma, 292-3500 or 292-3679.

Piano Music for contemplation and meditation is offered weekly by Rick Erlien beginning Thursday, March 1, 7:30 p.m., Hillcrest

Guitar and Piano Duo, Stephen Elster and Kathleen Kranz will perform classical selections, Friday, March 2, 7:30 p.m., Habitat Book Shop, 4711 Third Street, La Mesa, 697-7922.

Band Concert, the Palomar Col-lege Concert Band and the Uni-versity of Rediands Brass Ensemble will perform Dukass "Panfater" from La Pen, selections from Kurt Weill's Threepenny Opera. Stravinski's "Carcus Polka," and other works, Friday, March 2, 8 p.m., Palomar College Theatre,

cos. 744-1156.

Folk Concert, local favorites Lou and Virginia Curtiss will perform old time mountain music and novelty songs, sponsored by the Friends of Old Time Music, Friday, March 2, 8 p.m., 1260 Robinson Street, Hillcrest. 282-7833. Piano Recital, local performer-

Piano Recital, local performer-composer David Korevara will offer fasch's capracco Upon the Departure of His Dearly Beloved Brother, Hindemith's Sonara No. 3, List's Sonara in B Miner, and society, Sonara in B Miner, and society, Peetheven and Monkowski, Fri-day, March 2, S p.m., Sherwood Auditorium, La Jells Museum of Centemporary Art, 70 Prospect Street, La Jolla, 459-3724.

special instruments, Saturday, March 3, 10:30 a.m., Mathes Cultural Center, 247 South Kal-mia, Escondido, 743-3322.

Westbrook will offer a program of sacred music, Sunday, March 4, 3 p.m., Mary Star of the Sea Church, 7227 Girard Avenue, La Jolla, 454-2631.

Organ Recital, lared Jacobsen Organ Recital, Jared Jacobsen continues his weekly performances with "A Cook's Tour of the Organ," Sunday, March 4, 2 p.m., Spreckels Organ Pavilion, Balboa Park.

String Recital, the students of the Academy of Strings will offer music by Haydin, Bach, Massenet, Corelli, and others, Sunday, March 4, 2 p.m., Camino Theatre, USD, Linda Vista Road, Alcala Park, Free, 450-9477.

Symphony Concert, the SDSU Symphony directed by Donald Bara well ofter Mendelsochris Ruy Blas Overture, Gluer's Horn Con-certo in B-flat Major, Duane Dug-ger, solosis, and selections by Ravel, Sunday, March 4, 3 p.m.,

"Naked Gershwin," Cecil Lytle at "Naked Gershwin," Cecil Lytle at the Bisendorfer imperial grand piano will offer the composer's works including Three Prelader. Waltess in C Majon, and "Rialto Ripples Raig" accompanied by local jazz performers, Sunday, March 4, 3 p.m., Mandeville Auditorium, UCSD, 452-3229.

"A Celebration of American Music," the Coast Consort will offer a program of American music in varied styles, from jazz to classi-cal, Sunday, March 4, J p. m., the Meeting Room, Inn at Rancho Santa Fe, Pasco Delicias, Rancho Santa Fe, 92-2950.

Jazz Concert, the Peter Spragu Jazz Concert, the Peter Sprague String Consort, a combined string quartet and part ensemble will per-form Sunday, March 4, 7 p.m., Carlsbad Community Cultural Arts Center, 3557 Monnoe Street, Carlsbad, 438-6607. Chamber Concert, the Rogett Trio, Richard Young, violin, Carter Brey, cello, and Barbara Wein-traub, praino, will perform Mocart, Beethoven, and Smetana. Mon-day, March S. 8 p.m., Old Globe Theatre, Balboa Park. 459-3724.

Spring Chamber Music Series

Benefit Recital, Janos Negysey, violinist, and Jean-Charles Fran-cois, pianist, will perform nine Mocart sonatas to benefit the music



Puppet Shows, the Kent Famil offers "Aladdin and His Wonderfu Lamp," Friday, March 2, 10 a.m.





Dance Concert Saturday, March 3, 2:00 pm & 8:00 pm

Variations staged by felentina Tseltlin, Bolshoi Ballet Mistr Barbara Scott & Marlens Gerber. Carlsbad Cultural Arts Center 3557 Monroe, Carlsbad (1-5 to Elin, east to Monroe turn right) Admission: \$6.00 adults, \$4.00 children

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International Women's Day:
Multicultural
National Central Am. Peace Week
Stephanie Groebel on Nicaragua
El Salvador Pilm Premier
Groupe Raiz: Latin New Song April 7, Sat.
Prete Seeger with Alacranacs Molados* April 21, Sat.
San Francisco Mimer Troupe*
May 5, Sat.

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READER'S GUIDE

Saturday, March 3, 11 a.m., 1, 2:30, and 4 p.m., Puppet Theater, Presidents Way, Balboa Park 420-0794.

Guided Hikes, the Canvoneers will lead an hour-long amble, Saturday, March 3, 10 a.m., Buck Mountain Road across from the March 1, 10 a.m., Buck Mountain Road across from 1, 10 a.m., 10 a.m.,

Ocean Beach Kite Festival, a kite

"Bubbleologist" Tom Noddy will demonstrate his soap bubble tech-mage by creating bubble cubes, bubbles within bubbles, "Mr. St. Helens" bubbles, and many more, Saturday, March 3 and Sunday, March 4, 11 a.m., 1 and 3 p.m., Reuben H. Fleet Space Center, Bulboa Park, 238-1233.

Ikebana, the Japanese art of flower arranging, will be demonstrated by a visiting Japanese master, Satur-



Auditions and Portfolio Reviews held at the

ages gets under way, Saturday, March 3, 1 p.m., Ocean Beach Elementary School, 4741 Santa Monica Avenue, Ocean Beach (judging), then to the beach for kite flying. Free. 223-1175.

San Diego campus March 10 • April 14 • May 19 • June 16 Bachelor's and Master's Degrees

Address	
On State	Zo Code
Area of interest	
Entry Luty Spring 84 Su	mitter \$4 Fat \$4 Winter \$4

Saturday, March 3, 8 pm
JIM & BONNIE HALL
IMPORTANT STATEMENT STATEMENT
Bonnie Hapet of Children's Estatestamment
Theatie. Jins 8 Manage of the Carbisad Community
Cultural Arts Center, My have performed together as
mines and in children's fleatire companies throughout

and in children's meatre companies for the U.S. San Diego Baha'l Center 6545 Alcala Knolls Drive (near USD) 288-3999

Free to the public,

BAHA'I FAITH

WORLD IN

TRANSITION

day, March 3, 1 p.m., California-Golden West Room, Town and Country Convention Center, 500 Hotel Circle North, Mission Val-ley, 267-1902.

Psychic Fair, practitioners of the metaphysical arts will be in atten-dance at a fundraiser for Holome Life Magarine, Sunday, March 4, II a. a., Mission Valley Inn, Hotel Circle South, Mission Valley. 292-1379 or 298-4569.

Sports

Artecs Men's Basketball, the sea-sor comes to a close with a game against Wyoming. Thursday, March 1, and the Air Force Academy, Saturday, March 3, 7,35 p.m., San Diego Sports Arena. 283-SDSU.

Clippers Basketball, the Clips Clippers Basketball, the Clips open a five-game home stand against Golden State, Friday, March 2, 735 p.m.; Philadelphia, Sunday, March 4, 4 p.m.; and In-duana, Wednesday, March 7, 735 p.m., San Diego Sports Arena. 226-8456.

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

Bicycle Time Trials, ten-mile becycle time trials, certainte events for riders of all abilities will be sponsored by the San Diego Time Trial Association, Saturday, March 3, 7:30 a.m., El Monte Road, Lakeside. 444-6425.

Radio/TV

"Woody Guthrie: Hard Trav-elin" is the first documentary on the life and works of the legendary American fold musician and will be aired Saturday, March 3, 8 p.m. (repeating Sunday, March 4, 430 p.m.), KPBS, Channel 15.

Clippers Basketball, the home

ARRESTED FOR

DRUNK

DRIVING?

236 1360

broadcast live, Sunday, March 4, 4 p.m., KFMB, Channel 8.

"A Streetcar Named Desire,"
Ann-Margret and Treat Williams
star in the Tennessee Williams
classic, Sunday, March 4, 9 p.m.,
KGTV, Channel 10.

"Don Quistote," the American Baller Theatre's production star-ring Mikhail Baryshnikov and Cynthia Harvey will be broadcast Cynthia Harvey will be broadcast (Match. 5, 9,05 p.m. (repeating Sunday, March 11, 1:15 p.m.), KPBS, Channel 15.

KPIS, Channel D.

"The Gir, Game," Hume Cronyn
and Jesica Tandy were taped in a
Broadway performance of D.L.
Colbum's Pultrer Prize-winning
play for airing on American Play-house. Tuesday, March 6, 9 p.m.
(repeating Friday, March 9, 11.05
p.m.), KPIS, Channel 15.

"Ingrid," a survey of the life and career of Ingrid Bergman will in-clude personal reminiscences, home movies, and clips from her most famous films and will be broadcast Wednesday, March 7 9:30 p.m., KPBS, Channel 15.

Lectures

Poetry, reading from their own work will be Maria Illo, Thursday work will be Maria Illo, Thursday, March 1, 7 p.m., Multicultural Arts Institute, 425 Market Street, downtown, Free (236-1521); and George Benet, Thursday, March 8, 3:30 p.m., Scripps Cottage (1561). George Benet, Thursday, March & J. 19 p.m., Scripps Cottage, SDSU free. (265-5443); Susaria Nied will read and discuss poetry by contemporary Danish writers. Tuesday, March 6, 3:30 p.m., Scripps Cottage, SDSU. (265-5443); an open reading the held Tuesday, March 6, 7:30 p.m., Habitat Book Shop, All Third Street, La Mesa. 697-7922.

"Stones and Symbols in Ivory," art history professo: Barbara Blackmun will speak about her field work in Nigeria and the art of Benin, sponsored by the local chapter of the Archaeological Institute of

"Look Me in the Eye: Old "Look Me in the Eye: Old Women, Aging, and Ageism," authors Barbara Macdonald and Cynthia Rich will discus their book, Saturday, March 3, 4:50 and 7:30 p.m., Plum's Books, 1615 West Lewis Street, Mission Hills. Reservations 299-7098.

Reservations 299-1098.

"Alternatives to the Apocalypte:
Transforming the Pessimism" is
the subject for sociologist Evan
Vlachos in the ongoing series "Beyould 1984," Monday, March 5, 8
p.m., MiraCosta College Theater,
One Barnard Drive, Oceansid757-2121 or 942-1352.

"The Treasures of the Smithsonian" is the subject of an illustrated lecture by Edwards Park, senior editor, Smithsonian magazine, Tuesday, March 6, 7:30 p.m., San Diego Gas and Electric Auditorium, 101 Ab Street, downtown. Reservations 239-2211.

Opera Previews, Vere Wolf's serie continues with an examination or Biret's Carmen, Tuesday, March 6, 2,30 p.to., and Wednesday, March 7, 7:30 p.m., San Diego Public Library Auditorium, 820 E Street, downtown. Free.

Galleries

"Nighteolor," MOPA director Arthur Ollman's long-exposure, night photographs go on display with a reception for the artist, Fri-day, March 2, 6 p.m., and remain on view through March 31. The Photography Gallery, 7468 Gliard Avenue, La Jolla. 459-1600.

Drawings and Watercolors by Mexican artist José Luis Cuevas will be on view through March 24, opening with a reception for the artist with proceeds to benefit Planned Parenthood Association of Tijuana, Friday, March 2, 6, o.m., Tasende Gallery, 820 Pros-pect Street, La Jolla. (454-3691):

ESP PSYCHIC FAIR





Coming to UHS!

Charles Tart, Ph.D. Saturday & Sunday, March 10 & 11, 9 am-7 pm Schroeder Hall (at UHS) \$50.00 audit fee

G.I. Gurdiieff (1870-1949) traveled widely and gained access to the hidden wisdom in Eastern and Western sacred traditions. He formulated a unique body of teachings to be used by Western seekers of self-realization

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



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Institute of Scientific Nutrition presents a FREE lecture

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on Bujon was assess me use or monocional antibodies in food sensitivity detection, the amino acid analysis for life extension techniques, and the risk factor analysis, Dr. Bajon's focus is on early warning recognition of signs and patterns of imbalance before they can become full-blown illness in a person's life.



Thursday, March 8, 8 pm

Call to reserve space—seating is limited 8950 Villa La Jolla Dr., Ste. #1242 452-0834 · La Jolla (behind El Torito's)

TO LOCAL EVENTS

original graphics by Cuevas will be displayed through March 31, with the artist in attendance at a recep-tion, Thursday, March 1, 5 p.m., San Diego Print Club, 320 G Street, downtown. 232-4884.

Street, downtown. 12J-4884.

"Situational Photography: Ten Artists," the work of Suzanne Hellmuth, Jock Reynolds, David Maclay, and others represents photographs of situations conhotographs of situations conhotographs and open with a reception for the artists, Friday, March 2.7 pm., and continues on March 2.7 pm., and continues of sity Art Callery, SDSU, 265-4941.

Multimedia, the work of David Multimedia, the work of David Avaos, Katherine Hart, and Ron Tatro will be displayed through March 24, opening with an artists' reception, Friday, March 2, 7p.m., Multicultural Arts Institute, 425 Market Street, downtown. 236-1521.

continue on view through March 4, Thomas Babeor Gallery, 7470 Girard Avenue, La Jolla. 454-0345.

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 tradi-tional landscapes will be on display through March 4, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

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

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

"A Collaboration," drawings and found objects form a single installation work by Richard Baker and Robert Smith that will remain on view through March 9, Masters' Gallery, SDSU. 265-5204.

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.

Jona. 794-9781.

Early Twentieth-century German
Art, Nolde, Orosz, Kirchner, and
Feininger are represented in the
private collection on display
through March II, San Diego
Museum of Art, Balboa Park.
232-7931.

"Enchaines," an environmental work by Raul M. Guerrere is on display through March 17, Patty Aande Gallery, 660 Ninth Av-enue, downtown. 233-9242.

"Stations," three large-scale painting installations and miniature collages by Colleen Hayward will be on view through March 17, Installation Gallery, 447 Fifth Avenue, downtown. 232-9915.

Drawings by Sreve Gibson, and sculpture and paintings by eight artists including lay Johnson, Ken-neth Capps, and Robert Ginder can be viewed through March 24, Quint Gallery, 664 Ninth Avenue, downtown. 239-8592.

Paintings and Graphics by Everett Gee Jackson will be displayed through March 25, San Diego Museum of Art, Balboa Park. 232-7931. "Caput Mortuum," paintings by Chicago artist Michael Cook will Wenger Gallery, 4683 Cass Street Pacific Beach, 454-4414.

"A Distant Drum," the museum' collection of drums from around the world will be displayed through April 9, Museum of Man, Balboa Park. 239-2001.

"The Last and First Eskimos," a The Last and First Eskimos," a photographic essay by Alex Harris on modern life in remote Eskimo villages will be on display through April 29, Museum of Man, Balboa Park. 239-2001.

Soup

(continued from page 1) difficult one was the near impossibility of blending classical orchestrations with jazz improvisations. Consequently, most early third stream compositions followed an identical formula in which the strings were featured in scored introductions and endings, making their role cosmetic. Between these orchestrated petween these orchestrated segments, jazr musicians improvised, sans scored accompaniment, rendering third stream music — at least as it was originally practiced — a form in which two opposing forms were put together without ever meeting it int an oreanic whole. merging into an organic whole. Fortunately, much progress has been made in the last three decades, and the best third decades, and the best third stream works of late have been produced by such jazz musicians as Chick Corea, Anthony Davis, Philip Catherine, and James Newton, all of whom have demonstrated a far better grasp of classical music than

their classical counterparts have

classics as any ensemble

As to the original question, whether or not strings can swing, the answer — at least according to guitarist Peter Sprague — is an emphatic "Yes." A native of Del Mar, Sprague is, immensely promising composes with well over a dozen nationally released albums to his name. Last year, in search of new musical challenges, he formed the Peter Sprague String Consort, a group which comes as close to bridging the gap successfully between jazz and the

than subjugate the four string players to a strictly ornamenta role, Sprague has composed music in which they are an house in which they are an essential part of the overall sound. The results suggest just how rewarding third stream music can be; and the rich tapestry of colors, moods and trales Service and the colors. Sprague and his cohorts achieve is impressive.

currently performing. Rather



THE AURA

FREE LECTURE TEACHINGS OF ELIZABETH CLARE PROPHET San Diego State University Social Science Bidg., SS100 (College Ave. exit of 1-8) Thursday, March 8 7pm

THE INNER WORKSHOPS in San Diego Sat./Sun., March 10-11 For information call (619) 565-8357

GOODON CHAMON

LOVE & JEALOUSY

Dr. Gordon Clamton. SDSU professo and author of JEALBUST, is a nationally recognized authority on love and jealbusy and other remotions of death. He has appeared on the Phil Donahue Show ARC-TVS '20/20' program. This workshop is for individuals and coapies who want to protect and coapies who want to protect and annich their flow relationships.

errich feir love relationships.
rday, March 3, 9:30 am-5:30 pm
at the
Clinical Institutes
3821 Fourth Avenue
in Hillicest
\$35/person; \$50 couple
More information:
755-7770/293-3381

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Special bonus for the longest, wildest funny car burnout.

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*Directions: Take any freeway connecting to I-5 North to Palomar Airport Road & head for the hills. Tickets available at Ticketron. Don't be left out! Buy your tickets in advance and get a FREE pit pass.

> Paradice Promotions P.O. Box 4744, Sylmar, CA 91342 For additional information call: 727-1171

Coca-Cola and Souplantation present: An Olympic Volleyball Preview

Team San Diego

All seats general admission, \$10 & \$6. Tickets available at the Artec Center box office (285-5947), SDSU Staduum ticket office (283-5DSU), and at the door at Peterson Gym (265-5163). For information or to charge tickets call:

692-4162 (Tickets for the 1984 Olympic Volleyball competition are sold-out.)



Friday March 9th 8 pm San Diego State University
SDSU vs. CSU Northridge at 5 pm Peterson Gym



Souplantation





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County for the town a country hore.
Son for order form masson votes.



EVENTS

List year at the connect of those two streets, a mechanical bull bucked and rocked to the delights of the locals and the grings. For a price arobodic could try his buns, and those who were thrown landed in a thick bed of pashing. The bulls include the pashing the bulls include the pashing the bulls include the connection of the pashing and sensions, but there was that ordered the controller to turn the machine to full bore, and has are through the air was a becountful split. The thing that essed the impact was the ideoloid.

Which brings up a final point. The crowd that gets tanked in the local cantina and buys the rocal cantina and buss bumper stickers to prove it is not much in evidence during Mindi Cras. They go in and tend to forget how to get back out and don't foist themselves on the people in the streets where the good times are really rolling. Marid Gras in Eusynada

sord times are really rolling. Mardi Gras in Eissenald eggins Friday, March 2 and runs brough Tueschi. March 10 rosecols from vainous exents enerit Eissenada chanties. For nove information, contact the manual of Caracad in Eissenada (211-52-667-83486 or 83143. The Ensenada Tourist and

Soup

one of the most important elements of the group. Most pars groups have a piano, (bin) the strings are the most elegant riano you can have — they're so hish and full. We're creating a

No less impressive is the warmth, wit, and invention of Sprague's most. Rather than fashion his compositions as mere launching pals for his own improvisations, he has forged a group sound that simultaneously southers and sparks the John Stubbs, and cellist Mary Lindbloom, Stubbs and Brinten appeared. Leftwich is a member of jazz singer Carmen McRae's

The Peter Sprague String Consort will appear this Sunday, March 4, at 7:00 p.m., in a program sponsored by the Carlsbad Patrons of the Arts at the Carlsbad Community the Carlsbad Community Cultural Arts Center, 3557 Monroe Street in Carlsbad. Among the pieces to be played will be works by Sprague, Mozart, and Chick Corea. In - Chuck Rogers

UCSD University Events Office presents

GABRIELI STRING QUARTET

MOZART QUARTET IN D MAJOR K. 499 JANACEK QUARTET NO 2 ("INTIMATE PAGES")
SCHUBERT QUARTET IN G MAJOR OPUS 161

THE GABRIELL is one of England's most renowned quarters Hie, are currently resident quartet at Essex University where they have established a series of concerts and a chamber music course which attract students from all over the world An expansive and rapt lyneism I haven't heard equalled High Fidelity

> March 3, Saturday, 8:00 p.m. Mandeville Auditorium G.A. \$12.00. UCSD St. \$5.50.

READER'S GUIDE TO THE THEATER ACCOUNT A Alpadarpadres CACTUS FLOWER

PRETENDERS

CARMEN

* THE ROMANTICS

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BILL NELSON

MINK DeVILLE

* CLEO LAINE *

WINE TASTING
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MARKETER

QUARTET - TWO SHOWS

S.D. OPERA

CACTOS FLOWER

De Plato Pashouse in staging the correct,—by the Barrows haved in correct,—by the Barrows haved in correct,—by the Barrows haved in Core,—about a swelging Pash. Average dental who keeps himself that he was selected and have three children. Then the decides to many life and the re-invarient poince at loss the recognition of pash and have three children. Then the decides to many life and have the production (Smill Many Many Carlos and Carlos and

DEATH OF A SALESMAN traveling salestran about to discover that his thirty-six year quest for the American dream of success has been fruitiess. His energies wane as his life of self-deception and despair begans to haunt him. John Dosiglas directs the production. Dennis Turner is Willy the production. Dennis Timmer is Willy Loman Other members of the cast are Lynette Peppo. Rick Dobbins, and Busself Glis. - 'ahm Marron's least assistant director. (Sm.) North County Continuiny Theatre, Friday, March 2 through March 17; Friday March 2 through March 17; Friday and Saturday at 800 p.m. Matinee Sunday at 200 p.m.

DEATHRAP
The North Coast Repertory Theater
presents the popular mystey-shrifter,
by fat Levin, about the device,
by fat Levin, about the device,
Build's recent respect have flopped.
Entire a former student of levi with a
schilling play. The pot testist, and
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McLaughlin. Scott Standard. Linsa
Latern. Dechibe devided and blent Wert
The scores design a by Chan Cost, the
signature of the Right Perfections.

lighting in by Roiger Menderson, and the costumes are by Olive Biolostone (Sm.) North Coast Rependry Theatre, timough March 25: Thursday through Seturday at 8:00 p.m., Sunday at 7:00 p.m. Matinee Sunday, March 25 at

THE

by

HAROLD

PINTER

Sun. 2:00 pm

This production made possible in part by The Koll Company

GEORGE WASHINGTON SLEPT

GEORGE WASHINGTON DALL I HERE. The Fallbook Players present the burnols, false, sin George o, maturiari and Moss Hart—there final collaborative effort—first produced in 1980. The play is about Twenton Fuller than I have been supported by the control than I have been supported by the control of the burnol for Tulers burnol. 200 year old farmbrane in Backs.

THE GLASS MENAGERIE The Hearthard Contention II, Thomas The Hearthard Contention III of the State Internet page, Seria a State Lean tenement and the State Book of the American tenement of the State Book of the American the American State III of the III of the references of a more gentred past her shy and coppied caughter, and her references of the cast of the production. Members of the cast one production. Members of the cast one for the III of the III of the III of the production. Members of the cast one production. Members of the cast one for the III of the III of the III of the production. Members of the cast one design to by Swiford Stock. The design to by Swiford Stock. The Josephson of the III of the III of the Josephson of the III of the III of Josephson of Josephso

HOTHOUSE Wed.-Sat. 8:00 pm



THE HOTHOUSE

THE HOTHOUSE:
1 strongly recommend the Gaslarop Clauster Theatries production of an early thought was not produced until 1990! Harold Plate drama, it is among the best work the Gaslarop has seet done. The play is set in a rest home, where the patients are non-theeled—as are the days may be a set in a rest home, where it is a production. numbered — as are the days immaining to its administrators. Typical of Pinter, more is unual than said in the play, but one has the sense in orderbeess that some sperhaps alto the administrators and/or paterish are fed up with the institution and plan ain apocalyptic overhaul. Among other things, Hothicson is a maider mystery.

AUDITIONS

Power brokers, kiner carpetbaggers, wirepuliers, wa bosses, hacks, flacks, cronies, windbags, demagogs, and bombasticians are needed for The Theater: Research & Developments

CIGARS & STRIPES *dams Avenue Theate 3325 Adams Avenue 292-1984

vers. In of Roote's raging paramosa, that we bloody well want to find out just what's reality going on. Robert Earl's set design is a fitting locale for making that frequent search. Composed of blank squares, like is defiumanized chesaboard with no re-



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PERFORMANCES SOLD OUT!

Due to overwhelming demand extra performance added. March 11 at 2:30 pm

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Must close March 11.

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Theater Directory

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OLD TOWN OPERA HOUSE STARLIGHT Startight Blow Baltica Park 230 Malario 144 STAR PATIO PLATHOUSE







EVENTS

Fiesta!

is roped off to cars, and on every corner a cerveza vendor sets up shop. Eight or ten blocks up the street, a carnival with rides and sideshows sends ribbons of neon p over the town. The venerable up over the town. The venerable Santo Tomás winery erects a large tent in which it serves its wines and ports and food. Specialty food stands are set up throughout the city offering throughout the city offering snacks that are made only at this time of year. And there are more conventional eateries lining the main streets of Ruíz as well as Avenida Lopez Mateos, the

tourist drag. Last year at the corner of those two streets, a mechanical bull bucked and rocked to the bull bucked and rocked to the delight of the locals and the gringos. For a price anybody could try his buns, and those who were thrown landed in a thick bed of padding. The bull's undulations were especially slow and sensuous, but there was that one drunk American who ordered the controller to turn the machine to full bore, and his are through the air was a beautiful sight. The thing that eased the impact was the

alcohol.
Which brings up a final point. The crowd that gets tanked in the local cantina and buys bumper stickers to prove it is not much in evidence during Mardi Gras. They go in and tend to forget how to get back out and don't foist themselves on the people in the streets where the good times are really rolling. Mardi Gras in Enoenada

good times are really rolling.
Mardi Gras in Envenada
begins Friday, March 2 and runs
through Tuesday, March 6.
Proceeds from various events
benefit Ensenada charities. For
more information, contact the
Connte de Carnava'il in Ensenada
art 211-52-667-83486 or 83143. The Ensenada Tourist and Convention Bureau can be reached at 011-52-667-82411.

Locally call 299-8518. Neal Matthews

Soup

(continued from page 5)

a A lot of people use affings as
a background pad," notes the
veteran guitarist. "I use them as
one of the most important
elements of the group. Most jazgroups have a piano, (but) the
affings are the most elegant
piano you can have — they're so
lush and full. We're creating a
new soun." nued from page 5) No less impressive is the

No less impressive is the warmth, wit, and invention of Sprague's music. Rather than fashion his compositions as mere launching pads for his own improvisations, he has forged a group sound that simultaneously soothes and sparks the imagination. Joining him in the String Consor are basist John Lefrwich; Sprague's brother, Tipp, on saxophomes and Tripp, on saxophones and percussion; Mary Karo and Randy Brinten on violins; violist John Stubbs; and cellist Mary Lindbloom. Stubbs and Brinten Lindbloom. Stubbs and Brinten are both members of the San Diego Symphony, in which both Karo and Lindbloom have also appeared. Leftwich is a member of jazz singer Carmen McRae's

The Peter Sprague String
Consort will appear this Sunday,
March 4, at 7:00 p.m., in a
program sponsored by the
Carlsbad Patrons of the Arts at Caristad Patrons of the Arts at the Carlsbad Community Cultural Arts Center, 3557 Monroe Street in Carlsbad. Among the pieces to be played will be works by Sprague, Mozart, and Chick Corea. In Mozart, and Cnick Corea. In addition, the guitarist will also present the première performance of his newest composition, "Amadeus," a number inspired by Mozart. For reservations and information regarding Sprague's "new soup," call 438-6607 or 438-6646. — Chuck Rogers

UCSD University Events Office presents

GABRIELI STRING QUARTET

MOZART QUARTET IN D MAJOR, K. 499 JANACEK QUARTET NO 2 ("INTIMATE PAGES")
SCHUBERT: QUARTET IN G MAJOR, OPUS 161

THE GABRIELI is one of England's most renowned quartets. They are currently resident quartet at Essex University where they have established a series of concerts and a chambe music course which attract students from all over the world "An expansive and rapt lyricism I haven't heard equalled."

High Fidelity

> March 3, Saturday, 8:00 p.m. Mandeville Auditorium G.A. \$12.00. UCSD St. \$5.50 UCSD Box Office or Ticketron: 452-4559

Palendar-CLIPPERS! As At the CLIPPERS padres PRETENDERS S.D. OPERA *ROMANTICS MATTHEW WILDER S D YOUTH 0 TED NUGENT S D SYMPHONY · makwikii 🛊 SEATLINE IVE NESS

CHAMPIONS STORY

READER'S GUIDE TO THE THEATER -

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

CACTUS FLOWER CACTUS FLOWER

The Pitor Phythose is staging the cornedy—by Ahe Burrows, based on Cornedy—by Ahe Burrows, based on Criefs—should surpriging Park.
Arenue drosts who aega hi novel analysis by shing the sources in the late children. Then he decides to more, sic asks his receptionate to pose as his fedoral self and to convince the whole has been been considered to the contract of the

DEATH OF A SALESMAN
The North County Community
Theatre presents Arthur Miller's
"tragedy" about the last two days
the life of Willy Loman, an aging
traveling salesman about to disco the life of Wily Loman, an aging the life of Wily Loman, an aging when the providing selected and the Shirty-size year quest for the effect of the control o

DEATHTRAP
The North Coast Repertory Theater
present the pools of registery-driller,
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The scenic design is by Dan Coat, the
Lagitory is by Rosger Hunderson, and
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Bullstotone, (Sto

THE

HOTHOUSE

HAROLD

PINTER

Wed.-Sat. 8:00 pm

Sun. 2:00 pm

This production made possible in part by The Koll Company

Remember' and 'Soon Is a Gonna Rain.' Members of the cast are Jim Morlino, Pise O'Donnell, Mark Wenzel, Ray Loper-Cepeno, Chris Redo, J.D. Steyen, and Tom Rusch. Chris Putham is the musical director. (Sm.) J Amigo Restaurant, 1340 Broadway, D Cajon, Wednesday, March 9 at 800 p.m. For information call 442-0537.

GEORGE WASHINGTON SLEPT HERE
The Faltbrook Players present the Machine Local face to by George S. Kaufman Local face to by George S. Kaufman Local face and the Conference of the Conference of

OOOD
The South Coast Rependry Theater presents the diama, by CP Taylor, set in heat Germany during the Second of Tomrilla Post of Germany after time. Are they oblivious of the time. The time of the time of the time. The time of the time of the time. South Coast Repetitory Theater, 655 through March 22, Tuesday Principal, Seaturing at 8 Ood pm. Sunday at 730 pm. Affaires Salaridy and Sunday at 714-497-4033.

Reservations: 234-9583

Valet parking available 547 Fourth Avenue

"... a provocative evening of sophisticated theater art" —Welton Jones, S.D. Union

a splendid production ... an exceptional cast a stunning set design" —Bill Hagen, The Tribune

GEORGE WASHINGTON SLEPT

real 728-0998.

THE GLASS REMARRIE
The Hestiand Community Theater
presents Tempose Williams's
presents Tempose Williams's
tempo

stage mother's attempts to drive her two daughters into slow business. After several humilitarity sears on seedy wad-order circuis, one seedy wad-order circuis, one of the search circuis, one of the search circuis, one of the search circuis, one seed of the search circuis, enrogers as the "ladylike" stopper shows an Copyre focile, circuis, circuis flowers and the search shows an Copyre focile, and shows a search of search shows a search

Friday, March 2 at 8:00 p.m. Matinee Saturday, March 3 and Sunday, March 4 at 2:30 p.m.

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THE HOTHOUSE
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AUDITIONS

Power brokers, kingmakers, carpetinggers, wirepuliers, war bosses, hacks, facks, crories-windbags, demagogs, and bombasticlams are needed for The Theater. Production of CIGARS & STBIPES Monday A. Tuesday, March 5 & 6 730 pm Adams Avenue Theater 322 Adams Avenue 229-1964

Pictar's people, segue creations with dam pass and uncertain futures, are that both characters and suspects. Roote the parameter, and suspects. Roote the parameter, sedied cheef administration clearly the bear that way and administration clear that the things that the sedied of the parameter of the sedied of the parameter of the sedied of the property of the sedied of the sedie situation is bizarre, and Pinter's deft

combination of intrigue and urgency corrects us to experience a subtle version of Roote's raging paranola, so that we blood yeelf want to find out just what's really going on. Robert Earl's set design is a filting locale for making that frenzied search. Composed of black squares, like a dehumanized chessboard with no requires to which now in other search. dehumenized chessboard with no re squares to which one's pieces can be moved, the set is one of Earls best. The work of the cast, in particular Navane Peny's outstanding performance as Rode, is also of trop quality. Paul Notan's glacially insensitive Guish. Berbara Murray's gin-quazing Lush. Berbara Murray's remote Miss Cutts — all are worthy suspects for the unnarred crime about to take piece. And David First about to take piece. And David First



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232-3049 or 234-STAN UNITED STATES INTERNATIONAL UNIVERSITY Zable Theater 10455 Pomerado Road, Scripps Ranc PATIO PLATFOUSE Vineyard Shopping Center 1151 E. Valley Parkway, Escondido 746-6669

UNIVERSITY OF CALIFORNIA SAN DECO UCSD Theater, John Muir Theater Studio Theater PINE HILLS LODGE 2960 La Posade Way Julian 765-1100 Studio Theater 452-4574 Mandeville Auditorium, Mandeville Rental Hali 452-3190 POINT LOMA COLLEGE Salomon Theatre

THE PROGRESSIVE STAGE COMPANY 3325 Adams Avenue Normal Heights 284-1392 SAN DIEGO CITY COLLEGE THEATER Thinteenty and C streets, downsown 239-7854 SAN DIEGO JUNIOR THEATRE Casa de Prado Thosas, Balbos Para

THE THEATER READER'S GUIDE TO

THE LADY CRIES MURDER

Poor Lamb. He sever hears the starting gun, it goes off at the Gaslamp at 8.00 p.m. And may this excellent production continue to run for a long. Gaslamp Quarter Theatre, through April L Wednesday through Saturda at 800 p.m. Matinee Sunday at 200 p.m.

HOW I GOT THAT STORY HOW I GOT THAT STORY
The San Diego Public Theeter
presents the "nightmare corned," by
Artin Ciary, A naive reporter, covering
the political strife in Arm Bot Land,
through his proposure to the Historical
Event—a series of charack in,
eighteen men and three women—
whom the young reporter interviews.
Earther Shee directs the production.
Charles Fee is the reporter, and Sleveconnection submitted as the Historical
Connection submitted as the Historical opening night performance — a outlet reception for the audience, and members of the crew — is by recycling the crew — is by recycling rolly. (Snt.) san Diego Public Theatre, Friday, varich 2 through April 1. Thursday through Saturday at 8,00 p.m. Mal Sunairs, March 4 at 2,00 p.m.

soft in in physical demands and in the tenesis, the Sain Daya Repetitory. Thosters AC beans a distinct control of the production of a semination of the production of the pages (Bordon and Carlos Johnson (Bordon and Carlos Johnson (Bordon and Carlos Johnson appropriate of the production of the production of the production of the last minute. The play takes piece on a small notice large at 27000 feet more than a thousand feet below the summer of EC, the works according

highest mountain. The play's two characters, Taylor and Harold, are bowasched on the ledge thy chindran, RC, they have made hadron, You, stranded, and if they abort per difficult ledge soon they ill be hatrop, Like the experience of mountain climbing facel — in which all ones a strenden is concentrated on the jurises of mountain climbing facel — in which all ones a strenden is concentrated on the jurises of mountain — in Cip playsinght Planto. We be distincted to the concentrate of the playsinght Planto. We have distincted to the concentration of the playsinght Planto. We have distincted to the concentration of the playsinght Planto. We have distincted to the concentration of the playsinght Planto.

details. Although the set is more Zen-like than savage and realistic, once actor Sam Woodhouse begins to climb it, unpro-inising theatrical illusions give way to actual reality, and the production begins a compelling internal descent into the heart of the drama. That first climb, which takes

drams, That first climb, which takes place after a slow beginning, punches life into this production. As do the direction of Andrew J. Traister and the performance of Woodhouse, as Taylor, and Douglas Jacobs, as Harold. Traister's direction effectively captures.

Traster's direction effectively captures the play's jarring, often violent demands, and the two actors sustain a level of taw, visceral intensity that rarely lets up. Though Taylor and Harold begin the play as opposites. Woodhouse and Jacobs bring them to

Woodhouse and Jacobs bring them to a touching crosscoads where. If only for a moment (or possibly an eternis), the characters join and discover a printible union that goes beyond attempts to explain to meaning the attempts to explain to meaning the admittance of the property of the pro

The World of

Translated for the American stage by Arnold Perl, these stories tell about the

Saturday, 8:00 pm; Sunday, 2:00 pm 3717 India Street 298-8111

and his times.

Sholom Aleichem

foremost Yiddish humorist of the 19th century.

THE LADY CRIES PRINCIPLE
The Way Off Broader
The Way Off Broader
The Way Off Broader
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Theory
Theor secrifices the conventional details of duran and characterization for a condition of left immediacy. Faced with cold, Junger, pane, exhaustion, and, above all, the fact of death, the supermode's light out in the houghful confront the essential truths—about their situation and about themselves. Like the focus of the play, Den Dyckers numinals set design for the Rigis production is also devoid of Zerolische truth.

LAGINA
Southestern College presents the world premiere of the manical cornels — written by computer experts Vic Bennet and Ion Mindjath — the Computer with the Computer with the Computer with the Computer Williams Williams Works directs the production. John Mindjath — the technical directs, Aim Cuanch is the massic directs. Care Jasons has designed the cell and lights, and Than has designed the centime. The district of the Computer College of the Computer College of the Computer College of the Co

director. (Sm.)
Mayan Hall, Southwestern College,
Wednesday, March 7 through March
18. Wednesday through Saturday at
8:00 p.m. Mannee Sonday, March 18
at 2:00 p.m.

IDLES OF THE FIELD

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31. Thursday through Sunday at 8:00 p.m. Dinner-theater nights: Saturday March 3, Saturday March 17, and Enday, March 30, dinner at 6:30 p.m. curtain at 8:00 p.m.

LOOK, WE'VE COME THROUGH LOOK, WEVE COME THROUGH THE Wayan Guide. The third is a sleepy the claims to be the come of the come the claims to be the come of the come the claims to be the come of the come the claims of the come of the come the come of the come of the come of the secure. Deel tagged softens the secure below the come of the come secure. Deel tagged softens the secure tagged softens the competent tagged softens the competence of the come of the competence of the come of the c

LOVE'S LABOUR'S LOST Reviewed this issue. Mandell Weiss Center, UCSD, through March 3; Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m.

THE MISER
The Townhall Players of Ramona present Moliere's classic cornedy about the rich and miserly Harpagon who wants to marry a young woman for her large down, and to marry off and that he daughter has already set he sagistion someone else. Betwee King affects the production, with assistance by May 16mg, Members of Grandstance by May 16mg, Members of Fagan, Werdy, Riesman, Rammond, Garbung, Don Fickang, Many King, Ron Channon, Reneen Brown, Ann Serath, and Renin Streith, 16mg, 1

NIGHT MUST FALL. The Imperial Beach P

the drama, by Emlyn Williams, about a iece suspects him or devious — e nurderous — intent. Bert Edwards nece subjects from of devides.— even dever the production, Members of the cast are Caroline Wymer, Michael Jauriell, Sana Childe, PM Gerl, Tom Gorman, Rothy Henley, Dessian Montella the seasonal district, and playing and the sound. (Sint) lighting and the sound. (Sint) lighting and the sound. (Sint) lighting sound to produce the sound of lighting sound to lighting sound to lighting sound beautiful sound lighting lighting

ONE-ACT PLAY FESTIVAL ONE-ACT PLAY FESTIMAL.
The Boniah Valley Players offer three one act jusy — Ladijs Plant. The Platfert, and Lille Polis States she leaders between the Platfert, and Lille Polis States she leathed Berniah Span, Bathara Silva, and Pat Albei direct the jusy.
Members of the cast include Mangaret Intie, Marian Lucas, Jantice Haighes, Darriel Love, Louise Phistile, Aff Brown, Doug Smidther, bland Perir, Sell Perir, bland Perir, bl nces only of this roduction. (Sm.)

production. (Sm.) Chula Vista Worneris Club, 357 G Street, Chula Vista, Friday, March 2 and Saturday, March 3 at 8:00 p.m. Matinee Sunday, March 4 at 2:00 p.m. For information call 425-5169 or 421-9341.

ON GOLDEN POND
The Pine Hills Players of Julian present
Ernest Thompson's popular drama
about the interactions among a three
generation family, Scott Kinning directs
the production. Nembers of the cast
include Jim Langham and Deve
Goodman alternating as froman
and the Control of the Control
Ethel, Jim Nelson as Charles Martin,
Cheri Nichola as Chelsea, Jory





A studio designed for dancers and for those who always wanted to dance.

Bonni Marie has restored an 1894 Victorian house as a creative and performing arts school in Coronado.

Classical Bullet * Jazz * Tap * Dance exercise * Social
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DEATHTRAP by tra Levin A Comedy Thriller



NORTH COAST REPERTORY THEATRE (Next to Walker Scott)
PLAZA OF THE FOUR FLAGS - SOLANA BEACH
dast of Intersection of I-5 and Lomas Santa Fe Drive

Marguis Public Theater

production"-Bill Hagen, Tribune

-Anne Marie Welsh, S.D. Union



OVER

The Wager by Mark Medoff Thursday, Friday,

5th & Elm, downtown Reservation 232-4088

READER'S GUIDE TO THE THEATER

Romano as Billy, and Bill Nolan as Bill. A barbecue dinner precedes the show (and a vegetarian entree is also

www.lablet. (Sm.)
Pine Hills Lodge, through March 3;
Friday and Saturday, dinner at 7:00
p.m., curtain at 8:00 p.m.

QUARTERMAINE'S TERMS

Reviewed this issue: Cassius Carter Centre Stage, through April 1; Tuesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Seturday and Sunday at 2:00 p.m.

SQUABBLES SCALABBLES
The Fless to Dinner Theatre is offering
Marshall Karp's comedy about a
successful writer of advertising jingles
who is married to an equally
successful lawyer. Living with the
otherwise happy couple is the wife's
curmudgeon of a father, and the curmudgeon of a lattler, and the husband's zany mother is planning to move in, too. Frank Wayne directs the production. Members of the cast are Von Schauer, Carole Marget, Albert Sklar, Ina Felser, and Frederick Edmund. Richard Joseph Franklin III Edmund. Nichard Joseph Franklin III has designed the set. (Sn.)
Flesta Dinner Theatre, through March 25: Tuesday through Saturday, dinner at 6:30 p.m., curtain at 8:15 p.m. Sunday, dinner at 5:30 p.m., curtain at 7:15 p.m. Matinee Wednesday and Sunday, buffet luncheon at noon,

curtain at 1:15 p.m. THE STRONGER
Showcase San Diego is a new, multifaceted performance center designed to support both amateur and professional actors who want to professional actors who want to develop and cultivate their talents through continuous participation theatrical projects. For its premier production, Showcase San Diego presents the August Strindberg di about two women and their about two women and their exploration of personal change. Girn y-Lynn Safford, a founding member of Showcase, directs the production. Cast members are Wen Warren, also a founder of the group. and Cheri Mitton. (Sm.) Showcase San Diego, Presentation. Consultant's Studio, 2244 Fourth Avenue, Hillicrest, Friday, March 2

through March 31; Friday and Saturday at 8:00 p.m. For inform call 239-4240.

SUMMER AND SMOKE
The Lampighters are staging
Tennessee William's dramatic fable
about Alma Winerniller, an inhibited
spinster, and her attempts to instill a
prope sense of morality in John
Buchanan, her next door neighbor. A
Buchanan has other, more cynical
motions, and he attempts to trach
motions. and he attempts to instill a
proper sense. SUMMER AND SMOKE Buchsnan has other, more cynical notions, and he attempts to teach Alma about He, sex, and the darker saises of human behavior. D. Larry Str.cking directs the production. Members of the cast include Members of the cast include Samanthus St. Clae. Robert Smith. Bill Peace, Mille Salvin, Adrial Contraras, Amars Selcoc. Georgie Du-Here, Many Larry Selcoc. Georgie Du-Here, Many Larry Selcoc. Georgie Du-Here, Many Larry Selcoc. The cast of columns chapters are by Ret Taibot, and the lighting is by Constance. Farsieris, Sim.) are by Ret Talbot, and the lighting is: Constance Jenkins. (Sm.) Lamplightens. through March 11; Friday and Saturday (and Thursday, March 8) at 8:00 p.m. Matinee Sundi March 4, and Sunday, March 11 at 2:00 p.m.

SUMMER BRAVE
The San Dieguito Little Theatre is staging playwright William Inge's updated version of his drama Picnic. The play deals with the conflicts of a The play deals with the conflicts of a young woman bin questions the nature of love and Tovability. Tanks flows direct bit production. Members of the cast are Cheyl Farwy. Pain Thompson, and Fish Chate. Arthur Henderson is the set designer, and Martha Enkson in the lighting technician. (Sm). Section of the Section of S

TAKING STEPS
The Old Globe Theatre presents Alan Aydoboum's comic farce about the inhabitants and guests of a large, run-down Victorian mansion (formerly a brothel) that is reportedly haunted by a promisecuous ghost. A solicitor antwes, and the guests — and the

ghost — spend a restless evening weaving in and out of each other's bedrooms. Craig Noel directs the production. Members of the cast are Jeffrey Alan Chandler, Jonathan Jeffrey Alan Chandler, Jonathan McMurtry, Don Sparks, K. T. Sullivan, Mitchell Edmonds, and Kristen Lowman. The scenic designer is Nick Reid. The costume designer is John B. Forbes, and the sound designer is John B.

Forbes, and the sound designer is forny Tait. (Sm.) Old Globe Theatre, Thursday March 1 through April 1. Tuesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m. TENDERLOIN TALENT NIGHT

The Gaslamp Quarter Theatre presents a "Red Light Revue," to raise funds for the theater. Along with a back-room poker garne and a "Bordello Buffet," the evening will "Bordelio Buffet," the evening will combine professional and amateur talent, its therne is a look at the Gaslamp's roots as a steamy red-light district around the turn of the century. Among the performers are Bob Johnston, Kit Goldman, Parker Anthrigh we personness and the control of a charlest of personness of the charlest of personness of the charlest of personness of the charlest of the ch

Information case 2-2-cmos.

THE WIGER
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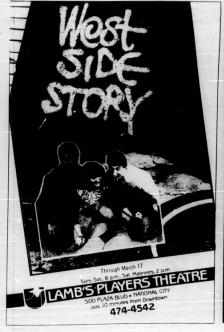
mote finished and humane work. This production also gives the Bowery's artistic director, Kirn McCallium, another chance to demonstrate his brilliant skills as an actor, director, and designer. In all three functions he makes the most of this interesting but relatively weak play, and his exceptional coart below here to before relatively weak play, and his exceptional cast helps him to bring out its considerable — if intermittent —psychological power Ali in all, quite worth seeing. (Sa.)
Bowery Theath, durough March 11;
Thursday, Friday, and Sunday at 8:00 pm. Saturday at 7:00 p.m. and 10:00 p.m.

WEST SIDE STORY
The Lamb's Players Theatre opens its seventh season with the musical classic by Arthur Laurents, with music by Leonard Bernstein and lytics by Stephen Sondheim, based on Shakespeare's Romeo and Auliet. The love story of Tony and Maria unfolds against a backdrop of racial tension between bey warring street. tension between two warring street gangs. Robert Smyth directs the

production. Members of the cast include Kerry Cederberg, Deborah Gilmour, David Heath, Allen Benjamin, Lisa Enrique, Steven Kennedy, Don Lonsbrough, Craig Mornis, Kern Pipes, Miguel Reyes, and Gerry Schooler. (Sm.) Maybe Reyes, and Gerry Schooler (5 Lamb's Players Theatre, through Saturday March 17, Tuesday through Saturday at 8:00 p.m. Matinee Saturday ct 2:00 p.m.

THE WORLD OF SHOLEM
ALDICHEM
THE Marquis Public The steer offers
Arriad Perts durantes despitation of
three stances. The falls of Chefrin
Bondarie Schuseig, and The High's
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Cero, Sam Gooth, Rainly Greene.
Physis Takifraen, Willem Lefelson.
Robert Alexenes, Cold Freien, Vegels Robert McKenna, Todd Peters, Virginia Serrico, and John Ti. Western: The set design is by Wanda Titten-Robin, and the lighting design is by Sam Gooch, (Sm.) Marquis Public Theater, open-ended run; Thursday through Saturday at 8.00 p.m. Matinee Sunday at 2.00 p.m.







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

In Our Gallery **OPENING TONIGHT**

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CRITICS LAUGH!

"The Wager pays off with an engaging mix of humor & truth" - Stacy Finz, Daily Aztec "The Wager is splendidly treated in the Bowery

"This Wager is a sure bet!"

& Sunday 8:00 pm

The Bowery Theatre

1

READER'S GUIDE TO THE MUSIC SCENE

unabashedly stands toe-to-toe
with the realities of maturation
and motherhood on "44-5fe of
the Road," "Time the Avenger,"
and dishes out muted philliptics
on the senselsenses of much of
what the sees in contemporary
society in "Show Me", and "My
City Was Gone." If the sounds of
the new Pretenders are less
ferocious than those of their

D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92138.

the female leader of a successful rock quartet loses half her band to drug-related deaths and gives birth to her first child by a legendary rock figure (the Kinks' Ray Davies), it would be reasonable to assume that she would be affected in some w.y. would be affected in some woy. Many critics would have you believe that these episodes have filed down the rock and roll incisors of the Pretenders' Chrissie Hynde until they can do little more than strain porridge. Balderdash. On the band's latest opus, Learning to Craud. there is indeed hands latest opus, Learning to Crund. there is indeed circumstantial evidence to apport be accusation that apport be accusation that apport be accusation that apport be accusation that apport the accusation that apport to the accusation that apport to the accusation that apport and accusation to the accusation to the accusation to imply—as several critics have—that life's crualities, invites, and personal crualities, invites, and personal control in the accusation to the accusation accurately accusation to the accusation accurately accusation to the accusation accurately acc



vulnerability is the flip side of brando, then Learning to Crawl is simply a reverse view of Hynde the flist-shaker and shows her to be no less mighfull than before. She resignedly and matter-of-factly deals with the irreventibility of personal loss (i.e., the dealth of gultarist James Honeyman-Scott and bassist Pete Paradon) in "Back on the Chain Gang";

resilience in the aftermath of some major upheavals informs her songs with the same toughness that was embraced by critics and fans alike a fev by critics and fans alike a few years ago. If anything, Hynde's handling of rock and roll licks that are traceable to her major influences (e.g., early Rolling Stones, Kinks, Them, Free, Stones, Kinks, Them, Free, even Steve Cropper is more deft than ever, and Learning to Craul finds her once again in terrific voice. Those two facts alone are reason enough to expect that the Pretenders' concerts tonight, Thursday, and Friday at Golden Hall will be Friday at Golden Hall will be worth catching. (Hopefully, Hynde will be less exhausted than she appeared to be in last year's performance here, but with a baby daughter...)
Opening for the Pretenders will be the Alarm. Until recently, this band hae had three things going for "st is members sport wild, in a fastening hair styles, they play acoustic rather than electric

acoustic rather than electric guitars, and the press has accurately described their sound as an odd blend of old Bob Dylan and the Clash. The Dylan and the Clash. The release of their new album, Declaration, gives them something else to brag about. Produced by Alan Shacklock, Produced by Alan Shacklock, Declaration on the loads presented on the bands first release, a self-titled DP that was conceptually interesting but a tad monotonous. On their first complete album (which

includes a couple of cuts from The Alarm), the band has taken The Alarm), the band has taken pains to dress their strident calls for social change in more colorful raiment, while retaining the curious mix of Sittles social change in more colorful raiment, while retaining the curious mix of Sittles social retaining the curious mix of Sittles social retaining the curious mix of Sittles social retaining the band uses electric guitars but only to augment the full sound of the acoustic instrumentation that remains their calling card. This band certainly merits a close weet. In addition to opening whether the social retaining to the work of the social retaining to the social retaining to the spirit, where they'll be joined by Billich and Neshpottes. pains to dress their strident calls



TED NUGENT)

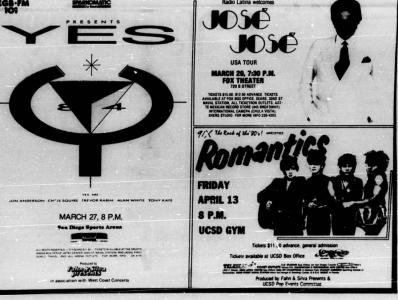
MICHAEL SCHENKER GROUP

SATURDAY - MARCH 24 - 8PM DEL MAR FAIRGROUNDS

TICLETS \$11.75 ADVANCE, \$19.75 DAY OF SHOW AVAILABLE AT ALL TELESEAT \$1, LOCATIONS OR CALL SEATURE 1019, 283-SEAT.







page of this section). Other Sunday shows include GBH, Battalion of Saints, and the Front at the Adams Avenue Theater; and Bonnie Raitt at the Belly Up Tavern.

Closing the week are Bobby King, who will perform Tuesday in the next installment of the "Jazz Live" series in the San Diego City College Theater; and Icicle Works, a new band from England which will perform Wednesday night at SDSU's Backdoor.

CONCERTS

The Alarm: Licorice Pizza Record Store, Friday, March 2, 3:30 p.m., 1321 Garnet Avenue, Pacific Beach, 270-5150.

Madness and Mr. Mr.: UCSD Gym. Friday, March 2, 8 p.m. 452-4559.

Steeler and Victim: SDSUs Backdoor, Friday, March 2, 9 p.m.

The New Marines, Mitch Cornish and the Hellhounds, and Neophytes: Spirit, Saturday, March

The Peter Sprague String Consort

GBH. Battalion of Saints, and the Front: Adams Avenue Theater. Sunday, March 4, 8 p.m., 3325 Adams Avenue, Normal Heights 565-9947

Cedros Avenue, Solana Beach, 481-9022

"Jazz Live" (caturing Bobby King: San Diego City College Theater, Tuesday, March 6, 8 p.m., 14th and C streets, downtown, 230-2481.

Icicle Works; SDSU's Backdoor, Wednesday, March 7, 9 p.m. 265-6562 or 265-6947.

Mathew Wilder: Rodeo, Thursday, March 8, 8 p.m., La Jolla Village Drive and Vilia La Jolla Drive, La

Re-Flex: SDSU's Backdoor, Thursday, March 8, 9 p.m. 265-6562 or 265-6947.

Holly Near, Nina Golden, and

Deborah Cassell: California Theater, Friday, March 9, 7:30 p.m., 1122 Fourth Avenue, downtown, 436-4030.

The Dan Siegel Band and the Wayne Johnson Trio: UCSD's Mandeville Auditorium, Friday, March 9, 8 p.m. 452-4559.

45 Grave, Alien Sex Flend, Kommunity FK, and Eleven Sons: Adams Avenue Theater, Saturday, March 10, 8 p.m., 3325 Adams Avenus, Normal Heights, 565-9947.

Carole King: Fox Theatre, Sunday, March II, 8 p.m., 720 B Street, downtown. 235-420C.

the=OLD==== pacific beach =CAFE=

Bruce Cameron/ Thursday-Saturday 9.30 pm-1.30 am Hollis Gentry Ensemble Jazz

9:00 pm-1:00 am Ella Ruth Piggee Jazz

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is pleased to announce its regular engagement at Pacific East Espresso Frictay and Saturday, March 16 & 17, 24 & 25, 30 & 31, and Sunday Champagne



VICTIM Friday, March 2, 9:00 pm Tickets: Students \$4.50, general \$5.50

ROODKJAB ROODKJAB ROODKJAB



ICICLE WORKS

Birds Fly"-You've heard the song. now hear the band!

BROKEN EDGE Wednesday, March 7, 9 30 pm Tickets: Students \$4.50, general \$5.50

THE GIRLS NEXT DOOR Thursday, March 8, 9:00 pm Tickets: Students \$6.50, general \$7.50

The Politics of Dancing," "Praying to the Beat"-A dance concert not to be missed

REFLEX

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.

March 2, 8:00 pm-11:30 pm **Rob Schneiderman**

Joe Azarello at the plano

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Sunday March 11.9 p.m., 143 South Cedars Avenue, Salana Beach, 481-9022.

Billy Idol: Del Mar Fairgrounds. Thursday, March 15, 7:30 p.m., Via de la Valle turnoff from 1-5, Del Mar

Echo and the Bunnymen and Let's Active: SDSUs Montezuma Thursday, March 15, 9 p.m. 263-6562 or 265-6947.

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

The Boys of the Lough: La Paloma

Los Lobos: Belly Up Tavern.

Saturday, March 24, 9 n.m., 143

South Cedros Avenue, Solana Beach, 481-9022

The Three O'Clock: SDSU's

UK Subs. TSOL, and Personal Jr. Walker and the All-Stars: Belly

Club listings are compiled by Lindo Nevm. If you wish to be included. Yes: Sports Arena, Tuesday, March

Jose Jose: Fox Theatre, Thursday March 29, 8 p.m., 720 B Street, downtown, 235-4201.

North County

Barr-X Ranch House, 119 East Broadway, Vista, 724-0510. Gary MacKenzie, swing, Thursday through Saturday.

Belly Up Tavern, 143 South Cedros Avenue, Solanz Beach, 481-9022: Joey Harris and the Speedsters, rock and roll, the Beat Farmers.

rockabilly and country. Thursday, Bratz, rock and roll, Friday and Saturday. Bonnie Raitt, rock and blues. Catfish Hodge, blues. Sunday Bicky and the Jets, vintage rock, Monday, the International Reggae All-Stars, reggae, Tuesday Four Eyes, rock and roll, This Kids Concerts: Bob Long's Red Point Quartet, bop, boogie, and jazz. Wednesday; the Chicago Six. Dixieland, Friday, Wholly Cats, '40s

Betty's Burger Garden, 2747 North Coast Jazz Society, jazz WEATHER

PAT METHENY

LAWS

RONNIE

KILIMANJARO

GYRA

GATO BARBIERI

WEISBERG

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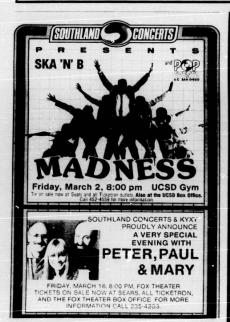
Wednesday, March 7th, 11:00 am to ???

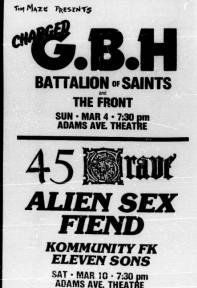
Free entrance to the club Well drinks · Margaritas · Tequila & Kazi shooters \$1.00 · Mariachis · T-shirt giveaways Thank you, San Diego, for another great year!

DIEGO'S

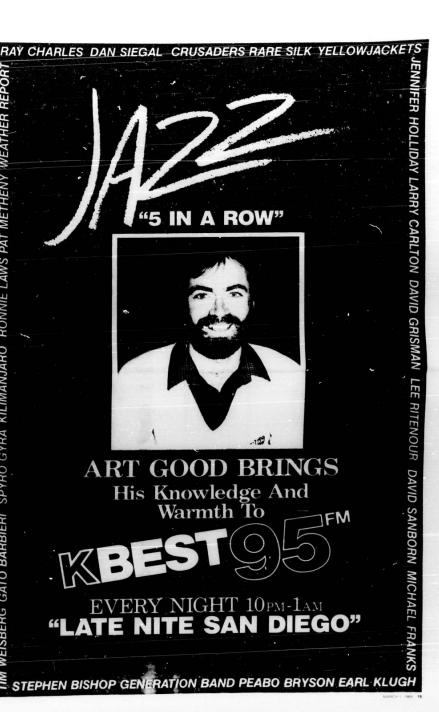
MEXICAN RESTAURANTE Y CANTINA 272-1241

860 Garnet - Pacific Beach off Mission Blvd.





Advance tickets at Ticketron, Off The Record, Stiff Competition & Louis



Doc Watson: Belly Up Tavern, Sunday, March II, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Billy Idol: Dei Mar Fairgrounds, Thursday, March 15, 7:30 p.m., Via de la Valle turnoff from I-5, Del Mar.

Echo and the Bunnymen and Let's Active: SDSU's Montezuma Hall Thursday, March 15, 9 p.m. 265-6562 or 265-6947.

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

The Boys of the Lough: La Paloma

heater, Sunday, March 18, 7 p.m. First and D streets, Encinitae 436-4030.

The Three O'Clock: SDSU's Backdoor, Sunday, March 18, 9 p.m. 265-6947 or 265-6562.

Jr. Walker and the All-Stars: Belly Up Tavern, Thursday, March 22, 9 p.m., 143 South Cedros Avenue. Solana Beach, 481-9022.

Los Lobos: Belly Up Tavern, Saturday, March 24, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Ves: Sports Arena, Tuesday, March

27.8 p.m. 224-4176.

José José: Fox Theatre, Thursday. March 29, 8 p.m., 720 B Street, downtown, 235-4203.

UK Subs. TSOL, and Persona Conflict: Adams Avenue Theater Friday, March 30, 8 p.m., 3325

Club listings are compiled by Linda Nevin. If you wish to be included.

please call 469-6022 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County

Barr-X Ranch House, 119 East Broadway, Vista. 724-0510: Gary MacKenzie, swing, Thursday through Saturday.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach 481-9022: Joey Harris and the Speedsters, rock and roll, the Beat Farmers.

rockabilly and country, Thursday; Bratz, rock and roll, Friday and Saturday; Bonnie Raitt, rock and blues, Catfirb Hodge, blues Saturday Bonnie Baitt, rock, and blues. Catiffs Hodge, blues. Saturday Ricky and the Jets, wintage rock, Monday, Ricky and the Jets, wintage rock, Monday, the International Register All Stars, register, Treashy, Four Even rock, and roll, This Court Even Rock and roll, This Court Even Rock and roll, This Court Even Rock, and roll, This Court Even Rock, and roll, This Court Even Rock, and Justice Wednesday, the Chicago Six, Dixieland, Priday, Wholly Cats, 40s swing, Sandays.

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

WEATHER

METHENY

PAT

LAWS

RONNIE

KILIMANJARO

GATO BARBIER

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DIEGO'S **3rd Anniversary Celebration**

Wednesday, March 7th, 11:00 am to ???

Free entrance to the club Well drinks · Margaritas · Tequila & Kazi shooters \$1.00 · Mariachis · T-shirt giveaways Thank you, San Diego, for another great year!

DIEGO'S

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SKA 'N Friday, March 2, 8:00 pm UCSD Gym SOUTHLAND CONCERTS & KYXY A VERY SPECIAL **EVENING WITH** PETER, PAUL & MARY

FRIDAY, MARCH 16, 8:00 PM, FOX THEATER
TICKETS ON SALE NOW AT SEARS, ALL TICKETRON,

AND THE FOX THEATER BOX OFFICE FOR MORE INFORMATION CALL 235-4203.

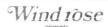
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Booleverks/Pannikin Coffeehouse, Fiower Hill Center, 2070 Via de la Valle, Del Mar. 755-3735; Live music, early evening Friday, call for

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

Charlie's Niteclub, 680 West San Marcos Boulevard, San Marcos, 744-4120: Wes Reo and the Countrymen, country, Wednesday through Saturday.

Chopping Block, 1740 East Vista Way, Vista, 726-8770: Hip Pocket, rock and roll, Tuesday through Saturday; five rock and roll, Sunda and Monday, call club for information.

The Country Side Restaurant and Lounge, 450 Douglas Drive. Occanside, 757-0860: New Country, country, Wednesday through Sunday; Lone Star Country, country, Monday and Tuesday.

The Cupboard, The Vineyard, 1535-6 East Valley Parkway, Escondido. 743-0421: Live music, Friday, call club for information: Paul and Carla Roberts, folk music, early evening Saturday.

Distillery Nightclub, 140 South Sterra Boulevard, Solana Beach, 755-6733: Dirk Debonaire, rock and roll, Thursday through Saturday; the Reflectors, rock and roll, Tuesday and Wednesday.

El Comal, 12845 Poway Road, Poway, Don Tennison, country and contemporary, Wednesday through Saturday.

Fireside Lounge, 439 West Washington, Escondido, 745-1931: Paris, rock and roll, Thursday through Saturday.

Fish House West, 2633 South Highway 101, Cardiff, 753-6438: Jason Chase, pop and jazz. Thursday through Saturday.

Gizmo's, 380 North El Carnino Real. Encinitas, 942-1676: The Hurricanes, blues and rhythm and blues. Thursday through Saturday, with Smokey Wiston, blues. Saturday; cornedy night. Sunday; Purl, contemporary, Monday, Ire music, Tuesday, call club for information; the Heaters, rock. rockability, and reggae. Wednesday.

Henry's, 264 Elm Street, Carlsbad, 729-9244: Tony Soraci and Co. with Judy Ames, contemporary, Tuesday through Saturday.

Hill House, 2730 Via de la Valle, Del Mar. 755-6614: The Roosters, rock and roll, Thursday, Ricky and the Jets, vintage rock, Friday and

Hungry Hunter, 1221 Vista Way, Oceansale, 433-2828: Steve Moris, Comedy and music, Wednesday and Thursday: Investigations of telliments, Fraday and Saturday, call club for information, Russ Kirkpatrick, country and contemporary, Sunday through Tuesday.

Hungry Hunter, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400: Tommy Rocker, cornedy and music. Thirsday through Saturday Michael Edwards, contemporary, Sunday through Tuesday; the Rondeaux Brothers, contemporary, Wednesday

Jolly Roger, 1900 North Harbor Drive, Oceanside, 722-1831: Rus Kirkpatrick and Dan Lehner, contemporary and country, Wednesday through Saturday

Muhaney's, 340 East Grand Avenue, Escondido, 741-0935; Side FX, rock and roll. Thursday through Saturday; Secret Service.



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riday, March 2



Saturday, March 3

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Sunday, March

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Monday, March 5

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OMOTOWS Mar. 8th. 17 FRANK & PH. COMITION 186 (III.S) the with the FORENCE VIETURS AND HOST VIETURS MAY HAVE VIETURS AND HOST VIETURS AND HOST VIETURS AND HOST VIETURS VIETUR

Roying Eye MuSIC REPORTS: good as mine. So they began, first as ad and reprinted for discourse and selegy-instrumental mothing missing yet. Nice and reprinted for discourse in one level soon, Matthew opens the mouth right next on Feb. Auf. The picture on his passport of I what's this, I didn't know he could do not loow much their that, it would know the could do not loow much their that, it would know the the discourse point one one course OD ones.

France dressed as a Japanese Geisha girl on Feb. 3rd. The picture on his passport of on Feb. 3rd. The picture on the passport of one George O Doued dat in do dom much hind: unauder An obstoudly unimprosed customs official at Nice Arport said "it he comest official at Nice Arport said" in he comest should have a women's picture on his passport. The Boy usas reportedly not in the passport that the Boy usas reportedly not in the passport that the great was the picture of the passport that the great was the picture of the picture

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tern long time and I am glad, it was hen Doll Congress closed expectig, V.I.P. No bodgs, Paul Martin riom Gary Packer came by to let me know he won the 2-h free lim on the from Thursday Beatle is sho and wanted to know how he goes about collecting. Their phone number is disconnacted. Carlos from the Pump Hous Gang just returned from themati usering.

lowers all about. Someone comments the you find derry sitors. Nerm Normal arms, this study to see Jim Pappageorge loos there's a pure the recording Jornals and the recording Jornals and the secondor pappa. Silva's Pahri ard loos so high Saturday that when he liked, my head started sprinning. Earn look but Jimmy the Rooster's had is black lagar, teaching, Mad Max how to see a men.

y pool, first you hat on over he has n they an shoot Arry Rouillard tary on Feb. 17th, 1984, you re lucky de at this far Pat KGB Martin a rid Randy Records starped in look

Powell free demising seem extraorgangers for formed a way to been used in high parties for formed a way to been used in high same in Gobaroog Pam in 91X unit turn of the gas Mars and been carried by looking for the beet Mary Mary and Staffare from the Mary Mary and Staffare from the Michael and the Mary and the Mary

the sering hoat Rumar has it Dane Convers building Trees. Thanks 187

3rd Anniversary Party DIRK DEBONAIRE

> DIRK DEBONAIRE

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rock and roll. Wednesday

Old Time Cafe, 1464 North Highway 101, Leucadia. 436-4030; Cathy Curtis, country, 161k, and originals, Thursday, Malcolm Dalgilsh, Grey Larson, and Pete Sutherland. British and American folk music, Priday, Pred Small, topical folk massic, Saturday, David Marchant, cornedy and music. Tuesday, the Perfect Cure, English, Irish, and Scottish folk music, Wednesday. Old Time Cafe, 1464 North Wednesday.

Pacific East Espresso, 235 North Pacific East Espresso, 2:5 North El Camino Real, Encinitas. 436-1248: The John Leftwich Trio, jazz, Friday; the Joe Azarello Trio with Holly Burke, jazz, Saturday; Joe Azarelio and Gary Pack, jazz, Sunday brunch.

Pancho's, 1309 Camino Del Mar 481-0414: Live music, call club for

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

Pomerada Club. 12237 Pomerado Pomerada Club., 1223; Pomerado Road, Poway. 748-1135; Telegraph Canyon, country, Wednesday through Saturday, country dance lessons, Wednesday.

Poway Mine Company, 12375 Poway Road, Poway, 748-7296, 566-2070: Miss D'Meanor, rock and roll, Thursday through Saturday; the West Coast Band, rock and roll,

Ralph and Eddie's, 390 Grand Avenue, Carlsbad. 729-2989: YaBoo rock and roll, Friday and Saturday. Incognito Rockers, rock and roll, Sunday through Tuesday.

Ramada Inn., Scotty's Pub, 2500 South Escondido Boulevard. South Escondido Boulevard, Escondido. 747-5000: Ted and Dave, contemporary, Tuesday through Saturday; Rex Paris, contemporary variety, Sunday and Monday.

Rancho Bernardo Inn, 17550° Bernardo Oaks Drive, Rancho Bernardo. 487-1611 or 277-2146: Bernardo. 187-1811 or 277-2146: Jim Gates and Sound Investment, contemporary, Tuesday through Saturday; the Joe Azarello Trio with Linda Wakefield, contemporary and jazz, Sunday and Monday, Dining Room: Peter Robberecht, contemporary, early evening Thursday through Saturday.

Stage Coach Inn, 1865 Vista Way, Vista. 724-9090: Road Way, country. Wednesday through Saturday.

Teepee Room, 1270 Main Street, Ramona. 789-3755: Paydirt, country and vintage rock. Friday and Saturday.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center. 749-1466: Brushfire, country rock, Thursday through Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032: Jockey Club: Starfire, contemporary, Thursday through Saturday, Turf Room: Just Us. contemporary, Tuesday through Saturday. Derby Room: Recorded music with DJ Lou Taverna. Thursday through Saturday.

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640: Planet, rock and roll, Thursday through Saturday, Robyn Banx, rock and roll, Sunday and Monda the London Brothers, rock and roll, Tuesday and Wednesday.

Beaches

Aimee's, Hotel La Jolla, 7766 Fav Avenue, La Jolla. 454-3001: Bruce McKeithen, contemporary piano and wocals, Tuesday through Saturday; J.J. Frank, cont and jazz piano, Tuesday through Friday happy hours.

Atlantis, 2595 Ingraham Street, Mission Bay, 224-2434; Elements contemporary, Tuesday through



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Sunday, March 11 9 pm — BOC 6 MEMLE WATSON and The Chastrong Heroes.

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March 12—Live taping of pilot for new T.V. sho

March 12—Live taping of pilot for new T.V. sho

W. Coast cornecians
Thursday, March 22—LOS LOBOS
and The Rhythm Kings
Friday, March 23—BLUE RIDDIM
Saturday, March 24—JR. WALKER

and the ALL+STARS

Leng's RED POINT QUARTET Jaz 6 Se

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MARCH PIZZA SPECIALS fues. 6-9 pm ALL YOU CAN EAT \$3.25 Mon. & Thurs. 6-9 pm LG. SLICE \$.75

FOR INFORMATION CALL 481-9022



9/Xpresents The original HAPFY HOUR OF THE 'SOS

Starring Russ T. Nallz
6:00-9:00 pm 25¢ draft, 50¢ hot dogs, cheap wells an
that 9IX Jack cheese. 9IX T-Shirts . . . "Rock to Riches"
album . . "Modern Music Calendars" . . . and concert
tickets will be othern album . . . "Modern Music Calendars" . . . and concert tickets will be given away. Entertainment at 9:00 pm by



THE LONDON BROTHERS

NEW
The Rodeo Game Show with Mark Richards

Friday, March 2 and Saturday, March 3

LONDON
RECTURS

9/X Dance of the 'Bos starting See featuring

this Elds



The 91X Tuesday Night Club



MATTHEW WILDER

Sunday, March 11 A&M recording artis

THE COUP

MINK De VILLE

Wednesday, April II
THE TURTLES
THE ASSOCIATION
SPANKY & OUR GANG
GARY PUCKETT and the UNION GAP

New Rodeo Happy Hour— Tuesday through friday 754 most drinks 4:00-6:00 pm \$1.00 6:00-7:00 pm, \$1.25 7:00-9:00 pm

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

Bahia Hotel, 998 West Mission Bay Bahia Hotel, 958 West Mission Bay Drive, Mission Bay, 488-0551; Mercedes Lounge: Forward Motion, contemporary, Thursday through Saturday, Signed, Sealed, and Delivered, contemporary, Tuesday and Wednesday, Piano Bar: Buddy Reed, Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

Beach Club, 1921 Bacon Street, Ocean Beach. 222-6822: Dark Ryder, Southern rock, Thursday; the Source, rock and roll, Friday and Saturday.

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

Che Cafe, Revelle Campus, UCSD, Torrey Road, La Jolla. 452-2311: Blu Sun, rock and roll, Out of Bounds, rock and roll, Thursday; the Capulets, rock and blues, the Flaming Hibachis, rock and blues.

Chuck's Steak House, 1250 Prospect Street, La Jolla. 454-5325: Media, jazz, Wednesday through Saturday

The Comedy Store, 916 Pear: Street, La Jolla. 454-9176: Carl Wolfson, Lois Bromfield, Allan Stephan, and Steve Moore, comedy. Thursday through Sunday; amateur night, Monday.

Elario's, 7955 La Jolla Shores Drive, La Jolla. 459-0541: Sandy Stewart and Company, contemporary, Tuesday through

Halcyon, 4258 West Point Loma Boulevard, Loma Portal. 225-9559: The Heroes, rock and rulf. Tuesday through Saturday, Fuze, rock and roll, Friday happy hour; Automatick, rock and roll, Sunday and Monday.

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay. 276-4010: People Movers. comemporary, 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: Sandee and the Ram Band, variety stage show, Tuesday through Saturday.

José Murphy's, 4302 Mission Boulevard, Pacific Beach. 270-3220: The Features, rock and roll. Thursday through Saturday: Bobby Chewrolet, rock and bluses, the Shames, rock and bluses, Sunday and Monday: David Bradley and the Maniac Band. comedy and music, Tuesday and Wednesday.

La Avenida, 1301 Orange Avenue Coronado. 435-6262: Fundi and Good Company, contemporary, 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 Jolla. 454-0771: Bob MacLeod, piano and vocal variety, early evening Tuesday, and Thursday through Saturday.

Le Culet, 5046 Newport Avenue, Ocean Beach, 222-5300: Thrillseeker, rock and roll. Thursday through Saturday, the Purricanes, blues and rhythm and blues, Sunday and Monday; Skip and the Cadillacs, rock and roll, Tuesday and Wednesday.

McP's, 1107 Orange Avenue. Coronado, 435-5280: Jack and Diane, contemporary. Thursday through Saturday.

Mexican Village, 120 Orange Avenue, Coronado. 435-1822: Moment's Notice, contemporary Friday and Saturday

Mom's Saloon, 945 Garnet Avenue, Pacific Beach. 483-7737: Illusion, rock and roll, Tuesday through Saturday.

Mulvaney's, 1031 Orange Avenue, Coronado. 435-4660: Rick Cosey, contemporary, Thursday through Saturday; talent night, Sunday.

Mulvaney's, 4230 Mission Boulevard, Pacific Beach, 483-7383: Live music, Friday and Saturday call club for information

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

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach. 270-7522: The Bruce Cameron and Hollis Gentry Ensemble, Jazz,



Entertainment by the 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 95C Friday 4-5. Early Bird Happy Hour, well drinks 95c. Monday-Saturday. 5-7, well doubles \$1.25.



ThrillSeeker

Thursday, Friday & Saturday, March 1, 2 & 3



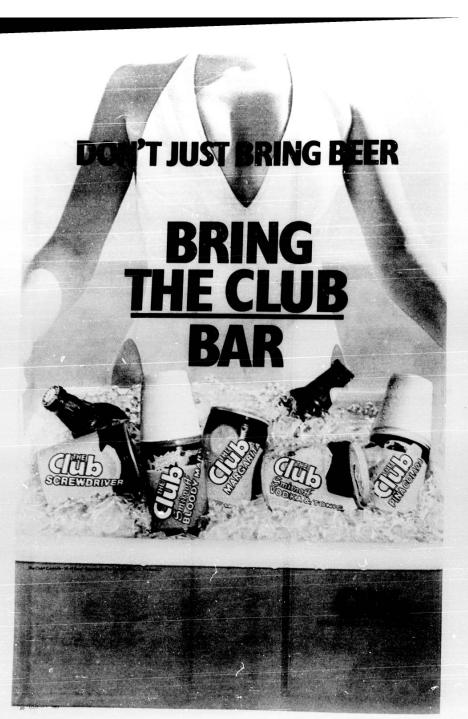
The blues are back Sunday & Monday, March 4 & 5



& THE CADILLACS

Tuesday & Wednesday, March 6 & 7 Saturday Pool Tournament 2:00 pm.

5046 Newport Ave. Ocean Beach 222-5300





28 Camino del Rio South. Mission Valley 299-2828

Rodeo, 8880 Villa Li, Jolla Drive, Li Jolla, 457, 5590; The Landon Brothers, rock and roll. Thursday through Saturday, This Kids, rock and roll, Sunday, the New Presidents, rock and roll, Tuesday; Bratz, rock and roll, Wednesday.

Rodeway Inn, 2901 Nimitz Boulevard, Loma Portal, 224-3655; Mosed Company, contemporary, Thursday through Saturday, live music, Tuesday and Wednesday, call club for information.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3314: The Kirk Bates Trio, contemporary dance music. Wednesday through Saturday.

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

Upstart Crow and Co., Seacoast Square, 4475 Mission Beach Boulevard, Pacific Beach, 272-8990; Light classical music, Sunday brunch.

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

Victor's, 1403 Rosecrans Street, Point Lema, 226-1871: Upstains; Rick Sauton, contemporary, Thursday through Saturday; Eapresso, contemporary, Monday and Tuesday, Delerie, contemporary, Wednesday Piano Bar: Louis Vasquez, seven nights.

Mindrose, 1995 Quirvia Road,
Marina Village, Mission Bay Park,
223-2235 Moving Targets, rock and
Oli, Burisaly through Saturday;
Joey Harris and the Speedster,
rock and oil, Suraday and Minday,
the West Coast Twisters, vintage
rock, Tuesday, Dirk Debonaire, rock
and nell, Wednesday.

San Diego North

The Abilene Country Saioon, Town and Country Hotel, 506 Hotel Circle North, Mission Valley, 291-7131: Stampede, country, Tuesday through Saturday.

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

and roil, tuesday through Saturday, Bacchanal, 8022 Clairemont Mesa Boulevan, Kearnis Mesa, 500-8022; Deox, can, top 40 dance music. Thursday through Saturday, tea dance with high band music, Sunday atternoon; the Half crook Jazz Band, jazz, Monday, Forward Motton, Lop 40 dance music, Tuesday and Wednesday.

Black Angus, 10370 Friars Road, Mission Valley, 563-5862; RPM, rock and roll, Tuesday through Saturday.

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

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666 Double Take, contemporary, Thursday through Saturday.

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; Clubland, rock and roll, Thursdoy through Saturday.



While you dance watch yourself!

NEW 13' VIDEO SCREEN.

FREE ADMISSION

plus 75¢ giant beers weeknights until 9:00 pm

\$1.25 DRINK SPECIALS

Wednesday & Thursday all night.

Thursday-Saturday and Tuesday & Wednesday March 6 & 7



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

Look for the return of **POCKETFUL** 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.

Hatti Baba, 104 Mission Valley Center West, Mission Valley. 298-2010: Live Arabic music and entertainment, Tuesday through

dancing Tuesday; live Greek music

Holiday Inn/Mission Valley. Cricket's, 595 Hotel Circle South, Mission Valley, 291-5720: Aria with Debbie Fernandez, contemporary. Tuesday through Saturday.

Hungry Hunter, 2245 Hotel Circle Place, Mission Valley. 291-8074:

SIGNED, SEALED

AND DELIVERED

the '50s to the '80s, Friday and

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley. 297-1101: Signed, Scaled, and Delivered, Thursday through Saturday; Chakra, contemporary. Sunday and Monday: the Spud Brothers, comedy and vintage rock,

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

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley.

Kearny Mesa Bowl, 7585 Clairemont Mesa Boulevard, Kearny Mesa. 279-1501: Third Degree, contemporary, Tuesday through Saturday. Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley. 299-2828: The Siers Brothers, rock

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060; Kicks, rock and roll, Thursday through Saturday; the Bruce Cameron and Hollis Gentry

298-8281: Bob Long, bop, boogie, and jazz, Tuesday through Saturday; Bill Brackett, comedy and music, Monday.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley. 291-1638: Phil Stumpo. comedy and music, Wednesday through Saturday; Robb Huff.

Navajo Inn, 8515 Navajo Road, San Carlos, 465-1730: BBC, rock and roll, Tuesday through Saturday, the Press, rock and roll, Sunday and irionday.

POLKA DANCES

\$5.25 BAVARIAN INN 1410 Broadway, Chula Vista 425-4000

HOLLY with NINA GOLDIN, Pur California Theater FRIDAY, MARCH 9, 1984 7-30 PM Reserved Seating \$11.00/\$9.00 ALL TICKETHON'





One night only.
You've heard "She Won't Wear That Collar" and "When on radio station 9/X

now come out and SEE THEM LIVE! meet New Marines in person at

TOWER RECORDS

SAT., MARCH 3 at 2:30 PM Say hello and get their autographs.

Come in and register to win an album and 2 tix to the show NOW ON SALE FOR \$5.99

Tuba Too CHICAGO SIX JAZZ BAND RAGGLE TAGGLE 7:00-10:00 pm TOP 40 D.J. 8:00 pm-1:00 am FAMILY BLUEGRASS BAND & BARBECUE 5:00 8:00 pm VIDEO ROCK CONCERT 7:00 pm PEP BOYS 7:00 pm LUCKY LARRY D.J. Tuesday 7149 El Cajon Blvd. (just east of 70th St.) 698-6042 Tuba Mans #1
Friday MEN THAT DON'T WORK WEST COAST rock 'n' roll & co JAM SESSION 8:30 pm 2551 University Ave. (just east of Texas St.) 295-9426 Giant screen T.V. Cocktails, beer and fine food. Families welcome. Food to go at both locations.

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

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

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East. 291-7170: The Rockaways, music and fun from the '50s to the '80s, Tuesday through Saturday.

Spirit, 1130 Buenos Avenue, Bay Park. 276-3993: Jackyl, rock and roll, Claude Coma and the IVs, rock roll, Claude Coma and the Vix, rock and roll, the Crists, rock and roll. Thursday, Jooy Harris and the Speedstern, rock and roll. Touchy Subjects, rock and roll, Brachy Subjects, rock and roll, Mixed of Motion, rock and roll. Mixed Comish and the Hell Hounds, rock and roll. As on the Subject of the Hell Hounds, rock and roll. Noophytes, rock and roll. Suturday, "Peanus Buther and Blues Jam Night" with Sharron Harrock, Dame Hall, Marta Carrick, Februs Parry, Ill. Guoday; Primme and the Mosthillis, rock Hounds, and Carrick, Februs Parry, Ill. Rocking, Thomas and the Mosthillis, rock Tammie and the Monthlies, rock and roll, the Seventh, rock and roll. Shelf Life, rock and roll.

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.

To Leo's Mira Mess, 10787
Camino Ruiz, Mira Mess, 695-1461:
Danny Lopez, contemporary,
Monday and Tuesday, the Bruce
Calvenn and Hollis Gentry
Erizemble, jazz, Wednesday, Joe
Stewart, gountry and
contemporary, Thursday and
Sunday, Espresso, contemporary,
Friday and Saturday.

Tio Leo's 75 seion Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944: Joe Stewart, temporary and country, sday, Friday, and Saturda resso, contemporary, Inesday and Thursday.

rangler's Roost, 6608 Missonge Road, Mission Gorge. 10-6263: Steer Crazy, counterday through Saturday. I

RENT-A-RECORD

15CONDIDO 929 E Valley Parkw linside Imagination 480-1300

Monday, call club for information

San Diego South

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

Artec Bowl, Turquoise Lounge, 4356 Thirtieth Street, North Park. 283-3135: Music Magic, contemporary, Trursday; Espresso, contemporary Friday and Saturday; Vic Starr and Ace, contemporary.

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: Stone's Throw, vintage jazz, swing, and rock, Wednesday through

olume 2. No. 8

and music. Sunday through Tuesday.

Cafe Angelique, 1578 West Lewis Street, Mission Hills. 299-3250: David and Francesca Savage, light classical, early evening Saturday and Sunday brunch.

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

Crossroads, 345 Market Street, downtown, 233-7856: The Big City Blues Band, blues and jazz, Wednesday and Thursday; live jazz, Friday and Saturday, call club for information; open jam session, Monday and Tuesday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island. 233-2572: The Ron Bolton Band, rock and roll, Tuesday through Saturday: L.A., rock and roll, Sunday and

East San Diego. 283-6581: Paul Gregg, piano bar, Wednesday through Monday.

Drowsy Maggie's, 31st and University, North Park. 298-8584:

Stan Jonas and Friends, folk, blue and comedy, Thursday; Raggle Taggle, boogie and jazz, Friday; Fyne Companions, Irish and

WANTED

Bands, managers, agents: Distillery East will be auditioning new bands every Wednesday in March. Bands selected will be included in the regular Distillery East talent roster. For band information contact Backstage Productions 481-3651. Ask for Kevin or Bill.



DOS AMIGOS MARCH NEWSLETTER "Our 20th Consecutive Monthly Publication"

1904 Quivira Road, (Marina Village) San Diego, CA 92105

Treat yourself to

SUNDAY BRUNCH ...on Mission Bay, at Dos Amigos. We're ser-ing a great Brunch menu from 10a.m.-2 p.m., along with our strolling mariachis, complimen-tary champagne and incomparable marina view...muy bueno!

\$6.95 per person



DOS AMIGOS



March's Big Event ST. PATRICK'S DAY

This year, March 17th falls on a Saturday, and we'll be sportin' a wee bit o' the green from the kitchen to the cantina:

• \$1 Margaritas (Noon to 7p.m.)
• Pre-St. Patrick's FASHION SHOW
(on Friday, March 16, 6 p.m.)
• Gala Decorations
• Prize Giveaways









Our Thanks to Television's THICKE-OF-THE-NIGHT

show and host Alan Thicke, for his kind comments about Dos Amigos during his January
17th show (and for showing a picture of the
restaurant!)— we appreciate the national "plug".



Try Our Delicious



RECIPE OF-THE-MONTH Albondigas Soup 2 carrots (dice) 2 white onions (dice)

4 oz. rice 1 bunch fresh mir (chop fine)

Mix thoroughly and roll

Lightly saute in large soup pot-stir frequently.

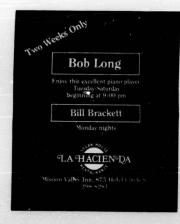
22 MARCH 1, 1984



AT 7.

887 CAMINO DEL RIO. MONTEREN SAN DIEGO 291-1638

WEDNESDAY-SATURDAY UNTIL MARCH 17







Hotel San Diego, 339 West Broadway, downtown. 234-0221: Skip Garcia, contemporary and originals, Thursday through Saturday.

Imperial House, 505 Kalmia (at Park Boulevard), Hillcrest. 224-3525: Richard James, jazz piano. Wednesday through Friday Isappy hour; Wayne Jure 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.

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

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

Mona Lisa Restaurant and Cocktails, 2061 India Street, downtown, 234-4893; Guy and Jackie with Gil Warner and guests Italian songs, pop standards, and opera, Saturday.

Our Place, 2424 Fifth Avenue, Hillcrest, 232-1773: The Art Resr

Patrick's II. 428 F Street, downtown. 233-3077: The Sy Rainey Thio, jazz, Wednesday; Fro Brigham's Preservation Jazz Band, jazz, early evening Thursday; Nitetrain, '80s and '60s light rock for downtown and the street of the st for dancing, early evening Friday and Saturday.

Prophet Restaurant, 4461 University Avenue, East San Diego. 283-7448: The Orion Duo, classical guitar, cerly evening Wednesday and Saturday, Lori Bell and Friends, jazz, early evening Thursday, Lori Bell and Shep Meyers, jazz, early evening Sunday.

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

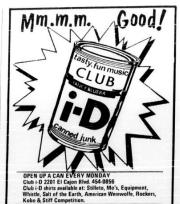
Salerno's, 3102 University Avenue, North Park, 280-6163: The Richard James Trio and Charles McPherson, jazz, early evening Tuesday and Thursday: Richard James, jazz piano, Ann Williams, vocals, early evening Wednesday; Anna Bjarnson, Herman Salemo, and guests, opera highlights, pop, and show tunes, early evening Friday and Saturday.

Sheraton Harbor Island, 1380 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.

Soledad's, 425 West B Street. downtown, 232-7588; Ron Satterfield and Kevyn Lettau, jazz, Thursday through Saturday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9110: Dusty and Melissa, intemporary. Wednesday through Sunday: Donna Cote intemporary. Monday and

The Top of the Park, Park Manor









TheRar

Spirits & Cheers

HARBOR ISLAND'S ONLY CONTINUOUS

88C

HAPPY HOUR
ALL REGULAR COCKTAILS
11:00 am until closing, 7 days a week.
Hors d'oeuvres from 4:00-7:00 pm daily.
Etter disproved from 6:00 nm. Tuesdays Saturday

Entertainment from 6:30 pm. Tuesday-Saturday

1960 Harbor Island Drive, San Diego 291-6700

SANDY STEWART

Garios RESTAURANT

Summer House Inn 7955 La Jolia Shores Dr.





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; jam session, Sunday.

Tuba Man's No. 2, 7149 El Cajon Tuba Man's No. 2, 7149 El Cajon Boulevard, East San Diego, 698-6942; Raggle Taggle, boogie and jazz, Thurskley, recorded mus Fridax, Monday, and Wednesday, the Chicago Six, Draicland, Saturday, the Family Bluegrass Band, bluegrass, carly evening Sunday, The Pep Boys, pop and jazz, Tuesday.

East County

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

Black Angus, 1000 Graves Avenu El Cajon, 440-5055; Random Sample, 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

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa. 465-3660: Jerry Burchard, contemporary piano, Thursday through Saturday: Bruce Robbins, contemporary, Sunday and Monday, Jim Moore, contemporary. Thursday and contemporary, Tuesday and Wednesday.

Bull and Bear, 690 North Second Street, El Cajon. 440-5757: Chain Reaction, contemporary, Tuesday through Saturday, Delene, contemporary, Monday.

The Calppso 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

Don's West, 5286 Baltimore Drive La Mesa. 462-0533: Shenandoah, country. Wednesday through Sunday, with country dance lessor 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.

Parkway, El Cajon, 442-0517: Steve Moris, comedy and music, Friday and Saturday, Terry Schooldt contemporary, Tuesday and

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 442-9696: Full Circle, contemporary, Tuesday through contemporary, Tuesday through Saturday; Fro Brigham's Preservation Band, Dixicland jazz, Sunday and Monday.

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550; Bandit, rock and roll.

Bobby G's BOBEY G'S **NETWORK** FIRST Sunday-Tuesday. March 4-6 THE SOURCE they're ho DIETE JOHNNY

83 4 **ALMOND** BAND

485 FIRST ST., ENCINITAS 436-7397

THE KRĀKEN

The Kraken you used to enjoy or the one you may only have heard about is back. We're going to make it happen again like it did in the late '70s.

The Kraken's newest feature: ... and on the 7th day the Kraken parties." Don't miss our **Swing Into Spring Party!**

Good friends, good drinks and good times. All your favorite cocktalis at special party prices. 75¢ beer \$1.00 well drinks

Serving food until 1:00 am on Restaurant Row, Cardiff by the Sea 436-6483 • 11:00 am to 2:00 am, 7 days a week



Dance to the great sounds of the '50s & '60s Tuesday-Saturday beginning at 8:30 pm

HANALEI HOTEL ISLANDS

Thursday through Saturday

Mr. Bib's Backroom Saloon, 399
North Magnolia, El Cajon, Itutson and Best with Dave Sizemore, contemporary and variety.
Wednesday through Saturday.
Ste ve Moris, comedy and contemporary, Sunday through Tuesday.

Nite Ovel 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

SHY

HANDS

The Ox Bow Inn, 9816 Campo Road, Spring Valley. 469-9616: Dan Rivers and Terry Martin, country, Tuesday through Thursday; Curly Lyon and the Sundowners, country Friday and Saturday.

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

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

Silver Spur, 7941 Mission Gorge R.ad. Santee. 448-4882: Lightnin Train, country, Wednesday through Saturday. 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: Status, rock and roll, Tuesday through Saturday.

La Mesa, 460-1500: Steve Mouzas

Tuesday through Saturday

Van Winkle's, 10055 Mission Gorge

South Bay

Bayarian Inn., 1410 Broadway Chula Vista. 425-4000: The Gene Dewez Polka Bond, polka music, Friday; live polka bands, Saturday.

Black Angus, 707 E Street, Chula Vista. 426-9200: Live rock and roll, call club for information.

Bull N' Stick, 608 Paim Avenue, Imperial Beach, 429-5330:

& Apropos

Tues. through Sat.

8:30 p.m. - 1:30 a.m.

Lounge open from 6:00 p.m.

Musicmakers, contemporary, Sunday through Tuesday.

China Five Restaurant, 569 H Chira Five Restaurant, 369 H Street, Chula Vista. 426-5951: Jeff Bryan, acoustic contemporary, Thursday through Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161: Tall Cotton, country booky tonk, Tuesday through Saturday, live vintage rock, Sunday and Monday, call club for information.

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

Now Appearing



Thurs., 7 to 9 p.m.. HAPPY HOUR WEEKNIGHTS 4 to 9 with Munchies served until 7.
Wed. Nite is "Ladies' Nite"
with \$1.00 Margaritas. Try
our great Sunday Brunch
from 10 a.m. to 2 p.m.

Pavillon Lounge

SAIGON PALACE Fri. & Sat. March 2 & 3

9:00 pm-1:30 am

560 5th Ave Gaslamp Quarter 21 & up. I.D. req.







durday: live rock and roll. Sund and Monday, call club for information; Bandit, rock and roll, Tuesday and Wednesday.

Dock's Cocktails, 317 Third enue. Chula Vista. 422-1566: Lee Whittington, contemporary and country, Thursday through Saturday

Hungry Hunter, 1344 Palm Avenue, Imperial Beach, 423-0953 Live entertainment, call club for

Hutch's, 1463 Palm Aven Imperial Beach, 423-3479: Leather and Lace, country, Friday and Saturday. Joey's, 415 Broadway, Chula Vista, 420-4828: Louie and Piña, contemporary and Latin, Thursday through Monday, the Rebels, rock, oldies, and Latin, Tuesday and Wednesday.

La Maze, 1441 Highland Avenue National City, 474-3222: Bruce Robbins, contemporary, Tuesday through Thursday: East Coast,

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

and roll, Tuesday through Saturday Marisol, 1680 Broadway (at Main

Street). Chula Vista 429-8045-Colour, Latino, Thursday through

The New Trophy Lounge, 999 National City Boulevard, National City, 477-5753; Verje and the Orient Express, contemporary, Thursday through Sunday, Mixed Commun, contemporary, Monday through Wednesday.

STONE'S

THROW VINTAGE MUSIC '20s to '60s Wednesdays-Saturdays 9 pm-1 am

Country, country, Thursday through Sunday.

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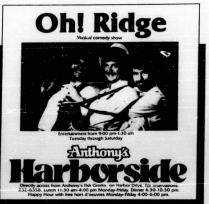
Flyweil: Alamo France: The Lantern France: The Lantern
Fuze: Halcyon
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Spirit, Belly Up Tavern.
Windrase

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The Head Band: Baxter's
The Heaters: Gizmo's
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Hip Pocket: Chopping Block
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L.A.: Doc Masters, Donegal's Laws of Motion: Spirit The London Brothers: Whiskey

The Mar Dels: Old Pacific Beach Cafe
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Greenhouse Skip and the Cadillacs: Le Chaler The Source: Bobby G's, Beach Club The Spud Brothers: Islands

The Spud Browns-Leurnge Status: Turqueise Leurnge Status: Turqueise Leurnge Tamile and the Monthlies: Spirit This Kida: Belly 15 Janvar, Rodeo Trilliseeler: Le Chalet Toschy Subjects: Spirit Transaction: Bull N Stick

Contemporary/

Top 40

Apropos: Le Pavillon Lounge Aria: Holday Im/Mission Valley The Joe Azarello Tric Rancho Bernardo Im John Barker and Melissa McCracken: Jolly Roger/Seaport Village The Kirk Bates Tric: Sandtrap Lounge U.S. Male: Park Place The West Coast Band: Poway Mine

The West Coast Twisters: Windrose

Jeff Bryan: Bunbury's, China Five

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Eddie Preston: Barnocle Bill's Purti Citrmo.

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Apropos: Le Pavillon Lounge The Jee Azarello Trio: Rancho Bernardo Ira, Pacific East Esgresson Lot Bell: Prophel Restaurant Pro Brigham's Preservation Jazz Band: Pal Joey's, Patrick's II, Lorezzo's

Band: Pal Jong's, Patrick's II.
Lorenzo's
Holly Bartle: Pacific East Egeness
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Stan Johas and Priental: Lineasy Maggies
The Koto Trio: Miki-San's
Louie and Pina: Joey's
Sean McVictor: Blarney Stone Pub
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Paco Sevilla and Rodrigo: Drowsy
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Folk/Ethnic

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and Pete Sutherland: Old Tim Cafe
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New Country: South Restaurant
Restaura

New Country Side
Restaurant
Jimmy Nixon and Downhome:
P.J. S Longe
Paydirt. Texpee Room
The Ribels: Rooys
Wes Ros and the Countrymen:
Charle's Nikotab
Dan Rheers and Terry Martin: The
Ce Box Intel
Road Way: Stopecoach Irm
Shemandash: Dari's West
The Smith Brothers: Horseshoe

Bridge
Billy Thomas and the Ambush
Gang: Stadium Club
onda Turner and the Silver
Spurs: Landmark Cocktail
Lounge
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Everything Else

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CURRENT MOVIES

Against All Odds — Remake of the 1947 private-eye thriller, OUT OF THE PAST, starring Jeff Bridges, Rachel Ward, and James Woods, directed by Taylor Hackford (Cinema 21; Oceanside 8. Plaza Twin: 1001.32)

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cinematographer, here in his list directorial role makes eloquent use of locale, weather, color, to show what the characters want to get out of Tom Cruse, Craig T. Nelson, 1983 (Camino Cinema 4, from 3.2, Frontier Drive In)

Backstage at the Kirov — Docu-mentary by Derek Hart on the cele-brated Leningrad ballet troupe. (Cove, through 3-6)

The Big Chill - Much the same The Big Chill — Much the same premise as Mary McCauthy's for Sid-ney Lumets) THE GROUP a circle of polytical idealists in their college days are founded years later for the first fundral within the circle. But it is treated more in the form of THE RE-TURN OF THE SECAUCUS SEVEN. a board more in the form of THE RE I TURN OF THE SECALUCE SEVER I THE SECALUCE SE to be as short, cule, and upturned as button noise. But here again, Mary McCatthy, deals a a better brand of humor is diverting the standard branch of the standard branch but if is nothing to take home with you. Tom Berenger, Giern Close, def Godeburn, William Hurt, Kewin, Jobeth Williams 1883. Mag 3 Ity, Jobeth Williams 1883. (College Parts Bonta Santee VI Jage 6 Sports Arena 6. University Town Centrol).

Blame It on Rio - Quits being a drioling travelogue just often enough and long enough to be a drooling sex-comedy. Two middle-aged fathers take their full-grown daughters on holiday, one of the fathers has an affair with one of the daughters.— not his own. This comes about (Dad blame

Broadway Danny Rose Reviewed this issue. With Woody Allen, Mia Farrow, and Nick Apollo Forte; directed by Allen. by Allen.

(Cinerama, Flower Hill Cinemas, La Jolla Village; Oceanside 6, UA Movies 6, from 3/2)

Caddyshack — Comedy out of the better alob-than-anob school. But then, it hasn't much to be enobshing about. Its main boasting point is in finally giving Rodney Dangerfield a firm role large enough to move around in a nouveau-riche vulgaran who invades the inner sanctum of an ex-

clusive country club. Bill Murray has

Christine - Haunterl-carthriller from

Christine - Haurier - an hine from a society Stephen Ring. Its elementary is a society Stephen Ring. Its elementary is a society Stephen Ring. Its elementary is a society of the season car from pile of park to like-raw — is shipped over in a couple of giant leaps. The possibilities for altomobile leaps. The possibilities for altomobile exported dispersion of the pile intelled on the pile littled on doors slamming, locks depressing, headlights coming on, depressing, headlights of depressing, headlights of depressing, headlights depressing, headl

Dawn of the Dead — George A. Romero a companion piece to his NIGHT OF THE LUNING DEAD, set largely (and inspirationally) in a sub-urban Pilisburgh shopping center, less a sequel than a remake, a new and improved version with slicker technique and gaudier special effects and poelinely guaranteed not to decision of the poelinely guaranteed not to lans of the earlier film. It is grafitobus, y, scandalously, nose-thrumingly gory. But it also offers the wickeder in the second of the second

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The Dresser - Reviewed this issue With Albert Finney, Tom Courtenay and Edward Fox, directed by Peter

MOVIE DIRECTORY

Artec, 665 Sm (239-9239) Call theater to program information. University Touries Centre 6, 4555 Lis John Villagi Dr. (65, 2766). Theater 1 Lissage Theater 2 Footbook Theater 2 Research Placs from 3:2 Theater 4 Harry and Son, from 3:2 Theater 5 Salvara, from 3:2 Theater 5 Salvara, from 3:2 Theater 6 The Big Chill and The Right Stuff. Belboa, 4th and E (2)33-3326) Weekpind Pass, My Tutor, and Galaxina, hom.

Blou, 5th and G (735-6084) Lassier, The Road Warrior, and Twingto Zon

1639

Grilld, 3827 5th, Hillcrest (295-2000) Vertico

Crive, 7730 Girard, Lit Jolia (459-5404) Backstage at the Kirov, through 3/6 Strangers Kiss, from 3/7 Pine Arts, 1818 Garnet, Pacific Beach (27 - 4000) Entre Nous

Fashion Valley 4, 110 Fashion Valley (291 4404)
Timater 1 The Dresser
Timater 2 Harry and Son from 3/2
Timater 3 Horston 100 from 3/2
Timater 3 Postinose
Timater 3 Weekend Plass from 3/2
Valley Circle, Mission Valley Censer West
(297-3931)
Toma of Endwarment Proofee Drive In. 3601 McAuay Dr. (223-5303)
Theater: Florry and Sion and Unider Fire Iron
Theater: Station it on Rio and All the Right
Moves
Theater: Sanara and a second feature, from
32

Cinerama, 5889 University Ave. (583-6201) Broadway Canny Rose

State, 4712 E) Cajon Boulevard (563-6050)

EL CAJON-LA MERA Ace Drive In, 8000 Broadway Lemon Grove (469-5328) Chaptage and Tr

e and Trading Places

Ama, 3150 Rosecrans (224-3344)

Lassee Seyels, 3300 Sports Arena Bivd (223-533). Theater 1-Footboose Theater 1-Footboose Theater 2-The dig Chill Thomas Seyels Arena Seyels Son 3-2 Theater 4- Call Beater for program information Theater 5- Navier Coy Wo

Strand, 4950 Newport, Ocean Beach (223-3141). The Right: Stuff and Mr. Mom. from 3/2

CLAIREMONT-KEARNY NASA-UNIVERSITY CITY

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Joils Village Theaters, NITH VIRGLE 453-7821) Theater I. Skoadway James Rose Theater I. The Dresser Theater I. Shame Ron Flo. Theater I. Contamble, Young Santee Drive in, 10990 Woodside Ave. Santee (449-7447). Inester: 1. Weekend Pass and My Lucz, from 3.2. Timuter 2. Santers and a second feature, from 3.2. Treater 1 Archiese and Star 40 from 1

Spring Valley, 1057 Electon Blvd. Spring Valley (466-9633) Gorky Park and Uncommon Valor, from 3.2 UA Cinemas, Interestate 8 at Magnolia, El Cajor (440-0306) Theater 1: Unfainfully Yours Theater 2: Blaine non Ro. Theater 3: Sahara, from 3/2

Center 3 Cinemas, 2120 Caraino del Rio Norte. 1297: 1888) Tinuate: 1. Blame It on Rio Theater: 2. Sahara, from 3:2 Theater: 3. Lintamfully Yours. Cinems 21, 1140 Hotel Circle North (291-2121) Against All Odds, from 3:2

SOUTH BAY Flesta Twin, 475 5th. Chuts Vista (422-5287) Call theater for program information Herbor Drive In, 32nd and D. National City (477-1392) Weekend Pass and My Tutor, from 3:2

Western Pass and Mr Tutor, from 32
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Freeway (479-6366)
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Treater 6: Never Cry Most
South Bay Chrise In. 2170 Coronado, Impenial Beach
(42.9.2727)
Theater 1: Henry and Son and Under Fire, from
32
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Theater 3: Footloose and Trading Places Ken. 4061 Adams Ave. (283-5809)
Richard Pryor riese and New and Nesonal
Lampoon's Vacation. 3:1
Ziggy Standust and the Spiders from Mars. 3:2
Brough 10

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Village, \$20 Orange Ave. Coronado (435-6161) Sifewood and Mr. Mom. from 3.2 Vogue, 226 3rd. Childe Vista (425-1436) Call theater for program information

Avo. Vista Way (726-3010) Call the atentor program information

Theater 2: Silvenood Places from 372 Theater 3: Weekenst Places from 372 Selected and Places Selected Places from 372 Selected Selected Places From 172 Selected Places 1: General File Selected 1: General File Selected Places 1: General File Selected Places 1: General File Selected Places 1: General File Selected 1: Gene

Crest, 102 N. Freeman, Oceanside (722-6561) New York Nights and The Warrkys, from 3.2 Escondido Drive In, 636 West Mission Ave. (745-2331) Latister and Angel

Comments and Anger (735-551)
Theater 1 Lasseer Theater 2 Stoadmay Danny Hose Theater 3 Harry and Son, from 32 Paloma, 471 First St., Encintes (436-7469) Scarface and Reckless, through 36 Star 80 and Gorky Park, 37 and 8

Ser 80 and Conly Pais, 3/7 and 6.

New Valley Drive In. 3840 Mission Ave. Oceanside
(1757-956n)
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Towns, 217 N. Hr. Oceansde (722 2155)

Game of Death, Return of the Dragon, and 7th
Christe Connection, through 33

MASH Cautysmack, and Stripes, 34 P. bugh 5

Wegand Fuzz 6, 200 horth El Caronio Real. Encortas (942, 5544). Theater 1 Footbook Treater 2 Blante 2 on Rec. Treater 2 Weekend Pass, from 3, 2 Theater 4 (Inflamina) Young Invasor 5, Sarving, from 3, 2 Theater 6, The Right Stuff.

CURRENT MOVIES

Oane Kurys takes her subject from ser von 86 in 17 sis case het frendshy between her mither and another woman, a frendship that surpasses the apparent benefit of her faithful frendship that surpasses the apparent benefit of her faithful frendship that surpasses the apparent benefit of her faithful frendship that surpasses the apparent benefit of her faithful frendship that surpasses the parts of both subsets frendship that surpasses frendship

inclined And Toodle soon energy tales into a determined campain for a serior pron. I capital all ne way to worthy of Clarence Darrow, the procupie-haired hero demonstrates that even the 600d Book would approve the serior of the procupie-haired hero demonstrates that even the 500d Book would approve the serior of the procupies and the procupies have all the procupies and the procupies and

chorus line of Broadway-vegas
professionals. 1984.

• (Aero Drive In; Fashion Valley;
Grossmont Mall, New Valley Drive In;
Grossmont Mall, New Valley Drive In;

Oceanside 8, Rancho Bernardo 6, Santee Villege 8: South Bay Drive In: Spots Arena 6; Sweetwater 6, Uni-versity Towne Centre; Wiegand Plaza 6)

somen, a frendship that surpasses
the apparent bornel of he talkhalness to reality is the freedom from
the proper to be the properties of the surpaties of the surpasses of

one on IV courtoom dramas). These privates use a grapeshot attack, which is to say they are off larget more than on Divosity, this movie is in the footsteps of THE GROOVE TUBE and TUNNEL/USION—its sonse of humor is collegiate (i.e., barbano) and qualities as a move only by fechinicality. Camee appearances by Bill Bubby, Donald Sutherland, and George Lazielluy, shreeted by John Landis. 1977.

Week, about a cool (to the point of dull) jevel their, conscripted in prewar London into the anti-Nazi cause. Tom Selleck, Jane Seymour, Lauren Hut-ton, directed by Ploger Young, 1884. ("Bjout, from 32", Escondicto Drive In., "Cliput, from 32", Escondicto Drive In., ("Bjout, from 32", Escondicto Drive In., Rancho Bernardo 6. Sante Village B. University Towne Centre).

shes as a move only by technicality.
Careon apparaments by Bill Bulk.
Domaid Sutherland, and George
1977.

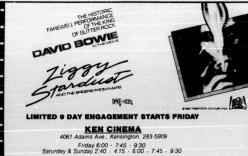
• (UA Glasshouse 6, 392 and 3
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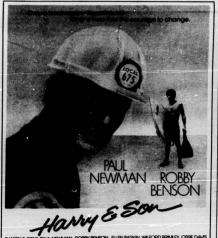
• (Ua Glass

MASH - The sense of humor in this

what makes them any more amiable than the average American im-perialist? Directed by Robert Altman.

Monty Python and the Holy Grail — Monty Python's skits — somelims of funny, always silly illustrations of furnan stupidity — are strung to-gether here into a more or less linear narrative, spoofing King Arthur in Old England. The pical seque, limerary (travelling lightly and quickly through spots the lare never returned to again. spots that are never returned to again, although many of the jokes are brought up, in slightly altered guisses, over and over) permits the Python group, on any off-the-culf inspiration, to tear off in any direction, some of which turn out to be profitable (the man-eating white rabbit, the Black





THARRY & SON PILL NEWMAN ROBBY BRISON BLENDANON WEFORD BRIMEY COSE DAYS
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ENGLANDED HALL REMAINS AND THE COLOR OF TH

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CURRENT MOVIES

Knight who won't concede defeat while he loses arms and legs, left and right — "It's only a fleet wound"), and some of which turn out to be dead ends (dismal animation sequences). Directed by Terry Jones and Terry Gil-Glasshouse 6, 3/2 and 3

would have been nice if the tone of the opening, credits sequence, with old postcards for visuals and a peppy pop-song parody by Lindsey Buck ingham, could have been extended into the action. No such luck. The movelenakers show little knowledge of



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wrong, on a cross country family va-cition, and site leveling for the places. If wouldn't have mattered anyway, however, once Cheyy, Chase was however, once Cheyy, Chase was a compared to the compared to the salincial performance is to impress upon the vieword et all times that himself. In his private life, is not a bit homest. In his private life, is not a bit portray. Eddler Backern has much more than the properties of the compared to wast Disney-site entertainment em-peror, and his badly shows up such your compared to the compared to the salincial compared to the compared to some compared to the compared to the contract of the compared to the compared with Beaverity D'Angelo. Imagene Cooks and Christel Brishey directed cooks and Christel Brishey directed (ken. 31)

Never Cry Wolf - Carroll Ballard Newer Cry Wolf — Carroll Ballard does not go back on the promise of THE BLACK STALLION He goes for THE GOES HE goes whatever is lost in that area is no loss may be goes for the goes of the short of the goes of the short of the goes of the short had promised the goes of the short had goes after a goes and the goes after a goes a goes after a goes a lard's ability to tell a story and to tell it, despite the supplemental depen-dence here on voice-over narration, in screen terms. The story itself—a fac-tual account of a lone and in-experienced biologist sent or. The Lupine Proicet to gather evidence in support of what turns out to be the



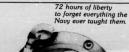
"Comerne Flaza S, College Paraway, Plaza Sonta Sports Anera
Way, Para Sonta Sports Anera
Newer Say Never Again — With this
the opportunity existed to re-Charl in
course of the James Bond series. In
the opportunity existed to re-Charl in
course of the James Bond series. In
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roommate to discover a cache of guns, greades, and explosives, and again when, after murdering the commate, he leaves bethind a map with his last bombing site circled on it. The scriptwinters, not really interested in methods of any kind, or in charac-ters, or in anything but plued-up ac-tion, scenes, always see to it that the collega are within a sten of the terrorist. Ballard plenty to work with. Inere is rarely a dull moment, and never a lax one. With Charles Martin Smith and Brian Dennety: based on the book by Farley Mowat 1963 """ (Cnema Plaza 5; College; Park-way, Piaza Bonita, Sports Arena 6) tion scenes, always see to it that the police are within a step of the terrorist — sometimes a step behind, but amazingly offer a step ahead. With Sylvester Stallone, Billy Dee Williams, and Rutger Hauer, directed by Bruce Malmuth. 1981.

• (Casino, from 3/2)

Pink Floyd, the Wall — A sort of "Video Jukebox" selection, but on a very large and very lards scale, even age run through more than once Blood, daughing telephore receivers, pol-laced masks, more blood, vemi-camerawok, and cutting, more blood, and so on, are meant to communicate commercial services of the communication processing and cutting, more blood and so on, are meant to communicate commercial services of which was a service of which was a service when the communication which was a service when the commercial was causally. Immaturity runs riout was casually. Immaturity runs riout with Bob Gelocit directed by Alan * (LA Glasshouse 6, 3/2 and 3 midnight).

music (or at least to reports, all appropriate morewrise). With theraping against something missing. This is left most acutely in the music department, where Michael Legizach has filled in cases and acutely in the music department, where Michael Legizach has filled in cases and acutely in the music department, where Michael Legizach has filled in cases and acutely in the music department, where Michael Legizach has filled in the cases and acutely in the music department, where Michael Legizach has filled acutely and acutely in the music department, where Michael Legizach has filled acutely a





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Foley, (Century Twin, from 3/2; La Paloma, through 3/6; Mira Mesa Cinemas, from 3/2; Santee Village 8, from 3/2; Studio 3 Cinemas; UA Glasshouse 6; UA Movies 6, from 3/2)

Return of the Jedi - Another

Richard Pryor Here and Now — Here is New Orleans. Now is August '83. Subjects include drugs, drunkenness, marriage, Africa, and public toleits. Laughs are not signifi-icantly fewer than in prior Pryor con-cert films. Audible audience backtalk is irritatingly up. Directed by Pryor. 1983. 1983. " (Ken, 3/1)

The Right Stuff — Why go to epic lengths — a three-and-a-quarter-hour duration, a sixteen-year time span, a \$2? million budget — and not also go to epic heights? Or to ask it another way, who wants to see a smart-ass epic? Philip Kaufman's portrait of the

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first American astronauts does not want to treat its subjects with anything ones reverence of taswes that attitude for the unsuring test pilot. Chuck because the unsuring test pilot. Chuck properties and the product of the state of the product of and The Clean Marine — to sustain a movie of average length. but not to sustain one twice that long. Based on the book by Tom Wolfe, with Ed Hami: Sam Shepaud. Scott Glenn, and Dennis Quald. 1983.

* (Cleama Plaza 5; Parkway, Strand, from 3/2; UA Movies 6. University Towne Centre; Wiegand Plaza 6)

Towne Centre, Wiegand Paza 6)
Risky Bustiness — A when-thecat's-away youth comedy toy meets
religing and turns the family home. In
his parents absence, into a brother low
most youth comedy to a brother low
most youth comedies, but "vagar" is
still applicable. And although a decent battle is put up gajarst implication, a second part of the
straight of the part of the company
straight of the company
straigh

They contribute more, anyway, than the computer-programmed dialogue "I don't believe this! I've got a Trig, midlem tomorous and i'm being chased by Guido, the Killer Pemp! Newcomer Paul Brickman is isopomishe for both the direction and the surely. With from Cruse and Rebecca De Monay 1980.

"(Camino Cinema 4, from 3/2) Sweethaafer 5)

The Road Warrior

The Road Warrier SolidBeneficial Beneficial Beneficial SolidBeneficial Beneficial Benefi

* (Biput, from 32)
Sahara – Brooke Shields in a Twenties period desert fromance, di-rected by Andrew V. McLaglen (Casino, Center 3 Cinemas, Frontier (Casino, Center 3 Cinemas, Frontier Drive In: New Yalley Drive In; South Bay Drive In; Satz, UA Cinema 3: UA Glasshouse 6; UA Movies 6; Uni-versity Towne Centre; Wiegand Plaza 6, from 3/2)

6, from 3/2)

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CURRENT MOVIES

Cinemas, Santee Village 8, from 3/2, UA Glasshouse 6: UA Movies 6: Vil-lage, from 3/2)

Star 80 — The Dorothy Stratten story, fed into the Bob Fosse automatic slicer-dicer and salad-tosser; back and forth in time, after-the-fact interand forth in time, after-the-fact inter-views with participants, lots of margi-nal detail of marginal interest. The method does not make great sense of the slaying of the ex-Playmate of the Year by her sleazoid husband. And

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guilelessness of Stratten, and the low probity and generosity of everyon else but her husband, arouse susp proofs, and pereceive, of everyone coors that centar information is being withheid (On High Helmer, for excepted to the control of the contro

Strangers Kiss — Life seates an execution of the control of the co

Sudden Impact — The resuscitation of Dirty Harry Calaham, after seven years peaceful submers, a few seven years peaceful submers. Consideration of Dirty Harry Calaham, after seven years peaceful submers, and calabam and the seven years of the control of the con to it anyway. And the lack of pleissure he exhibits mits role, most particularly when dealing out pain and punishment, might armost be construed as a moral stance. Of course it could also be construed as the psychopathy of a Microy Spitiane in gone that boredon. With South Locke and Pat Firigle 1983.

"(Oceanside 8, Plaza Bonta, Sports Arena 6, Studio 3 Cinemas)

Terms of Endearment — James Brooks for Heutre seams com-what presumptious, or maybe just overgeneralized, about the one of be-many that the presence of the presence of daughter (Shrriey MacLairne and Debra Winger, respectively), as thought no special risight were called which is the presence of the presence of well, since the move chooses to concern itself not so much with the monther daughter relationship as with reader and the daughters, relation-hips on the other. The generation gas, together with the geography gap, and various other gaps, affords plant, and was called the gap, and various other gaps, affords plant, of various and the plant, and was considered plant, and was completed plant, and was considered gaps, and various other gaps, affords plant, and was considered gaps, and various other gaps, affords plant, and was considered gaps, and various other gaps, affords plant, and was considered plant, and was a service and the plant of p

the contrary, is a WASP financial wizard and the pauperish one is a ghetto black, and they trade places. gheto black, and they trade places through no choice of their own, but through the mischievous intervention of the Duke brothers, of Duke & Duke commodities brokerage, in order to settle a wager on the old heredity-vs-environment debate that one of them has been reading up on it SCENTIFIC AMERICAN. The social alent to the novelty-store arrow moughther head. The method, which belies honest observation and bepeaks a nervous need of sale, as a remucle that Brooks to background is a remucle that Brooks to background is not 17 storms — specifically as co-creator of the mixed-ruits ensembles of TAXI and THE MARRY TYLER MOGRE SHOW. The vesuals of the move, in contrasts of a workshot of TV. Never mind the imprecision as for Taxis of Composition, period, locate. SCENTFIC AMERICAN. The social consciousness of the premise gives the move another leg to list back on the premise gives the move another leg to list back on the premise gives the move another leg to list back on the premise gives the given the premise gives the premise gives the premise gives the given the premise gives the given the gi the movie is only half a movie even in as better two-thirds or three-fourths. With Raiph Bellamy, Don Ameche, and Jamie Lee Curtis: directed by John Landis 1980. "(Aero Drive In; New Valley Drive In; South Bay Drive In; Sweetwater 6)

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CURRENT MOVIES

Sports Arena 6; Spring Valley, from 3/2: Studio 3 Cinemas; Sweetwater 6)

Under Fire — "I don't take sides; I take pictures." So says the self-

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chox. are the locusing of Surgest stricture and the lowering of the line. In the coloring is the larger trouble of the leve. as the scripturiners paint has been described in the locusing in the larger trouble of the leve. as the scripturiners paint was the prolonged to exasperation. The properties of the larger trouble of the la

1983.
"(Fignitier Drive In: South Bay Drive In: from 3/2)
"In: from 3/2)
"Unsignitive In: From Novak, and Barbara Bell Gedes directed by Alfred Hichcock.
"(Guidr)
"Guidr)

War Games — Doomsday thriller neatly adapted to fit the home-computer and video-game craze A high-school low-achiever (the highly skable Matthew Broderick) attempts, from his bedroom keyboard, to tap into the intelligence center of a

video-game company, but unwettingly taps into the missile defence system instead. The opposing computer, choice of games from Checkers to choice of games from Checkers to Global Thermouncless War, and once he has chosen the latter, worll left has compared to the compare

The Warriors — Walter Hill's unrealistic, or anti-realistic, street gang movie has an obvious kinship with the hostile-territory branch of action films, including both the STAGECOACH-type Western and the OBJECTIVE BURNAH-type war story. It also owes a special debt to the samurat films of Akira Kurosawa for its conception of

Yellow Submarine — The Beatles cartoon. It wants to be, but it is not, the Strites equivalent of Lewis Carron land Edward Lear. Clever enough and colonid lenough to be diverting for half in hour or so, though it goes on a lot longer than that. Directed by George Dunning, 1988.

"(UA Glasshouse 6, 3/2 and 3 mid-"(UA Glasshouse 6, 3/2 and 3 mid-")

Yenti — As Barbra Streisand has got-ten more ambitious, more powerful, not to mention more clid, she has not gotten any more disposed to incorpo-rate these characteristics into her colt-

the feudal clannishness of New York youth gangs and the strict marilal-arts hierarchy that sets apart the true "solders" and "boppers" from the mere "wimps" and "faggots." A simple problem in logistics (how to get from here to there), it offers no more

process in degrace, town or get from character or jot development—but then again, no less dirans and color and precodountess—than the an continued to the continued to the characteristic process. The continued show the continued to the continued show the continued to the continued continued to the continued continued to the continued continued to the continued show the continued continued to the continued show the continued continued to the continued through the continued through the continued through the continued with the

boy, in order to enter the yest-thic dent. asset, weaklow, with Amy inversig 1 is a blacker and kink her hair to fit in with the seminary, classrates, but from the seminary, classrates, but from among hierarch was the seminary classrates among hierarch was the seminary consistency among hierarch was the seminary among hierarch was the seminary among the seminary were not fereated with but city gravity the state of the seminary reast, even grimmers, of the proper is housely appeared in hose entroper-ture more seminary productions of the seminary production of the semin incursion into the masculine world and Stressands secure of the director's chair. Buther actual dictates from that post — mushy telephots shots, slushy dissolves, buttery yellow light. countless closeups of the stat — ensure that her victory is purely personal. 1983.

• (Grossmont, Poway Theater, from 30).

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Each stereo only \$89.95 With this coupon. Coupon expires 3/8/84.



Auto-reverse, push button, dolby, sendust head, separate bass & trebie. AM/FM

\$139.95 Coupon expires 3/8/84.



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Speakup-Fone By Technidyne #SF281. oice actuated speaker phot with switchable pulse/ \$49.95

AM/FM Car Cassette Stereo ISC3520A, auto-stop, mir nose. Brand new with

Only \$24.95

With this coupon. Coupon expires 3/8/84.



FM Stereo Cassette Player \$24.95

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CB Transceiver
By Midland, LED readout,
P.L.L. tuner, 4 watt output.
Model 103M.
\$49.95 With this coupon. Coupon expires 3/8/84.

Stereo Cassette Player High grade, ultra-light stere

Only \$19.95

Cassette Size.



AC/DC Black & White 12" T.V. Model RP213KN Only \$62.88



Speakers With brackets back in stock Now \$9.99 each With this coupon. Coupon expires 3/8/84.

LCD Watches Black, lightweight men's or ladies'.

\$1.50 each



Devil Dog. Detects motion, sets off horn For DC current, 6 or 12 volt. Only \$5.95



Digital Display Clock Car Stereo Cassette

Unic model, RV555 Only \$59.95 Coupon expires 3/8/84. Magnadyne Speakers Model SET95 6x9, 3 way, 35 watts R.M.S. 20 oz. magnet, 4 ohm—65-16 kHz, 3½ mounting depth.

Only \$15.99 each.



Car Alarm System

Now \$69.95



Car Amplifier Rack System by Alphasonik'*. High-end amplification for luxury cars. Entire system for only \$499.95



Only \$9.95



ASK ABOUT OUR QUANTITY DISCOUNTS 3 LOCATIONS OPEN 7 DAYS

PROFESSIONAL INSTALLATION · REASONABLE PRICES

Chula Vista

Chula Vista Kearny Mesa 2244 Main St. (at 1-5) 7644 Clairemont Mesa Blvd. 292-1850 All ad items similar to illustrations

San Diego 4925 El Cajon Blvd. 265-1885

Section 3/Classifieds

How to Place Your Free Classifieds

CLASSIFIED ADS mailed to the Reader MAST BE TYPED in 3.55 cards and sent inside envelopes. Official Potol Service cards (sizes 3-1/285 and 4-1/486) may also be used and may be mailed without envelopes. No abbreviations or special capitalization are allowed. Any instruc-tions should be on separate paper.

FREE CLASSIFIEDS. Adv of less than 25 words are fire to provide parties and coroprofic regionalizations which do not charge for their services. Adj of more than 25 words could be certain 25 words could be certain 25 words could be certain 25 words on 30 certain 25 words on 3

DON'T CALL US. Due to the large vol-ume of free classifieds, we cannot han-dic visits or phone inquines concerning them. Please on not call us to ask how to place free classifieds, to attempt to can-cel ads, or to request information from ads seen in past issues.

For Sale

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

tures and posters framed and unhamed. Check us out, John Baker Picture Frames. 3749 Sports Avena Blied. 223-5313. Open 7 days.

BEDS, BOX springs & muttresses, queens, good condi-tion, 150 and 140. Can deliver, 476-9255.

ANI CHINESE HOOKED rug, excellent condition, needs cleaning White and net enumer increm takes, self stor-ing bears. Dud out deek, 1628, center well stores systemate, 6 diseases. Decorator barentoo and paper fars, hand pa

BERMIJOA SHORTS only So of festeryears Hundreds to choose from stock up for summer now 5054 New-port Ave., Ocean Beach. Opin 7 days. 11am-dpm 224-67-81



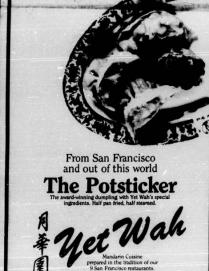
DICK'S LIQUOR & DELI

expensive of the three. One coupon per person per day.

Valid weekdays after 4 pm and
all day Saturday and Sunday.

Deli hours: 10 am-7 pm. Offer good through March 8.

737 Pearl St., La Jolla 459-7440



days · Weddings · Banquet Facilities · Cocktail Bar 3146 Sports Arena Blvd., Glassbouse Square ily for lunch and dinner. Reservations please: 223-9800 Free garage parking on Sports Arena Blvd.

SOFA, CHAIR channy speculi film was buy a used set all crisus brain scine the have burgared by the poletosoma. Red Carpet Service of Laudia. This fromth size 1, 2 of Any sofa glo of Bot energit crisy \$19.95. any 2 Chain. \$2.75 nath. Element behaved, insured. \$77,3344.

OM TOTAL OTHER SAID AND SAID

SEXY FINGERNALS, rank acrylin mak method, super-strong and safe, only \$17. Fabulous other usually \$15 haper specialonly \$15 on sundays 1...; elini experience Euert Bis only \$10. Price 295-7120.

FREE KOREAN KARATE (Tanovonnin) kick and fit you way to a back belt at no charge ever. Sponsored by Nature Doctors: Clinic, Dr. Tiede 226-4665. GRIS, LET YESTERNEARS be your "promishoo," with 50s party dresses, and accessories filent/buy, layaway ears for best sensitions 5564 hossport Avenue, Ocean Brack, 7 Juny, 11 am to opin, 224-874.

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POWER LAINNSADIER rind type, new-like condition, continew in Sens current catalogue, 1424, set for \$125. Recently shappened, 469,44881

LAMPSHOTES INDIPONVEL high quality made is a 45 keV . A MATCH SINCE investigation in which the first and the size of the or all the size

AN HALFN concent boxes, be there or be square. 1
UNIOUE BACULETTE damond 18k weeking ring and
was several great seeks simile as close as 5th row
guard. Total weight 1.10k V/S closely Apparate it
420.75kQ.

2200 see for 31200 565-0722. 265-0604.

IBM THROUGHER model C. has carbon remon, good condition 5145. Roya porticible remain hybrides, with case and key, this Tapevister cover, and entraction manual, 550, 692-4104.

DELLINE WATERIED, superb consistent queens wowe-less multires, bookcare headsonal, heater, paidord side-rals, 3150 or best offer, 459-9106.

ELECTRO WAVE body-muscle toning nessweat shape-up mothers: \$100 Electric body shaping table; \$100 Phoens vegetable julies: 345 Stadio poly: \$200 Bit 292-845.

BCMANES SQ Joker Insept. SES, and other watering, agreen use 7 % Entherwise that gens encore college of 500 Mills and gain. SEQ Mills allowed Section 15 on the 100 Combination and gain 1500 Mills allowed Section 1500 Mills allowed Sectio

KITCHEN CHAIRS, 3150 Boys' broyce, 545. Artisjundrum tubse, 3100. Copper level tobacco stand, 5125. Surfocam Mamuster, 520, 223–3505.

WILSON TENNS RACKET (file new) with cover, Light 4-3.10 width: 525 Backgook, red virys with frame, size Movie screen. Mast sell: 284-4340 offer Spri.

ELECTRIC MOTOR: \$30, 281-6452

ANTIQUE MARKE TOP waststand. Mode in England light, colored wood with green bir frim. \$200, 274-7753.

FREEZER - 18 cu ft. Cipson, very good condition 1150 or best offer 220-9716.

COUNTER TOP refrigerator, 555, 25 reet to reet layes.

105 Super severing marines 150, Boyal minute typewriter, 500 among thou timou, 137, 275-1715, offer, and 500 Bits 1 John Age.

Deluthik credition, 197, 274-81 (O.).
GEOSA FEER MONTHO, Study userly installing small problem. Large Exists merits & didipositis. 2001 d Feet cents. 5 workforces of \$2.00 cents, 272-91-688.
100 270 SSS before with cases, foreman large reverse.

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BEDDA-CARGANDEDONE 17-17-18 1/2 and 2-10 Mark Studie reint species (Species of Species Species

\$3.99

Bonanza

lunch? Bonanza, of course! Coacentrate on our colorful, garden-fresh salad bar. All you want at a price you'll like. Also includes homemade soup and muffins. No wonder, to more and more

Bonanza means Lunch

CREME INCOMEN 6 pills used \$1700 level.

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SACESTO Premiss.

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RESTAURANTS

ALL YOU CAN EAT SEAFOOD BUFFET A bountiful harvest from the seas: mahi mahi, shrimp, smelt swordfish, scallops, calamari, plus one whole, large

LIVE MAINE LOBSTER A must for all true seafood lovers. Includes our garden fresh salad and our homemade Boston clam chowder.

> only \$1595 plus tax Fridays 5:00 pm-10:00 pm Reservations required

SATURDAY NIGHT PRIME RIB SPECIAL

TWO COMPLETE DINNERS

\$ 1895 only plus tax Each dinner includes a piece of succulent prime rib, soup and salad bar, baked potato or rice, bread and a bottle of house selected wine. Reservations suggested.

11480 North Torrey Pines Road La Jolla-453-4420



RESTAURANTS

Our strawberry shortcake is now in season.

Soup Salad \$4.75 Soup & Salad Two giant salad bars—Five kinds of soup—Fresh fruit bar Fresh muffins & bakery goods Serving continuously from 11:00 am-9:30 pm daily Sundays 12:00-9:30 pm



Soup and Salad Bar Restaurant of San Diego. 7305 Clairemont Mesa Blvd., San Diego, CA 92111 (619) 576-0622

presents

The Early Bird Dinner Complete

10 oz. Prime Rib Dinner Fresh Catch of the Day only \$8.95

Dinner includes soup or salad, potato or rice, New York cheesecake and beverage. Every day from 5-7 pm.

> 295-9023 Lindbergh Field & the Harbor 2888 Pacific Highway at Palm.

REMINISTON 700 ELECTRIC typewriter, in excellent condition, looks very new, \$130,692-0228.

1970 BLOCK ELECTION 2 door, at is, 1800 Decide with properties were compressive with compressive water-days set, both in caction register creation, 1800 Market softers, Likely automate, 180, 261-1073.

na. v PAG SALE, Furniture, plants, luis of clothes, books, tamps, bed, fencing lumber, desk and chair, miscellane-ous, 4363-34th, February 23-25, 284-6657. HAZE CARACE SALE Status and Markey March 1

MAJERIA SIATR International Sening server for MacConduct CODE In with remoter control Use was 2014 places and one control 1000 and 2014 places are appeared debut in Securities 1 WELCH DUOSEAL vacuum pump, 1150. Four light fintures/ideal for light industry or restaurant, 140, 274-5401.

nouncy or only 71% each. Call only between 4-7pm or leave message Dan 226-2169. In CLOTHES DRYSE Lauge copacity. J.C. Pervey's electric dryser. Scretteric condition. Atmond finish. 5150 settler, allerg 530 481-6069 anyteme. Richt Beich. 202-29946.

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7 SORA STREED earth tones, \$75 Assisted soubail commercial grade trains in 18 square, 1440 sq. ft. 506 a square, 256 per for 50 plus 52 2-5530. LUSGAGE. ONE gament carrier and one 2-suster.
Samsonite grey, \$15 each or exchange for wickum
camer. 296-8134 or 296-8172.

METFORITE COLLETTION Very rare and unusual
table too onein pieces, display, etc. Very two in pink vie.
table too onein pieces, display, etc. Very two in pink 381-922. COMPLETE REPROVALET. THE PROVINCE OF THE CONTROL OF THE PROVINCE OF THE PROVIN

HITACH 9" TV, AC-DC, color, gorgeous pitture, cor cord block cine, manual, iller new, 1195, 291-4913.

ANTIDUES WANLET occusions table, color object offers 190E-4 9ED pale in good condition. 980 or best offers 270-9419 leave message. AMAL DISK; 18-1/246, 6 drawen, 185 453-5127

MANUE DISK; 18-1/246, 6 drawen, 185 453-5127

Cftr Display teach days storet pp.; 3 -5: many other school 8 Zigon.

2.5 can 5.77-766

FISHING RODS, rees, tures. Tools me man's, gardening, typewriter, portable camping cooler, Dock cart. Snow chair anchor, line, etc. 295-8529

CERAMIC TILE CUTTER, 15 x 15-11/16 x 15-3/16. TATH First, full suit, Dyna Re, 70 amp and pre-amp, 570. 125 Clean 1-to, coffee cars, 54 each, 582-5749. 14 kayak mold, 223-1977. NVTICUE CAS unvered mirror, 360. Anaxour wroughs CASH REGISTER Tec MA110, one year old, excellent, not table lamp, needs shade. 310: 697-3460. \$300: 452-9913 days.

ACCING MICHAEL with Laper, good consiston, 325.

Cher wide size, no size, post district, 125, 459-165,

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BLE LOYSEAT, excitent constion, 2000 2 came barric Chain, sections condition, 350 cet. Agriculto backpack, 140 Caster single-fin surfacient and bag. 150 294-2257-288 AMERICAN AREINES barel voucher, worth \$1500 of travel apyender hencus nations likes Sacrifice \$1200 BROGS & STRATION Ship, UC series. Total ownhad. GAS DRFER White, works line, 175. Also integretable sacrifice \$1200 1721.

FLIRNITURE SALE 7' couch, gurern waterbed, oak bay stools, stereo, sable, 4 chairs, Persian rug. 566-5707 Mars Mess

TUZV BED with mattress, box spring, frame, excellent condition, 150. Brian 274-80% before 10pm.

GAS KITCHEN stove with vent hood, 575, 239-7130

46 ROUND HARDWOOD Liber with a matching chain, \$200.4 antique matching quarter than \$40.3 beautiful arrigates, \$35 each, \$25,3565 or \$79,9069.

BAR OR COUNTER Off-white. Was custom-made. Nice shape: 175 or best Pat 582-8468 evenings.

PERFLIMES. GENERIC reproductions of the grea, originals at \$10.50. 239-9586 leave message. AiR COMPRESSOR, 2 cylinder, 2 stage with pulleys and bets. Requires three to five hip motor. \$200. Tank op-tions: 475-7241.

APPLANCES, NEW condition, Hambscraft humidiler, 59 Clairol Trus-to-Light mirrol, 515, Citary Baby har-curier, 59. Onter se crusher accessory, 510. State Col-lege area, 287-1074.

POTTERS WHEEL, C.I. high power model. Three years old, but used only a line months, 1400, includes many buts, tools, clay 436-8942.

ANTIQUE SPANSH dreser, large, made in Span at 1930s, copy of 16th century piece, 3/4" dress seyon time coving, wheremely high quanty, 1400, Bruce 226-4299, 675-3420. und RNVGE with over and broiler, white, perfect con-dition runs storage compartment for pots and pare, \$165, 281-0315 evenings.

GIBSON REFRIGERATOR use-by-side, 19 cu. ft., cop-pertone, good condition, 5150, 270-7316. 237-7248. 237-7248.

CONCLETE COST on the Cost of t

HAMMOCK, LARGE ROPE, dresser, large brideye magie, 1175, 3 fast, 1 quarter resser, 1974-100 WOODENDESK, office size with typewriter table, 2 file OLD SILVERTONE radio-phonograph, table model, downer and storage area. 560, 753-3600 evenings. 500, 294-4800.

SMITH-CORONA portable hypeweter, \$100 Portable ANTIOLIF WHITE pursuian pedestal sink, \$75, air compressor, \$190, 591,0207, 297,0089 days, 223,4401 evenings. MOVING. SALE. Furniture. Cothes. books. small. epiphorens, skin. purpositions, and more. One day. supplements skin. Purpositions, and more. One day. Purker seem 2:207-442. Parker seem 2:207-442. Parker seem 2:207-442.

WHIRE MOCH MINISTER, 2-speed, / years old, good working condeten, 125, Rick 426-7863. PCICH TABLE, 3/4" size; com-operated, good condi-tion, 3275, 429-9406.

perform good consents. The control debt of the

TWN BOX springs (2): 510 each or 515 for both. Coffee lable: 510. Comer table: 55. Bolsters: 55 for two. TV stant. 55. 426-979V evenings and weekends. 4 MAPLE DINETTE chairs, excellent condition, \$35 all. 19" Zenith color TV with stand, 190 Gorgeous 8" gold vetwer softs, as new, \$110, 282-6883.

SEARS 20 CU. FT. double-door retrigerator. Harvest yellow. \$900 new, 3 years old. Sell 3650, 268-4968. 261,8725.

5 DRAWER DESK Good for child or as storage/dresser, 125. Oak end table, good condition, 14C. Kevin, 468-2070.

ANTIQUE CAN "HOOSEE" cabmit class doos, pocklen toy, rollog blood in science of \$1500 intal. start with key, types, 38" cut. Excellent condition. will part with for \$950 firm 4.5-7556 after 4pm. 2016/09/20

CHEAR, MCDERN count, Apertones on Exceller.

17 TRAVES TRAVES are don, control, cognition, control cognition, cognition

RELOCATING EAST, most sell Challes

DISHWASHER AVOICADO, built-in, good condition, 145 Bassinette, good condition, 125, 698-4265.

IBM SELF-CORRECTING Selectric II typewriter. 278-4823.

CHRONE & GLASS director set. Oval table with 4 being packed chairs. Excelera condition, 5175, 440-4277 after Spin.

"MECHANORIES" No. 6-quest's 5' proteyre for Wassen mome. Making farms. 15 for all large Wassen mome. Making farms. 15 for all large Configuration (1) for all

NEW WATERED, but size, mustress, siner and heater have mere been used, size 453-100,3 after (spin wood, \$200 Coffee table, and long uble set, all sociousef set, \$100 489-299 and \$100 489-299 an

MCNING SALE, all must go. Refrigircator: stereo. Inscrinovers, bed cage. 110 camera, dinsier, drawers. Cheap price, 273-2614. ORTHO KING SIZE BED with frame, good condition, 150, 272-4760

RATTAN DESK, natural honey color, perfect condition, 51"x24": \$250, 463-9512 after Spm. DINING ROOM SET, two drop leaves, 6 chairs, dark brown modern. Excellent condition. Moving: Secrifice radio. All digital. 1 year old: \$125.696-9639.

SEALY FULL SIZE MATTRESS, excellent condition, a bar-gues at 135 Matthew 276-8381 Leiker Zam, after 7pm.

TYPEWRITER MANUAL clean and serviced exec. for home or school work. \$30, 464-1757. SOFAS CILIER sleeper, black, brown & gold plaid, excellent condition, \$125. Also 8' gold cordural sofa, 150, 142-6093.

DON'T PAY JEWILER'S 300% mark-up. Buy 1 carat gorgens owe cut dismond Appaias 17500, will sell to 14200. Sprowing a bare 281-5048.

OFERATIORIS, Dress Cinde, Clark Theather Semon Box-carego, AV23. & 1 Mannadem, 4300. Two systems to gorgens ower cut dismond Appaias 17500, will sell to 77 BID CAMPIR 94LL, \$100 or trade for tools or?
Andy 436-8776.

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LATHER CHARS Two dark red high very task chains with a box stock. This is an integer, were carefully set in the stock. This is an integer, were carefully set in the stock. This is an integer, were carefully set in the stock of the stock. The stock is set in the stock of the sto COLLERS ENCYLOPEDIA, complete set, 1954, year-books to 1961, collector's items, \$25, 234-6303

VOLKSIMACEN PAGENE & microsimence parts, 1100
679-7950.
6AMTHOME FAMOS Benepir soft, Excitent condition.
6AMTHOME FAMOS BENEFIT SOFT, E

sk cabinet with storage indition, \$600 negotiable. ABOUT 70 LARGE ROCKS, ideal for decorative wall or th-time, 175. Oak dining. Took garden Make offer, 297-2714.

CARPTING, RED. high size signt wrater, good condition. I prec H # 2H core 10 + 12". Agree buy alpate hatine 520 and 530 need the channes fewer the indict if each 42-2011.

FINE ART PRINTS, 22°-128°, just 53 nicht Van Gogis, Maret, Lauter, Gaugus, Japanes, Monet, morit-Alio Gensche record, 12 up Bart 282-1317.

Maret Lauter, Gaugus, Japanes, Monet, morit-Alio Gensche record, 12 up Bart 282-1317.

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A restaurant in Old Town that serves NO tacos but has the best crepes this side of New York, NO enchiladas but the best barbecued ribs & chicken you have

No dinner over \$5.99 and with each complete dinner we will give you a piece of our delicious apple pie FREE or a foot of beer for only a dime.

Daily from 5:00 pm until 9:00 pm 2547 San Diego Ave. (Old Town) 298-0133

Please do not let distance separate us. We'll be cooking at Bullock's in Carlsbad Mall on El Camino Real, Carlsbad March 27, 12:00-1:30.



310E 000F

HIDDEN TREASURE IN LA MESA

treasure is our new Side Door Cafe.



RESTAURANTS

DESMOND'S

Cuisine of India

San Diegans, we have brought India to you. Our chef mbines, marinates, mixes, grinds the world renown herbs and spices from India, for you to savor the exotic and delicious meals prepared for you at Desmond's.

"Where we eat to live."

Visa, MC Carte Blanche Diner's

Oceanside, Ca. 439-8758

We are in Marina Village

Come in and try our unique pastas (wheat, garlic, parsley, spinach, carrot and artichoke) or fresh voal, chicken, and seafood.



TASTE • QUALITY • SERVICE Marina Village • Mission Bay • San Diego

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1994 COSTA SERVER SERVER

1962 VOLKSWAGEN VAN. runs good, needs work 1600 Greg 284-9580 or 231-9848.

1979 HONDA ACCORD UX 5 spend stereo ar rebuilt engine & transmission. Must sell, \$2900 or best offer. 746-6181 after 6.

1968 VOLVO 18005. Very good condition, rebuilt en-gine, new battery, radials and extras. \$3000. Joseph 452-4680 days; 294-9087 evenings.

1975 BANK 2002, SUNROOF, av. AM/FM cassette. new transmission. Looks sharp, runs great. 15000.

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PARTING OUT 1970 VW Squareback, automate transmission, seas, lights, crank case, doors, Call and lettime what you need, 436-8942 evenings.

19.79 DODGE CMMI. \$2201, original owner, 55,000 miles, automate, air conditorning, radio, 4 door, roof ches, Sup. Line, gard condition. Principle seel 446-786. door, roof ches, Sup. Line, gard condition. Principle seel 446-786.

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BATTERY — snowmobile or tractor, No. 117600, new, never been out of the box. 140, 283-8592.

NEED SOMEONE to do body work on my Honda and Volkwagen cars. 426-5868.

1978 TOYOTA CELICA GT Littback, air conditioning, AM/FM stereo casette, window snadow, 5 speed, low miles, 1 owner, 54299, Beth 239-7741 days; 561-5687

1965 VOLKSWAGEN BUG, runs well. \$1000.

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1973 HONDA ACCORD, ar conditioning. 5 yeard.
1974 HONDA CIVIC Hondamisc. Head erbails, engine for conditioning and the condition of 1960 VOLVO, SUPER clear, chemy, fully restored, 59,000 miles original \$4100, 272-4686 September 1970 Color Septem 1978 CHEVY CHEVETTE good condition air condition in 1980 DATS IN 2802X; low miles AM/FM calls 187. Automote transmission, air. AM/FM radio 2 door, sindard transmission, air. AM/FM radio 2 door, sindard transmission, air. AM/FM radio 2 door condition Moving, first \$600 others it notified to 1980 others in 1980 others in

19/2/73 DATSUN \$10, ongress correct, excellent con-sistent in and real time buttley, time, everything worns. Authorize to beside that other \$1.500 for charge the service of the service

1975 VB CONVERTILE in grost inuge. Only 54,000 1974 8° CABOVER CAMPER infragration, heater. Shurner stove, duder and tack, with packs, excision 11500 436-4653.

1938 FORD PROTO, 36 200 miles, Zidoor, A cylinder, 4 speed, Dower sterensystrakes, izrec, nationals, izeplayed, Dower sterensystrakes, izrec, nationals, izeplayed with underdatin mounting bracket, 560 servers and protocol played with underdatin mounting bracket, 560 servers and protocol played by the play

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TCHCTA RMS. 2. new. 125: 276-8863 after form.

1967 327 Et. CAMENO Classic, all original, looks and MG-MDGET WH0DSHELD, seets, 1275 engine. 1500 transposon, roud, doors, bumper, etc. 563:9001 or 374-3247.

247-247.

1957 VM CAMPER VAN, strong engine, new brakes.

1977 VM SUPER BETTLE. 11,000 miles on rebulam rotor:

very clean inside and out, caserter stereo. 11500 or

learny 275-704.

Description of the control o 1978 POISCHE 924, immaculate inside & out. Blau-puints stereo, survisor. 52,000 miles, silver/black 37400 226-9559 or 728-9359.

1965 VW, 1970 ENGINE: 42,000 miles. \$850 or best offer, 272-5931 after 7pm.

power steering/brakes, AM/FM B-track, good tires, nats good Make ofer 745-5009

1963 VW BUG, REBUILT engine, good shape. 1900. Saturday or Sunday, 453-8306.

1972 DODGE POLARA power steering/brikes. air conditioning, whyl roof Runs grint, looks good. 5700. Ann 453-8271.

1969 PLYMOUTH SATELLITE, runs well, new battery, good tires, must see: 747-5160.

1975 CLOSHORI TORDING, Johns entropyclast.
1976 CLOSHORI TORDING, Johns entropyclast.
1977 ELEMPT SPITIES, SQ00 mile, good condoors.
1976 CLOSHORI TORDING, JOHNS entropyclast.
1977 ELEMPT SPITIES, SQ00 mile, good condoors.
1976 CLOSHORI TORDING, JOHNS entropyclast.
1977 ELEMPT SPITIES, SQ00 mile, good condoors.
1978 CLOSHORI TORDING, GOOD CON 1976 VM RABBIT. 4 door, automatic must sell, \$1660 ORIGINAL FACTORY side: tent for VM camper but or best offer: 275-2919.

ORIGINAL FACTORY side: tent for VM camper but Measures approximately 6 × 8 × 6 · 1/2. All mouves included, code condition. \$100. \$78-607. 1877 CODIAC ACCIO Amende regre 30 may house Tree clean et al. 1440, July 288-290, mesage 200/20062AG ACCIO Amende regre 30 may house Tree clean et al. 1440, July 288-290, mesage 200/20062AG ACCIO Amende Regre 30 may house 200/20062AG ACCIO Amende ACCIO AMENDE

1971 FIAT 850 Sport, new top, tires, interior, excellent condition, cassette stereo, 51700. Theresa 272-0547

1976 BLUE RABBIT, \$1000 Engine excellent, body needs little work. New tires, AM/FM cassette 270-6557 after Spm.

1976 MERCURY CAPRI, very dependable, AM/FM stereo, radial ties, 5900 or best. Home 483-3426; work 229-3255, Thom.

ser: 38700, 279-6828, 4-10pm.
1971 HONDA, DXCELENT condision, 40 mpg, 4
1986-61350, 291-7460.
1987 MASTANG, 6 cylinder; 4-speed, Issiback, 41,000 miles, new speer radiate, MA/TMI stero Aslang 15195, speed, 11350, 291-7460.

1931 CHRV YECK wappt, date green, not zee, redok health, fruit but needs some work. 1775 till some work.

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1974 CHEVY DELIVERY un Good condition. capitatel.

1975 MUTANCE it excellent body and noming condi-tion. New engine, new traise. 3000 or best offer, parte den c ramp where \$500. 222-431.

297-6393 days; 297-1846 evenings.

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1973 TOTOTA CARMA 1800 reliable transportation condition 11300 Se on weetend or leave message.

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1960 CHEVY CITATION, original owner, 2 door, 6 cy-linder, automatic, power brakes/steering, air condition-ing, new tirts, brakes, shocks, a gens 12995, 461-9103

1969 VOLKSSL'AGEN BLIS, recently rebuilt engine, runs well, \$1800 or best offer. Call to find out more. Rick 268-4787, 278-8008.

1976 FIAT 128 SEDAN, low mileage, super gas siver, excellent condition, \$1300, 697-1107. 1999 DODGE VMV sare 6. ausmate: 4 good ors
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1971 CHEVY VEGA hitchback in running condition.

TMO VOLKIMAGENS. 1974-412 wagon, gold, automatic, gold condition recently tuned. 11500, 1973
Vol. 1984 Sept. 1974-412 wagon, gold, automatic, gold condition recently tuned. 11500, 1973
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1978 VM RABIIT, excellent condition, gas engine, stock shift. 60,000 miles: 1, smer., good color, new up-restry; 1290, 296-4457. 1972 PINTO, AUTOMATIC, clean, excellent condition, good tires, \$1000, 286-0617.

1979 VM RABBIT, blue, automatic, AM/FM, air, 59,000, 0000 condition: \$2600, 748-5497 proceedings 1360 748-5697 WE B.S. TRANSAUE, pri-1964, result. \$250 1981 MRCIDE2 (2010). 7 decrope diest earn \$55,900 cm feb logic, staget \$1971 MRCIDE2 (2010). 7 decrope diest earn \$65,900 cm feb logic, staget \$1971 MRCIDE2 (2010). 7 decrope diest earn \$65,900 cm feb logic \$1971 MRCIDE2 (2010). 7 decrope diest earn \$65,900 cm feb logic \$1971 MRCIDE2 (2010). 7 decrope diest earn \$65,900 cm feb logic \$1971 MRCIDE2 (2010). 7 decrope diest earn \$65,900 cm feb logic \$1971 MRCIDE2 (2010). 7 decrope diest earn \$65,900 cm feb logic \$1971 MRCIDE2 (2010). 7 decrope diest earn \$65,900 cm feb logic \$1971 MRCIDE2 (2010). 7 decrope diest earn \$65,900 cm feb logic \$1971 MRCIDE2 (2010). 7 decrope diest earn \$65,900 cm feb logic \$1971 MRCIDE2 (2010). 7 decrope diest earn \$65,900 cm feb logic \$1971 MRCIDE2 (2010). 7 decrope diest earn \$65,900 cm feb logic \$1971 MRCIDE2 (2010). 7 decrope diest earn \$65,900 cm feb logic \$1971 MRCIDE2 (2010). 7 decrope diest earn \$65,900 cm feb logic \$1971 MRCIDE2 (2010). 7 decrope diest earn \$65,900 cm feb logic \$1971 MRCIDE2 (2010). 7 decrope diest earn \$65,900 cm feb logic \$1971 MRCIDE2 (2010). 7 decrope diest earn \$65,900 cm feb logic \$1971 MRCIDE2 (2010). 7 decrope diest earn \$65,900 cm feb logic \$1971 MRCIDE2 (2010). 7 decrope diest earn \$65,900 cm feb logic \$1971 MRCIDE2 (2010). 7 decrope diest earn \$65,900 cm feb logic \$1971 MRCIDE2 (2010). 7 decrope diest earn \$65,900 cm feb logic \$1971 MRCIDE2 (2010). 7 decrope diest earn \$65,900 cm feb logic \$1971 MRCIDE2 (2010). 7 decrope diest earn \$65,900 cm feb logic \$1971 MRCIDE2 (2010). 7 decrope diest earn \$65,900 cm feb logic \$1971 MRCIDE2 (2010). 7 decrope diest earn \$65,900 cm feb logic \$1971 MRCIDE2 (2010). 7 decrope diest earn \$65,900 cm feb logic \$1971 MRCIDE2 (2010). 7 decrope diest earn \$65,900 cm feb logic \$1971 MRCIDE2 (2010). 7 decrope diest earn \$65,900 cm feb logic \$1971 MRCIDE2 (2010). 7 decrope diest earn \$65,900 cm feb logic \$1971 MRCIDE2 (2010). 7 decrope diest earn \$65,900 cm feb logic \$1971 MRCIDE2 (2010). 7 decrope diest earn \$

1965 MILITIAN ALITIN London bascab Will accept beg 222-127 or 466-5573. 2 ps. 2 297, 4 speed, like new other 222-222 or 466-5573. offer: 223-2305 Monday-Friday
1972 BLUE MUST/NG convertible: 55000. 444-8426
1973 BLUE MUST/NG convertible: 55000. 444-8426 1969 VW — REBUILT MOTOR: recent times/brakes, new paint, super dependable car, nave receipts for all work. \$1300 or any reasonable offer. Must set. set. or any reasonable offer. Must set.

1974 BRILD BLACKIN strokel engine and Lovinson. Service ASBRU BLACKIN, short 4 specific surricid based service as specific surricid based service as specific surricid based ser

1969 FORD LTD, 390 rebuilt engine, new thore tiers power streng/position, and great 1960 or best of the 1979-1964 after 5079-1964 after 5079-1 1972 DATSUN 1200 coupe, reconditioned engine, 4 good tires, front interior good, \$750, 284-1849 arytime. 1974 VW BUS, NEW engine, 52700. Body and interior in excellent condition. Emmett 578-8893.

many cther cars. 1275: 433-0167.

1974 MERCIDIS 280C, automatic, air condisioning.
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179 FELCOIC Sol does selen in factors place.
170 FELCOIC Sol does

1977 TOYOTA SRS. 5 speed, long bed, new tires, bruker, shocks Stereo, \$2600, 426-8141.

CAMPER SHELL for 8' truck bed. 3' high, great shape. 1200. Ed 753-238s. CAMPER SHELL for 8 truck bed. 3" high, great shape.
1970 VOXVO 1425 completely rebuilt: new engine.
1970 VOXVO 1425 completely

1978 FAXT 124 SPDER, black, red interior, new top. 135 Berthames, iron, single-double complete, 115 Control, Ferlis, major engine overhaut, AM/FAI 2098-2389.

298-2389.

1974 VW BUCI. NEW PAINT, good tires, runs great, automatic, sell for \$1800 or trade for VW buci. im 499-1198.

1997 DASSAN 200 ENDERS, 426 3675.
1997 DASSAN 200 ENDERS A 200 ENDERS 1974 PINTO WASON, rebuilt engine, 1600-281-7386

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1970 VENNINTH CONSISTENCY OF OPINS 152, 745, 2021.
1970 VENNINTH CONSISTENCY OPINS 152, 2021.

1974 VW DASHER wagon, automatic blue with tan interior, 105,000 miles, very good condition, 5950 566-7747.

1977 SHTFRE Secony hard sop, overdrive, suggest 1978 HONDA ACCORD UX, new sers and AM/FM classification of bot offer, 194,9569.

CAMPER SHELL for Toyota short bed, tinted windows with skylight, excellent condition, asking \$250, 473-4151

1974 TOYOTA CELICA 4 speed runs good, good con-dition, mag wheels, very reliable Asking 12100. 1974 VEGA, REBUILT engine, head, new brakes, shocks, intake manifold, good tires, brakes, battery, Ask-ing 1800, consider best offer, Gene 264-0123.

1971 VW SUPER BEETLE, straight body, new clutch. braces, 51500, 488-4946, leave number

TWO 12" TIRES, 1555R-12 mounted & balanced in good shape, 140 Livry 223-6162.

1976 AUDI FOX SEDAN, \$2200 Original owner, excellent condition, 481-6239.

1968 MG MIDGET, a classic car, runs great, has good body and paint but needs top and some uphoistery work. 1700. 744-1068

1973 MAXI DODGE bubblesup van Factory equipped, good condition. Asking. 15900, death forces sale 282-7844. 4 NEW DELIR roution gost where size is carson.

1977 HONDACH/C Standard revenly vebull engine.

1978 DODGE WINDOW VAN. automatic, power above, part, in very good general condition. 1865; more part of way good gene

ANAPECO # RPDO and castettr player with 2 day.

1981/DDOGG ORN4 17/00-min: resident condition 2 miles. Code condition, size exertine condition and asset of the MOV And castettr player with 2 day.

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RESPONSIBLE ROCKMANTE needed to share nice 3 bestroom house in North Park with 2 acuts and chief Yard and garage. \$175 plus 1/3 utsites and deposit. \$74-6283.

PROFESSIONAL FEMALE, 25-30 to share spacous 2 bedisoon, 2-1/2 bath Tierrasanse townhouse. Prefer neal, non-smoker. Pool, tennis, freglace, garage, Avai-able mid-March. 53(0 and 1/2 unities, 268-3667.

FEMALE SEEKS HOUSING situation Prefer house, in La Mesa, Lemon Grove. No petc., kids or smoking. \$150 inclusive, no deposit. Call HP, 464-2057 evenings. OUIET, FEMALE ROOMMATE wanted to share 2 bed-room City Heights abannient. No pets 5175 monthly plus 1/2 utilities plus deposit. 280-4780.

ROOMMATE TO SHARE specious 4 betroom, 3 bath-hore in Oceanude, Amentes include wisher/diger, ferplace microwaie, etc. 3275 betroom, 3375 bed-room plus den Nor-smoke only, 439-1575.

VERSITY CITY. Turee clean, ques, friendly thirty-cid males seek fourth roommate. Share four bed-incuse. Yard, garage, surndry, appliances. Furn-way. \$220, 457-4621.

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Large room, private entiance, many wardows. Large
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FEMINIST ROOMMATE NEEDED. Three mixed household near State. Own room, No.

LOOKING FOR CONDIDENTIL, not visiting, male in the condition of the bedoom house in a assure in Non-Sections's FEMSE to share 3 bedoom 2 but harmoned and remodeled focus in Moora Volug. Intercolour focus in Moora Volug.

ROOMMATE SOUGHT for 2 bedroom 2 bath de-tached Mira Mesa condominum. Furnished, fireplace, pools, palos, volleball, jacuzzis, dishwalter, lauridy, streage, carport. \$300 jous ustees; 566-5985.

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**ROOM \$125\$ Matter toerdroom \$255\$ ig stifthin, entrance) Group household to misking weightstare. Gauten trees, countries to pre-shore four 2000 and share utilities. Tom — 262-1020. FEMALE ROCHMMATE WANTED for spacious 2 bed-room apartment in Pacific Beach. Fireplace, balcony and sew. Ouet neighborhood, newer building. \$245 plus. 1/2 utilities. Robin. 270-3778.

FEMALE ROOMMATE WANTED: Share speciols is bedroom, 2 bath apartment in La Mesa. Pool picuzzi 1285 plus 1/2 utatues. Sansy, 469-4192 evenings. ROOM FOR RENT Mission Village area, furnitier from, \$200/month plus utilities. Close to all Call 695-2690 or 272-8609 evenings.

PACIFIC BEACH Single mother wants roommate, male or female, no cigarettes or drugs. Two bedroom, 2 bath \$260 a month. Available March, 1st, 483-9482 NONSMOKING OPEN-MINDED female roomsuse winted to share two bedroom againment in North Park. \$160 monthly includes utilities. Lou 291-4801 SANTEE, FEMALE ROOMMATE preferred with steady income. On n bedroom and bilth, laundry, pool, light cooking, \$240 monthly, 449-8988.

MALE ROOMMATE WANTED North Park, Two bed-room nause Employed, non-caparette need, responsable desired. No party areasts: Avaluate: 3/9. Dave. 280-6105 memory.

FEMALE TO SHARE WITH SAME, 2 bedroom 2 buth apartment in P.B. Responsible, near, no totaxco or pets, 5267-50 & 5150 deposit. March 1, 270-3218.

CARDIFF — RCOMMATE WANTED to share 3 bed-room, 2 bath house. Large yard, close to beach. 1220 & 1/3 utilities. 942-7494 Friday after 500 or during

FEMALE ROOMMATE — Mara Mesa area. Non-inden Two bedisoon, too bath cordo. Prof. 1900.29. 1746-215. Deem recourse. 574-520. Deem recourse. 574-520. Deem recourse.

TWO ROOMMATES (F) wanted to share 3 bedioon home in East San Dego. Washer/dryer, detwinder, gange. \$150/recommer plus 1/3 utilities. Available now. 263-1411.

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NORTH PACIFIC BEACH Female to share 2 bedroom, 1 bath house, fireplace, washer/dryer, other amenities. Three blocks to beach, Austable March 5, 233-1282 or

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NEED FEMALE ROOMMATE soon Mass be at least 25, professional type with steady accome. Three bedrocks tracker strong share basen Resplace, disk, country set loose, rest under \$2000 Lemon Grove 698-304. SCHAM, FAMAL severed to share long, and severe to share long, and seve

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ROCIMMATE NEEDED for April 1st, Mission Valley, Park Villa townhouse, Master bedroom, pool, spa. Non-protong quet, professional preferred 1292 Rich.

LEMON GROVE. Rouwnate to there I bedroom house, \$175 pag. 1/2 utilities, 262-1754

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WANTED FEMALE to share small 2 bestroom Mission 14th apartment, nonsmoker, 1170 plus 1/2 utilities 64thy 474-8120 weekstays 9.5.

FEMALE ROOMMSTE warrest norm orge your pedroom. 5245 plus 1/2 utities. Namy 271-5932 work: 279-1852 home.

PACIFIC BEACH, responsible female wanted in her 30s to share condo with adult son. Own room. No pets. 1220 plus 173 uilities 272-6297. YOUNG PROFESSIONAL to vivir new 2 bedroom Hill-crest condo. Security, fireplace, no pets, no waterbeds. \$250 plus 1/2 ubitors. 295-9281 after 4

ROCHMATE TO SHARE townsome Timmer 41, car-penter, student, tomm, Your bedroom his bakking 1-1/2 boths, pool, foundly, parto, air conditioning, dehacuter, quet, El Cajon, 1212-50, 1/2 utilities, 5150 (exposit, 447-9862).

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PENNYTHICHER NEEDS clean apartment. Sho seep, rung clothes. Nothing else Employed po-sional college. 28, saving money for own busin Share house, studie, whatever, 215-4144. Faded Color Photographs

LA JOLLA* LICSD roommate warten. 4 bedroom, 2:1/2 bath condo, own room, waster/dryer, freefour, gar-age pack terms, roommaker, \$2% plus \$250 deposit, sen 450-0257, 452-2617.

ACREMISING FEMALE record to share a large 3 bediscon house in Clarentont with 2 females. There have bediscons from both committees \$1267 plus

SEPARATED/DIVORCED Contortable room funded urbunded. New freezys, all amerities, kitchen, laurdry, freplace, References, depost, 3250 more just, 173 utaties, 997-9993.

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8COMMATE NEDEO owncom must be very clean, in younder, noticesslying \$2000 month, \$1000 depose Chear Wate Late 451-750 did to the second seco ROOMMATE WANTED Stule 3 bedroom house, 10 minutes from Grossmont College Estras, built in pool fersplace, waster, \$186,34/month plus, 1/3 utilities, Call Sed, 2-54 myterie.

I WANT TO FIND some nonmittes will a house fusion. I'm looking for people who are may going in passeble, interested in gardening, sharing twilds. Sev. 575-6120.

CARDIFF BY THE SEA — M/F roominate wanted to share 3 bedroom, 2 tush house Large yard, cline to brach in nice area. Kevin, Linda 942,7494.

a/ANTED MESPONSHEE female to share 2 bedroom Claremont townhouse. Post and cargon view. \$210 K 1.72 utilities, negotiable deposit. 276 8204 after Spm.

Normales your own buts 5300 pas 1/2 utilies 274 0200 276-1423

4 BEDROOM, 7-1/2 buth condo to share in Claremont new Mrss College, on busines to USD All amenties. No smallers or earls 1992 728, 8505.

SHARE OUTSTANDING exec home in El Cajon, 1200 morph 444-4020.

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MALLINE SERVICE person to share 2 bedroom rates \$100 opens, bedreve is laised 462 5435-day.

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POINT LOMA — Desire 30 year plus, nonunoking pro-fessional to share class 2 bedroom, 1 bath apartment on sharter stand, 3270 month inclusive. Available now Laura 226, 1356 MF, 9 4pm. FEMALE NONEARCHER needed ammediately for 2 bed-room, 2 bath apartment in Claremont, \$260 month. 567-0466.

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BALIKIA PARK, newer triples, 1 bedroom, dishwasher, publisher disposal quiet, off-street parking, no pets \$315 Available March 12, 283-0146

PACIFIC BEACH super large 1 bedroom, furnished, vacans, walk to bay, on but line, 5425–2155 Garnet, apartment A, near shops, 273-7175.

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15% DELDE, 6327 Cooks Min. Bird. Feeplace, say, solve and 33% control from 70th 6 Linux-sky, solve and 33% control. 120 depose fronty April March 1, no pers. 23% 6990, 582 499.

COMMERCIAL BUILDING for sent in cast San Diego near 30th & Imperial 1600/month: 463-6944

UNFURNISHED ROOM with both, lotthen, laundry fa-cation Off-street parking pool jacuzal Close to SDU La Mesa. 1300 a month plus utilities. 6/17:4047. TIGO BEDROOM. 1-1/2 buth Imperior Beach town-house. Across from beach, pool absolutely no pets. 1485 per morati. Bris. Last. Organia. Microlay - Friday. 584-7947.

3255-305 BALBOA PAIN STUDIOS Convenient Sath Avenue location! Walk to town, zon, museums. On busine: Utilities paid by owner 232-7297 to see. 5415 LARGE TWO BEDROOM apartment. Talmadge area of ESD. Near SDSU, stores, schools. New decort. 563-9217 between Sam-Born, See Endant. SUNNY HILLOREST STUDIO with panorank view of Bay and city lights! \$295, including all utilities! Single adult, pieze. Unique Victorian building. 239-7920. WANTED Lease. 3 bedroom, 2 both house with family room, garage, nice area fixer upper okay. Prefer option to buy, 262-3087.

ONE BEDROOM FURNISHED, unturnished, North Park, 4011 Florida St. No pets. \$350, OX-street parking, liundry room, Call 297-5100.

HISTORICAL SITE DESIGNATION. GOISON HIT - 2500 sq. ft. office space. Attorneys, professional: 295-3636. MAMMOTH MOUNTAIN CONDO. Two bedrooms, lott, 3 bathrooms, fireplace, jacuzai and near all. Great and week pixes. Owner, 279-1193. ONE BEDROOM CONDO, \$345. New \$25.U. Security building, dishwisher, wet bar. Open House March 1st, 10-4gm, 4150-435h \$15, No. A, or call for appointment; (213) 226-7610.

BAY-HO — BEAUTIFULLY decorated 2 bedroom, 2 bith condominum Poot, picuzit, sauna. Mission Bay view. \$650, 270-8637 or 272-4332. WARRE HOUDAY CONDO. Great location. 1/2 block to beach, has poot pasto, cabe, and parking. Owner, 433-0785. The least parties of the le

Rech. art 2 - 4 mil 2 mi

SPACE UTILITIES for recommend trailer, private yard. Country atmosphere, very quiet, garden, but close in Lemon Grove. Please call 697-7662. Se habita Espanul.

COZY TRANLER for one. All fervind in, best area of £1 Cajon, 1350, 414-4020. CODY TRACE for one All fement is beint area of II

500 SPACIOUS OCEAN Bloom, 2 bedroom 2 bedroom

THE THE CALLEGE AND PROJECT STATES AND PROJECT STAT

Ernie Pook's Comeek

HE RAN INTO AN OLD COLLEGE HE HAD TO WORK ALL NIGHT

FORE

ALL RIGHT!

20

A FRIEND'S CAR BROKE DOWN

AND HE HAD TO GO HELP HIM.

IT WAS LATE AND HE WAS

AFRAID OF WAKING YOU.

BUDDY AND THEY GOT TO TALKING

AND HE JUST LOST TRACK OF TIME

IND HE JUST LOST TRACK OF TIME

HE WAS IN SORT OF A HEAVY

AOOD AND DIDN'T WANT TO LAY

OK-STOP ME IF YOU'VE HEARD THIS ONE ALREADY, OK?

HE TOTALLY SPACED IT OUT, MAN.

GET THAT WILLYA?

IT ON ANYBODY.

ADJECT - EMPIRIQUE II 1

DUPLEX — 2 BEDROOM & Londroom, cover of Crula

BOOM FOR BRITT Room in La Jolla for student, 2

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BOOM FOR BRITT ROOM

LOVELY NEW 2 bedroom, I bath apartment in Spring Valley Dishwasher, air conditioning, carpet, drapes, laundry room, Near conveniences. Quiet location, 5340, pais depose, 478–6763.

ARAID OF WAKING YOU

AND IF ITS LUWANDA

IN NOT HERE, OR?

ARAID OF WAKING YOU

ARAID OF WAKI UVE-IN/MORK SPACES available in the Casiamp Quarter 530 Fifth Armais Serous individuals in interest in the art. 234 PGE 272-7951 AND Adams VI 475-727-1550 AND Adams VI 475-727-1550

> CONDO FOR RENT: 2 bedroom, one but condo. Pri vate, quet, lenced yard, pool, laundry, private parking Jingging distance to park and marina. \$500, 421-1216. LARGE STUDIO New carpet drapes, at utilities, solve refrigerator, pool 1300, 583-9202, 582-2540

CALCULATE YOUR SAVINGS



8 CASA MOPEDS

384 Third Avenue, Chula Vista 429-8790 Offer valid with ad through March 31.

PERSONAL INJURY **ATTORNEYS** Law Offices of C. Kim Howard Newbrough

WOMEN

Women's yearly health exam

\$31 (cash) *Lab tests included Linda Vista

Health Care Center 279-0925

By appointment only valid with ad through 3/22/84.

BEDROOM CONDO: 3 years old, Normal Heights-kensington area All appliances, water and. Available April No pres. 1350: 445-5842, 298-9321. Maria.

IDYLLWILD MOUNTAIN CABIN graway, gorgeous view, 3 bedroom, freplace, sundeck, gameroom, researce now, ergoy mountain ar 8 maybe show. 1110/weekernd, 1275/week. 244-4038.

CARSBAC FURNISHED CONDO to share with quert, non-smoking Christian Own bedroom and bath, terris and pool. (300), 1/2 utilities, Bud 942-9622, 729-3576. ONE BEDROOM HOUSE, large living room, unfur-nished with scove and refrigeratio, Large yard, garage, near public transportation and Colina Del Soil Park, 1350, 1231, 9572 (vernish).

inte

Real Estate

JOPUN MO 35 miles. 2000 sq. ft. 3 bedroom modern brick, barn, ferson, spring, hardsop, energy efficient, 40 acres, 3150,000. Details P.O. Box 289, Anderson, MO 44931

LA MESA BEAUTH 3 begroom, 2 bath home, large corner tot, quiet resignition/frood, Family room plus big country kitchen, mint condition/ 197,500. CJ

Attention "WHITE" people! Now get a gorgeous tan safely without sun. See results in 7 days.

SHELTER ISLAND NUTRITION Durk Pearson headquarters



TRAILE for ROSect 11 Orem year Secured park. More for treat 2 mm from heavyour Lifester, \$100 month space ever Rosento posidion Assister, \$1000 or trade. Divid \$74,0474 or 281,8599.

CAPPET — 5% ABOVE COST Hundreds of samples to chicole from Must be over 100 years — with the air only! We've soid to builders and ————the apends of over 20 years. Now, available to public Al Davin.

TACS: NEW MEDICO: Choor 12 plus acres, priori bres, caryon: electricity, rear ski udley, hot spring. Ro-Conde Corgo, numbrig, forung 174-000 trades considered, 481-5107.

IDYLLWILD CAREN usige I bedroom, sieeps 6. Com-pletely eduspeed Strakberry Valley Boat SB4-1068 — excrete consistent space rent stool 36890. John John SB4-1069 — 276-1089.

WAREHOUSE DOWNTOWN, 4100 sq ft. 5950 Gar-age, int, both local for factory or storage. Lease infor-mores, fint, laws/deposes, 255-0663 evenings. BY CMINER \$79,000. 2 bedroom 1-1/2 bidth town-nouse Bright, newly decorated, 10 min, to downtown, 5 min, to beaches, Bay 140 complex, 878-3755, Barn-tipm, 273-5279 inter-Spirit.

GREAT 3-BEDISCOMmouse for sale in Escondido Only 172,000. Great neighborhood: 745-6639

TIMESHARE. HAWAII or worldwide trades with RCI tou can benefit from our desperate need for cash. 274-2021.

BAY HO, 1 bedroom condominum, assume 12% lows, payment, 5655 includes homeowner's fires principal interest, cases and insurance, 559,900, 280,3455. 2 BEDROOM CONDO, San Carlos, Near Grossmore, order, hospital, and college. Pools, spa. saura. Assum-able at 11%, 156,000, 224-9098. SFEE TRADE coay beach mobile nome retreat. Garage. 2 bedroom, 12x80, A-1, 122,000. Bay del Mar. No. 180-KM26 toll road, N. Resanto, 280-8924 (S.D.).

GURDJIEFF

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San Diego

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INCOME

TAX

Expert tax planning with your preparation.

Compare our fees. Sampson Brown & Associates San Diego 260-1104 North County 942-8672

SAN CARCOS plus granny flat. 3 bedroom 2-1/2 bath to ever with countiess extra and upgrades. Psol screened pato, air. Can triunce. Principals 562-3243.

REDBOOM, 2 BATH, upply room on 10 acres with rises, fault, piece times, plannin spots, an electric, prisod, Stoy Akensin, 286–297.
 Section 2012 - Prisod Stoy Akensin, 286–297.

i PAV CASH fur first and second trust deeds. Must be secured by San Diego free property George 234-2148 ACCIDIC HOME by invited 24x52 security bars. 2 besticoms/baths, living room, day, shed, adults. Very cope in Gerry, 264-9964 or 437-7949.

JUJAN: BEAUTIFUL view from secluded cubin from: 2 bed. I beth: sundeck, one exit wooded stope: Large red brick. Fingulate. \$86,000. Toot. Brooking 765-0015; 0410.

MRAMESA 199,000 4 bedroom 2 bith, lwng/famey-room, 2 story, 2000 sq. h., garage, yard, fireficie, built-in, assumable 188,000, 9-3/4%, Low down-cover will carry 450-450. GREAT STARTER, Mira Mesa condo, 2 bedroom, 1 bath, pool, laundry room, 850 sq. ft. 11% assumable, flexible terms, 578-1853. INVESTMENT, TAX SHELTER Oceanade 4-plex in re-development zone, great terrants, low maintenance, 1129,000, 436-5511

AFFORDABLE BLACH LIVING Classic 32 Incustration attractive Leucadia trailer park, wood interest, well mannament, sucurely facilities, 2 places to beach. No children 15000 942-5546. PACIFIC IBLACH 1 bedrivern. 1 beth condo Security business 3 blacks to beach 1022-171.0mg s Exich patricing. 3 blacks to beach 1022-171.0mg s Exich patricing. 2010; 50 to R. recreters location. Children CK. 1911.000, 2010.

CWINER READY to move back exist. Must sell 2 bed-room, 1-plus bath, living room with fireplace and swight. Garage with pierry of storage. Revisorable, 299-2115. NEW HOMEOWNER seeks co-signer for mortgage loan. You choice of cash, tax writeoff, or future share of equity. No Lesh investment needed, For information Forest 475-5387 nignts effect 8.30pm.

LAKE SHASTINA area. Northern California, 20 view acres, 523,000. Assume 8-1/2% 1st bilance, 510,000. Consider trade car. bout or RV: 421-1541. 13 ACRES OF rolling land near San Vicente Lake, Ramona Seaudid views, \$45,000 Reduced to sell call today for maps, 746-2047

Mission GORGE near Zon Avenue Modern I bed-room condommum. Jacuzzi and venis. Ampie parking, appliances and laustry. By owner, only 154,000, terms available. Len 569-509. CAN'T AFFORD to buy a home? Private investor will make your down payment in exchange for part resulty. Must have steady job and good credit. 270-1522. PRIVACY, 3 bedroom Lemon Grove home hidden in trees and key Double garage, view, VA appraised at \$76,000, or assume, 280-5625.

FOR SALE BY CHANER 3 bedroom, 2 bath on 51st Street near Adam Street, Assume 7% loan, 232-9061 HOUSE FOR SALE: Owner has low or no down house in Ramona, 2 bedroom, 1 bath, small lot, appraised at 575,000 Wallesthamge 122,000 equity filo, 1022 6th, Ramona, CA 92065.

RANCHO SAN DIEGO, Spring Valley, 3 bedroom, 2 beth, garage, screened pato, Breplace, community pools and terms, 11 4% with 713,900 down, 593,900 Owner 666-3166.

OPEN-HCUSE Synday, 1-4pm, by owner, 2 bedroom, 1 bath, garage, \$78,000 close to all Assumable financies, procepus only, 697-1595. WEDDING RINGS Languages

German, Italian, Portuguese

Davis Language School 1629 Polk 295-5275

24 x 44 MOBILE HOME, 2 bedroom, I bath. Very large rooms, real nice, lots of extras. Must sell. \$18,000

FWILL PAY CASH for quality sourceed trust dends Bob 233-8775 evenings.

David of Californi CUSTOM COLDSMITHS 640 University, S.D. 291-4977

Jake of wish Planty Design 282-4757



hath appliances garage pools. New all come see 372,500 Charlet 462,1981

TOWNHOUS SAN Diego: I bedroom 2-1/2 turn, furplace pubo, pool galage with door openin cal-peted applicated excitent condition. 179,500 by comer. Richert 47: 4782 or 422-3468. DAYBRONE, Li Mesa broutful condo 4 bedionet, I norn, formal during from French doors to pater, full couper garage furplace, microsovier, etc. 89, owner, \$125,000 or other. Acuser 9 1/28, 286-3245.

ACOBLE HOME, 24 x 44. Close to downcown Sa Diego 2 bedroom, 2 bath, den, appliances, air, pol lands apert, adults, no pets, mony extras. \$28,50 Channer 20,10584. SUPPRES BEDROOM condour Down Beach Post dub house, stands, alone to freeways, but, beach Early to buy, only 5% aloned Phoed at 158,506 (226-1672)

COUNTRY LIVING, Vista 3 bedroom, 2 fergions tended yant double garage, new patio soom land support many francing plans available, RV parking by overe 1941 (449).

HOME ONOREGON count FO Box 264, Yachats, OR 77918. Occur view, 3 bedisson, will negotiate pice 714-222-3912 or 503-547-3715.

SMALL 1 BEDROOM, 1-1/2 bath condo near USD Study rock with view of bay, 2 garages, By owner 155,000, Nancy 275,5550 or 433-2292.

NEW HOME, SURROLINDED by open land, but 16 minutes from downtown, believe at Northwast of Go-den Hills, 3 bedroom; 2 bath, garage, fireplace, yard 589,000, 561-2983, 238-1310.

OCEAN BEACH, modern 2 bedroom, 2 bath house, 3 years old, block to beach and recreational area. Sundrok servic parage, 199:500, 483-7990. STORAGE TRAILER 1650, 22 long, and approximately 9 wide. Not roadworthy, but excellent for storage Howard 438-7406.

BEAUTHUL 3 BEDROOM, 2-1/2 bath townhome condo, near Misson Valley, fireplace, skyright, all appliances, detached garage, carryon view. \$119,000 Owner \$581-1484.

WANT A COZY comfortable mobile home? 24 x 8 warm wood paneling, fullister facilities, bavels well ample storage great for couple \$3000 or best offer \$15.586, \$92.5547.

SERRA MESA AREA, 2 bedroom, 1-1/4 bath, upstairs with balcony, pool and jacuzzi. Very central location, low down Bob 278-3635.

POINT LOMA CONDO, close to all Freeways, bus, shops, Priced to sell by owner. Principals only, 579,000, 222-5527, 6-9pm. BY CWINER North Bonita, condo, \$62,900, \$47 month PTI, 4 years old, brautifully upgraded, miro doors, wallpaper, 2 bedroom, 1 bath, 479-9028 afte 3:30. ENCINITAS, 5125,000, 3 bedroom, 2 bith, ocean view, innotty pine interior (must seel. Fireplace, skylight, assumable 12%. Owner 942-8472.

23" BLACKMAN SKIFF, will trade for your equity is single family home or income property. 225-1606.

NO MONEY DOWN. Mission Valley "Fises Poets." 2
BEACH HOUSE in Resident 25 bedroom, occur vew.
Must sell 489-900 272-2270.

Must sell 489-900 272-2270. NO QUALIFING — ASSUMABLE tran For sale by owner 1 bestrom condo in Qualiforeis, Mira Mesa Poolside location, all amenities, very rice, 157,700.

> WOMEN'S COUNSELING

> > \$25

nners of and Answe der Puzzle #294, Referral Service Negative Space, positively: title, fete, pit, file, tie, ice, toil, cite, eel, and coif. Nearly all of the ninety-four Divorce Weight Loss
Depression
ents Sexual Problems entrants found their space.

The T-shirt winners are 276-3800 Therapy & counseling by Dr. Barry Henson, San Diego 2. Jim Wade, San Diego

Robert Marshall,

Ry Don Rubin The markings of seven different playing fields and

sports surfaces are

Rules of the Game

1. Prizes for solving the

Reader Puzzle will be Reader

addressed to Reader Puzzle, P.O. Box 80803, San Diego,

Friday, eight days following the issue date.

3. All entries must be

accompanied by your name, address, and shirt size (S, M,

L, XL).
4. Employees of the Reader

are not eligible.

5. In the event of disputes or

and their immediate families

ties, decisions of the judges will be final, and arbitrary. We've only got five T-shirts a week to give away, so if there are more than five winners,

we'll have a lottery.

6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our

7. One entry per person

CA 92138) by 9:00 a.m.

2. All entries in the Reader Puzzle contest must be received by the Reader

perimposed, in roughly Your goal is to identify them.

Encinitas Julie Branin, San Diego 5. John Carroll. Poway

THE READER PUZZLE

No. 296, Field Test

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