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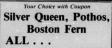
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Mike Doyle had already gone far beyond the critical point. And as if that weren't enough, Curren was coming.



In the spring of 1960, a tall skinny kid with sun-bleached hair, a nose hody hadn't yet grown into, and a tan that could only have come from Hawaii, parked his '47 woody (nicknamed the Trestle Special, after the famous surf spot just north of San Onofre) in the alley behind Curren's Surf Shop in Encinitas. He shut off the igni-ion and sat there hunched over the

# City Lights

#### Ring Around The Collar?

College-area landlord Rober Waters has been the recipient of plenty of criticism in the last two months concerning his self-styled boarding house at 5754 Dorothy Way, which he has converted from a threebedroom home into a tenfourteen tenants, mostly San Diego State University

In late January the Daily Aztec. San Diego State's campus newspaper, ran a front-page, three-part series by reporter Bradley Fikes detailing such alleged abuses as remodeling the house without proper permits, using racial epithets against tenants, unlawfully deducting utility bills from security deposits withhold portions or deposts it tenants din't perform assigned ''chores.'' A week and a half before this series appeared, the College Area Community Council, a group of local residents, sent a letter to City Councilman Dick Murphy complaining of zoning complaining of zoning Murphy, in turn, asked the city manager's office to investigate. That investigation has not manager's office to investig That investigation has not concluded. Another investigation, likewise ongoing, had already been prompted by a letter of complaint sent to the consur-fraud division of the city. attorney's office by SDSU f-campus housing director na Muñoz

Keeping a keen eye on the proceedings is none other than the Catholic Church, for Robert Waters is actually Father Robert Waters, a Catholic priest for twenty-four years who was suspended from the San Diego diocese last May by Bishop Leo T. Maher. "The fact is, he wasn't doing any priestly work anyware." managing his apartments, so we felt he should return to his home diocese [of Sioux City, lowa]. He refused to participate in parish work here, and he didn't want to go back until he cleared up his investment.

until he cleared up his investment. ...

Waters does not dispute Maher's description of what transpired, but doesn't feel the blame should fail on him. After spending most of his career as a priest in and around Sious City — he was teacher and then principal at a small Catholic high school, and later worked in the admissions office at in the admissions office at Briarcliff College, where one such promotional maters as television commercials — the fifty-year-old Waters requested a transfer to the San Diego diocese in 1980 and went to work in the admissions office at the University of San Diego.
"Basically, [the San Diego diocese] didn't give me the job

"They told me Waters says. they would tailor-make a public relations post for me. But when I got there I started working under a sixty-fiveyear-old nun who wouldn't let me out of the office, and I was stuck reading transcripts all day long. That's not what I wanted to do with my life; my job was drudgery, and word got back to the bishop." Around the same time,

Waters says, a religious order reneged on its scheduled takeover of the SDSU Newman Center (a student program administered by the Catholic administered by the Catholic Diocese of San Diego), so he was asked by Bishop Maher to take over as director of the center. He gladly did so in July

In the meantime, a \$6000 inheritance Waters had received from an aunt had more than doubled through some stock market investments, and in September he used the money for the down payment on the Dorothy Drive house, which he bought for \$120,000. "I figured I'd be here [at the Newman Center! for years, and



hoping to fix it up and rent it out to students." A year after he took over as head of the

Newman Center, however, the religious order that had originally intended to run it reconsidered, and, Waters says, Bishop Maher wanted to reassign him to a local parish as assistant pastor. "After my twenty-four years as a price, as a school principal, as a school principal princip

Newman Center however the

had problems meeting the \$1600 monthly mortgage payments, so last fall he once again undertook a remodeling project to convert the garage o an additional three bedrooms. He charges tenants \$225 a month for the six single rooms and \$165 each for the four doubles, but claims that miscellaneous other costs, such as painting and general upkeep eave him with only about \$400

to \$600 profit a month.

In response to the torrent of criticism, Waters decries the Aziec articles as 
"blasphemous" and 
"anti-Christian," claiming reporter Fikes merely wrote the reckless disregard for the truth." Waters admits, though that several of the allegations against him are valid, including his use of racial epithets and making various threats. "In anger, I called that one Korean kid a gook," Waters says. "So what do you do — cut off my arm? Crucify me for it? And if you deal with young people, you frequently have to make little threats to get the point

While he has not ruled out entirely the possibility that he will return to some other diocese and resume his priestly duties, preferably at some small college, for the time being Waters refers to himself as a "retired priest" intent on remaining here until his financial problems are completely worked out.
"Bishop Mather is obsessed with extitute me out of here." with getting me out of here,"
Waters says indignantly, "but
he has no right to order me to
do anything."

-T.K.A.



When Paul Krug bought the Le Chalet nightclub near the foot of Newport Avenue in Ocean Beach a year ago last December, he was well aware of the club's notoriety as a hangout for bixers, and of the reputation of the entire 5000 block of Newport as a troublesome area. But he was determined to revitalize the club, which features live

entertainment by local rock, jazz, and rhythm-and-blues bands. So when he arrived at his club one day last month and saw four freshly painted motorcycle parking spaces directly outside his front directly outside his front door (a parking space for a car and a portion of the red zone adjacent to the crosswalk had been removed make room), he was livid. In the weeks since, Krug is concerns have been more than realized; because his

biker insignias, chains, and knives — effectively prohibits bikers from coming inside his club, groups of motorcyclists have been congregating just outside. And he's already counted five flights, as well as an incident of vandalism in which all his front windows were knocked out by bottles five days after the appearance of his diagonal parking stripes. "I really have nothing against bikers," Krug insists. "But I 've worked so hard to clean things up down here, and then

this happens without me even being notified. I'm trying to attract couples, but if people come down here and see four or five motorcycles parked out in front, they're not going to come in. There's a big public parking lot right across the street, by the pier. Why did they have to put those spaces here?"

A complaint last month to City Councilman Bill Cleator's office prompted a Cleator aide to request the city engineering (continued on page 3)





#### Tell Moscow We Said Geronimo

Come July 4 those dame Come July 4 those damn Rooskies are going to get a lesson in American know-how. A group calling itself Ten Miles High, based in Newport Beach, will make an attempt on the altitude record for a parachute jump, which is currently held by the Soviets at 48,478 feet. A team of twenty experienced jumpers — ten men and ten women — plans to exit a modified Boeing 720B (the short-range version of the 707) at more than 55,000 feet above El Centro. They also plan to

an moter than 3-300. They also plan to cut roive.

The project has been in the works for about 1 year, and funding for it (about \$3.5] million) has come from private investors, contributions, advertising, and sale of a movie and documentary. According to co-director Barry According to co-director Barry According to co-director Barry will be performed before the record attempt, which will be filmed from a chase plane as well as from the jump plane. Several practice jumps have been made already at the Ramona Airport, where Clack Hall, the plots selected to fly the performance of the plane plane, and the plane plane, which will be filmed from a false of the plane plane, which is being purchased for less than a million dollars in Ecuador, will be putted and modified to reduce weight. He the pushing it is good 14,000 feet above its normal to the wing will be fixed in place and smoothed over to give maximum it if at high altitude, and the plane's pressurization system will be removed. The removed. The

and the plane's pressurization system will be removed. (The jumpers and the flight crew will be wearing partial pressure suits made in France.) The four jet engines will also be modified. Hall and the jumper figure the best way to leave th plane will not be through the

#### They Smile When They Are Low

side door but through the wheel wells beneath the fuselage. Holes are to be cut in the fuselage above the wheel wells, and at maximum altitude the wheels will be lowered and lastic church will be inverted.

The pumpers will exit in a constraint of the con

propheir chutes, they'll land on the drop zone of the Parachute Test Center at the El Centro Navy base, and the Rooskies will hold one less

upper hand. The public is welcome.

plastic chutes will be inset to extend down below the

Rev Low

Roonds like the plot of an old Judy Garland/Mickey Rooney movie — the frenetic oppinism of the theater pitted against the sudden mount of the plot of the tables where the patrons sat were missing, sinks and toilets were gone, and the two front doors had been wrenched from

their hinges. The question on everyone's mind was, what had happened? Vandals? A

tornado? An act of God?
Wrong, It was an act of Tommy
Start, owner of the building
that housed the theater.
On Monday following the
bang-up weekend, Stark
showed up at the theater with a
couple of trucks and a group of
trawny guy in dungarees.
They all set to work like a troop
of Artican that, and of the time
of Artican that, and of the time
of Artican that, and the time
of Artican that, and the time
of Artican that, and the time
structure remained. Stark had
taken what he felt was his own.
Since filing for Chapter Eleven
bankruptcy last June, Stark had
taten what he felt was his own.
Since filing for Chapter Eleven
bankruptcy last June, Stark had
taten what he felt was his own.
Since filing for Chapter Eleven
bankruptcy last June, Stark had
taten what he felt was his own.
Stark paincked and, as Merrill
Nelson, general manager for
the theater said, "He finally
realized that he was going to
lose everything, so he took
what he could and ran.

If Nelson had been cash in
would have played the part of the
cigar-Chomping business
brains with the fedora titted
back on his head. He had
originally negotiated an
agreement with Stark to pay his

back on his head. He had originally negotiated an agreement with Stark to pay his (Stark's) \$2400 monthly installment to Nessim after the theater opened, in lieu of paying rent. And he takes the theater's sacking as a mere nuisance: he plans to reopen in nuisance; he plans to reopen in thirty days. "Sure, it looks bad now," he says. "But the fact that he's gutted all those rooms lends us an opportunity to create a better space."

#### We'll Get Right On It

Attorney Tom Homann will County Grand Jury acts positively on his demand for an investigation of the hiring practices of the county sheriff's department. Homann was angered when he read a March 5 *Union* article in which Sheriff John Duffy, acknowledging that public against gay job applicants, insisted nonetheless that he will never hire a homosexual deputy sheriff. So Homann last week asked the grand jury to

flouting the law Duffy, though, has a few friends on the grand jury. One is the jury's foreman, Pascal Dilday, who has been a member of the countywide Honorary Deputy Sheriffs Association for thirteen years That group has actively assisted in Duffy's election campaigns, as has Dilday, who was general chairman of was general chairman of Duffy's first campaign in 1970. And Dilday took it upon himself to introduce twelve of his fellow grand jurors to the honorary sheriffs association honorary sheriffs association by making them his guests at an association luncheon last November at the Catamaran Hotel. Place settings at the luncheon were decorated with envelopes for voluntary contributions to the association, and the jurys association, and the jurors

association, and the jurors heard a speech by a ranking member of Duffy's department. Foreman Dilday says he took the jurors to lunch because he thought the keynote law enforcement speech "would be an education for them." He denies that his membership in denies that his men the association is evidence of any bias in favor of Duffy, and he says there's no conflict whatsoever' in how he would review complaints against the sheriff. Duffy says three other members of the current grand jury are close friends: juy are close friends:
contractor Dan Laren,
ex-county supervisor Lee
Taylor, and former Oceanside
police chief Ward Ratcliff, who
now sits as chairman of the
grand juny's public safety and
jails committee, this week is
reviewing Homann's
complaint. But Duffy points
out that since he's been in
office, "there is never been a
grand juny on which I didn't
know a half dozen people,"
including the 1975-1976 juny,
which issued a report critical of
the sheriff and his department's
administration of the county administration of the county

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



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4 MARCH 15, 1984

#### Singles Out In Left Field?

I have a personal reaction that I would like to share in reference to the article entitled "The John

the article entitled "The John Patrol," which appeared in the March 8 issue of your newspaper ("Cif's Lights").

I happen to live near Presidio Park, so that I drive by an arch of the park and the restroom on Taylor Street referred to in your article—two times every day, at least. It has been very obvious to me that "unusual behavior".

What he does, quite simply, is assist people in solving their problems. He has the uncanny ability to bring people clarity, and to get them off 'dead center'. He does this with insight, intuition and love.

Appoir tments with Neal Marshall-Walsch are part of the Bus ness and Persona Consultation Services of Ques for Truth. We do more than produce workshops and semi produce workshe nars. 232-3033.

out of the park. I also commend Councilman Cleator and his assistant, Pat Barnes, in addition to the police department. The ACLU has picked a loser issue to defend.

occurs in and around this particular

area of the park. First, on cloudy

days and most evenings at dusk

days and most evenings at dusk and after dark, and at all other unusual times, single men are sitting in the parking area close to the restroom. There are advays men going into and out of the restroom when I drive by, too. These men do not show up on sunny, weekend days when this area of the parts, in inhabited by picinisking families. I used to walk my dog through this area after work but the area has become too unsayors. I am not exaggerating

unsavory. I am not exaggerating the frequency of my observations nor am I a conservative, "moral majority type." I wasn't one of the people who complained, although I applaud those who did. We are

I appliad those who did. We are not talking about ago sisses here. We are talking about from eme. I obtained a sisses here. We are talking about from eme. I obtained a sisses have a sisses that these person would assume that these men are frequenting this area for immoral, at the very least, questionable behavior. I think the police department is handling this situation in a very responsible manner. They could (and I hope will) begin an underrover overeaction if those men

undercover operation if those men don't heed the warning and clear

## etters

#### Moore Like A Long Letter

I seldom see any reader response to Judith Moore's writing in your paper and today I decided to quit waiting for someone else to come forward.

A cover story from Moore gets the same reaction from me that I used to reserve for long letters from close friends. I settle into a comfortable chair and savor every word. I find the writing interesting, personal, poignant,

reflective, and warm. It doesn't matter that I haven't had identica speriences; I recognize the noughts and emotions she

thoughts and emotions she expresses in relating hers.

I have other favorites as well: Jeannette DeWyze — I think she is one of the most competent journalists in San Diego. of no interest to me but as in the Kaypro article ("Little Computers and Big Bucks," January 19), she draws me in in spite of myself, doing such a thorough job that I know if a small question is raised

know if a small question is raised in reading, she will answer it. She covers a story. Gordon Smith — the scope of his writing amazes me. He can be wildly funny, or factual and informative, but what he writes about is so diverse that the only late. Use found is that Smith's link I've found is that Smith's

link I've found is that Smith's pieces are weld done:
Sieve Scrensen — I've read cvery artic of this, but have to say the bear article ("In Search of the Gennine, Authentic, Sawdust and Spittoon Honky Tonk," March I) was my favorite Because of his alteenion to detail. I saw every bar as clearly as if I'd been along, and the pace was beautifully maintained.

maintained.
(continued on page 38)

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Japanese ikenobo arrangements. Thousands of silk flowers have been imported from China and will be on display for this benefit. The Telethon host, Jerry 6. Bishop, and the Easter Seal kids will be on hand to greet you, as will several other celebrity guests (including the Easter Bunny). Entertainment will be provided by Live Wires', the 'Dubois Family Quartet', and several other individuals and forms.

entertainment.

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## Straight from the Hip

Dear Matthew Alice

Let me get straight to the point. Do elephants have webbed feet? Yes, I know, one normally associates webbed feet with one normating associates weetbeat peet with ducks, platypases, and the like, but can elephants in fact be said not to have webbed feet? This question keeps surfac-ing in the office where I work, with heated arguments both pro and con. At one ex-treme we have those with the "What a ridiculum of the control of the control of the difference of the control of the control of the difference of the control of the difference of the control of ridiculous concept" attitude, and at the other extreme are those who adopt the platform of "Well, what's between their toes, then?" Mr. Alice, let us see the Truth

in print. Knute H. Myhrvold

Encinitas
It should be obvious to anyone who has ever seen a full-grown elephant in person that "what's between their toes" is simply whatever is too slow to get out of the elephant's way. When a six-ton, ten-footwhen a six-ton, ten-toot-tall creature goes for a stroll, everybody pays attention. And when one of these giants gets mad, that's bad news for the slow of foot — even though the elephant can't actually "run." That is to say, because of its great weight, the pachyderm usually keeps one foot on the ground at all times. But it can shuffle along at a pretty good pace, so be nice to any elephant you

The Truth is, Knute, that clephants do not have webbed feet. In fact, you can't ceven see their troes. The bones that would form toes are concealed deep within the animal's four, and the only outward manifestations of these digits are the toenaits. But even these toenaits are slightly deceptive regarding the toe truth: the nails are not attached to the toe bones themselves, and the number of visible nails is not an indication of the number of loss. All clephants have five toes on (in) each foot, and usually have five nails on their front



ails on the hind foot, and some may show

nails on the hind foot, and some may show only three:

of his excellent plays is a like a color of the color

San Diego area there seems to be no con san Diego area there seems to be no con-sistency either in the lights mounted on their roofs or in their use. Is there a con-vention that the various departments adhere to, or is it just how the officer feels

wellion that in warrows aeparameters and adhere to, or is it just how the officer feels on a particular day? Michael Peels Michael Peels Michael Peels La Mess Diego Police Department is the State of t

the police is one that has a particular kind of plastic shell across it that in effect con ceals the familiar blue and red lights within, until those lights are switched on. Potential do-badders might not recognize Potential do-badders might not recognize them a spolice iight bars from a distance. All the light bars function in the same way, cuther exhibiting a flashing amber light to the rear, a flashing amber light in conjunc-tion with a constant red light beaming for-ward, ordramatically flashing blue and red lights. Countly sheriff vehicles are equipped in the same fashion, except for older cars that may have a single red spor-light aloy the roof. California Highway Partol vehicles are outflied into of these, amber to the rear and red to the front; a streamlined, voo-light system, with the same colors; or a new, more aerodynamic version of the first type, with a potential for flashing blue and red lights simultaneously. Officer discretion rather than set policy

simultaneousy.

Officer discretion rather than set policy dictates the use of energency lights by SDPD personnel, so in a sense you are correct. But the common practice is that occurrent. But the common practice is that occurrent of the property of accomplish his purpose, beginning with the simple red light and cultimating in the flashing blue-and-red light show, supplemented with siren and boudspeaker. One interesting difference between SDPD and CHP policies is that the highway partol officer doesn't usually leave his emergency lights on when stopping a car on the freeway, since the flashing lights supposedly attract the unwanted attention of other drivers who, thus diverted, are likely to do all kinds of crazy things with deet vehicles.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Render, P.O. Box 80603, San Diego, California 92138.





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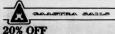


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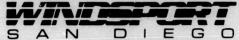




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## THE INSIDE STORY

MAYOR ROGER HEDGECOCK'S MOST pponent appears to be hallenger Dick Carlson, who as pledged to exploit Hedgecock's embarrassing tieto the J. David Company, Jerr Dominelli, and Nancy Hoover But Hedgecock's incumbency deteriorating relationship with

the press.

The mayor tried to repair his bad standing with editors and reporters by making himself available twice last week to press questions, filming an interview with Channel 10, and releasing on Monday canceled checks and other memoranda detailing both his questionable \$130,000 "loan" from Hoove and the sale of properties to controversial developer Frank Domingues. But Hedgecock's displays of temper and bad press judgment over the past month have so alienated some newspeople that rehabilitation eems impossible.
The mayor is in worst

standing with the Tribune, the daily paper that has been least supportive of the Hedgecock incumbency. Tribune editors did do Hedgecock the favor of staying neutral in the mayoral primary last spring while the morning Union jumped to endorse Maureen O'Connor. But the Tribune lashed out in

Hedgecock over the probable cost overruns associated with the mayor's convention center plan. (Three front-page Fribune stories highlighted the discrepancies between Hedgecock's construction cos estimates and those of an architectural consultant; one analysis predicted a re-election crisis for the mayor.) And the *Tribune* was first to publish an editorial expressing anger over Hedgecock's refusal to offer a full disclosure of the Dominelli/Hoover connection. That March 3 lead editorial. entitled "Mayor needs strong opponent," was a direct result of Hedgecock's refusal to answer questions put to him the day before by Tribune reporter Alison DaRosa. "We just couldn't ignore [Hedgecock's refusal to answer questions] any longer, 'says Tribune chief editorial writer Ralph Bennett. But the editorial failed on two counts: it didn't succeed in persuading O'Connor to run again, and Hedgecock is still not talking to reporter DaRosa.

The enmity between Hedgecock and DaRosa dates from last fall's convention center campaign, during which DaRosa relentlessly pushed the mayor for an answer on whether he would take responsibility for the facility'



places in her stories

which last year endorsed

Hedgecock over O'Connor. In

possible operating deficits. At one press conference Hedgecock continually refused to acknowledge the possibility of deficits, prompting DaRosa to ask the mayor if his confidence on that point was such that he'd resign if there were deficits. "No," the

mayor replied solemnly, "but I'd shoot you, Alison." Hedgecock is currently angered by two DaRosa stories he feels unfairly criticized him. including one article which detailed how a local development corporation paid some of the cost for a staff/ campaign retreat held at La Casa del Zorro r. sort in Borrego Springs. (That story didn't mention that the resort is

Hedgecock's office has since informed DaRosa that the mayor will not answer any of her questions, even those on subjects other than the Dominelli/Hoover controvers Reporter DaRosa says her editors will not pull her from city hall and that she will simply insert mayoral "no comments" at appropriate (Hedgecock did answer DaRosa's questions at Monday's press conference..) Hedgecock's two-week press embargo also prompted a chastising March 4 editorial from the Los Angeles Times.

similarly poor rapport with Times reporter Scott Harris, who broke the first stories detailing Hedgecock's "loan" from Hoover and the condominium sales to condominium sales to Domingues. While Hedgecock's predecessor, Pete Wilson, dispatched his press secretary to upbraid reporters. Hedgecock delivers such messages himself. He let his aner, with reporter Harris sail anger with reporter Harris spil reporter, in which he accused Harris of being "either dumb
— and you can play this tape
for him — or deliberately avoiding the evidence" (presented by the mayor in



While Hedgecock was refusing any public comment on his financial dealings, he was concurrently maneuvering editor Bill Furlow

to limit what was printed abou him. The mayor appealed to Times editors for a private meeting in which he volunteered to discuss discrepancies in his earlier statements about his financial dealings. Hedgecock stipulated that none of his explanations be quoted in any story, and that those stories not even refer to the meeting. Times editors refused the offer because of concerns that Hedgecock. having provided a satisfactory explanation, would then pressure them not to publish

any story. "He could have answered all our questions, but that wouldn't explain the issues to the public." says Times city

The mayor's refusal to cooperate with these two newspapers appears to parallel his distaste for the papers' coverage of his problems. But Hedgecock surprisingly broke his silence last week by giving a half-hour interview to one of his biggest broadcast antagonists — Channel 10. That station's news department had earlier aired a segment on the mayor's and Dominelli's alleged willingness to broker influence in the relocation here of a United States Footbail League franchise. Several

produced by Channel 10's newspapers did follow-up reporting on the Channel 10 story and couldn't confirm public affairs department, not by the news department. enough information to warrant a story. Hedgecock pres-Dick Carlson says he'll

secretary Elizabeth Brafford meanwhile characterized Channel 10's report as "one of the real low points" in coverage of the Hedgecock story, and says that Mike McDade, the mayor's chief-ofstaff, asked for and was given a neeting with a Channel 10 news executive in which he complained about the segment. The half-hour televised interview, which took place after McDade's meeting, was broadcast last Sunday on the station's "Newsmakers

the mailing just hours before the flyers were scheduled to go. Carlson and his advisor, Ken Rietz, may also make use of a paternity suit filed against Hedgecock in December of 1967 (it was settled on terms indisclosed by either party) and the controversy surrounding campaign contributions to Hedgecock while he was still a county supervisor by partners in a sanitation company that had received a contract to run a portion of the county's trash disposal program. Carlson's campaign advisors have already discussed these and other possible issues with former O'Connor campaign

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make Hedgecock's transgressions the focus of his

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and Hedgecock has told his supporters to brace for a

"vicious" Carlson campai

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include making an issue of Hedgecock's admitted use of

illegal drugs during his college and law school days. Maureen O'Connor, during the general

election last spring, printed thousands of flyers detailing

that information, but canceled

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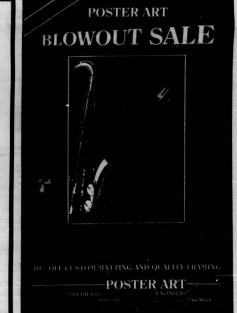
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# Making Waves

addicted to the rush that comes from placing your life in jeopardy. But for madmen he had found them to be mostly harmless, even kind, and at their best, wildly entertaining. Not Curren, though. There was something dark and menacing about him, some unspeakable thing the kid couldn't understand, and which made his jour-ney here to Curren's shop seem more reckless and foolish than anything he had done on the north shore.

At age nineteen, less than a year out of high school, Mike Doyle had already established a reputation as one of the most talented and versatile surfers in the world - first in California, then in Hawaii He had started surfing when he was thirteen, after spending several weekends at the Manhattan Beach pier. He had watched the surfers from pier. re had watched the surfers from the beach many times, but somehow it never made sense — were they sliding, falling, being pushed? What was the mystery that moved them and their boards? But from the vantage point of the pier, looking down, he could see the swells welling un and the surfers. the swells welling up and the surfers gliding along on the incline in front of the waves; he could see how they threw their weight to turn their boards, and how they ran back and forth to keep the boards in trim; and most of all, he could see the expressions of delight on the surfers' faces, so close. Now the whole thing made sense; it

fascinated him Mike started serving his apprentice-ship by shagging boards for the older



surfers. He would wait on the beach until one of them fell off his board, then he would wade out to meet it. The board would come at him sideways and knock him off his feet, then he would scramble back up, turn the board around, hop onto it, and paddle two or three strokes before he met the surfer coming in. "Thanks, kid," the surfer would say, leaving him standing there with bruises across his thighs. watching in awe.

One day Mike managed to talk the

owner of a fourteen-foot "kukebox" into letting him borrow his board. The guy had a reputation for never letting anyone use his board, and he warned the kid to be careful. Mike paddled out with the hollow, square-railed board and after a few tries managed to get the awkward thing going left on his first wave. For a few brief, glorious seconds he was surfing. Then the wave began to break . . . he'd never thought about that . . . what do you do now? He panicked and bailed off the nose,

the bundred, pound board hit him in the groin, and he washed up on the beach like a dying seal. He was afraid to look and see what sort of damage he had done to himself, but when he reached down, he could feel it. One bloodfilled testicle was swollen up to the size of a grapefruit.

Mike could hear the doctor whisper-

ing to his mother: "I think we're going to have to take it off," he said with a tone of indifference. Horrified, Mike began to imagine what it would be like showing up at gym class with just one. He begged the doctor not to cut. "You know," the doctor said, "you can still have children. You only need one. Be-

sides, it'll never work right anyway."
"I don't care," Mike insisted. "I
want both of them." And eventually he want both of them. "And eventually he talked the doctor into sparing him. The testicle never again retracted properly in cold water, but to Mike it somehow seemed like more than just dead weight.
With that first unkind lesson, Mike

had learned that surfing can be dangerous, but he kept trying, still using borrowed boards, and before long he was pestering his mother to buy him a surfboard of his own. His mother's first response was that ancient answer mothers always give: "I know if I buy you this, you'll use it for about a week then you'll want something else." And usually they 're right. But not this time. Mike's first board was a nine-foot-

six-inch, custom-made balsa wood board from Velzy and Jacobs of Herboard from very and stacks of refused from very and stacks of the California. "Where do you surf, kid?" Dale Velzy asked.
"I don't, yet," he answered.
"I see ... Well, we'll fix you up

"I see . . . Well, we'll fix you up with just the thing." And together they planned the dimensions of the "cus-

When he went that Friday to pick it up, the board be got wasn't the same board he ordered — whoever got there first got whatever was finished — but it didn't matter. It was called "the Island" style, had a small fin, almost no curve (or 'rocker'), and had sixty-four ants embedded in the resin. Mike's mother painted an Indian totem pole on the deck, partly to cover the ants and partly to give the board a touch of personal style. That summer Mike's stepfather

worked for the navy at Point Mugu, and every day he would drop off Mike at Malibu on his way up the coast. Mike would go into the grocery store, buy a half-gallon of milk and a box of Barbara Ann sweet rolls, eat the whole dough ball, then paddle out in the water and surf all day, only coming in when he saw his father was there wait-ing for him. Sunburned and exhausted, would flop into the back of their

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# Making Waves

home to Inglewood.

He was slow to be accepted by the local surfers. They made fun of him and called him "Tiki Mike" because of his habit of wearing wooden Hawaiian tikis around his neck. But gradually the future champion began making a name for himself

One day in the school library Mike was flipping through a copy of Na tional Geographic when he happened to see a picture of surfers at Waikiki. It was an aerial shot; he could see the solid redwood boards they were riding and the clear water that was so glassy you could see every rock on the reefs below. He knew from then on that Hawaii was where it was at for a surfer, and he went back to the library again and again to stare at that picture

By the time he was in high school, Mike had started making his own surfboards, at home in the garage. In those days, the all-around water man always made his own equipment, even if he didn't know how, on the theory that by the time he had finished making it — whether it was a surfboard, a paddleboard, a boat, diving gear, or whatever

— he would understand it, and by understanding it, he would know how to use it. That was the difference between a novice and an expert, and as soon as Mike became aware of that, he began experimenting with different designs and materials, looking for the board that would fit his own style



high school, Mike was able to use his ocean experience to get himself a job as a lifeguard for the City of Santa Monica. He worked at the tower in front of Mae West's house, and it was there that he first met fellow lifeguard and surfer Buzzy Trent.

Right from the start he could see that Buzzy was wired a little differently than most people. Buzzy was a stocky, square-muscled, finely conditioned, indestructible little guy with short limbs and a head that looked about two sizes too large for the rest of his body He had been part of the first generation of California thrill seekers who pioneered big-wave riding in Hawaii,

north shore of Oahu, and planned on going back for more. When he told Mike about his adventures, his face Mike about his adventures, his face would get red, the veins in his neck would bulge, his eyes would bulge out, and he would talk himself into a frenzy: "I remember riding Makaha point break in '58 when the waves were twenty-five feet," he would say, work his interest went to the control of working into his own dramatic style of storytelling. "You should have been there, Doyle. It only breaks there

every one or two years, and I'd gone to bed that night after seeing it com-

breaking on the outer reef. I ran out side, squinted through the moonlight, and saw a giant wall leap up, then crumble, shimmering as it folded around the point. . . . The next day I woke up with the sun, knowing I was in for the test of my life." On the steps of the lifeguard tower, Buzzy would get into his big-wave stance and lean forward as if he were dropping into one of the twenty-five-footers, already way past the critical point. "... I was only halfway down before I got axed! I skipped across the water like a flat stone — once, twice, three times before I could claw my way under the surface. The wall slammed me down and bounced me off the bottom in forty-five feet of water. Christ, Doyle, I was lucky I hit my leg on the corai and not my head." And he would turn his bare leg to show Mike the scars. All summer long Buzzy Trent and

the other lifeguards who had been to the north shore pumped Mike with stories about Hawaii. He heard how most of the native Hawaiians really didn't care too much for the north And why should they? They surfed the gentle breakers in front of the tourist hotels at Waikiki, where they could make a living teaching water sports and work as extras in the movies that were being made in Hono movies that were being made in Hono-lulu. At night they could hustle the tourist girls who seemed to adore them. The weather on the south shore was pleasant, the surf small, and life was good. But on the north shore! That was jungle over there. The natives still lived in grass shacks, there were no women, and you couldn't even sleep at night for the noise of the surf. At Kaena Point they said it sometimes got as big as fifty feet! A guy could get

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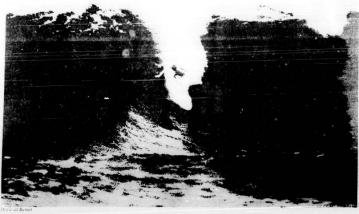
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over there.

Which was exactly what the California thrill seekers were looking for. That summer Mike was invited to a barbecue where a bunch of them were together in the same backvard. He saw that they all had that nervous, harddriving energy like somebody on Benzedrine. A lot of them were heavy drinkers, others were antisocial and couldn't seem to carry on a conversation without turning it into an argument. They had a big hole dug in the ground, and when it came time to cook the meat, they tore down the cyclone fence and dragged it over the coals for a grill. One of them carried out a half a cow and flopped it down on the fire, and when Mike put his own little steak next to it, one of them growled.
"Whatsa matter, kid? Our meat not

good enough for ya?"

They only seemed to care about one thing: riding big waves. If they were doing that, or at least talking about it. they felt fine; if they weren't, they got a little edgy. They were madmen, and something about them captivated Mike's imagination. He knew he would have to try riding the big waves himself

In November, after the lifeguarding season was over, Mike bought a ticket to Hawaii on flight #202 out of Burbank. The airline was the cheapest he

could find - USOA, which the older surfers said stood for "Use Some Other Airline." The DC-6 broke down on the runway and Mike had to spend two days at the YMCA while they replaced a faulty engine. The re-scheduled flight left on November 17, 1959. Mike kept looking out the window the whole way, hoping to catch his first glimpse of the islands. When the plane finally passed directly over Waikiki at dusk, he looked down and saw the surfers in the perfectly clear water, just like the picture in Na-

tional Geographic.

Buzzy Trent was there at the airport to pick him up, as he had promised. He grabbed Mike's bags and tossed them in the jalopy he had bought for fifty dollars at Surf Motors in Honolulu. "How'd you like the rubber-band flight, Doyle?" Mike just smiled and held up the surfboard he had made that summer just for Hawaii. "What do you think of it?" he asked, but he could see by Buzzy's expression that he didn't think too much of it.

"Don't worry about it." Buzzy said. "Curren's coming. He'll fix you up. Christ. Doyle you should have been here yesterday! It was twenty feet at Sunset. Peter Cole took the worst wipeout I've ever seen. He was under for at least fifteen seconds. We all thought he was dead." And the war stories continued all the way to the

north shore.

Home for the hardcore surfers was a seventy-five-dollar-a-month army Quonset hut, right on the beach. It had a rusted tin roof covered with old surf-boards, an outdoor cold-water shower, and an outhouse. Inside, a few mar tresses were tossed around on the floor, the walls were plastered with travel posters of exotic places, and the kitchen sink was stacked high with dirty dishes. The only things polished in the place were the surfboards.

It was dark when they got there, the shack had no electricity, and Mike felt disoriented and a little ill at ease in the unfamiliar surroundings. But the other surfers, who were waxing their boards by lantern light, tried to make him feel comfortable. Not all of the Cali fornians lived at the Quonset hut, but they all seemed to come and go as if it were their own. There was Greg Noll, nicknamed "the Bull," who could al-ways be spotted in the water by his boldly striped baggies; Peter Cole, who were thick horn-rimmed glasses and had a fierce talent for taking the worst wipeouts of anybody; Ricky Grigg, who was an oceanographe studying at Scripps when he wasn't on the north shore; Bud Browne, who was there to film their adventures; and many more. They were all older than Mike by several years, but he had al ready shown himself to be a candidate to play their games, so they took him in, gave him his own moldy mattress and filthy plate. They were going to help out the new kid, show him the ropes, and get him started. But they were going to work him over a little bit first

There wasn't much to do at night on the north shore, so everybody went to bed after the boards were waxed, planning to get up at dawn to check the surf. Mike couldn't sleep much that first night. Lying there in the dark, he could hear the waves breaking less than a hundred feet from his head They sounded loud and violent, like the crack of an axe on a chopping block, and even after he dozed off he could hear them in his sleep. He would dream of himself with his arms raised



over his head. Tropping desperately into one of the hug. out of Buzzy's stories, impossible waves already far beyond the and had no chance at all chaking it dropping, dropping . "sen aack! — and he would wake craaack!

the rumbling sound of the break outside the shack.

In the morning he couldn't wait to get out in the water and burn off some of the nervous energy he had been accumulating in the past few days. As soon as Buzzy was awake. Mike asked him where he could go surf, and Buzzy rolled off his mattress, motioning for Mike to follow him outside. "When Sunset isn't breaking," he said, "we just surf right out here in front."

Mike looked at the shorebreak Buzzy was pointing to - it was the hollowest wave Mike had ever seen. and big enough that you could have stood up inside of it. He could see that it was breaking over a shallow reef, and every time the waves sucked out the dark underwater pinnacles jutted up within a few feet of the surface, "You gotta be kidding me," Mike

"No," Buzzy shrugged, "we surf it all the time. Since this is your first day, why don't you go out alone while we watch you from the beach and see how you do — we'll come out in a little

while and join you."

Mike paddled out, figuring that whatever wave judgment he had brought with him from California didn't mean much here, and he'd better do what the older guys advised On the way out, he got a chance to look down the barrel of one of those waves

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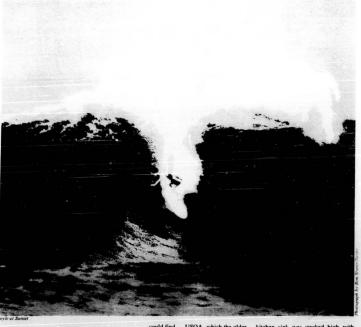
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dreams of the night before: he could this; it was scary as hell, but he coun do it. And he actually rode a couple of more waves before he noticed that the others weren't coming out to join him.
They were just standing there on the beach, watching.
He paddled back in, thinking maybe

they wanted to go somewhere else. But nobody said anything to him; they just stood there yawning and scratching and pretending to look at the sky. It wasn't until later that somebody told him that the place he had surfed was called the Banzai Pipeline; and in those days, with those boards, it was considered an impossible wave. Suicide Banzai

After breakfast they all went over to Sunset, about a mile away. Mike had already passed test number one, so this time Buzzy went out with him and





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towice, 1968.

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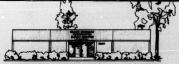


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# Making Waves

showed him the line-up. "It's a big ocean out here," Buzzy said, shouting over the roar of the fifteen-foot waves. 'See that palm tree on the beach? See that house on the point? Those are your bearings. If you get too far out, you'll get caught in the rip and we'll never see you again. If you get too far in, you'll get caught by a sneak set. Right here's where you want to sit."

Mike sat astride his board and

watched the other surfers ride a few waves. It was a different style of surfing from what he was used to; all the hot-dogging and nose-riding, all the goofy nose tweaks, bell-ringings, and Quasimodos had been left back in California. The big-wave riders did only one thing: get down in their broadest stance and go like hell, driving for their lives.

When he thought he was ready, Mike swung his board around and dropped into one of the peaks. It was so steep he had to tromp on the tail-block to keep from pearling the nose into the bottom: he carved a long turn and angled right down a long, wildly shifting wall; within seconds he had traveled more than a hundred yards to a point where the more experienced surf-ers pulled out. But they forgot to tell Mike that, and he kept going until the wave began to wrap around on both sides of him like a giant horseshoe. As it passed over a shallow, inside secit passed over a shallow, inside with the bottom of the wave suddenly sucked out, the shoulders closed in, and seeing that he had nowhere to go. Mike bailed off the front of his board - the same unfortunate error which several years before had nearly cost him one of his testicles.

The board flew up and hit him in the back just before the wave pulled him in and threw him over the falls, helpless as a jellyfish. He hit the bottom hard and thrashed around for a few seconds and thrashed around for a few second-before he was able to get his feet on something solid. He pushed off the bottom as hard as he could and fough toward the surface, but the water so light and frothy from the turb Iust so light and frothy from the turp "fice that he couldn't get anyweb." Just when he knew he was mond close to the top, he got hit by the coond wave of the set, and sudden, this point he not be bottom agat the experienced remembered was said. "Relax. Go water men also your air fighting it." With it. Dog laxing for about a So he turb datasing for about a second mid a half when he secon and a half when he real? he was going to black out if he real? get air right now. In complete anic, he flailed his way to the surface. After he had washed up on the beach

and collapsed in the same next to his board, the doubts started: "I don't think... maybe... this is too..." 'You'd have been a lot better off bailing out the back of the wave than

trying to go off the nose," Buzzy said quietly. He had seen what had happened and knew what sort of thoughts would be going through Mike's head. Maybe the new kid had paid his dues. They talked for a while, then paddled back out together

Mike never got hit that hard again. He took his share of wipeouts that winter, but there were also certain magical days when he felt as if he had been riding big waves all his life, and nothing could have been more natural. There was a day at Waimea Point when the gray was been in the country and the country was been in the country and the country was been in the country was all his life, and nothing could have been more natural. was breaking twenty-five to

thirty teet and nearly everybody in the water was getting crunched, boards were being broken, people were lining up on the rocks to watch the Californians sacrifice their bodies, and there were at least a dozen cameras with lenses a foot long mounted on the beach less than 300 feet from the peak, recording the whole thing. Everyone said they'd never seen Waimea any bigger, yet somehow, to Mike, on tha special day, it seemed as though he were back at Malibu in three-foot surf. It was almost eery. He would take off on those massive mountains of water. start a relaxed turn at the top, drop down thirty feet, swing back up into the shoulder, crouch low, and drive hard across the wall. He did it over and over that day, so calmly and simply he wondered if maybe he was doing it

out he was doing it right. Bud Browne asked him to be the star of the movie he was filming that winter, of course Mike agreed, and later, when it was shown in civic auditoriums back in California, Mike Dovle became an immediate legend. Still, he knew he hadn't put it all together yet. He was getting by on ability, but his equipment wasn't right, and one day he complained to Buzzy about it. "When I made this board last summer. I'd never seen big waves," he said. "I was just going on what I thought a big-wave board should look wrong. It's too wide in the nose, too thick in the tail, too straight, and way

too heavy."

Buzzy just nodded. He had know that the first time he had seen the board

that the first time he had seen the colour at the airport. "Don't worry about it, Doyle. Curren's coming pretty soon."

That was it. Mike couldn't standamymore. "Everybody keeps te de me Curren's coming! Who the cell is

"I thought you knew "zzzy said."He's the man who wes the rhino

guns."
"Rhino guns?"
"Yeah. yien you go hunt
"Yeah. yien you go hunt
"Yeah. yien you go hunt
hino gun. It's the rhinoceros ou don't take a cap gun.
You got have a rhino gun. It's the same who makes the guns that ride big

Over the next few days. Mike heard more about Pat Curren from the other surfers. Curren was about thirty, they said, made his living as a deep-sea diver in La Jolla, had recently opened a surf shop in Encinitas, and had the design skills of an engineer, even though he wasn't. Until Curren came along, it has been difficult to put rocker into the shape of a board be-cause the balsa could only be bought in pieces four inches thick, and by the time they were glued together, carved, and shaped, the boards came out nearly straight. On big waves it was a constant struggle to keep them from nosing into the water. But Curren had developed a way to slice a three-foot scab off the bottom of the tail and glue it to the top of the nose, giving the boards rocker; he also used rounded bottoms on his boards, which made them go faster than flat-bottom boards; and most importantly, he had designed the perfectly clean rail lines which allowed his boards to slice across nearly vertical walls of water with the least resistance. He was a very talented man, everybody agreed, even if he was a little bit weird.

After hearing about Curren's reputa-tion, Mike began to imagine all sorts of superhuman qualities about the mana great surfer, a dynamic personality. an impressive physique — so perhaps it was inevitable that when Curren finally showed up. Mike was dis-appointed. Everybody went to the airport to pick him up, and Mike was shocked to see that the man waiting there was small and thin, with a gaunt. almost stark face, a military-style haircut, intense eyes, and a gnarled-up brow that gave him an angry, ever bitter look. Mike thought the guy looked as if something was wrong with

During the drive back to the north shore, Mike sat next to Curren, feeling confused and intimidated. Everybody in the car obviously liked and respected Curren, and they kept up their usual excited banter, apparently trying to humor the man with their stories. But Curren never said a word. He just sat there staring straight ahead, silent and sullen

Later, when they all went surfing at Sunset, Curren paddled out farther than everyone else and sat there by himself, sulking, while the others rode wave after wave. After an hour of that, Mike figured the guy really wasn't there to surf, he just wanted to be alone and maybe watch the swells roll in while he unwound from his trip. Then, as always, there was one set of waves that was bigger than all the others, and while everybody else had to scramble outside to keep from getting hit,

Curren was sitting in perfect position He snagged the wave of the day, while everybody else could only watch in amazement.

Curren didn't ride it with much style, Mike saw. Not that he was a bad surfer it was just that he seemed to be following some personal vision that nobody else could appreciate. Still, the others might have all gotten twenty or thirty waves that day to Curren's one. but his was the one they all remem-bered, and to Mike it seemed that anybody with that much determination and single-mindedness was downright

In the next few weeks, Mike made a timid effort to get to know Curren, hoping to approach him on the subject of his designs, which were clearly everything everybody had said they were. He knew he would never own a Curren gun, even though he admired them. It went back to that old thing about the all-around water man making his own equipment, and no matter how good somebody else's boards were, Mike would make his own. But he did want Curren's design, allow him to make his own guns. And







locked and a sign on the door said, Closed. Be Back Sometime. Mike pecked in the window and in the dire guns standing against the wall, sleek and powerful, like primitive idols. He tried desperately to memorize their disappeared and he knew it couldn't be done. He turned to go — then stopped. He couldn't believe what he was see-









sidewalk, drawn in grease pencil, was the full-scale template of a Curren gun. It was a miracle. He stepped inside the magical lines, crouched into his big-wave stance, and looked down to see how the water flowed perfectly over and around Curren's brilliant design.

What was it doing there? Who knows? All he cared about was getting it into his hands. He ran down D Street, across Highway 101, and up the hill to Mayfair Market, where he bought ten feet of butcher paper and a felt pen. Then he ran back down D Street, thinking frantically that before

he could get back the intracle might disappear. He unrolled the butcher disappear. He unrolled the burcher slowly putting it all together. The paper on the sidewalk, placed rocks at north shore. The kid with the nose. knees, and began tracing over the

When he looked up, Curren was standing there at the corner, motion-less, watching the theft of his soul. He had that same intense look of a madman, his brow twisted in anger and his eyes narrowed into mean little slits. Mike froze, unsure if Curren even recognized him. Should be try to explain? Or bail out?

terrified, but hanging in there just the same. He must be crazy. Curren thought. Then slowly, in spite of all he did to prevent it, Curren was amused What truer compliment could the kid pay him than stealing his design? He was flattered.

And for the first time ever. Mike saw Curren smile.

Mike Doyle went back to Hawaii that next winter and rode a board he









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Hawaii again without one.

Curren never responded to Mike or anyone else, for that matter. When asked a direct question, he would answer, "Yeah," or "Nah," but not a word more. In two months Mike never once saw him smile, and when Mike

left Hawaii to return to California, he felt frustrated and unfulfilled, and knew there would on a future confrontation between the two of them. And it would have to be soon.

That's the situation he faced, back in Encinitas, parked around the corner from Curren's Surf Shop, trying to work up the courage to approach the man who was unapproachable and ask him for something you just didn't ask of another man; his ideas, his inspiration, his failures, his trial-and-error experimentation, and all the day-today drudgery of making an idea work  asking somebody for his soul. As much as he didn't want to do it. Mike knew he couldn't go home without that template

It was like being out in the water on a big day, thinking you would rather not be there but at the same time knowing there was only one way in; and as the first swell rolls under you, you think, "It's too big"; on the second swell you think, "I should have gone for that one"; and on the third swell you say. "It's now or never." He sucked in a deep breath, rolled out of the Trestle Special, and slammed the

door behind him. This was it. Past the critical point. No turning back.

That door of Curren's shop was locked and a sign on the door said. "Closed Be Back Sometime," Mike peeked in the window and in the dim light he could see the rack of tall new guns standing against the wall, sleek and powerful, like primitive idols. He tried desperately to memorize their disappeared and he knew it couldn't be done. He turned to go - then stopped He couldn't believe what he was see-ing! Right there in front of him on the









sidewalk, drawn in grease pencil, was the full-scale template of a Curren gun. It was a miracle. He stepped inside the magical lines, crouched into his bigwave stance, and looked down to see how the water flowed perfectly over and around Curren's brilliant design.

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he could get back the miracle might disappear. He unrolled the butcher paper on the sidewalk, placed rocks at all four corners, got down on his knees, and began tracing over the lines. When he looked up, Curren was

standing there at the corner, motion-less, watching the theft of his soul. He had that same intense look of a mad-man, his brow twisted in anger and his eyes narrowed into mean little slits. Mike froze, unsure if Curren even recognized him. Should he try to explain? Or bail out?

Curren stared ... and stared slowly putting it all together. The north shore. The kid with the nose terrified, but hanging in there just the same. He must be crazy, Curren thought. Then slowly, in spite of all he did to prevent it. Curren was amused What truer compliment could the kid pay him than stealing his design? He was flattered.

And for the first time ever, Mike saw Curren smile.

Mike Doyle went back to Hawaii that next winter and rode a board he

made from Curren's template. During the next ten years, he went on to win nearly every major surfing champion-ship in the world. He now owns a sports clothing store in Encinitas. Curren's Surf Shop went out of business years ago, but his big-gun designs are still the fastest boards in the water. In 1981 Mike Doyle saw Pat Curren in Costa Rica. Curren was packing by horse into a remote beach where he planned to do some surfing away from the crowds. His son, Tommy Curren. is presently one of the top surfers on the professional circuit









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# THE POCARI INVASION



JAPAN'S ANSWER TO GATORADE TRIES TO MAKE A SPLASH IN SAN DIEGO

BY JEANNETTE DeWYZE

he Japanese
husinesmen
husinesmen
who've opened an
office on
Opportunity Road in
Kearny Mesa want
San Diego County residents to taste
free samples of Poeari not once or
twice, but several times. With
relentless determination they've
been thinking of ways to give away
the drink—at local marathon races,
at Aztee football games, in grocery
stores. One recent weekend, they
had special displays at twenty Vons
supermarkets throughout the county.

On duty at the Voins on the southwest corner of Midway and Rosecrans was Natalic Gaines. A perky San Diego State accounting student and part-time aerobic dance instructor. Gaines is a veteran hawker of Pocari samples. "I've heard it all," she says. "I've probably heard a hundred times that tastes like Squir gone flat. Or flat Seven-Up. I can't count all the times men have walked by and said they didn't want any if it didn't have any alcohol in it."

None of these rejections fazes Gaines. She also resists pressuring those who sample the "light, isotonic sports drink." Sometimes she mentions that San Diego is the only place in America where Pocari is being sold at the moment, but she doesn't hint at the implications of the current market test: If enough shoppers at the store hoist a six-pack from Gaines' display table into their shopping carrs, their actions are likely to lead directly to the first successful incursion of a monalcoholic Japanese heverage into the immense American market. But Gaines awas nobining of this

She just keeps on smiling.
"Would you like to taste Pocari?
she calls out to the middle-age

"I wanna know how it is calorie-wise," the woman demands

cagily.

Gaines' well-practiced answer is almost a singsong. "It's only sixty calories. It's made from natural sweeteners. It's specially formulated to match your body chemistry."

A sip causes the woman's eyes to squeeze shut and her mouth to pucker. "Too sweet!" She apologizes, "I guess I'm so used to diet drinks."

On her heels, another middle-age woman, fussy as a wine connoisseur, accepts a sample. She barely stops short of sniffing the liquid and holding it to the light. "Do you like it?" Gaines asks hopefully as the woman stands in silence, working her mouth.

The shopper replies. "At first I thought It was kinda watery. But then after a minute it refreshes." Though her reaction is clearly positive, she thinks she detects a certain saltiness, prompting Gaines to state that Poear is salt content is about equivalent to that of a glass of milk. A few minutes later, a minutes slater, and it is the balanced electrobies." and it is the balanced electrobies."

doesn't like them
"You can taste the balanced
electrolytes, huh?" Gaines says.
Gaines calls out to a plump

Gaines calls out to a plump.
Hispanie matron about to guide her cart into a check-out line, and this woman also inquiries first about the drink's sweetness. Gaines' splei induces the woman to riy a syn, but the result is another grimace. "It doesn't have any taste at all!" the woman cries. "I miss the sugar!"
Reactions like this fail to disturb

Reactions like this fail to disturb Fukumasa Ito. "We know if you try for the first time this product, you might feel it strange or different." Ito says. "For me also. I felt it very strange taste and I doubted this product if it would have good sales or not."

But today Ito is a man who displays few doubts about the eventual success of Pocari in America. As general manager of the Pocari office here, he's the man most responsible for that success, though he was only one of a chorus line of bowing, business-suited lapanese men who garliered at the slandar Hotel tast May to-celebrate the U.S. Bunneting of the new drink. After dining on a very America.

buffet of seafood and cold cuts washed down with Pocari, the Japanese men listened to an executive director of Orisika. Pharmaceutical Company talk about why the sixty-plus-year-old Japanese, which was the properties of the prop

The director went on to say that here in America Pocari was like a helpiess little child who needed to be nurtured and loved in order to grow into a healthy maturity. He enjoined the audience: help look after Pocari. Then he yielded the floor to a young American guitarist who played and sang an English translation of a song that hailed the salubrious effects of Pocari. After the song, several vivacious young American women dressed in blaie-and-white leutrals and tipits rithe Pocari colors I trooped in, turned on a tape recorder, and performed lengthy aerobic dance routines.

ACTUAL Volumes

The actual volumes are



belied the magnitude of the success Pocari has enjoyed in Japan since its introduction there four years ago More than mere experience with intravenous solutions led Otsuka, the parent drug company, to develop a new drink. Back in 1965 Otsuka invented its first beverage Oronamin-C, a carbonated, honey flavored concoction spiked with nutrients. Sold as a "tonic" in four ounce glass bottles, Oronamin-C was an immense triumph; today Otsuka sells more than one and a half billion bottles of it every year. making it the second mos drink in Japan after Coca-Cola. So the drug company's interest in a second drink product was

understandable.

Ossaka bosts hint the product it came up with. Powert, is assimilated by the body even faster than well-reliable by the body even faster than well-reliable to the body exercise because everyise leads to change the balance of positive and negative ions in the body, and may bodily functions are affected by the ion balance. Ossaka says Poestis matched to the ideal electrolytic balance of the body's fluids, which enables the quick absorption and restores the depleted elements. The drink took ten years to perfect, but with its introduction Ossaka once again dramatically changed the Japanese beverage industry.

Japanese beverage industry.
One of Ito's assistants in San
Diego explains that before 1980
there were two so-called q-orts
drinks in Japan, American-made
Gatorade and a Scandinavian
product called XL-1. Gatorade
commanded well over intely pere
of the Japanese market, which
amounted to some five million
dellars a separ in sales. These Pocar
dellars a year in sales. These Pocar

came on the market in 1980 and ammediately sold recents-rive multion dollars" worth. The next ye those sales tripled, and by 1982 some forty competing sports drinks had appeared. Last year, Pocari still calimed three-quanters of this new! expanded industry, with sales of close to \$150 million.

Kutsavuki Nakazawa, who works, under ho as Poear's matketing manager in San Diego, offers several explanations for the Japanese people's ready embracement of Poear's Athris some-year-old marketing expert, the lean, chain-stucking Nakazawa saba, "When we introduce Poear'in Athris some-year-old marketing expert, the lean, chain-stucking Nakazawa saba, "When we introduce Poear'in Alpan, social trend was ready critical of the soft etrinks. After the World War Two, the Japanese people were eager to get the high-calorie product. It is chosenia, but most that less social to get the high-calorie product. It is chosenia, but most that he would be society become affluent, people need the low calories. Thus Poear beeven and a half valories per nume in Coles was percorsed as one of Japanes' first soft etrinks. Its mineral supplicements coming at a time of trising mutrisonal consciousness, were also welcomed. Nakazawa adds the fiftial observation that his fellow Japanese are far more enthussasted and less suspicious of medicines than Americans." So trust of Obuska's

# THE POCARI INVASION



JAPAN'S ANSWER TO GATORADE TRIES TO MAKE A SPLASH IN SAN DIEGO

BY JEANNETTE DEWYZE

office on Opportunity Road in Kearny Mesa want San Diego Con dents to taste free samples of Pocari not once or twice, but several times. With been thinking of ways to give away the drink — at local marathon races, at Aztec football games, in grocery stores. One recent weekend, they had special displays at twenty Vons supermarkets throughout the county. On duty at the Vons on the

southwest corner of Midway and Rosecrans was Natalie Gaines. A Rosecrans was Natalie Gaines. A perky San Diego State accounting student and part-time aerobic danci instructor, Gaines is a veteran hawker of Pocari samples. "I've heard it all," she says. "I've probably heard a bundred times that it tastes like Squirt gone fla. Or flat Seven-Up. I can't count all the times men have walked by and said they didn't want any if it didn't have any alcohol in it."

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She just keeps on smiling.
'Would you like to taste Pocari?' she calls out to the middle-age woman in a blue jogging suit.

"I wanna know how it is

calorie-wise," the woman demands

almost a singsong. "It's only sixty calories. It's made from natural sweeteners. It's specially formulated to match your body chemistry."

A sip causes the woman's eyes to squeeze shut and her mouth to pucker. "Too sweet!" She apologizes, "I guess I'm so used to diet drinks."

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buffet of seafood and cold cuts. washed down with Pocari, the Japanese men listened to an executive director of Otsuka Pharmaceutical Company talk about why the sixty-plus-year-old Japanese drug company had entered the sports drink business. Speaking in Japanese, the director explained that Otsuka is the largest maker of intravenous solutions in Japan. Who better to develop a drink which would be absorbed by the body almost as fast as it reached the

The director went on to say that here in America Pocari was like a helpless little child who needed to be nurtured and loved in order to grow into a healthy maturity. He enjoined the audience: help look after Pocari! Then he yielded the floor to a young American guitarist who played and sang an English translation of a song that hailed the salubrious effects of Pocari. After the song, several vivacious young American women dressed in blue-and-white leotards and tights (the Pocari colors) trooped in, turned on a tape recorder, and performed lengthy aerobic dance







The corny program — the chairman's solicitousness, the amateur entertainment - almost belied the magnitude of the success Pocari has enjoyed in Japan since its introduction there four years ago. More than mere experience with intravenous solutions led Otsuka, the parent drug company, to develop a new drink. Back in 1965 Otsuka invented its first beverage, Oronamin-C, a carbonated, honeyflavored concoction spiked with caffeine, vitamin C, and other nutrients. Sold as a "tonic" in fourounce glass bottles, Oronamin-C was an immense triumph; today Otsuka sells more than one and a half billion bottles of it every year. making it the second most successful drink in Japan after Coca-Cola. So the drug company's interest in a second drink product was

understandable.
Otsuka boasts that the product it came up with. Pocari, is assimilated by the body even faster than water. This is particularly important after exercise because exercise tends to change the balance of positive and negative ions in the body, and many bodily functions are affected by the ion balances. Otsuka says Pocari is matched to the ideal electrolytic balance of the body's fluids, which enables the quick absorption and restores the depleted elements. The drink took ten years to perfect, but with its introduction Otsuka once again dramatically changed the

Japanese beverage industry.

One of Ito's assistants in San Diego explains that before 1980 there were two so-called sports drinks in Japan, American-made Gatorade and a Scandinavian product called XL-1. Gatorade commanded well over ninety percent of the Japanese market, which amounted to some five million dollars a year in sales. Tuen Pocari

came on the market in 1980 and million dollars' worth. The next year those sales tripled, and by 1982 some forty competing sports drinks had appeared. Last year, Pocari still claimed three-quarters of this newly expanded industry, with sales of close to \$150 million.

Katsuvuki Nakazawa, who works under Ito as Pocari's marketing manager in San Diego, offers several explanations for the Japanese people's ready embracement of Pocari. A thirty-one-year-old marketing expert, the lean, chainsmoking Nakazawa says, "When we introduce Pocari in Japan, social trend was really critical of the soft drinks. . . After the World War Two, the Japanese people were eager to get the high-calorie product like chocolate, but now that the society become affluent, people need the low calories." Thus Pocari (seven and a half calories per ounce versus the twelve calories per ounce in Coke) was perceived as one of supplements, coming at a time of rising nutritional consciou were also welcomed. Nakazawa adds the final observation that his fellow Japanese are far more enthusiastic about and less suspicious of medicines than Americans, "So trust lof Otsuka's products] comes easily in Japan."

A reputation for the high quality of Japanese food products also helped Otsuka win fast acceptance of Pocari in Hong Kong — though the Hong Kong weather helped. "It's easy to have perspiration in Hong Kong, so even if Hong Kong's majority of people don't have high income, they need Pocari," Ito says. Encouraged by all the success, the drug company began training its sights on several new targets; the

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Middle East, Korea, and America where Ito journeved in January of

At first he stayed in New York City, commissioning studies on such things as American drinking habits and attitudes toward soft drinks. The question of where to stage the test marketing also preoccupied him. with San Diego an obvious candidate. Among beverages which have been test-marketed here recently are Like, Miller's Special Reserve, Coors Golden Lager, Several factors explain this. For one thing, the demographic mix of people living here corresponds fairly closely to the overall American population and for another thing, although the city is a major urban center, its geographic confinement (by the nountains, ocean, Mexico, and Camp Pendleton) places a welcome limit on the amount of advertising dollars which any would-be tester must spend. In addition, Ito hoped the relatively high educational level in San Diego might increase the willingness of people here to try a new taste. He also saw the large number of sports events scheduled regularly throughout the county as providing just so many more ties to distribute free Pocari. So Ito moved here in March of 1982 and Nakazawa flew in from

Japan to join him two months later Ito knew from the outset that the would have to carry nutritional

information worded slightly differently from that required on the cans in Japan, and he also assumed that the cans sold here would not carry any Japanese lettering. But Ite didn't count on any change in the basic can size - the 8.2-ounce steel container which is the Japanese industry standard - nor in the name of the product, which ever since its Japanese introduction had been

'Pocari Sweat." The cans in Japan have always carried that name both in Roman letters and in a Japanese transliteration which renders the name as po-kah-ree su-eht-to. Nakazawa explains that "Pocari" is a word coined from the combination of the English words "power,"

'care' (in the sense of health care). and "ion," all of which have been adopted more or less whole into the Japanese language. The use of the English word "sweat" is somewhat more difficult to explain, but Nakazawa says Otsuka intended for it to suggest the drink's restorative functions to Japanese consumers who might know the word from their English-language studies.

'Sweat in Japan has a different connotation," adds another Otsuka employee with just a touch of defensiveness. "In Japan, the sweat is very valuable. It symbolizes hard rather than laziness." Nonetheless when Otsuka employees under Ito's direction began passing out the first samples of "Pocari Sweat" to San Diego (almost a full year before the drink would even go on sale in stores here), it didn't take the Japanese long to grasp that whatever "sweat" symbolizes in America, it isn't likely to help sell drinks. The name was

ifferent attitudes toward sweat were among the more minor of the cultural differences that greeted Ito and his small staff as they settled down to their mission. When asked how he prepared himself in advance to deal with these cultural pitfalls. Ito's impassive demeanor slips for a moment. "It something like on-job training," he says wryly He learned that perhaps the most

dramatic difference between selling a canned drink in Japan and selling it in San Diego is the way those cans reach the consumer. In contrast to America, where the great majority of all soft drinks are sold through supermarkets. Ito explains that probably forty percent of all canned drink sales in Japan come from vending machines, machines placed not just in obvious places like subway stations and amusement areas, but outdoors along city sidewalks, even next to picturesque trails in the countryside. Only a small fraction of canned drink sales in Japan occur in supermarkets. The met of the Pocari in Japan is sold by the individual can in tiny little stores which might also carry candy, bread there are 600,000 such small retailers in Japan (substantially more than the estimated 125,000 food retailers, large and small, in this country). To distribute Pocari to that multitude. Otsuka in Japan relies on some 300 or 400 small wholesalers. whose sales efforts are augmented by another 400 or so Otsuka

choices in San Diego County were to sell Pocari either through one big beverage distributor or through what is known as a "food broker."

says he interviewed the Coca-Cola Bottling Company of San Diego, but didn't like the idea of a competitor controlling the flow of the new Japanese drink. He also talked to the company that distributes Coors beer but was discouraged by the fact that products to supermarket liquor sections, an area that Ito thought was unsuitable for his company's health-oriented drink

He instead settled upon Impact Sales, one of the twenty-five or thirty independent food brokers operating in San Diego County. These brokers represent the products of companies such as Dole, General Foods, and Nabisco Brands when those firms lack their own direct sales forces. For example, the six sales people in San Diego directed by Impact's area manager Don Leedy are responsible for shepherding all the Fleiscamann's veast and Kool-Aid and Nortern napkins that make their way to bery grocery store in the county.

of 1982, Leedy says he immediately saw that the product would have to overcome four drawbacks. First was the taste, which Leedy sized up as being merely "okay — not good and not bad." Second was the price, a stiff \$2.99 per six-pack, substantially more than mos American soft drinks. The third problem was the unfamiliar size. 'American people are simply used to twelve- and sixteen-ounce containers," Leedy explains. The

When Ito hired Impact at the end

thinner but taller Japanese container also led to a fourth handicap namely, the fact that Pocari cans don't fit in American vending machines (not a major retail outlet but one more source of sales)

Despite all this, Leedy was profoundly impressed by the Otsuka men's diligent preparation and patience. "Most American ompanies hardly let the ink dry on the label of a new product. They make something yesterday and want to sell it today." Leedy thought that Ito, on the other hand, appeared almost incapable of conceiving that Pocari might fail its American 'test.' given enough persistent thought and effort. "I could see from the beginning that [Ito and his team| were going to be super thorough and succeed at any cost Leedy recalls. Apparently Leedy conveyed that impression to San Diego's supermarket chains when he began presenting Pocari's sales pitch one year ago, and as a result all but one welcomed Pocari into their stores. The only exception, Lucky Stores, Incorporated (which owns Gemco and Food Basket stores in San Diego County), rejected the Japanese only because the chain didn't want to make San Diego County an exception in its Southern California-wide distribution system.

Six-packs of Pocari thus were on the shelves of sixty-five to seventy percent of the stores throughout San Diego County when the first Pocari billboards and television commercials began appearing here at the beginning of last summer. To find an advertising agency to produce those ads, the Otsuka men first asked for "creative

presentations" from several encies, and the large, local firm of Phillips Ramsey responded with a commercial that won the Japonese patronage. That first commercial used a camera panning over the tops of a sea of indistinguishable soft drinks as an announcer declared. There are a lot of drinks to choose from. But most soft drinks contain caffeine. Diet drinks are artificially sweetened. And most fruit drinks are high in calories. But now there's a choice for today's world - Pocari

Try Pocari, It's what the

world's been thirsty for. Pocari as the all-purpose beverage that's what the commercial clearly suggested. "That's Pocari's slogan in Japan: 'Anytime Anywhere, Everyone,' '' says Tom Odishoo, the Phillips-Ramsey account executive assigned to the Pocari project, who adds that the Japanese public also seems to perceive Pocari as being interchangeable with drinks such as Seven-Up and Coke. In promoting the all-purpose image, Phillips-Ramsey was following the wishes of the Japanese clients. But there are perils involved in

using a Japanese approach to television advertising in America indeed, from the outset both Ito and Odishoo knew that TV commercials in the two countries reveal marked philosophic differences. Japanese advertisers shun direct comparisons with their competitors, and the advertising messages, while noted tend to be very emotional and abstract. In the Kearny Mesa office, the Otsuka staff has videotapes of

Japanese Pocari commercials that illustrate this perfectly. One series features a beautiful Caucasian xoman drinking Pocari in Paris, in Spain, on salari in Africa, a vaguely rded love song plays in the background of each commenced, and only at the end of the thirty-second spots does an announcer intrude with few words about Pocari. "They're kind of like perfume commercials in the United States," Odishoo says.

Odishoo says most marketing in

America doesn't work that way People in America tend to buy products on a very, very rational basis." Accepting this, the Japanese didn't balk at Phillips-Ramsey explicitly comparing Pocari to other drinks. But Odishoo says that in addition to the tendency for American television commercials to be very blunt and rational, they also tend to focus as much as possible on those things that differentiate the product - something the first Pocar commercial here completely failed to do. "That original advertisement got Phillips-Ramsey the business," Odishoo says. "But later, after we'd gotten the account and really began o get involved with the product, we said, "Oh, geez, we don't know if this is an all-purpose beverage. We

But we don't know Odishoo's suspicion deepened last summer as the Otsuka men combined the television commercials and supporting billboards ("Pocari. It's What The World's Been Thirsty For '') with a veritable blitz of sampling sessions at dozens of sports events "The samplings really gave us our first clue," says Odishoo. People here

got a great commercial that says it

obviously liked the new drink much more when they were introduced to it in a state of thirst. 'It soon became obvious that this is a drink that's most appealing when you're hot," Odishoo says

Last fall Phillips-Ramsey and the Japanese decided to try a second ommercial that stressed this appeal he new ad, which debuted last October 17, shows a female karate practitioner, a male runner, and a welder, each of whom first appears hot and sweaty, then takes a swig of Pocari, only to be instantly transformed into a cool, dry comfort. " 'When you're hot. Pocari beats other drinks cold. That's the new slogan," Odishoo says with obvious satisfaction.

He says the Japanese are continuing to air this commercial on a fairly conservative schedule Although the Otsuka men decline to specify their advertising budget. Odishoo says. "The funds are not there to do that blitz you might see from a Pepsi or a Coke." (The industry giants routinely spend forty to fifty million dollars on the national introductions of new drinks he says.) Instead, Ito has opted to spend enough money on advertising to keep Pocari within San Diegans' collective consciousness — but the Japanese also have staunchly clung to their strategy of supplemental

sampling.
The local ad man describes that mpling effort as "unbelievable but it's the Japanese way." He says its main drawback is the immense amount of organizational effort required to hire, train, and supervise the product demonstrators. "But

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## **POCARI**

we've learned a lot from [Ito and Itis team] about hard work. In addition to the work unvolved, Oldshoot says be also initially feared that the instore samplings as opposed to the samplings at althoric events might be a waste of time, since timest grovers shappers, neither hot nor thirst, and to their be a waste of titledy to fow Pocari's laste adone. But Ito has found a way

That method utilizes a two-promped price-lowering strategy, which first consisted of dropping the basic ste-pick price from \$2.00 down to a range of between \$2.00 down to a range of between \$2.00 down to a range of the price of \$2.00 down to a range of the price of \$2.00 down to a range of the price of \$2.00 down to a range of the price of \$2.00 down to a range of the price of \$2.00 down to a range of the price of \$2.00 down to a range of the price of \$2.00 down to a range of the price of the price of \$2.00 down to a range of the price of \$2.00 down to a range of the price of the pri

HALF-PRICE

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that. Ito has been heavily experimenting for several months with compons. "With compons, they we found they can push people over the edge." Oddshoe say. At the recent Vons samplings, for example, Natalic Games offered interested shoppers a certificate for a forty

ho readily admits to some aubitratines auther was be initially pieced his company a product for its American unitodation. He explains that in Japan, caused Pocarrisos L20 son, roughly first American tensis. He simply set the same piece here too high, hie knows new. The compone have provided a means to experiment with better pixes, and ho adds that the results of those experiments have strengthened his conviction that Pocarrican prosper in

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America. "If this product [was] not accepted by the American people, we couldn't self-even if we reduce the price," To sais. "But when we use a coupon in the store, we self-a lot," he sais. "A lot" to date

use a compount the store, we sell, a life, "he was "A lot" to dele translates to more than 900,000 can of Pocara sold here since least May, well within Obuka's first vear sales goals. Despite the cultimar glif that may devide Japan (rout San Diego County, the sales figures bere are just about equivalent withe rate of sales (roughly one can for sever two people) Docart achieved in the first year after its introduction uso Japan.

year after its introduction into Japan. The only problem is that, at the lowered prices, Otsaka can't make a profit by continuing to ship Pocari all the way from Japan. The obvious solution is to bottle the drink in America, but that solution has some not se obstousi drawback. Ito explains that whereas steel cans are commonplace in Japan, they're prohibitively expensive in America Alianmum is common there but unfortunately those scientifically, balancel electrolytes that distinguish Pocari interact chemically with alianimum. Undeterred, Ito says Ofsuka

researchers in Japan are working at the moment to produce a new 'package' specifically designed for Amoreous organization. That package may tern out to be a twelveounce aliminium can coated with some kind of protection against the electrolytes. But Nakazawa says the researchers also are evaluating glass, plastic, and cardboard containers. Whatever twee container is chosen.







the basic graphic designs on the outside will forchange, despite the fact that last December the San Dago Obraka of the Committee the San Dago Obraka of the Committee the San Dago Obraka of the Committee that the Committee the Committee that t

this is image of ocean. This bla ton the card is ocean's blue and this twhite its ocean ways as him. Of suka did more than scott at the threat from Coke, the Tapanese company also prompits tiled a law suit charging. Coke with violations of antimist kins. (1) is which Nakazawa says has

Its says of no additional problems, with the new package alsopin turn up, he should have no problem up, and the package alsopin turn up, he should have no problem great made here in a plant owned enther by Obsida or someone seeks. And if the can do this, there is a man to be a superior success to the package of the package and the package of the pac

"I believe the consumer (has) started to understand this product so itself. Ho states. He thinks the American drink market, new eight percent carbonated, will evolve to accommodate agreeming anticarbonation scrittment. This evolution will require education.)

Diegarwack is whether by statis outlants cathoniation. Very title culture. He statis outlants cathoniation. Very title culture, the statis of the Powermant people, want more cathoniated time, but the Sody itself need more and more menerationated drink. So whitave haveleted to be to change their brain. That's why we have be do the heavy wet sampling.

Back at the Vorse, an old man jaming pray berefeedies up to the Pocari display and accepts a gree from Natalie Games, the sectors othing and passes the sample on to is wife, who makes a tetrible to c. Literature druk and assets, batches

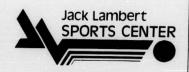
"I detailed drink a glass of challing disched face limits, assembly in terminals of the sample in a tradician. As she mid-ted highering stock awar. Games, an its at the woman influenting ment, and the woman influenting ment, and wo tay a test, the sweetings of Postan."

Vota a The tree tone bodie, who is a Market Note of Cames comments, therein, there all out to a votage black. Marine, and so dropp pointed, and radies as simple. For many seconds, he says mothing acide alternately open an pauses. When Gaines sock of the likes Posari, he arisers with a francise grin. "Con't decide" He asks the price and coincipe for hemory came times. The price is coinciped was a control of the says of the says came times.









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MARCH 15, 1982 2

# Inge By Inge?



#### JEFF SMITH

The collaboration necessary for all The collaboration necessary for all theatrical enterprises helped to secure fame for playwright William Inge. It also may have driven him crazy. Inge's first drama. Come Back, Little Sheba (1950), was only moderately successful. In 1953 Inge offered his second play, entitled The Feoret Parch to a collaborative mill of Front Porch, to a collaborative mill of producers, a director with a reputation for astuteness, and other consultants. That play, a slice of Midwestern life with glimpses of turmoil at its center, had an unhappy ending. After he read the script, director Joshua Logan suggested some changes — the title and the conclusion among them. Others involved in the project agreed with Logan's emendations, and the revised play became *Picnic*. It ran for more than 500 performances on Broadway, won both a Pulitzer Prize and the New York Drama Critics Circle Award for best play of the year, and was made into a popular movie. Almost overnight, Inge became an "important" playwright— even though the play, and the production at the Music Box Theatre, barely resembled lane's original intentions.

the Music Box Theatre, barely resembled Inge's original intentions.

The San Dieguito Little Theatre is staging a production of Inge's unrevised script, which he retitled Summer Brave for a Broadway revival in 1962. The setting and situation of both versions are the same. It is the last day of aummer in a sleepy Kansas town, a place where Picasso is not a bousehold word, where the writings of continuous and where daily life is an uninterpreted series of mundane tasks performed in seeming placidity. It is also a place where, for a vonng woman, the past is a where, for a young woman, the past is a mirror of the future, and life is an eternally commonplace passage given meaning, she

is told, only by marriage to a proper man. As the play begins, the members of two adjoining houses, all women, prepare for a Labor Day picnic that afternoon, and for the beginning of school the next day. Their cager anticipation of both events suggests that this summer, like all the rest, has of that this summer, like all the rest, has of-fered few such memorable occasions. But the season is coming to an end, and ex-citement — over the picnic, school, and the presence of Hal Carter, a handsome, wayfaring stranger — is in the air. As are those forces determined to thwart it. Like the arrival of Teddy in Mark

Medoff's When You Comin' Back, Rea Reder? — but without Teddy's sadistic venom — Hal Carter's appearance in this small, lower-middle-class community di rupts its normality. Though she is engaged to Alan Seymour, a nice, comfortable (if dreary) man, the attractive Madge Owens is drawn toward Carter's visceral, tabox is drawn toward Carter's viscent, taxos energy; her instincts are in conflict with the codes of behavior shared by the commu-nity. Other lives, and standards, are affected as well. Rosemary Sidney, a self-proclaimed old maid schoolteacher, decides that Howard Bevans has courted her too long from afar. And Millie Owens. Madge's younger sister, takes the opportu-nity provided by the disruptions around her to criticize the town's boondock attitudes and moral myopia. Her mother Flo is a prime target. Flo, who regards Carter as a "worthless young man," is convinced that a woman's place is in the kitchen of a decent - even if not necessarily loving man's home. It's the way Flo has lived, and therefore it is right for her two

daughters as well.

At the end of Pienic, Hal lures Madge away from this town poisoned by the next on maintain appearances at the expense of true feeling. Summer Brave conclusion to the feeling Summer Brave conclusion of the feeling Summer Brave conclusion of the period of the feeling Summer Brave conclusion for the period of the feeling Summer Brave Conclusion for the feeling feeling the complex from now on — as will the lives of the others. And one senses that cere without the arrival of Hal, the need to ments in this town would have exploded eventually. Hal only sped up the process. At the San Dieguito Little Theatre, director Tavis Ross has staged Summer Brave with a distinct fidelity to the original. The show, bursting with energy from curtain to curtain and replete with the disable stages of the feeling f At the end of Picnic, Hal lures Madge

thur Henderson's set has recreated in de-tail), becomes more than merely a function of the narrative in this lively production.

The characters suffer lives, in the end, of not-so-quiet desperation. This emphasis, in keeping with Inge's intentions, reduces the center-stage status of Madge and Hal. The pair's story becomes only one expres-sion, among many, of the restless life in this haven of Americana. The result is an intricately woven texture and the vivid composition of a place. It is as if the town itself were the central character of the play

Also true to Inge. Ross had encouraged from his cast a palette of bold emotional colorings — plus a few American Gothic undertones that recall Sam Shepard's Buried Child. Inge wanted his characters to be played broadly and, he said, "to let whatever health the said." whatever depths there are in my material to whatever depths there are in my material to emerge unexpectedly." Like the presence of Hal, these abrupt intrusions are meant to splash across the play's, and the town's, calm surface. In Ross's staging, this treat-nent has mixed results. Though effective at times, the consistent level of humor often muffles, the play's more ampuished. often muffles the play's more anguished moments of revelation Tones blur, some scenes lose the impact Inge intended, and the intrusions of pathos lead not to tragicomedy but rather to a confusion of tragroomedy but rather to a contusion of responses from the audience. In many ways, I prefer Summer Brave's — and Ross's — egalitarian emphasis to Joshua Logan's concentration, in his staging of Pienic, on the two lead roles. But with respect to the complex ways the play-wright wants certain scenes to emote both pain and fun in the same breath, I suspect that Logan was right about the difficulties

of doing the play Inge's way.

The second weakness of the production is the obvious range of varying skills among its actors. This would be less of a among its actors. Inis would be eless of a problem if some of the performances weren't so outstanding. In general, the emphasis on ensemble work, where each character has an important stake in the show's composition, reveals gaps. As the two widows, for example, Anne Harris and Mildred Sutton could have offered many more pointed contrasts between their two widows, for example, Anne marris and Mildred Sutuno could have offered many more pointed contrasts between their characters, Flo Owens and Mrs. Potts, since, in effect, their conflicting attitudes thomse of the play. As Alan Seymour, Michael was the play the actor often forgest that nerds have feelings of Medge, and throughout the play the actor often forgest that nerds have feelings too. And Effe Contate — whose work I have admired before — is a surprisingly tepid Hall Carter, the catalyst of the action. Rather than fume with inner rage, Onate gives Hal a mild, edgeless machism that doesn't jibe with Flo's warning to Medge (whom Cheryl Harvey plays with fine control) that Hall will never be able to support her. Onate's his-cay reading of the role indicates that, to the contrast, were given the chance, Hall would support Madge in high style.

But while herse performances reveal little of the inner biographies of their characters.

work. Parker Tenney and Anne-Marie have converted zilch roles — two school before the advent of school - into mini-opera of giddiness and gossip. Tenney, in particular, is the essence of prim-ness and purse-lipped propriety. And though her character's overly precise behavior may eventually admit net to heaven, it will be a hell of a way to get there. Tom Kilroy's Howard Bevans, re-calcitrant suitor of Rosemary Sidney, prefers voyeurism to commitment in comical ways. Julie Anne Simeone's Rosemary character is all energy, and all need. She wants more than just a good time, and beneath Rosemary's surface awagger. Simeone offers us a sharp look at a very lonely soul. So does Pam Gorman. In Red lonely soul. So does Pam Gorman. In Red Ryder at the Bowery Theatre, Gorman played Teddy's quiet companion, a role of reactions and few speeches. In Summer Brave, as if she had been saving up for it, Gormon is terrific as Millie Owens, the ugly duckling of the family. Part tomboy, not existentialist same. Gorman's Cheman part existentialist sage. Gorman's charac ter is at once a frustrated child and a per-ceptive observer of the scene. And Gor-

man's work throughout is rich, fully developed, and amazingly real.

William Inge died in 1973, an apparent suicide, some say, resulting from too many battles over how his plays should be staged. Few American playwrights, in fact, have been as concerned as Inge with the collaborative process of interpreting their plays, and none have written more than Inge about its pitfalls. Showcase San Diego, a newly formed organization, is currently offering an intriguing demonstra-tion of how a single text can be reinterpreted for the stage in different ways. Designed to enable amateur and professional actors to cultivate their craft between jobs, the organization is staging two completely different versions of August Strindberg's playlet The Stronger

Strindberg wrote the brief, two-character sketch for an experimental theater project in Copenhagen. In the play, Madame X and Madame Y meet by accident at a cafe on Christmas Eve. Both are actresses. They are also rivals, we learn, for the love of Madame X's husband Bob. This latter competition, and its effects, is the subject of the play. But there's a twist. Instead of a screaming match between the two women, only Madame X speaks. Madame Y is silent. She listens and reacts. with facial expressions, gestures, and body language. And during this debate in the form of a monologue, one begins to wonder which of these two women — the vocal though somewhat passive Madamic X, or the mute but seemingly firm Madame Y — is, in fact, the "stronger." Ginny-Lynn Safford has directed both

versions of the play. In the first one Wendy Warren plays Madame X and Cherilyn Milton is Madame Y. The actresses wear costumes appropriate to the period in which the play is set, the late 1880s, and they use Ants Oras's English translation, written around the turn of the century. This version is a straightforward. restrained treatment of the piece, in keep ing with the decorum of the era. Then, after a short intermission, the actresses reverse roles, with X becoming Y. They wear bright, contemporary clothes and us modern (though curiously mor wordy) translation of the play by Bjork man and Erichsen. And though this secon version is set in the 1980s, it's still the

same play.

Or is it? The translations are miles apart. The differences of emphasis, Safford's di-

rection, and styles of acting - from cool erate conflicting perspectives on the mean ing of the text. The two periods, for example, look on the same subject with quite different eyes. What was strength in the Victorian era seems like a mere facade today. And the woman who is deserving of the play's title shifts — or does she? — by the time the second, updated rendition has concluded. Strindberg would have been pleased by the initial version. He wrote a lengthy description of how it should be staged, and the Showcase group is faithful to his expressed wishes. But I wonder how he would feel about the second one, which does some major tampering with the sense and subtleties of his text — and which I found to be the more interesting of the two

"The production values are all mucked up." I can hear Strindberg shouting (in the Smith translation) as he storms through the Playwright's Pantheon. "This is heretical. s!" It may be that Strindberg is open minded enough to accept new, collabora-tive adaptations of his works. If not, then he and ally William Inge should find a



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## Pop Cycles & Icicles



#### JOHN D'AGOSTINO

If I were to tell you that there is a new band from Liverpool which the British pop press has been lauding for its "melodic enventiveness," "musical sophisticaably make certain assumptions. Those of you over twenty-five would guess that the band sounds a bit like the Beatles, who put that seaport on the world map in 1964 with music that was described in similar terms. Those younger than twenty-five might as easily think of Frankie Goes to Holly-wood, Echo and the Bunnymen, Tears for Fears, Orchestral Manoeuvers in the Dark, or other more recent Liverpudlian sensa-tions. Neither camp would be entirely right or entirely wrong. The group in question — which made its San Diego debut this

week at SDSII's Backdoor - is called the Icicle Works, and like the early Beatles they make music that elevates the listener's they make music that elevates the listener's mood in its adherence to predominantly major keys and intervals. But the comparison ends there. Like some of the other above-mentioned groups, the leicle Works lacquers its sound with a new-music velacquers its sound with a new-music veneer of synthesizers and sustained-tone guitar work and features hyperkinetic drumming (by Chris Sharrock), but the comparison of Icicle Works to their hometown contemporaries must also be considered superficial.

Terms such as 'melodic inventiveness and "musical sophistication" have real meaning, but are too vague to provide clues as to what makes the Icicle Works different from any other current British pop band. In an effort to explain why the British critics have been fawning over this trio of lads in their early twenties, I'll begin by saying that their songs create a

such tunes, even when — especially in the case of British writers — they are unable to pinpoint the origins of those effects. A ic of the leiele Works reveals that unlike most bands that specialize in "buoyant" pop, this group almost com-pletely eschews the traditional versehorus verse formula. What distances the leicle Works from many of their peers is their more effective use of a hoary old sonewriter/composer's device known as

This device has many guises. There is the sort of sequential melody in which either a short mott or a ionger melodic line is repeated over and over to little or no accompaniment and with little or no variation. In its prolonged repetition the melody (which has its own built-in rhythm) which has its own outern raymin suggests development in the transmogrifi-cations it undergoes in the listener's mind. Modern composers such as Terry Riley. Steve Reich, and Phillip Glass have used this device to great effect. A second type of sequential melody is that in which a motif s established in one key, and is then im mediately repeated either elsewhere in the same scale or in an altogether different key (examples include the familiar opening bars of Beethoven's Fifth Symphony and bars of Beethoven's Fifth Symphony and the refrain of the Beach Boys' "Good Vi-brations"). The lecicle Works employs yet another type of sequential melody in which a motif is established and repeated intact while only the background harmony (chords) changes. An important distinction to make is that

An important distinction to make is that with rare exceptions, sequential melodies are not memorable in and of themselves. Unlike, say, the melodies to Paul McCartney's "Yesterday" or Rachmaninoffs "Rhapsody on a Theme of Paganini," which are instantly identifiable even when stripped of all accompaniement, motifs used in sequence for effect we like the force on manuscripts. are like the faces on mannequins — devoid of the features and idiosyncracies that be-stow character and singularity. A sequen-tial melody is almost always dependent upon attendant harmony and/or rhythm to give it substance and make it stick in the mind. Since it is this kind of sequential melody that Icicle Works uses in all three melody that lcicle Works uses in all three songs on their import 45, including the British hit "Birds Fly (Whisper to a Scream)," Reverie Girl, and "Gun-boys," as well as on several songs they performed at the Backdoor and which are scheduled for inclusion on their upcoming American debut album (to be released later this month), it could be fairly argued that this band is now at all inventions when it is band in our at all invention when it

this band is not at all inventive when it comes to writing pure melodies.

But while there is nothing terribly innovative about the use of sequential

melody, the leicle Works gives the device a novel twist by changing not only the harmonic foundations for their melodies but the instrumental textures as well, and that's not aneasy task for a trio. In concert the group accomplishes this when guitarist/vocalist/songwriter Ian McNabb and bassist Chris Laybe (each of whom has his own rack of keyboards) take turns in-troducing keyboard parts to a sound otherwise commanded by McNabb's guitar chordings and arpeggios. Imagine, then, a short vocal motif of five or six notes — usually beginning in the middle of a major scale and thereby promoting that "suspended" feeling — sung above the drone of simmed or arpeggiated guitar chords, bass, and feverishly pumping plete, individual musical units with or without improvisation.

drums. Imagine the guitar being gradually overtaken by the sustained peal of synthe-sizers whose shrill chords create cathedrals of ice around that vocal motif, which seems cast in various new lights as its context changes. Imagine an eventual re-turn to the original guitar-dominated sound, during which transition the vocal sound, during winen transition ine social motif assumes strength in its being the only constant. That should give you at least some idea of what this group sounds like, and what specific brand of invention be-longs to them.

The letcle Works sound is one that is

even more appealing in concert than it is on vinyl. With the addition of colored lighting that changes with the textural shifts (a very modest "light show" that the band admits is a throwback to late-Sixties psychedelia). the leicle Works' blend of rich harmonies and chilling instrumental timbres has a mesmerizing effect on an audience, and Sharrock's methodical thumping gives the music a kick that induces dancing. The crowd at the Backdoor was small but re-sponsive, and I have no doubts that when sponsive, and I have no doubts that when they appear here again the Iciele Works will benefit from some healthy word-of-mouth advertising. I only hope that by then someone has persuaded them to rely less on volume to get their point across. As one who has endured the Who, the Rick Wakeman-era Yes, the Clash, and count-less, other, mean-decible) hands at close waseman-era tes, inc crasan, and count-less other mega-decibel bands at close quarters, I was nonetheless dismayed at how painfully loud the Icicle Works played, especially given the size of the room at the Backdoor. I was not alone in my discomfort, as during the course of the gig several people approached the sound board to plead with the technicians to turn the volume down to below the torture level. Aside from that one reservation, the leicle Works' performance underscored the impression I had after listening to their record that this is a band with a future.

The few hundred people in UCSD's Mandeville Auditorium Friday night were twice blessed. Not only were they re-warded with a competent set of fusion-funk from the evoning's featured attrac-

tion. Dan Stegel and his band, but they were also treated to a tantalizingly short set by the Wayne Johnson Trio, who may return as headliners this summer to clain more converts. Johnson, the guitarist for the Manhattan Transfer who has recorded two albums with his trio (Arrowhead and Grasshopper) and has another in the works, is in one respect like a number of musicians who have earned their diplomas in jazz before enrolling in other curriculahe stresses unimpeded and spontaneous communication between band members as the key to fruitful improvisation. The trio is well-primed for such communication in that Johnson, bassist "Flim" Johnson (no relation), and drummer Bill Berg (a full-time animator for the Disney studios) have played together for more than six years But in one of several ways in which Johnson differs from many jazz and fusion guitarists, he places great importance on composing pieces that function as com-

sell as he plays served him well in concert Friday night, since he was forced to make his San Diego debut without his usual basswho is touring with guitarist Allan Holdsworth. Flim's replacement, Neil Stubenhaus, is an accomplished and highly regarded musician, but his relative lack of familiarity with Johnson's tunes dictated that he read from charts through out most of the set, and held ensemble improvisation to a minimum. For some instrumental groups such a situation would have proven disastrous, but in this instance it merely redirected the spotlight to Johnson's compositions and guitar play-ing, both of which are remarkable.

Beginning with the sprightly title track from Grasshopper, the trio breezed through pieces from that and the Ar-rowhead albums, and included in its set a lovely, as-yet-unrecorded piece entitled "Memories" and a tune so new that Johnson himself had to consult the charts before performing it. The audience —

most of whom one had to assume, came to hear Siegel — was given a representa-tive sampling of old and new Johnson material that is alternately characterized by lush romanticism, delicate "improvisa tional chamber music," and hot swinging Perceptive ears may also have noticed that Johnson avoids many guitar clichés. There are virtually no bends, finger vibratos, or hackneyed blues or rock phrasings in his playing, due both to personal and technical considerations on which Johnson elaborated in a casual chat the day after the

"I consciously try not to sound like other guitarists," he explained, "but another reason why I don't do certain predictable things on guitar is the fact that I use very heavy-gauge strings. My 'high' strings are heavier than most guitarists' 'low' strings, so just the thought of trying to bend them is painful. I resort to other things to achieve both similar and different results." Those "other things" include deft slides, slurs, perfectly articulated

selected tone modifiers and a custom built, twin-neck, six- and twelve-string guitar. Although the guitar was built to Johnson's specifications, he couldn't resist further modifications. "I don't use the usual string arrangement on the twelve-string," he said. "I've reversed the order of the strings so that the high strings are on top and the low strings are on the bottom. I can get some pretty unusual overtones and harmonic effects that way."

In performance such modifications translate to a dulcet, chiming tone which when coupled with Johnson's masterful technique, allows for dynamics that range from a tickling whisper to a stabbing squeal. Those in attendance at the Mande squeal. Those in attendance at the Mande-ville showed their appreciation for Johnson's — and the band's — captivating and tasteful playing with several spontaneous bursts of applause. I believe that a number of them will make a point to pur-chase tickets if and when the Johnson trio makes a return engagement this summer.

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Dr. B.E. Blakely



# **Good Not So**



JONATHAN SAVILLE

Aristotle tells us that drama lies between Aristotle tells us that drama lies between history and philosophy. Like history, it deals with concrete individuals in particular situations. Like philosophy, it makes universal statements about reality and human nature. Applying Aristotle's scheme to 2500 years of drama, we discover that the test plays are those that maintain an ontimum balance between the maintain an optimum balance between the maintain an optimum balance between the specific and the universal, the experience and the idea. Plays which cant too sharply in one direction or the other lose power, like a radio signal when the tuning indi-cator moves away from the center of the

equency.
As though to illustrate this point, South Coast Repertory is currently (through March 25) presenting C.P. Taylor's Good in their Mainstage theater and Sybille Pearson's Sally & Marsha on their Second Stage. Good takes place in Nazi Germany. Its chief character is Halder, a professor of literature. Halder is a respectable man who tries to live as morally as he can, but who, out of weakness and self-interest, com-promises his integrity, all the while nerv-ously trying to justify himself. He keeps his senile mother in a nursing bome, at-tending to her dutifully but wishing her dead. After much soul-searching, he leaves his incompetent wife and his chil-dren in order to set up house with a twenty-year-old girl who has been one of his students. He is gradually favan into the Nazi regime. first joining the party, then becoming a member of the SS, aban-ing to administer the euthanasia program, and finally winding up as an official at Auschwitz. He desperately goes on heliev-ing that he is a "good" man. even as he sinks deeper and deeper into evil. To dramatize this moral descent, play-

To dramatize this moral descent, play-wright Taylor has made effective use of various "theatricalist" devices (that is, devices that take advantage of the artifi-ciality of the theatrical entire. ciality of the theatrical medium to make their points). Ralph Funicello's single, un-localized set at SCR serves to represent homes, offices, and various outdoor setnomes, offices, and various outdoor set-tings. Scenes switch rapidly from one line of action to another and from present to past. Professor Halder sometimes partici-pates in the action and sometimes narrates it. His stream of consciousness is at one point projected through a ranting speech made by a character representing Hitler.

The professor's transmutation into a functionary of the regime is given stunning physical embodiment in a scene where he removes his civilian suit and recostumes himself in the uniform of an SS officer And, in Taylor's most theatrically fruitful invention, Haider's experiences (and the memory of them) are accompanied by various sorts of band music: these are explained as hallucinations resulting from a progressive breakdown, which is evi-dently less psychological than moral.

So the little on-stage band (stylishly directed by Diane King) provides an ironic background of Wagner, Beethoven, cabaret songs, and dances of the period: German high culture and gemütlich popu German high culture and genturien popular charm juxtaposed against brutality, de-humanization, anti-Semitic persecutions, and concentration camps. This clever device culminates in the final scene at Auschwitz, where Halder at last encoun-ters a band that is not imaginary but real: one of the notorious prison orchestras that played perky tunes while the systematic execution of "undesirables" was going on. The effect is of course thoroughly con-trived, making it clear that all the earlier music was mainly a calculated buildup to music was mainly a calculated buildup to this predetermined punch line, but as a piece of artful theatricality the device un-doubtedly works. The visual and aural symbols on stage produce the intended frisson while clearly and efficiently con-veying the them; the "good" professor, so concerned with his own career, his own contentment, his own imagination, his private, inner life, now sees that he is re-sponsible for real acts in the real external vorld, and those acts are acts of mass

murder.

The theme of Groot is thus a general moral statement about human corruptibility. Professor Hadder constitutes a warning example of how a man whose humane principles are not sufficiently strong, who allows himself to be governed primarily by considerations of his own welfare, and who resolutely deceives himself about what he is actually doing, can become the tool of a bunch of murdeous thugs. The implication is that if such a thing could happen in cultivated, civilized Germany, if could also, hancen, here. Evaluate.

happen in cultivated, civilized Germany, it could also happen here — England, America, anywhere — in spite of the overlay of traditional humanistic values. This may be true, but one cannot make a convincing case for such a thesis without anchoring the argument in a vividly evoked historical reality. The crucial flaw of Good is that it is excessively dominated by its theme and does not pay sufficient attention to the concrete details of life and history. To believe in Professor Halder's career of moral degradation we should know what it meant to be a professor in a German university; what kind of environ-German university; what kind of environ-ment this man grew up in; who his parents were, what church they attended, what values they sught their son. We should see the traditional German attitudes toward au-thority, government, individual con-science. The German class structure, the social consequences of German history, the tastes, habits, idiosyncracies, customs of the German people and of the various groups within it — these should form the

texture of immediate experience in which the decisive actions of the play take place And we should be made to understand the tendency of German philosophical lan-guage to divorce itself from common life. to lose itself in abstractions, to treat mind as the ultimate reality rather than flesh and

Only if we know, teel, experience as this can we have a concrete sense of who Professor Halder is, what kind of life he leads, and how and why a man like that could come to the point of knowingly par-ticipating in the crimes of the Nazis. And only if we experience Halder as a real man, corrupted in a real society and a real historical situation, can we move on to an under standing of human beings in general, their desires, their weaknesses, and the poten-tial fragility of their moral convictions. Theater of the highest sort roots its view o human nature in specific, individual truth. Good is too abstract, too overtly thematic, and too little concerned with lived life in a real historical world, to make a convincing case for its thesis.

This flaw in the script is emphasized in the SCR production by the pervasive lack of any authentic flavor of Germany — or even of the period. The acting style is completely modern and American. The scenes could be taking place in Columbus, Ohio, rather than Hamburg or Frankfurt.
Dennis Howard's portrayal of Halder, in
particular, has absolutely nothing in it of a
real German university professor (and vice chancellor!) - not the accent, not the mannerisms, not the authoritarianism, not the class pride, not the passion for learning, not the identification with German culture, not anything that would distinguish him decisively from (for example) a worried California accountant or dentist in 1984. Mr. Howard is not in fact acting a German professor but Corruptible Mass in general, and his performance consequently has no variety or concentrates so for general, and his performance con-sequently has no variety or concreteness of detail. He expresses one motional attitude gully anxiety — and merely repeats it with constantly greater intensity as the play trundles onward. Perhaps this cultural and historical anonymity is what director David Ennies wanted from his actors (they are all have, way, whatever their individual abilities):

let them be unspecific in their venue, or even suggestively American in their mode of acting, and the audience will understand that respectable modern Americans, too, might go fascist. But such a project cannot work. If American tendencies toward fas-cism are to be shown theatrically, and to make a real impression, they must be shown in a totally and unmistakably Amer-ican context (as in Preston Jones's The Last Meeting of the Knights of the White Magnolia), for if there is going to be an history from theory — a principle good theater has always respected, and a truth of wider validity as well. On the other hand, history without

theory is shallow and trivial, and so is human experience without a context of in-terpretive ideas. That is the lesson to be

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learned from Sally & Marsha. Unlike Good, Sybille Pearson's play offers no de-vices of staging that exploit the theatrical-ity of the medium. It is pure, contemporary realism, a look through the fourth wall into the day-to-day lives of people we might actually meet, and it would no doubt be just as effective in the movies or on televi-sion. Sally and Marsha are neighbors in a sion. Saily and Marsha are neighbors in a New York apartment building. Sally is a simple-minded Dakota émigrée, married to a salesman, devoted to her children, a to a salesman, devoted to her children, a wonderful cook, completely unitatellectual, and a warm-hearted woman of old-fashioned femininity. Marsha is a New York neurotic, married to a rich physician, thwarted in her imagined artistic careers, indifferent to her family, clever, lonely, sexually unfulfilled. Both women are basically sensitive and lovable, and they become friends in spite of their cultural differences. Like air good friends, they help each other, clucate each other, fight, are reconciled, become at times the other's none-parent or child, cutten each other's none-parent or child, cutten each other's none-

rrows. There is no plot to speak of, no

sorrows: There is no piot to speak of, no dramatic action: the play simply depicts, bonesly and in close detail, the way this inenship develops, and the characters of the two women involved in it. Sally & Marsha is strong precisely where Good is weak; in its solid graup of the good in the good Gun-Marie Nitsson (Sally) and Laura Es-terman (Marsha), give performances of such truth, so natural in every detail of voice, movement, and gesture, that they often succeed in creating that illusion so relettlessly sought by the realistic theater— —namely, that what we are seeing is not a play but life itself. Cliff Faulther's set (Sally's tacky, lower-middle-class apart-ments of the company of the company of the procession, and the company of the company of the procession, and the company of the company of the helitimate thrust stage in Costa Mesa into pensive Bohemian for Marsha) transform the intimate thrust stage in Costa Mesa into an authentic slice of Manhattan's Upper West Side. Director Lee Shallat seems to

as if she had lived among them all her life. and every one of her countless directorial choices enhances the sense of a palpable, authentically experienced, precisely localized life.

Such staging complements the script which is rich in revealing details of per-sonality, social class, cultural atmosphere, historical moment: Sally's systematic method of folding sheets. Marsha's plan to take her friend for coffee at Rienzi's, the plastic model of Dürer's praying hands, the roaches in the kitchen, the comments about "smile" buttons and Princess Di. Nor is this merely a matter of surfaces. Within the accurately observed world of this play, we are shown a developing relationship that is true to a human reality far deeper than styles of dress, housing, cook-ing, decorating, child care, or joke telling (though it can never be manifested without them or outside of them). Both in its social observation and its portrayal of friendship, observation and its portrayal of friendship.
Sally & Marsha carries with it the ring of truth, with the humor of recognition and the capacity for touching the heart that only such truth can give rise to. Nevertheless, in spite of these consider-

able virtues, there is something ultimately unsatisfying about the play. Sally & Marsha is certainly not totally devoid of ideas that go beyond the particular individuals shown us, and their particular historical and cultural moment. It says some-thing about the nature of friendship, about the ability of people of different backgrounds and tastes to reach out to each other and to find in someone else an exten-sion of their own perceptions, feelings, and self-identity. It shows how friendship can help to change us for the better, to enlarge our spirit and enrich our life by empathic interaction with another person struggling in similar human dilemmas. But its scope is very narrow. The broader sig-nificance of friendship, and of relation-ships in general, is neglected. Notions about the kind of society that produces people like Sally and Marsha, a critical

by, the problems of feminine and masculine roles in the family and in the world at large, the nature of the universe in which these people live and in relation to which their friendship has its meaning — these issues are either barely touched upon or ignored entirely. In *Good* we are nowhere, anywhere, in the realm of rootless abstrac tion, where characters are mainly illustra are imprisoned in that realistic apartment on the Upper West Side, and the air of philosophical thought and general ideas cannot get in through the window (characteristically crooked in its sash) to make more than parochial sense of the apple pic, the praying hands, and the two con-temporary American women confessing their needs, hopes, and disappointments.

These, then, are relatively valid plays that prove inadequate because they do not maintain a suitable balance between the maintain a suitable balance between the particular and the general. Greater play-wrights have achieved more success in treating the same themes by utilizing the unique position of drama between history and philosophy. For a more compelling and more instructive play about the corrup-tion, in soul and et. of a "good" man, we might take a look at Macheth. And if we want to know, not only what friendship is. want to know not only what friendship is like but also what implications it has for the universe we twentieth-century people have to live in, we will find out a great deal more from Waiting for Godot than from Sally & Marsha. Indeed, both Good and Sally & Marsha might have been much more effective if C.P. Taylor and Sybille more effective if C.P. Taylor and Sybile Pearson had coilaborated on hem. Mr. Taylor would have pulled toward philosophy and generality, Miss Pearson toward history and particularity, and between these contrary forces the plays might have found their proper place in the spectrum when they could tell us and show us most powerfully who we are and where we are fully when we are and where we are

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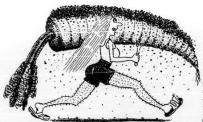
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The Restaurant: Da Kine The Location: 576 North Highway 101 Leucadia (942-5145)

Type of Food: Vegetarian Price Range: Individual items, approxi-mately two dollars to \$5.95 Hours: Open daily, 7:00 a.m.

The Restaurant: Govinda's The Location: 1470 North Highway 101, Leucadia (942-2330) Type of Food: Vegetarian with Indian

emphasis
Price Range: All-you-can-eat buffet.
Lunch. 53.49; dinner, 53.95
Hours: Tuesday through Sunday. 11:30
a.m. to 2:00 p.m.; dinner, 5:30 p.m. to
8:30 p.m.

The Restaurant: Roxy Restaurant
The Location: 517 First Street, Encinitas

Type of Food: Vegetarian with Middle Eastern emphasis

ART

CLASSES

FIRST

LESSON FREE

In front of the counter there's a wooden crib that holds newspapers. Diners pick up papers and begin reading at the wooden tables, oblivious to their surroundings. Recently some light fixtures were installed, but the shades don't obscure the light bulbs which shine nakedly over the light bulbs which shine nakedly over the abids. The latest addition, a stained-plass window, contributes the single touch of beauty, but only when the sun shines through; at night, the window loses its power to affect the surrounding ugliens.

I went to Da Kine with a former student. She eat next to a his bods in the wall, but health food aisles reading labels and eating unwashed carrots. None of these stereotypes is true. What comes closer to the mark is that we've been She sat next to a big hole in the wall, but thought the experience was great — off-beat and an adventure. I say this to balance

The other weekend I sorely needed a for any dining place to be this shabby and retreat and I stayed at home from Friday noon to the following Tuesday. During that for any dining place to be this shaboy and neglected. I can't enjoy food served in surroundings which are so bereft of care. Yet, the food was tasiy, even notewor-thy. I had the evening special, which cost time I experimented with several vegetaian dishes. I cooked white beans with apricots and dates, but that combination missed the mark. I had better luck with the \$5.95. This included soup or salad and the eggplant which I combined with caraway

Da Schmutz - which literally means

muck. Like man, if you have a need for

where several young people mil around.
When you look at the dingy carpet, the large hole in the wall, the pecling paint on the window sills, and the general state of disrepair, you marvel that anyone can eat

In front of the counter there's a wooden

entree. I chose the vegetable soup, ladled out of a crock. It had fine flavor, though I seeds, Muenster cheese, plum iomatoes, and fresh basil. Still better was the Tahitian squash baked with orange juice and felt it wasn't heated through enough. The entree that night consisted of potatoes and onions au gratin, lentil and mushroom balls, both beautifully done, and accomcoconut. A fresh apple and fresh pear crisp (with walnuts, butter and brown sugar) was the ultimate success. In that mood, I set out to visit several panis, both beautituity done, and according panied by steamed zucchini. It was impossible for me or my friend to finish the potatoes, especially since we had ordered some of the "Mexican" specialties. We had an Avo-taco, or avocado taco (\$2.30) vegetarian restaurants, all of them in the Encinitas-Leucadia area of North County. I passed by the Shepherd (1126 First Street, Encinitas, 753-1124) which I've reviewed and half of an Unreala Tostada (get it?) that cost \$2.65. These were adequate, though in the past. I will only repeat that it serves excellent breakfasts the day long, as well as innovative vegetable dishes. My first cost \$2.55. These were adequate, though they didn't light my lire as much as did the salsa on both of them. Da Kine serves very fine fresh-fruit smoothies, especially in the summer months, and it does have take-out. It also stop, however, was to a place in Leucadia called Da Kine, which in Hawaiian pidgin means "the best." It could also be called

has its ardent followers who eat there al-most nightly. I happened to meet one of aesthetics while dining, don't expect it from Da Kine. them just when we were almost done eat-ing. He had, in fact, recommended this place to me and he sat right down at our table and ate all the food that we couldn't from Da Kine.

As you enter, you approach a counter where you place your order. The regular menu is written on a chalkboard attached to the wall and the nightly specials appear on a sheet of paper which lies on the counter. Behind the counter is a large garbage can filled to the brim with used paper caps, places and whannes, uncovered in bold view. Beyond this is well all conditions the counter of the property finish, including a carob cookie and a piece of sour cream cake. No one paid the slightest attention — some diners even

out my own feelings that there's no reason

bring food from home and eat it in addition to what they order.

There's a basket on the counter at Da Kine that reads "Tips are nice." I left a dollar. But the service is so disorganized dollar. But the service is so disorganized and takes so long that it was a charitable gesture on my part. The tastiness of the food and the generosity of the portions took me by surprise; but unless you're a hardy soul, you'd best be aware of the surroundings. When I asked my son about Da Kine he summed it up by saying, "It's holistic dirt — they think it's good for

At the other end of the spectrum is Govinda's, also in Leucadia, which is run by Americans associated with the Hare Krishna movement. The rooms are immaculate, every table top glistens, and the steam table is a model of cleanliness. The steam table is a model of cleanliness. The all-you-can-eab tuffet costs \$3.49 at lunch and \$3.95 at dinner and there's a modified lunch special for \$2.49. The buffet pro-vides a small but very fresh salad bar, fresh soup nightly, vegetables, and Indian specialties. I had cream of potato soup,

Price Range: Two dollars to \$5.50 Hours: Monday through Saturday, 11:00 a.m. to 9:30 p.m., Sunday, 11:00 a.m.

Vegetarian restaurants! These two Vegetarian restaurants! These two words polarize feelings, evoking either thrills of anticipation or chills of revulsion. I actually know women who will not date men who are hard and fast vegetarians on the notion that they are penny pinchers who are rarely spontaneous, lack sensuality, and are lousy in bed. On the other hand. I've met men who will assert that women who are strict vegetarians don't shave their legs, don't own a silk dress, never use perfume. Or, that they haunt the

comes closer to the mark is that we've been conditioned to think of good food and good wine as part of the good life. It's hard to revamp our traditional notions of a relaxing evening into one that centers on a meal of fruit and vegetables, no matter how they are prepared, Yet, I must confess that I often go on vegetarian binges.

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salad, two types of Indian bread (chapper sanat, two types of indian bread (chappati and pappadum), dal. a really splendid brown rice, and the vegetables. My friend had all of the above and vegetarian spaghetti. One vegetable combination was labeled sweet-and-sour because it had pineapple chunks in it. The other consisted of boiled cauliflower and zucchini. The vegetables are adequate, and the Indian food very mild. Many people ate bowls of dal (pureed lentils, which may be regarded as soup) with pieces of pappadum broken into their bowls, and freshly grated carrots with raisins. The desserts were rather in-teresting. Called halvah, they were balls made from cream of wheat (farina) and

flavored with either orange or carob. The food, identical for lunch or dinner, is served on paper plates, the soup in pape bowls. On Monday nights vegetarian feasts are free, though you have to be present for the Bhakti Yoga seminar and the mantra meditation before the food is served. There's no proselytizing on the other nights and everyone is extremely friendly. If you are in the area, you might

try this modest establishment.

Last, there's the Roxy Restaurant in Encinitas which looks for all the world like an ice cream parlor and offers, in addition to ice cream specialtics, a selection of veg-etarian dishes, wine, beer, and smoothies

Just as Govinda's provides a touch of India to its vegetarian dishes. Roxy should be noted for those dishes with Middle Eastern emphasis. While I did not try the vegetable plates, I do recommend the stuffed grape leaves (two dollars). Unlike most, these are not in rolled form but in squares filled with rice and raisins. This was the first time I had eaten raisins in stuffed grape leaves and the result was stimulat grape leaves and the result was stimula-ing. Those who like spicy falafel should try either the falafel burgers (\$2.95) served on whole wheat buns with sprouts and melted cheese (the menu is nothing if not eclectic!), or the falafel plate, which consists of falafel balls, tahini sauce, salad and

pita bread (\$3.50). The large room has booths and the atmosphere of a small-town ice cream establishment.

Of the vegetarian restaurants reviewed here, none can compare to the Prophet (446l University Avenue, 283-7448). Not only does the Prophet serve the most inonly does the Propnet serve the most in-teresting vegetarian food, but it provides a totally integrated atmosphere, one that nurtures the soul. Like all restaurants, vegetarian dining places should have philosophics behind them, concepts of what they are providing, or why. It's not chough to contemplate evenings without fish, meat, chicken. We need dining rooms





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occasional or salon pieces. There is also a wide variety of

the intense expressiveness exuberance of K. 378; the

exuberance of K. 378; the intellectual daring of K. 402, a prelude and fugue composed under the inspiration of Bach, whose work Mozart had just

to the most playful.

What was chiefly notable

about the performers at the Mandeville concert was their command of the composer's style, within which they were

style, within which they were able to express the wide range of ideas and feelings embodied in this varied collection of pieces. Jean-Charles François is best known as a percussionist, but there was no necrussiveness to be discerned

percussiveness to be discerning in his piano performances, which were characterized by limpid tone and delicacy of touch. A musician whose enticareer is devoted to the piano — and to Mozart — might

veness to be disc

ered — this grouping offered a comprehensive traversal of the various Mozart manners, from the most serious

forms and emotions in them, as Wednesday's program demonstrated. The light, popular-sounding K. 301; the passionate, operatic K. 303; the grand and brilliant K. 306;

NEGYESY & FRANCOIS

The chief flaw in last week's Mozart recitals with violinist Janos Negyesy and pianist Jean-Charles François was the intimate music, without grandiose concert pretension It calls for intimate, pleasant surroundings, an atmosphere surroundings, an atmosphere relaxed elegance and civility. No concert hall in San Diego fits this description less t UCSD's large, ugly, impersonal Mandeville Auditorium, a space even its designer can never have loved. The small size of the audience made the oppressive, antihuman nature of the auditorium all the more evident. The music, and these graceful, learned, and stylish performances, deserved a hall of modest and attractive proportions, or the music room of a comfortable private

If this music is intimate, it is If this music is intimate, it is by no means unimportant. It is always hard, and especially here, to distinguish between major Mozart and minor Mozart (I am speaking of significance, not keys). Many of these works, within their relatively small compass, have brought out more nuences and given greater meaning to details, but Mr. François's sense of style and his comprehension of the music's formal structure were of a high stylishness in Mr. Negyesy's playing, as well as an admirable shaping of phrases and lines that continually inner vitality. This violinist' tone is wiry rather than lush. Joseph Szigeti (himself a superb interpreter of Mozart). but he made it a supple medium of expression by his artful use of vibrato and his finely shaded dynamics. The two musicians scemed in great rapport with each other and with the composer; all they needed was a setting more suitable to the music and to their talents.

CARMEN

Dispose of the San Diego Opera's Carmen, the outbreak of the fight among the women working in the cigarette factory was immediately followed by the entrance on stage of the soldiers, who had sometime before retired into the offstage gaurdhouse to relax. Yet these soldiers emerged in snapow military emerged in snappy military order, fully and immaculate buttoned up, carrying their rifles at the ready. In this ear rifles at the ready. In this early but typical example one sees what was wrong with the entire production. I had never occurred to tage director Anthony Besch to think about what the soldiers had been doing in that house, to identify with their feelings and actions while they were offsage. That they might have let their alertness disaipate, that they might have unbuttoned their neat uniforms, that they might neat uniforms, that they migh have put their rifles down in corners, or be cleaning them, or be eating cheese and bread — none of these possibilities seems to have occurred to Mr.

Besch. Consequently, the soldiers' actions gave us no sense of reality, no background of lived life, no dramatic energy. So it went thro the production, which belonged thoroughly to what Peter Brook has called "deadly theater." Singers, chorus members, and extras were unilluminated by any directorial imagination, and expressed nothing human or dramatic, but only the director's need to move flesh

around the stage.
Within this lethargic. lifeless, hack production, the principals struggled vainly to look, act, and sound like passionate Spaniards engaged in a tragedy of love and murder, but in general they conveyed only an embarras awkwardness, relying on those exaggerated, formulaic, and essentially laughable gestures



amateurs use when attempti to imitate real actors. Peter Brook himself has recently shown what a gripping theatrical experience Carme can be, and Jean-Pierre Ponnelle, in his San Francis production, brought out the opera's psychological and social realism with a similar social reassm with a similar power (and without eliminating half of Bizet's contribution, as Brook felt impelled to do). But apparently there was no one around to explain to the San Diego performers that an opera like Carmen is supposed to show us real people engaged in real actions and experiencing real emotions, with everything ntensified and universalized by the addition of music

Some of the singing was on a more acceptable level of professional competence, but this was in most cases a matter of a good voice and a solid vocal technique rather than a convincing dramatic interpretation through the sung word. Rachel Gettler's word. Rachel Gettler's Carmen, adequately sung, lacked fire, passion, depth. After a feeble beginning, tenor Jacque Trussel (Don José) found his voice's focus, negotiating the high notes of the last act with considerable the last act with considerable dramatic effectiveness. As Escamillo, Charles Long exhibited a rich, dark bari of barely sufficient strength, along with a completely wooden characterization. Only Pamela Myers, as Micaela, gave a substantially satisfying performance, both vocally and dramatically: lovely, floated tones, and a believable projection of character and extual meaning (in spite of Miss Myers's refusal to nce initial conso

Opera as music was best served in this production by conductor Theo Alcantara, conductor Theo Alcantara, with his vigorous and well-balanced realization of the score, and by the opera orchestra, which played with exceptional brilliance; there exceptional brilliance; there were exquisite solos by flutis Damian Bursill-Hall and oboi Elizabeth Enkells. But Carmis drama above all, and the meandering lifelessness castage could scarcely be untracibled by a couple of outweighed by a couple of good woodwind players.

ROGERI TRIO
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praised Old Globe series, the
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WE'RE SHAPING SMILES! ROBERT C. STEPPLER, D.D.S. 3550 4th Avenue, between Brookes and Walnut 291-2980



Trio last week. This youthful group, formed in 1976, and currently the resident ensemble at Oberlin Conservatory. consists of Richard Young (violin), Carter Brey (cello) and Barbara Weintraub (piano), of whom the last two are familiar to San Diego music ers from their participation in the Santa Fe Chamber Music Festival last August. The Rogeri Trio, judging by their recent concert here, is a firstrate ensemble, remarkable for its technical excellence, its nusicianship, and its

originality in programming.
The three musicians have quite distinct musical personalities. Miss Weintraub is brisk, energetic, straightforward; Mr. Brey is introverted, dreamy, often submerged in rapt contemplation of the inner meaning of a phrase; Mr. Young is passionate and lyrical, with a tone of great expressive sweetness. These three diverse temperaments are nevertheless perfectly attuned to one another in their they play, so that one is given a sense of variety within



unanimity, a particularly delectable quality for the performing of chamber music.

The program, too, was interestingly varied, giving a concise overview of the development of the classical trio from pleasing social entertainment (the Mozart Trio K. 496) to intensely emotional autobiography (the Smetana Trio in G Minor). The Mozart is an exemplary work in its genre, its cheerfulness of melody and gracefulness of scoring held together by a firm but never obtrusive formal structure. Typical of a particular Mozartian manner that no other composer has ever matched, it achieves depth not by any passionate emotional

appeal, any taut spiritual drama, or any daunting intellectual complexity, but rather through the inimitable perfection of each phrase, each section, each interplay of instruments. This is surely the music the angels play in Paradise, and while the Rogeri Trio is merely human, these three musicians seemed completely at home in a work requiring measure, decorum, and a divinely proportioned

They seemed equally at home in the Smetana, a thoroughly human work infused with the composer's anguish at the death of his four year-old daughter. The expressiveness of the string

playing in this performance conveyed authentic grief, nostalgia, resignation, and rebellion, without ever crossing the line into the melodramatic. At the same time, the musicians made clear that, for all its rootedness in the composer's personal experiences, this trio is a wellshaped piece of music, with certain effective innovations of tructure, and with the typical mid-nineteenth-century penchant for folklike melodies and popular dance forms given the stature of classically organized compositions. Between these two works

came the most unusual item of programming (although neither the Mozart nor the Smetana are played as often as they deserve to be). This was Beethoven's astonishingly neglected Opus 36 Trio, an arrangement by the composer himself of his Second Symphony. It is a fascinating work, above all because it reveals so clearly Beethoven's attitude toward the relationship between the musical material and the way i is scored. There is no attempt to reproduce the sounds and textures of the original

symphony Instead, Beethover livorced the material entirely from its symphonic orchestration and rethought it in terms of the radically different ensemble of piano violin, and cello. That the material — themes, harmonic movement, dramatic structure - could be translated in this way while maintaining its integrity tells us a great deal about the Classical musical magination, and about how it differs from later compositional attitudes. (Could one conceive, for example, of Em Heldenleben arranged for trio?) More significantly, the translation resulted in a remarkably exciting piece of music, completely idiomatic for its performing forces, far in advance of the trios Beethove had written previously, and a confident step forward toward the great trios of Opus 70 and Opus 97 (the "Archduke"). The Rogeri Trio proved this virtually unknown composition to be one of Reethoven's major chamber works, a score thoroughly worthy of the shapeliness, formal power, and lyrical energy of their

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#### etters

Continued from page 4)
Thank you, Reader, for giving
Moore, DeWyze, Smith, and
Sorensen a home base. They have
brought me many hours of reading. Sohma Beach

#### Precious Is A Word

writes the most intelligent, knowledgeable, and morally serious reviews going. But recently the has outdone himself, I

refer to his reviews of John Lill's Festival and of the plays Agnes of God and Quartermaine's Terms

What is happening in these reviews is not merely the asstute assessment of technical and aesthetic successes and failures. These three reviews—one positive, one negative, and one mixed—all call on the theater and the concert hall to deliver not just connected to the concert hall to deliver not just connected to the connected to the concert. competence but greatness. In doing so, they exhort us to imagine

and demand the same.

Both voicing his enthusiasm and bemoaning his disappointment.

Mr. Saville, in clear, forceful on. Saville, in clear, forceful prose, has knocked us out of our complacent acceptance of self indules at an expension

expectations by expressing the deep and lasting truth that human beings need more than beings need more than
entertainment: to help us value
rightly this mysterious life we live
m a mysterious universe, we crave
the profound experience of
meaning that only great art can
provide. As such, Mr. Saville's critiques are themselves significan works, precious resources for which all San Diego artists and their patrons should be grateful Normal Heights

My Woody's Insides

of Woody Allen's Broadway Danny Rose ("Like No People I Know," March 1) evidences a total lack of understanding of the total lack of understanding of the movie and its purpose. Stepherd spends a good deal of line and im-complaining that the movie is not funny, that some of the events of the story are too serious. "too hard for comedy." in his words. Having recognized that much. Mr. Shepherd, itself the classifier Shepherd, itself the classifier she will be a formal After films in terms of Mr. Allen's early screen connecties. Woody Allen's art has grown and Allen's art has grown and developed as he has continued to make movies; works as diverse as Interiors, Manhattan, and Zelig ow that Mr. Allen is not content to play it safe and remake the type

of comedies with which he had them when appropriate (I too wa disturbed by the Hullingeen III marusee in Broadway Danie Rose), but a movie reviewer of ar least understand what type of least understand what type of novie he's viewing. In my opinion, Broadwas Danus Rose was a dramatic story with elements of both comedy and tragedy. I think it is one of Woody Allen's best movies and recommend it very strongle to all moviepoers. I also think that Mr. Shepherd's shortischied review was a shortsighted review was a disservice to all your readers. J.K. McNamara Pacific Beach

## City Lights

and development department, which put in the parking stripes in the first place, to remove the stripes. Associate traffic engineer Dave Alvarez says the

of a request we received some time ago from somebody who said there was a need to provide parking space for motorcycles," although he refused to divulge who originally made the request for fear of starting a

'neighborhood feud " But Cleator spokeswoman Pat Barnes says her own investigation has led to the identity of the culprit: police.
'Apparently they felt the bar
was a hangout for bikers, and

they felt a lot of the area's problems would be solved if the bikers could park right in front." Barnes says. "But as it turns out, the bar didn't want the bikers and even has a dress code so they can't get in. So

they've just been congregating out in front, drinking beer." (Captain Mike Tyler of the police department says, "We were trying to accommodate some additional motorcycle parking at the foot of Newport. but the officer who put in the original request didn't envision all those motorcyclists being

In light of Barnes's request. however, the city's Dave Alvarez says the parking

stripes are now slated for month after they were painted. and the red zone will be repainted to its previous length and the car parking niche restored. "Apparently it's caused a lot of problems and complaints," a nonchalant Alvarez states, "so we're just putting it all back in.

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Frances Hubbert Retired R.N. My mother used to say,
"Don't let the sun go down on your anger." It's true. I found your anger. It stue: I would that it's just pure poison to go to bed angry. Work things out during the day. No use carrying it over and making yourself a wreck. Also, if you write someone an angry letter, let it sit there, don't mail it right away, because you might regret it later. Oh, I remember another one. My brother always said dishwashing was woman's work. I'd hand him a



Retired Nurse's Aide
"Accept all challenges in
life because you never know if you would have succeeded unless you tried it." That's what my minister told me. I think the greatest challenge in my life was my marriage my life was my marriage because I married the wrong mate. After thirty years of marriage I finally asked him to leave. We'd get mad at each other and just rehash all the old things. Funny thing is, now we're the best of friends, and I did have four beautiful sons. It was a challenge; I stuck with it. I raised the kids and I'm proud of what I did with them.



Off the Cuff

Retired Homen

'To your own self be true That meant a lot in my life. I That meant a lot in my life. I went through the Great Depression. At the time, I was living in Ohio, and my husband thought I should take our little boy Jimmy and go visit my mother in Indiana. When he came un to loin me later, he came up to join me later, he was laid off. They laid off three hundred draftsmen in one day. I made a decision to stay at my mother's and I sent my mother's and I sent my husband home to take care of things there. Out of seven adults I was the only one with a paying job. I took care of an insane woman and brought home a little money. My mother canned, canned, canned and we all helped with the garden. That's how we made it.



Judith Ebner Retired Assistant Credit

Manager
"Set a good example."
That's what my mother did.
She was a lovely woman. I was one of eight children. My father died when I was ten and my mother had to raise us all. She played the piano and sang, and all the children would sing with her. I remember standing outside the church and I could hear my mother's sweet voice above everybody else's. She played the organ too. I'm eighty-eight years old and I still have the book of church songs she used to sing. She was an awfully good person.



Jane Church Retired Hospital Director

"Don't worry." Ninety eight percent of the time, what you're worrying about doesn't happen. Sometimes it's easier to say than do. I worry. I used to worry about everything. I worried when I was a little girl that my mother favored my twin brother. When I was older and met my husband my parents called him a Chicago city slicker. I worried about that. We were married fifty-one years. I still worry. When I first came here I was hoping I'd get to keep the same room. Like I say, ninety-eight percent of the time, what you're worrying

-Lin Jakary



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CASUAL PAIR

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Chamber orchestras have come and gone in San Diego. There was the La Jolla Chamber Orchestra, which finally disappeared last year after a disappeared last year after a long, weak career (its sponsoring organization now brings the Los Angeles Chamber Orchestra to Sherwood Hall in La Jolla, and to ECPAC in El Cajon). There was the Sinfonia of San Diego, which performed for a while at the Spreckels before going bankrupt. There was Peter Eros's. San Diego Symphony Orchestra, which gave a season of concerts at USD's Camino Hall. Recently there was a concert by a mainly student orchestra calling itself the Nautius Chamber Orchestra. And there have been others as well, slipping in and out of which performed for a while at well, slipping in and out of solvency and the public's

Not a particularly propitious atmosphere in which to launch atmosphere in which to launch still another chamber orchestra. Bu; that is precisely what conductor Leonard Ingrande has done. The Monteverdi Chamber Orchestra gave its initial concert on January 15 at the Old Globe; on January 15 at the Old Globe; a second concert was reviewed favorably in this paper: now a third concert is coming up; and there will be two more before this first season is over. How did this orchestra come into being? And what are its prospects?

And what are its prospects!
Ingrande himself is a thirtyone-year-old musician, born in
san Diego and educated at
Juilland, the Cleveland
Institute, and USC, from which
he holds a master's degree (he
studied conducting there with
Daniel Lewis). The idea of
forming a new chamber
orchestra here had been
germinating already for five germinating already for five years in his mind when he returned from New York a year ago and began to put his plans into operation. He obtained

> O'Hara: Pub

chose musicians, raised money negotiated with the Globe for use of the theater on Monday evenings, and, in virtually no time at all, the orchestra was time at all, the orchestra was performing — and performing well — music ranging from Haydn to Ward-Steinman. A chamber orchestra is less than half the size of a regular symphony orchestra (the Monteverdi group numbers some thirty-two to thirty-four musicians), and the small size of the string sections, in particular, leaves the weaknesses of the individual musicians dangerously exposed. What is remarkable about Ingrande's discernment in personnel matters musicians) and the small size of discernment in personnel matte

managed in so short a tin assemble an orchestra with such excellent string intonation and with so strong a sense of ensemble — the latter being something which the other Sar Diego chamber orchestras never Diego chamber orchestras never consistently achieved, even over several years. These are all professional musicians (some from the San Diego Symphony), and all local; evidently, what was needed was someone like Ingrande to find them and bring

them together.

Next week's concert at the
Old Globe will conform to the
pattern already set up in the earlier concerts: the program ranges from eighteenth-century Classicism to modern America. The eighteenth-century work will be Mozart's Symphony No. 39, one of the composer's greatest masterpieces in the form. There will also be performance of Rossini's Overture to La Scala di Seta (The Silken Ladder). Twentieth century America will be

Irish Gigs

Bob Dale has yet to mention it, and you know that Clark Anthony's rose-tints have blinded him to it, but the fact is that the weather's turned a wee bit greener lately — a little more lime in the morning air, a freshening chartreuse on the afternoon breeze; that loatering

treshening chartrease on the adrenous brees; that lutering emerald in the sunset. A glance advanced in the sunset, a glance particle by a proposable. It is an odd piece of feativity in America, this annual March 17 celebration of the sainted Irish snake alayer. Men who never drink anything bolder than light beer are compelled to take on the proposable of the proposable

Maybe it's the lure of being able to start drinking in the morning with reasonable cause. Or maybe it's snakes. Jack London called the snake man's natural enemy, and of course there was that nasty affair with Eve and the phallie sidewinder. Perhaps it's only proper to hornor the physical, if not the moral, inconvenience of having to live among the slitchering reprilian slime. slime. Whatever the reason, this

year's St. Patrick's Day will again bring on a full schedule of fun and games. The most visible will be the fourth annual San Diego St. Patrick's Day parade sponsored by the Irish Congress of Southern California. Called by its organizers the larves St. of Southern California. Called by its organizers the largest St. Paddy's parade west of Chicago, the show will begin at noon on Saturday, March 17, at the intersection of 6th and Juniper on the west side of Balboa Park, and it will carry up and down 5th and 6th avenues between

Grape and Upas. Mayor Roger Hedgecock will serve as the parade's Grand Marshal. Further parade information is available at 696-0688 and 283-4494. On Friday, March 16, the St. Martin de Porres Irish Club will Martin de Porres Irish Club will sponsors a concert at the East County Performing Arts Center featuring renowned Irish tenor Louis Browne, Joning Browne will be an array of local ralent including singers, dancers, and violinists. KPMBs Joe Bauer will host the show, which will begin

MCCARTHY'S

GREEN BEER

at 7:30 p.m. The phones are 276-5974 and 293-6202. The Paradise Street Band will be busy on Saturday playing Irish folk instruments and music first at Bazaar del Mundo at 2 p.m. at Bazar del Mundo at 2 p.m. and 3 p.m. in the central courtyard, and later at the Old Time Cafe in Leucadia at 7 p.m. and 9 p.m. The phone at Bazar del Mundo is 296-3161 and at the cafe is 436-4430.

The Irish American Club of San Diego will hold a dinner (continued on page 6, col. 3)



#### Atomic Comics

When picturing a nuclear activist, one generally imagines some serious individual in a Pendleton shirt waving a crustacean over his head demanding to know, "Why is this lobster glowing if the reactor is so safe!" or urging preschoolers before Senate subcommittees to admit that subcommittees to admit that after all, they're terrified of after all, they be terrified of being vaporized by a warhead. One even envisions Carl Sagan or Helen Caldicott intoning that an all-out, world-class nuclear holocaust is not the skullwarping tragedy we imagine it to be — it's worse. All this is enough to make anyone start searching through Uruguayan real estate catalogues for that charming, rustic, subterranean

the antipuclearists makes the the antiruclearists makes the upcoming 'Fran and Charlie Comedy Show' seem unusual and refreshing. Fran and Charlie (San Franciscans Fran Peavy and Charlie Varon) together have Charlie Varon) together have developed a routine of sketches and monologues that deal with the absurdity and the lighter side of life in the nuclear age. Some when they perform here this Friday are scenes involving an "Adopt-a Missile" program for private eititiens; a man who calls the president, wortied about the on his Individual Retirement Account; and a housewife planning a welcome for invading Russians. No doubre many of the chickles the team generates are contends that much of the contends that much of the contends that much of the

Urged C



JON ANDERSON CHRIS SQUIRE TREVOR RABIN ALAN WHITE TONY KAYE MARCH 27, 8 P.M.

ALL SEATS RESERVED — \$13.50 AND \$11.50 — TICKETS AVAILABLE AT THE SPORTS AREAS BOX OFFICE ACTIC CENTER 33NO \$1 NAVAL STATION, MAD JACKS, FIRST WORLD, TRAVEL, AND ALL AREAS OUTLETS FOR MODE, 640°C, 224 415

## READER'S GUIDE

nons to READER Contributions to READER EVENTS must be received by mail no late than the Finkey proceeding the Thirsday visite in order to be considered for publication. Please do not phone. The Events Editor receives the right to clift all materials Send complete information, including a description of the event, the date and time it is to be held, the procise address of where it is to be held, and a contact phone number for publication to: READER EVENTS EDITOR, P.O. Box 80803, San Diego, CA

Dance Student Dance Concert, the seventeenth annual, will feature jazz and modern works. Thursday, March 15 through Saturday, March 17, 8 p.m., City College Theater, Twelfth Avenue and C. Street, downtown, 230-6755.

New England Country Dancing to

Flamenco, Jazz and Modern Dance will be performed by the Gloria Campobello Dance Company of Mexico, Friday, March 16, 8 p. m., Studio Theatre, SDSU, 265-6824.

"Low-Tech Scries," an informal evening of new choreography by Edward Winslow followed by an open discussion will be sponsored CELEBRATE WITH SAN DIEGO'S FAVORITE

California Ballet Company

by Three's Company, Satorday, March 17, 8 p.m., and Sunday, March 18, 7 p.m., 3255 Fifth Av-enue Studio, at Thorn Street, Hill-crest, 296-9523.

"Freeform Delight," an evening of spontaneous, improvisational dance will be held Saturday, March 17. 8 p.m., Balance Dance Studio, 2195 Chatsworth, Ocean Beach, 273-2461.

Performing Arts

Center

P.M. 2:30 & 8:00 P.M.

APRIL "th

or 452-4450.

"Wolves and Wolfmen," the natural history of this much-maligned animal will be screened Saturday, March 17 and Sunday, March 18, 1 and 2:30 p.m., Natural History Museum, Balbon Park, 232-3821. "Dance Jam," create your own style in an evening of freeform, recreational dancing every Friday night. 9 p. m. 3255 Fifth Avenue, Hillcrest. 239-1713.

"The Legend of the Boy and the Eagle," a Hopt Indian story, is one of two short films to be shown Saturday, March 12 and 2:30 p.m., Museum of Man, Balboa Park, 239-2001.

"A Midsummer Night's Dream" (1935) stars James Cagney, Mickey Reconcy, Oliva de Havilland, and Richard Powell, and will be shown Tuesday, March 20, 6:30 p.m., Cortonado Public Library, 640 Orange Avenue, Coronado. Free. 435-4187.

435-485.

Colonial America is the subject of two short films, the Metropoltran Museum of Art's The Centroy Next Door, and an archaeological film. Colonial Six, to be screened Wednesday, March 21, 1 p.m., National City Public Library, 200 East Twelfth Street, National City, Free 478-8211.

"The Seventh Seal," Max Von Sydow and Bibi Andersson star in Ingmar Bergman's 1956 allegorical film to be screened Wednesday, March 21, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Screet, La Jolla. 454-0267.

with two films on women, fram-parts of Clay, set in North Africa-and directed by Jean-Louis Ber-tucelli, and Simplemente Jenny, Helena Ladd's casay on Latin American women, Friday, March 16, 70 m. 2009 107. Third Lee-Street, Chula Vista, Free, (691-5176); and Thursday, March 22, 3 p.m., Coronado Public Li-brary, 640 yrange Avenue, Coro-nado, Free, 435-4187. 7 p.m., room 107, Third Lec-ture Hall, UCSD. Free. 452-2016 or 452-4450.

#### Music

Page Cancert, Skitch Hendenson, conductor of the New York Pays, will direct the San Dego Syn-phi direct the San Dego Syn-phism Cochestran a program of light classical of the pro-feroistic tention. Fand, Thursday, March 15, 7 p. m., Fox Theattre, Seventh Avenue and B Street, downtown. 239-9721 or 283-7128.

Concerts International continue with a performance by folk duo Laurie Brown and Rob McIntogh, Thursday, March 15, 7-30 p.m., Mathes Cultural Center, 247 South Kalmia, Escondido. 741-4691.

Guitar Recital, Walter Clark will perform classical and flamenco pieces, Friday, March 16, 7:30 p.m., Habitat Book Shop, 4711 Third Street, La Mesa. 697-7922.

Ihird Street, La Mesa. 891-1922.
Chamber Concert, Lincoln Center's resident quarter, the Emeson Strong Quarter, will perform a classical program, Friday, March 16, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art. 700 Prospect Street, La Jolla. 459-3724.

Folk Concert, Del Rey and the Blues Gators will perform blues and jazz, sponsored by Friends of Old Time Music, Friday, March 16, 8 p.m., 1260 Robinson Street, Hill-crest. 282-7833.

## TO LOCAL EVENTS

Organ Concert, Jared Jacobson will perform transcriptions for the organ, Sunday, March 18, 2 p.m., Spreckels Organ Pavilion, Balboa Park, Free.

Organ Concert, Handel's Con-certo No. 4 in F Major for Organ and Orchestra will be the featured work performed by the USD Or-chestra with organise Janice Feber, Sunday, March 18, 33-30 p.m., Bensed Sactament Church, 4530 El Certito Drive at El Cajon Budlevard, East San Diego, Free, 592-5722.

Choral Concert, the USC Concert Choral Concert, the USC Concert Choir will present works by Mysarr, Bach, Brahms, Britten, and Copland, in a performance Sunday, March 18, 8 pm., First United Methodist Chorch, 2111 Camino del Rio South, Mission Valley, Fere, 297 4366.

Chamber Concert, San Diego's Monteverdi Chamber Orchestra, will perform works by Roastini, Honegger, Mocart, and by soloist Mark Watters, Monday, March 19. 8 p.m., Old Globe Theatre, Balboa Park. 584-0204.

Spring Chamber Music Series continues with soprano Kathleen O'Neil performing an all-French program, including songs by Faure, Bizet, Debussy, Ravel, and others, Tuesday, March 20, 7:30 p.m., San Diego Public Library, 82 DE Street, downtown. Frce. 236-5849.

Harp and Violin Concert, Amy Schulman and Peter Kent will perform works by Bach, Saint-Saens, and others, Wednesday, March 21, 11 a.m., Paloma Col-lege Performance Lab, 1140 West Mission Roud. San Marcu. Fice. 744-1150 or 727-7529 x2316.

Wind Concert, the Westwood Wind Quartet will play Samuel Barber's Summer Music, Berio's

Opus No. 200, Carlson's Night Wings for Wind Quantet and Tope, and other works. Wednesday, March 21, 8 p.m., Smith Recital Hall, SDSU, 265-6947.

"The Ballad of Mr. Misterio & "The Ballad of Mr. Misterio & Salone," a multimedia cabaret by the Latin American troupe Poesis. Genetica, will be performed Thursday, March 15 through Sunday, March 18 (repeating Thursday, March 22 through Sunday, March 29), 8 p.m., Sushi, 852 Eighth Avenue, downtown, 235-8466. FREE

23:50406.

Pupper Show, the Kent Family will cruar, "Beauty and the Beast," Friday, March 16, 10 a.m.; Saturday, March 16, 10 a.m.; Amarch 18, 11 a.m., 1, 2;30, and 4 p.m., Puper Theater, Presidents Way, Balboa Park, 420:0794.

Special

Political Satire of the nuclear age by San Francisco's 'Fran and Char-tic Comedy Show' will benefit the San Diego Nuclear Weapons Freeze Campaign. Friday. March 16, 8 p.m., Old Town Education Center, 2445. San Diego Avenue, Old Town. 278-3730.

Town. 178-1710.

Guided Hikes, bring water and a snack for this four-hour jaunt through the caryon, Saturday, March 17, 8 a.m., Peñasquito March 17, 8 a.m., Peñasquito Peñasquitos Carryon Preserve (171-6710 or 294-2926), wear his poorts to climb Cowles Mountain with the Carryoneers, Saturday, March 17, 10 a.m., Colficest Lady, March 17, 10 a.m., Colfices Carlos, 132-1821 x223.

St. Patrick's Day Parade and Fea-tival, floats, bands, and dancers leave from Sixth Avenue and Juniper Street and continue along Fifth and Sixth avenues between

Block Party, skateboard, trick bike

LECTURE &

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Shri Matall

You are cordially invited to as introductory lecture and the actual experience of self-realization and Kundalini awakening.

realization and Kundalini awakening. Saburday, March 17 & 24 10:00 am-12:00 noon Public library — Mira Mesa 3:30 to 5:00 pm Public library — Downtown

For further inform

Block Party, skateboard, trick bike riding, and Frisbee demonstra-tions, food, and entertainment will footneed. Saturday, March 17, noon, Belmont Park roller coaster, Mission Boulevard at West Mission Bay Drive, Mission Beach, Free 488-2006.

Tidepool Exploration, marine biologist Craig Barilotti will lead transport Chair Surmort will lead the group (ages fourteen and over), Saturday, March 17, noon, Scripps Aquarium, 8602 La Jolla Shores Drive, La Jolla, Reservations 452-4578.

Sports

Orienteering, navigate unfamiliar territory with map and compass in this overland event sponsored by San Diego Orienteering, Saturday,

March 17, 10 a.m., Mira Mesa Boulevard west of Parkdale, Mira Mesa, 578-9456 or 453-9174

Sockers Soccer, home games this week are with Vancouver, Thursday, March 15, and Chicago, Saturday, March 17, 7-30 p.m., San Diego Sports Arena 280-GOAL.

Clippers Basketball, the Clippers are at home against Houston, Friare at home against Houston, Fri-day, March 16, 7:35 p.m., San Antonio, Sunday, March 18, 7:05

#### Battle of the sexes.

Battle of the Sexes: The Struggle of Intimate Relationships" is one in a series of sen FREE to the public by

#### The Psychotherapy Institute of San Diego

March 16/Friday/7-30 pm-9:00 pm "Battle of the Sexes" taught by David Jacobs, Ph.D.

April 27/Friday/7:30 pm-9:00 pm "Understanding and Dealing with Alcoholism and "Understanding and Drug Abuse" by Walt Rutherford, M.S., and Jacquie Schuster

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Tuesday, March 20 "Ladies' Night"

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**Tuesday, March 27** "Men's Night"

at Lehr's Greenhouse 2828 Camino del Rio South Men-free • Ladies \$2

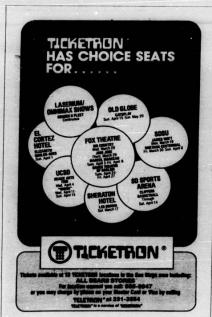
Information on future Party Time Happy Hours will be available at the above locations and times. For other club information 691-0415.

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**James** 

speaks out on
"The Raging Controversy:
Preservation vs. Developmen

Monday, March 19, 7:30 pm Open Air Theater, SDSU

SDSU students \$2, other students \$3, general public \$4.

Tickets available at Aztec Center Box Office

(265-6947) and all Ticketron outlets.

## READER'S GUIDE TO LOCAL EVENTS

p.m., and Detroit, Wednesday March 21, 7:35 p.m. San Dieg Sports Arena, 220-8450.

Bicycle Time Trials, twenty ive-mile events for riders of a ibilities will be held Sunday March 18, 7 a.m., west parking lot, Southwestern College. Otay Lakes Road, Chula Vista. 444-6425.

#### Radio/TV

Padres Baseball, exhibition season Padres Baschall, exhibition season coverage continues with broadcasts from Arizona, Friday, March 16 through Thursday, March 22, noon (except Tuesday, March 20, 6 p.m.), KFMB-AM (760).

Laurel and Hardy, a compilation of clips from their funniest moments on film will be broadcast Friday, March 16, 10 p.m., KPBS, Chan-nel 15.

"The Soldier's Tale," Stravinski's story is animated by New Yorker Magazine cartoonist Robert Blechman with voices by Max Von Sydow and Galina Panova and will be broadcast on "Great Perform-ances," Monday, March 19, 10 p.m. (repeating Sunday, March 25, 11 a.m.), KPBS, Channel 15.

Clippers Basketball, they travel to Portland for a game to be televised Tuesday, March 20, 7:30 p.m., KFMB, Channel 8.

Public Forum, the third in a series, will examine "Mexican Migration to California: Is Any Policy Effec-rive!" moderated by KPSs Ken Kramer, Wednesday, March 21, 9 a.m., Colina del Sol Recreation Center, 5319 Orange Avenue, East San Deeps, and will be broadcast live on KPBS-FM (89).

#### Lectures

town. Free. (216-1321), various Southern Californic Chemical Con-day, March 18, noon, Chicano-Park, Logan. Arenne at Comby, Street. Logan. Heights, Logan. Heights, Logan. Heights, Logan. Logan. March 18, 3 p.m., Friends of Jung. 3525 Front Street, Hillerest. (21)-5560; Rim Sevant. Tuesday. March 18, 3 p.m., Friends of Jung. 3525 Front Street, Hillerest. (21)-5560; Rim Sevant. Tuesday, March 18, 3 p.m., Friends of Flower Hill Center. 2670 Via de la Valle, Del Mar. Free (755-1373), James Soully, Thunday, March 22, 258U. Free. (255-4493), an over-reading will be held Friday, March 16, 7:10 p.m., Seam Swings of Proceedings of the Proceedings of the Flower of the Proceedings of the Pro-ress invited to real Inha poetry or prose, Saurday, March 17, 7:30 jolia. Bouleward, La Jolla. Free 456-1088.

Utah Rock Art is the subject of a slide lecture by curator Ken Hedges, Thursday, March 15, 7 p.m., Hewett Hall classroom, Museum of Man, Balboa Park, Reservations 239-2001.

"The Soldier, the Knapsack, and Death," Douglas Rees will recount this Russian tale at a gathering of the Storytellers of San Diego, Thursday, March 15, 7 p.m., Drowsy Maggie's Cafe, 3089 Uni-versity Avenue, San Diego, 560-9399.

569-3999.

Fetraterrestrial Resources will be discussed by space researcher Andy Curler, sponsored by the L5 Society, Thursday, March 15, 7-15 p.m., Boehm Lecture Hall, Reuben H. Fleet Space Center, Bulboa Park, 238-1168.

Park. 238-1108.

"Nouviolence in a Violent World." In Sandyerl, founder of the Institute for the Study of Nonviolence, will discuss his life's work with Gandhi, King, Belfast's Peace People," and others, Friday, March 16, 7 pm., College March 16, 7 pm., College Theodore, Proposition of the Proposi

Jolla Boulevard, La Jolla (456-1800); and Monday, March 19, St. David's Parish, 5050 Milton Street, East San Diego, 276-4567.

"Spring in the Desert: The Wildhowers of Anna-Borrego," this year's prospects will be forecast by park naturalist Mark Jorgensen at a meeting of the Siera Club, Friday, March 16, 7-30 p.m., Natural History Museum Auditorium, Balboa Park, Free, 233-7144.

on various aspects of people's lives will be the subject of a day-long symposium, Saurday, March 17, 9 a.m., room 301, Library East Building, SDSU. 298-4303.

"Generations of Womanhood," history professor Linda Guerrero will review the history of women in the United States, Saturday, March 17, 2 p.m., La Paloma Books, 477 First Street, Encinitas. Free, 753-2881.

"Religion and Education in an Election Year" will be the topic presented by Tom Payzant, Superintendent of the San Diego Unified School District, Sunday, March 18, 7:30 p.m., First Unitarian Church of San Diego, 4190 Front Street, Mission Hills. Free. 298-9978.

"Lace Today," Savetta Livingstone, lace maker and rexrile authority, will discuss her craft; sponsored by the San Diego Museum of Art North County Chapter, Monday, March 19, 10 a.m., San Diego Federal Savings and Losu, 725 19 tiza de Judle, Del Mar. 755-2060 or 485-6845.

Stoneware and abstract forms, the ceramic work of Harrison McIn-tosh will be displayed through April 28, opening Friday, March 16, Gallery Eight, 7464 Girard Avenue, La Jolla. 454-9781. Mar. 753-1000 or 485-6043.

"Managing and Directing the Lamb's Players Theatre," Robert Smyth, artistic director, and David McFahean, managing director will be guest speakens in the ongoing lecture series sponsored by the TheaterGoers of San Diego, Monday, March 19, 7:30 p.m., San Diego Cas and Electric Auditonium, 101 Ash Street, downtown. Free. 565-7529. "Enchainés," an environmental work by Raul M. Guerrero is on display through March 17, Patty Aande Gallery, 660 Ninth Av-enue, downtown. 233-9242. "Stations," three large-scale pointing installations and minia-ture collages by Colleen Hayward will be on view through March 17,

scripts by Licova bilingsiev with ore presented by the Scripteasers, Monday, March 19, 8 p.m., Gaz-lamp Quarter Theatre, 547 Fourth Avenue, downtown, 232-9608 or 234-9583.

234-9583.

"Balance of Power in the Pacific,"
Admard Srlvester R. Foley, Ir.
commander of the Pacific Flext.
will discuss the ways of ensuring a
balance of power in that region, at a
balance of power in that region, at a
balance of power in that region, at a
back of the power in the region of the
Navy League and the World Affairs
Cunnetl, Thursday, March 22,
noon, Town and Country Hotel,
SOO Hotel Circle North, San
Dego, Reservations 563-7387 or
563-6763.

Galleries Juried Exhibition, the fourth an-nual Gaslamp Quarter show open to all Southern California arrives

to all Southern California artists opens with a reception, Friday, March 16, 6 p.m., and remains on display through March 30, George Hill Building, 533 F Street, down-town. 233-5227.

"Photographic Narratives," hand-colored prints of props ar-ranged for the camera by George Legrady will be on view from Fri-day, March 16 through April 29, La Jolla Museum of Contemporary Arr. 700 Prospect Sireet, La Jolia. 454-3541 or 454-0267.

Drawings and Watercolors by Drawings and Watercotors or Mexican artist Joie Luis Cuevas will be on view through March 24. Tasende Gallery, 82.0 Prospect Street, La Jolla, (454-3691); original graphics by Cuevas will be displayed through March 31, San Dego Print Club, 320 G Street, downtown, 232-4884.

Drawings by Steve Gibson, and sculpture and paintings by eight artists including jay Johnson. Kenneth 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.

New Works by Ron Davis will be on display through March 31, Thomas Babeor Gallery, 7470 Girard Avenue, La Jolla. 454-0345.

"Masks," a mixed-media show of San Diego artist Carl Peck's work will remain on view through March 31, Sushi, 852 Eighth Avenue, downtown. 235-8466.

"Nightcolor," MOPA director Arthur Ollman's long-exposure, night photographs remain on view through March 31. The Photog-raphy Gallery, 7468 Girard Av-enue, La Jolla. 459-1800.

"Stuational Photography: Ten Artists," the work of Suranne Hellmuth, Jock Remolds, David Maclay, and others represents photographs of situations con-structed and directed by the artist for the purpose of photographic observation, and continues on dis-play through March 31, University Art Gallery, SDBU. 265-4941.

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



Tanis Michaels Michael Jackson

Jazz Workshop

Dance Center in Encinitas 1452 Encinitas Blvd. 942-3943

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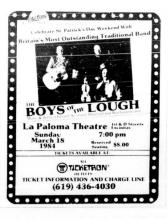
Dr. Don Christensen, D.C. Cecile Bereal, Bodymoves Health/Pitness Educator

Sessions on Back De Back Pain 🖚

Saturday, March 31, 10:30 am-1:30 pm, \$20 945 Homblend, Suite D, Pacific Beach pace is limited, Call for reservations 275-1010







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#### THE BALLAD OF MR. **MISTERIO & SALOME**

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op turns outrageous, raw, and unrelentingly poignant. Poyesis Genetica's performance style is dense with simultaneous multi-audio-visual images. — Hilliard Harper Los Angeles Times.

Thursday-Sunday, March 15-18 and

#### **EVENTS**

#### Going

Cay, a broading evis attent of inglit thoughts in a great city (adapted from incidental music for an fivon Shaweplay), and Mark Waters's Rhapsedy for Runtone Saxophone and Chamber Orchestra, with the camposer as solvist. Watters is a Low Anceloo musicier, in the Les Angeles musician and Les Angeles musican and composer who has appeared as soloist with such orchestras as the Los Angeles Philharmonic and who has made several recordings of both the classical and the jair repertoire. His Rhapsody is a neoclassical piece, melections and accessible designed to show off the designed to show off the qualities of a solo instrument that is featured only rarely on concett programs of this type. The work received its premiers last April as originally scored for full orchestra: the Monteverdi's performance will be a world

performance will be a world premier of the rewritten version for chamber orchestra. The concert of the Monteveral Chamber Orchestra will take place on Monday, March 19, at 8502 pm., at the Old Globel Theatre in Balboo Park, For ticket information, phone 584-0204.

Thomas Arne

#### Irish

(continued from page 1) dance Saturday night at 7 p.m. dance Saturday night at 7 p.m. in the Kona Room at the Hanalei Hotel in Mission Valley. The Sunburst Band and the Kerry Dancers will be featured and the phones are 280-8840 and 231-9647.

280-8840 and 231-9047.
The ever inventive Dennis
Wills invites the public to read
its favorite Irish prose and poetry
on Saturday at 7:30 p.m. at his
D.G. Wills Bookstore in La
Jolla. The phone is 456-1800.

The Mathes Cultural Center in Escondido will feature Irish dancing on Saturday morning at 10:30 a.m. The number is 743-3322.

ch Sunday ment, Arteri 15-tio Boss of the Lough will play Insh and Scottsch music at 7 p.m. at the La Palisma Theater in Fricantas. The phone is 436-4830.

And, of course, any number and of course, any numer of other performances, mostly amateur and spontaneous, will be on view at the city's saloons, particularly those with Irish pretentions. McDun's downtown and in National City, and the Blarney Stone in Clairement and on El Cajon Boulevard should be into - Stephen Heffner

#### Atomic

(continued from page 1) laughter is genuine. "Laughter is releasing fear," he say. "And people are more clear-headed, more alive after they've laughed at what frightens them." It should come as no surprise, then, that the two have been

very successful, performing in more than 250 concerts more than 250 concerts throughout the country over the last few years. And they are very eager to play San Diego, the most idyllic stockpile this side of the Mississippi. "In fact," Varon says, "everyone in the nuclear says, "everyone in the nuclear industries is particularly invited and welcome." So here they come: nuclear comics, a sign of the times. As Byron said, "If we laugh at any mortal thing, 'tis

laugh at any mortal thing, vis-that we may not weep."
Fran and Charlie's Fern and Charlie's Fern Borgo Nuclear Weapons Freeze Campaign, will be Friday. March 16, 800 p. m. at the Old Town Education Center, 2445' San Diego Avenue, Old Town, Tickets are available at Blue Meannie Records in El Cajon (442-2212). Off the Record near SDSU (265-0507), Center for Women's Studies and Services, downtown (233-8984), the Old Time Cafe in Leucadia (436-4030), and other locations. For more information, call 576-1897.

- Randy Opincar

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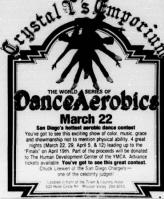
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CLIPPERS!

#### READER'S GUIDE TO THE THEATER

#### THE BALLAD OF MR. MISTERIO

HIE BALLAD OI MA. MISTERIO AND SALONE. The Sanh Gallery is staging the world personnel of the passion of the processor of a trapsic control of the processor of

between the United States and Mexico-and between the various artistic media. Members of the group are Guillermo Gomez-Pena. Sara-Jo Berman, Craig Slonczewski, and Ollie Nash, Minam Moreira has designed the set, and Lynn Schuette is the the set, and Lynn Schuette is the muralist. (Sm.) Sushi Gallery, 852 Eighth Avenue, downtown, Thursday, March 15 through March 25, Thursday through Sunday at 8:00 p.m. For information call 235-8466.

CACTUS FLOWER CACTUS FLOWER
The Plato Paylosce is shaping the
cornect,— by Alte Batrows, based on
acids by Pertic Batle and Jean?
A ready by Pertic Battle and Jean?
A ready by Pertic Battle and Jean?
A ready before the women in his life
that he is married and has three
thicken. Then he decides to many, He
asks his ereciptions to pose as his
factoral side and to comittee his
factor but his marriage has in the
production. (SIN)
Patio Physhouse, through March 24.



Cactus Flower
Involving Alexand about to discover
that his thirty-stayer quest for the
American dream of success has been
fulless. His energies were as his life
of solid-deepthor and despate heights
to haunt him. John Dougles directs
the production Dennis Turner's life
production Dennis Turner's life
production Dennis Turner's lot be
en cytically and the production of the
Research of the cost
are Lynatth Pepps. Rick Dobbins, and
Bassell Gillis. John Marron is the Assistant director (Sm.)
North County Community Theatre, through March 17: Friday and Saturday at 8:00 p.m.

Theater Directory

#### DEATHTRAP

#### THE DIARY OF ANNE FRANK

adapted for the stage by Frances Goodrich and Albert Hackett — Goodinch and Albert Hackett — depicts their struggle to survive together in cramped infinary over a too year penol. Frances and Hackett bridge the various reproduced to the pla-with passages on paration from the young girl's moving dany. James W. Baker directs the production (Sm.) Grossmort College Campus Theatre, through March 17. Thursdy through Saturday at 6:00 p.m.

# The North Coast Repency Theore presents the popular myster)-thile; by Ira Levin, about the devious machinations of a playwright. Sidney Bruhl's recent scripts have flopped. Enter a former student of his with a winning play. The plot twists, and Bruhl's critisms a talecover. Raph Joyce directs the production. Members of the cast are Dan

LEMON GROVE PLAYERS Lemon Grove Junior High School 3146 School Lane, Lemon Grove 466-5579, 466-1445

LYRIC DINNER THEATRE 7578 El Cajon Boulevard, La Mesa 464-1196

MIRACOSTA COLLEGE Little Theater One Barnard Drive, Oceanside 757-2121 x236

OLD GLOBE THEATRE Old Globe Theatre Cassius Carter Centre Stage Festival Stage. Balboa Park 239-2255

PALOMAR COLLEGE Palomer College Theutre San 744-8860

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

PINE HILLS LODGE 2960 La Posada Way Julian 765-1100

POINT LOMA COLLEGE

THE PROGRESSIVE STAGE COMPANY

SAN DIEGO CITY COLLEGE THEATER Thateenth and C streets, downtown 239, 7894

SAN DIEGO JUNIOR THEATRE

NORTH COAST REPERTORY THEATRE Plaza of the Four Flags Lomas Santa Fe Road, Solana Beach 481-1055

THE BOWERY THEATRE 480 Elm Street, San Diego 232-4088

EAST COUNTY PERFORMING CENTER 210 E. Main Street, El Cajon

EDUCATIONAL CULTURAL COMPLEX THEATER New Boulevard, Southeast

FIESTA DINNER THEATRE 9665 Campo Road. Spring Valle 697-8977

FOX THEATRE 720 B Street, downtown GASLAMP QUARTER THEATRE 547 Fourth Avenue, downtown 234-9583

GROSSMONT COMMUNITY COLLEGE Stagehouse Theatre 8800 Grossmont College Drive. El Cajon 465-1700 x410

JEWISH COMMUNITY CENTER Front and Center Theater 4079 Fifty-fourth Street. San Diego 583-3300 x36 LA JOLLA PLAYHOUSE Mandell Weiss Center, UCSD 452, 3960

LA JOLLA STAGE COMPANY rance Auditorium, La Jolla F 750 Nautilus Street, La Jolla 450, 772

LAMB'S PLAYERS THEATRE LAMPLIGHTERS COMMUNITY THEATRE Ben Polak Fine Arts Center 8053 University Avenue: La Mesa 464-4598

LAWRENCE WELK VILLAGE THEATRE

SAN DIEGO MESA COLLEGE 7250 Mesa College Drive, San Diego 279-2300 x236 SAN DIEGO PUBLIC THEATRE 311 Eighth Avenue (at K), downto

SAN DEGO REPERTORY THEATRE 1620 Suth Avenue: downtown 235-8025

SAN DIEGO STATE UNIVERSITY Main Stage and Experimental Theor 265-6864 Open-air Amphitheater 265-6947

SAN DIEGUITO LITTLE THEATRE Del Mar Fairgrounds. Del Mar 795-7358 NORTH COUNTY COMMUNITY THEATRE 1350 East Vota Way, Vista 724-3421

SCRIPPS RANCH COMMUNITY THEATRE. Wangesheim Jurisot High School Auditonum 9230 Gold Coast Drive. Mira Mesa 556-7300 k216 SOUTH COAST REPERTORY THEATRE

655 Town Center Drive. C 714-957-4013

STARLIGHT Startight Bowl, Balbon Park 232-3049 or 234-STAR UNITED STATES INTERNATIONAL UNIVERSITY
Zable 17\_uster
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271-4300

UNIVERSITY OF SAN DIEGO

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Saturday at 8,00 p.m. Sunday at 7,30 p.m. Matinee Saturday and Sunday at

THE HOTHOUSE removing to the administration. Special of Patter, more in smooth than such in the play, but one has the street mental being such as the street mental being such as the street of the play, but one has the street feeling with the methanism and plan am approximation, and of the methanism and plan am approximation and plan am approximation than a mental employer through. If defense is a menutal employer through the description of the plan and the street in the street of the plan and the previous glanne, as well as the third parameter. may be saying everything or nothing at all. We may not like Roote all that much. But — and this is both the

HOW I GOT THAT STORY





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... a provocative evening of sophisticate theater art"—Welton Jones, S.D. Union a splendid production . . . an exceptional cast ... a stunning set design"

—Bill Hagen, The Tribune



1620 Sixth Avenue

#### READER'S GUIDE TO THE THEATER

objects are determined to be reported to be reported who also solution, noticed to be reported with a solution of the control the event smacks of the same imperation that may have began the conflict tiest, the Reporter's aim to observe without any pietable. One of the pietable of the pietable of the necessity of becoming an instant expert, coupled with his fundamental nalvetie, loads him through a number both comic and registrosistish, that slowly diminish his reportoral signs flower 10 cm 17 aid. Parks to a fire production by the Sam Diego chair lock 17 aid. Parks to chilling (offern a the same kinne). Public Theatre—is a hilanous and chilling (often at the same time) account of a young reporter's evolution from fresh-eyed innocence to expenence. And actor Charles Fee, with a remarkable ability to prolong the Reporter's intrepid spirit in the face of severely ungluing circumstances artfully traces this process in believable, louching stages. Fee's

PROFESSIONAL

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Call Jimmy Chandle

patitiopart in a shell game of adiatotics, seight of hand manyalation, and underhouselin control and adiatotics and underhouselin control and adiatotics and underhouseling and adiatotics and adiatotics

LAGUNA

Southwestern College presents the world première of the musical cornedy — written by computer experts Vic Bernell and Tom Mulligan — that

On-Camera Acting Workshops for only \$25

chnical director, Jim Cusack is the massic director, Gary Larson has designed the set and lights, and Tara has designed the costumes. The choreographer is Bonnie Johnston, and Alan Willy is the vocal

Merch 18 at 200 pm.

LULES OF THE FIELD

The Coronado Phylorose is usinging F.

The Coronado Phylorose is usinging for
the novel by William E. Bearet.

In the Coronado I was a second of the novel by William E. Bearet.

In the Coronado I was a second of the Coronado Phylorose. The coronado Phylorose, through was the Coronado Phylorose, through was chem and a second of the Coronado Phylorose, through was chem and a second of the Coronado Phylorose, through which was chem and a second of the Coronado Phylorose, through was chem and a second of the Coronado Phylorose, through was chem and a second of the Coronado Phylorose, through was chem and a second of the Coronado Phylorose, through was chem and a second of the Coronado Phylorose, through was chem and a second of the Coronado Phylorose, through was chem and a second of the Coronado Phylorose, through was chem and a second of the Coronado Phylorose, through was chem and a second of the Coronado Phylorose, through was chem and a second of the Coronado Phylorose, through was chem and a second of the Coronado Phylorose, through was chem and a second of the Coronado Phylorose, through was chem and a second of the Coronado Phylorose, through was chem and a second of the Coronado Phylorose, through was chem and a second of the Coronado Phylorose, and the Coronado Phylo

LITTLE MARY SUNSHINE
The San Diego Junior Theatre
presents a tongue-in-check spool of
the old Nelson Eddy, Jeanette presents a borguin-in-ferries injust of the MacDonald move operation. The massical is set at the Colorado Inn. high in the Rocky Monatanis shortly after the sum of the century, An abrahome young napper discover love and abendure as they recapture the Colorado Inn. Annahome young napper discover love and abendure as they recapture the Colorado Inn. Annahome young napper discover love and abendure as they recapture the Colorado Inn. One of the

MAN OF LA MANCHA
The Lawrence West Williage Therate
offers bide Wasserman's muscle
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called Don Quarce. Having been seen by
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THE MIRACLE WORKER
The Blastal Street Players of D Cajon
present the dama, by Milliam Olbson,
present the dama, by Milliam Olbson,
the struggle of her Indominable
teacher, Annie Sidhwan, to break
through the barriers surrounding the
edit bland, and specialized. Jerry
deel, bland, and specialized. Jerry
holy Timiny Parish Centre, 405 Ballard
Street, El Cajon, through March III
Finday and Saturday at 80 D pm.
Call 444-9425. call 444-9425.

MAN OF LA MANCHA

cal 444-9425

ON GOLDEN POYD
The Vice Hilb Rayers of Jalain present
Ermest Therrognoss proquise drama
about an sideny couple who return to
years on Golden Found in Maria. "Vice
years on Golden Found in Maria.
We see the Maria of the College
years of College
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Debt. dan Thelean Golden
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years
A. Bathera Kerestainy as
Their College
Debt. dan Thelean College
Land
A. Bathera Kerestainy as
Their College
Land
A. Bathera College
La

available, (Sm.) Pine Hills Lodge, through March 24; Friday and Saturday, dinner at 7:00 p.m., curtain at 8:00 p.m.

THE PLAYBOY OF THE WESTERN MORLD
The Department of Drama at UCSD
presents John Millington Synge's
Trish folidale" about Christy Mahon, a
young man who comes of age and
talls in love in the stormy years before young time left controls of age and re-leasing aimed is an engineering. Lorn D. I. Carrieres directs the re-leasing aimed is an engineering conduction, which will man in repeting production, which will man in repeting production. The control is a control of the control of Preserved. Merithers of the cost include Learn N. Lemerieer. Merit Hothard Samuel Sander. Learness Hothard Samuel Sander. Learness Merit Potter. Mergenet Biggar. Merit Deter. Mergenet Biggar. Merch 17 of the sound design in by concuprate of the sound design in by concuprate of the sound design in by concuprate of the sound design in by Control o

Mach 17 at 800 p.m.

CUARTEMANIST STEMS
Simon Gray is one of the major
contemporary playwights concentrate
show district and show the show of the
whole has fall again. This latest play
of Gray's is not one of his stronges,
previously one of the stronges,
previously of the show of the show of
Contraction of the stronges,
previously one of the strong thwated love affairs. Safures, and a general diffug of ideals and relationships. The central figure is a well-bred incompetent, quite unable to cope with even the limited demands of the school; he is the human condition (as Grey sees it) pushed to its comical-patifietic exterme. The general pessimism of the play is not really carred, however, and in that

HELD OVER **CRITICS** RAVE: "An unint errupted testimony to the director's skill"

—Jonathan Saville S.D. Reader "This Wager pays off." -Bill Hagen S.D. Tribune "This Wager is a sure bet!"
—Anne Marie Welsh

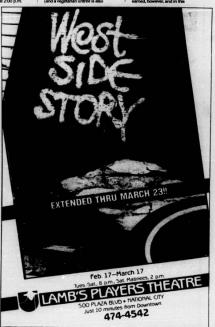
> "The Wager wins tense bet." -Hilliard Harper L.A. times

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The Wager by Mark Medoff Thursday, Friday, Saturday & Sunday 8:00 pm

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#### READER'S GUIDE TO THE THEATER.

encapsulated, airless atmosphere, there is a refusal to see suffering in any larger. more meaningful context. The play is as narrow and as hopeless—and as uncourageous—as the world it presents. Its chief virtue is its realistic depiction of a professional group, a social class, an historical moment, with with and decreasely. This investigation realism is reflected in sets (by Fred M. Duer) and continues (by Debreah Dyven), and the pils is directed with unobtanishe skill by David McClerdon, on Characterization and emotion, do not get the eight gride; also ubust a becomes hard to believe fully in the reality they are portraying. The notable MCClean, whose performances are perhaps enough in themselves to justify a visit to the Center. (Sau.) Society of the pils of the with wit and accuracy. This metic

SALLY AND MARSHA

Reviewed this issue. South Coast Repertory Theatre. Second Stage, through March 25; Tuesday through Saturday at 8:30 p.m. Sunday at 8:00 p.m. Matinee

Saturday and Sunsky at 3,00 pm. SGALABRUES

The Finate Dinner Theater is offering Marhalla Karpis comedy about a successful writer of advertising pringles successful writer. Of advertising pringles successful writer, Liniq with the offernise happy couple is the wife's currendagen of a faither, and the contravalgen of a faither, and the contravalgent of a faither, and the production. Members of the cost series of the cost series

THE STRONGER Reviewed this issue. Showcase San Dhego, Presentation Consultant's Studio, 2244 Fourth Avenue, Hillicrest, through March 31; Friday and Saturday at 8:00 p.m. For information call 239-4240.

SUMMER BRAVE Reviewed this issue. San Dieguito Little Theatre, through March 17. Thursday through Saturday at 8:00 p.m.

at 800 pm.

TANNO STEPS

The listest in the local productions of Alan Ayckhoursh Sedioom Iscrees is not one of the most impression. There is not one of the most impression. There have a supplication of the most impression of the most impression of the most impression of the Ayckhourn memory. As a so other hard at these distinct, and the acting is with, lowly, and shallow, in proceeding south, lowly, and shallow, in proceeding south, lowly, and shallow, in proceeding south, lowly, and shallow, in the Ayckhourn memory. As a so other most of the Ayckhourn memory. As as other lower is made and the proceeding south of the lower in the lowe

involved But such a trick is not enough to sustain the play, which therefore has to depend mainly on the stapks of the green adultery, stapks of the green adultery, in the station, and silly chas acters such as bumblers and bores. As compared with Aychbourn's other farces, this one relatively slow moving the plot facish the last full measure of zestud complexity, and the confusions and in pace. The author professes to have written a sawage play about marriage, in pace. The author professes to have written a sawape play about marriage, and indeed we do see a number of self-centered and manipulative people involved in relationships. But this theme is only a minor element in what is basically a machine for producing amusement. The machine is

efficiently engineered, but it lacks the brilliant formal inspiration of How the Other Half Lower or The Norman

elaborate character interest of Relatively Speaking. (Sa.) Old Globe Theatre, 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.

THE TALES OF UNCLE REMUS THE TALES OF UNCLE REMUS
The Magic Machine Children's
Repertory Company offers Joel
Chandler Harris's classic tales of the
South, in a new adaptation by Lynn
Berchenbriter. Directed by Gingerily
Lowe, the production combines live oeth is drainn. Linescell you, justified to decide place to exceed the face of special effects to re-create (finels Remain and his memorable tiles, and they had been removable to the charge of the story by a memorable participation of the charge of the participation of the particip

p.m. and 3.30 p.m., and Sunday.

VENICE PRESERVED
The Department of Drama at UCSD is staging the Restoration tragedy, by Thomas Orway, based on the historical novel Le Conjuration destages in 1616 Espagnols contre la Venise en 1616, by Saint-Real. The play, set against the background of the Spanish conspiracy in the Venetian Republic, depicts three central characters compisery in the Venetian Republic, deposits there certified characters. An experience of the Compiler of the

16 a 80 Q pm.

The SMCDIT
MAIN Model's early play shows us two
grade-school romormates — one cold,
manipolative, means, the other an
alleste summaries — and there
to cough lefting in the same apartment
house. It this Same, alle earlier
seven to be graphing toward as solution
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the created liques. but the never quale
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prilliant skills as an actor, director, and nakes the most of this interesting but makes the most of this interesting luth relatively weak play, and his exceptional cast helps him to bring out its considerable—if intermittent — psychological power. All in all, quite worth seeing. (Sa.) Bowery Theatre, through March 25; Thursday through Sunday at 8:00 p.m.

WEST SIDE STORY
The Lamb's Reyers Theatre opens its several season with the musical classic by Arthur Laurents, with music by Leonard Berstein and sylvas by Leonard Berstein and sylvas by Septem Sondheim: based on an analysis of the season between the variety series of the cess include Kerry Codebterg, Deborsh Ornych dericts the production. Members of the cess include Kerry Codebterg, Deborsh Ornych dericts the production of the season of the season include Kerry Codebterg, Deborsh Ornych dericts and the season of Glimez, Daled Healt Allen Bengami, Lisa Enrique Steven Kenneyl, Don Lonsbrough, Craig Morris, Kern Pipez, Miguel Reyes, and Gerry Schooler. The scenic and Righting designs are by David Thayer, and the costumes are by Terann Medicalf. Keith Nater is threated the costs and Parnella Turner is master director. and Parnella Turner is Lambi, Rayers Theatte, through March 23. Tuesday through Finday at 8.00 p.m.

1600 pm.

THE WEARD OF IZ

To crickheat the holiday Purm, the
Confenge-was beard of the Jevest
Community Curter presents a

Community Curter presents a

Vidada's song, adapted and directle
by likes Hobbs and Mysa Cohen

Sherbban of the case of the
New York of the Cohen

Presenting Hospital Care

Presenting Hospital Care

Presenting Hospital Care

Cooper Bean Marries, Susan

Vidagers, and Marth Abbot. Howele

Cohen is the musical directs. The making

Javahil Community Cortex. Thu raday

Javahil Community Cortex. Thu raday

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DEATHTRAP
by ha Levin
A Comedy Thriller

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## READER'S GUIDE TO THE MUSIC SCENE

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

Cursory condemnations de not become a critic. Concomitant with the responsibilities to instruct, to provide chronological and spatial perspective in the analysis of a piece of work, to maintain a larder well-stocked analysis of a piece of work, to maintain a larder well-stocked and the piece of the spatial stocked and, hopefully, to write well, is the journalist-critic's duty to remain as objective as possible and even to reserve judgment when necessary. While I have when necessary, While I have been to reserve judgment when necessary, While I have some the source of the source of hisses and knee-jerk responses that characterize the casual observer, I have also periodically been rewarded for postporning critical appraisals of corresponses that characterize the casual observer, I have also presents just such an instance. I found less satisfactory the control of the special state of t responsibilities to instruct, to provide chronological and



find it much easier to keep my shoulders and feet in place as I step into line behind those who have all along regarded Idol as a worthy artist. Those unfamiliar with Idol who may have seen his videos on MTV or were fortunate

just another band of leather pirates. After all, the superficial trappings of Idol's image and stage show encourage quick, pejorative associations. (Indeed, it was the desire to avoid it was the desire to avoid forming such a facile opinion that fueled my own critical procrastination.) Relying only on appearances, one could understandably conclude that Idol's hair was modeled after Uriah Heep (the Dickensian character, not the heavy-metal Idol's hair was modeled after Uriah Heep (the Dickensian character, not the hosp-metal hand), his attire solen from the proposition of the proposi

Seventie: glam-rock, and the Sixties pop savvy of new wave, and the results are consistent and the results are consistent good. Idol's vocals alternate between a Jim Morrison-like, baritone sing-speak and a hoarse, galvanizing cry, and these extremes serve both to

hoarse, galvanizing cry, and these extremes serve both to effect dynamic shifts and to describe the duality of sensual indulgence and social defiance that the defiance of the

Auton

enough to catch his recent enough to catch his recent performance on "Saturday Night Live" (at which time he was introduced to the television audience by the undisputed king of rock and roll, Don I .skles) could be excused for dismissing Idol and his mates as

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APRIL 26 - 8PM SAN DIEGO SPORTS ARENA

TICKETS: \$19.50 & \$10.50

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sufficient reason to attend Idol's concert tonight, Thursday, at the Del Mar Fairgrounds. In other concerts this week, Echo and the Bunnymen and Let's Active will be at SDSU's Montezuma Hall tonight. Thursday, in what should be a fine - and well-attended -

show; while early Seventies star Lee Michaels is joined by Buddy Reed and the Rockets for a gig at the Belly Up Tavern. Michaels' success as a heavyhanded, power organist came almost literally overnight. In 1969 he had to climb over the Springs Pop Festival, because he hadn't the money to buy a ticket. Within a few months, he

was headlining sold-out shows

in arenas around the country with his only accompanist, the equally heavy-handed (and drummer, Frosty, I have no idea what to expect from Michaels these days.

Friday's only concert of note finds Peter, Paul, and Mary at Saturday Broken Edge and Shelf Life will be at the Spirit (Broken Edge opened the recent loicle Works show at the Backdoor with a solid. interesting set). Sunday's shows include the traditional Irish. Scottish, and Shetland music of Scottish, and Shetland music of the Boys of the Lough at the La Paloma Theater in Encinitas (these guys are great); and the neopsychedelic pop of the Three O'Clock at SDSU's Backdoor.

#### CONCERTS

Billy Idol: Del Mar Fairgrounds. tonight. Thursday, 7:30 p.m., Via-la Valle turnoff from I-5, Del Mar, 483-6339

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

Lee Michaels and Buddy Reed and the Rockets: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

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

Cene Perry and Afro Rumba: Multicultural Arts Institute, Saturday, March 17, 7:30 p.m., 425 Market Street, downtown, 236-1521.

Broken Edge and Shelf Life: Spirit. Saturday, March 17, 9 p.m., 1130 Buenos Avenue, 276-3993.

The Boys of the Lough: La Paloma Theater, Sunday, March 18, 7 p.m. First and D streets, Encinitas. 436-4030.

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

Big Country and Wire Train: Fox Theatre, Wednesday, March 28, 8 p.m., 720 B Street, downtown. 235-4203. Los Lobos and the Rhythms Kings: Belly Up Tavern, Thursday, March 22, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022. José José: Fox Theatre, Thursday, March 29, 7:30 p.m., 720 B Street, downtown. 235-4203.

Ted Nugent and the Michael Schenker Group: Del Mar Fairgrounds, Saturday, March 24, 8 p.m., Via de la Valle turnoff from 1-5, Del Mar.

Ozzy Ozbourne and Slade: Sports Arena, Saturday, March 31, 7:30 p.m. 224-4176. Jr. Walker and the All-Stars and the Rhythm Kings: Belly Up Tavern, Saturday, March 24, 9 p.m., 143

UK Subs. TSOL, and Personal Conflict: Adams Avenue Theater, Friday, March 30, 8 p.m., 3325 Adams Avenue, Normal Heights. 565-9947.

South Cedros Avenue, Solana

Wes: Sports Arena, Tuesday, March 27, 8 p.m. 224-4176.

Dwight Twilley: Rodeo Tuesday, March 27, call for time, La Jolla Village Drive and Villa La Jolla Drive, La Jolla. 457-5590.

Beach 481,9022

James M. Nederlander Presents

## CHRISTINE MeVIE

IN CONCERT, ONE PERFORMANCE ONLY

MONDAY **APRIL 16, 1984** 8:00 P.M. **FOX THEATER BOX OFFICE OPENS TOMORROW** 



Tickets \$13.5O, available at all Sears and Ticketron locations or charge by phone Teletron (MC/Visa only) 231-3554 For Information Phone: 231-8995

#### Now appearing SIGNED, SEALED AND DELIVERED

**MONTEZUMA HALL** 

THE THREE

O'CLOCK

THE OUESTION

**MANUAL SCAN** 

Sunday, March 18, 8:00 pm Tickets: students \$5.00, general \$6.00



## BACHDOOR

Toastin' Reggae-



with BAND plus special guests Saturday, March 24, 2 shows 8:00 & 10:30 pm Tickets: students \$5.50, general \$6.50

### **BACXDOOR**

Coming events:

March 29-

**HUBERT LAWS** JIM WALKER

March 30-

**RANK & FILE** 

**BEAT FARMERS** 

April 1— MIDNIGHT OIL

April 6-

**ROUGH CUTT** plus

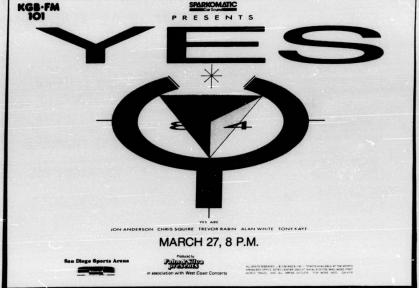
ALLIES

April 13-

RAIN PARADE

Tickets available at all Ticketron outlets, Aztec 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.





CLUBS

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 Codros Avenue, Solaria Beach, 481-9022: Lee Michaels, techno-pop, Buddy Reed and the Rockets, vock, Thursday: Moving Targets, rock and roll, Friday and Saturday, the King Biscuit Blues Band, blues and rhythm and blues. Sunday, Ricky and the Jets, nostalgic rock. Monday. International Recog. Monday: International Reggae All-Stars, reggae, Tuesday: Joey Harris and the Speedsters, rock, Wednesday, Afternoon Concerts; Bob Long's Red Point Quartet, bop. boogie, and jazz. Wednesday: the Chicago Six, Dixieland, Friday, Wholly Cats, '40s swing, Sunday,

Betty's Burger Carden, 2747 Carlsbad Boulevard, Carlsbad.

North Coast Jazz Society, jazz,

Bobby G's. 485 First Street. Encinitas. 436-7397: The Source, rock, Thursday through Saturday. neetra, rock, Sunday through Tuesday: the Echoes, rock, Wednesday.

Bookworks/Pannikin Coffeehouse Flower Hill Center, 2670 Via de la Valle, Del Mar. 755-3735; Live music, early evening Friday, call club for information.

The Bridge, 1103 North Hill Street, Oceanside. 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.

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

The Cupboard, The Vineyard, 1535-6 East Valiey Parkway, Escondido, 743-0421: The Orion Duo, classical guitar music, early evening Friday: the Perfect Cure music of the British Isles, early evening Saturday.

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach, 755-6733: Bratz, rock, Thursday through Saturday; Shy Hands, funk, Sunday; Network, rock, Tuesday; Clubland, rock, Wednesday.

El Comal, 12845 Poway Road, Poway, 486-1010: Don Tennison country and contemporary, Wednesday through Saturday.

Fireside Lounge, 439 West Washington, Escondido. 745-1931; Live rock and roll, Wednesday through Saturday, call club for information.

Fish House West, 2633 South



**Bruce Cameron/** Thursday-Saturday 9:30 pm-1:30 am Hollis Gentry Ensemble Jazz

9:00 pm-1:00 am Ella Ruth Piggee Jazz Monday & Tuesday 9:30 pm-1:30 am Echoes Rock 'n' Roll

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

Wednesday Mar Dels

Join us all day long for a gala

St. Patrick's Day Party!

4287 Mission Blvd., Pacific Beach 270-7522

SEXTON'S Restaurant & Nightclub

Sunday & Monday - 8:00 pm-12:00 midnight

Tim Knorr & T.S.S.B.

Tuesday-Saturday in the lounge Steve Mouzas & Finest Action



St. Patrick's Day Be

Happy Hour Monday-Friday 4:00 pm-6:00 pm

Banquet Facilities Available

7353 El Cajon Blvd., La Mesa 460-1500



April 13 & 14 8 pm
California Theatre
1122 Fourth Avenue, San Diego
All Seats Reserved \*14.00 & \*12.00

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ipso facto

No cover. 50¢ draft beer all night.

Thursdays
No cover. Happy, happy hour
50¢ well drinks,
beer & wine 8:00-10:00 pm

ST. PATRICK'S DAY CELEBRATION GREEN BEER 90¢ ALL NIGHT IRISH WHISKEY & HARP'S LAGER \$1.25

Corned beef & cabbage served Bar open 4:00 pm

MAGNOLIA MULVANEY'S

Corner of Magnolia & Mission Gorge Rd., Santee 448-8550



ST. PATRICK'S DAY

ALL ORIGINAL DANCE CONTEST

**\$50 PRIZE FOR BEST GREEN COSTUME** 

Thursday & Friday March 15 & 16

FOUR EYES

Sunday & Monday March 18 & 19, 25 & 26

**RICK ELIAS BAND** 



Tuesday-Saturda March 20-24



Highway 101, Cardiff, 753-6438; Live music, call club for

Gizmo's, 380 North El Camino Gizmo's, 389 North El Camino Real, Encinitas, 942-1676: The Reflectors, rock, Thursday through Saturday; comedy night, Sunday; Purl, contemporary, Monday; live entertainment, Tuesday, call club for information.

Henry's, 264 Elm Street, Carlsbad. 729-9244; Tony Soraci and Co. with Judy Ames, contemporary, Tuesday through Saturday: the Belair Boys, vintage rock, Sunday and Monday.

Hill House, 2730 Via de la Valle, Del Mar. 755-6614: The Roosters, '60s

rock, Thursday through Saturday; the Spud Brothers, vintage rock and comedy, Sunday; Rockola, vintage rock, Monday through

Hungry Hunter, 1221 Vista Way. Oceanside, 433-2633: Steve Moris, comedy and music, Wednesday through Saturday, Russ Kirkpatrick, country and contemporary, Sunday through

Hungry Hunter, 11940 Bernardo Plaza Drive, Rancho Bernardo. 566-2400: Tommy Rocker, comedy and music. Thursday through Saturday, Michael Edwards,

contemporary, Sunday through Tuesday: the Rondeaux Brothers, contemporary, Wednesday.

traditional and country music. Thursday, Laurie Brown and Rob McIntosh, folk songs, Melissa Morgan, Irish music, Friday, Paradise Street Band, Irish music. Jolly Roger, 1900 North Harbor Drive, Oceanside, 722-1831; Russ Kirkputrick and Dan Lehner, contemporary and country, Wednesday through Saturday. Saturday: Old Time Hoot Night. Tuesday: Sandy Bradley and the time music. Wednesday.

Mulvanev's, 340 East Grand Avenue, Escondido, 741-0935; The Echoes, rock, Thursday through Saturday: the Features, rock,

Pacific East Espresso, 235 North El Carnino Real, Encinitas. 436-1248: The Peter Sprague Trio, jazz, Friday and Saturday, and Sunday brunch. Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030: Peggy Watson, topical folk sornes and originals. Parts: Shapper

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

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

Poway Mine Company, 12375 Poway Road, Poway, 748-7296, 566-2070: Johnny Almond Rhytlim Revue, rock and blues, Wednesday through Saturday.

Rainh and Eddie's, 390 Grand









Saturday, March 17
9th ANNUAL ST. PATRICK'S DAY PARTY

## Oh! Ridge

Small Wonder String Band, old



Symodina.



# ROCK FANTASY STUDIOS



Rehearse or dance in a dynamic, theatrical, soundstage type atmosphere featuring a 1500 watt concert sound system, and an 8000 watt professional stage lighting system! Now offering instruction from the area's finest professionals at the lowest : see available



Bring in this coupon for one free introductory class Expires 3/30/84.



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1130 Buenos Ave. 276-3993

THURSDAY, TONIGHT SPRING FEVER DANCE PARTY

THE HURRICANES
San Diego's \*1 Rhythm & Blues band
performing 2 sets—plus the rockin' oldies of

SWINGEN BARRACUDAS
firing your feet & put a smile on your souls.

FRIDAY, MARCH 16
JOEY
HARRIS

The Specific Transport of the State of the Specific Transport of the State of the State of the Specific Transport of the State of t

SATURDAY, MARCH 17

BROKEN
EDGE
Featuring Richard Fentils (\*\*)
Financial Richard F

LAWS OF MOTION plus SHELF LIFE

TGEADAY, MARCH 20
RICK GAZIAY

FOR THE STATE OF T

The loser will nurse the winner's first born male child. Guaranteed to be

WEDNESDAY, MARCH 21

SAL PARADISE OF A PARADISE OF

TO TO THE PARTY MET. 22th HAVEN & THE LADS.
STREETCHE BYES, PLAYEROUND GLAP, and BOWLING FOR LARVA
MAY, 22th THE PERSTRATORS, May 24th, THE LEARS.

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, Escondido. 747-5000: Ted and Dave, contemporary, Tuesday through Saturday. Rex Paris, contemporary variety, Sunday and Monday.

Ranche Bernardo Inn. 17559 Bernardo Oako Drive, Rancho Bernardo Oako Drive, Rancho Bernardo Africa Innestment, contemporary, Tuesday the Most Saturday, the Advancing cray and Zaza, Sunday and Monday, Driving Room, Peter Robberech, contemporary, carly certified Thursday through Saturday.

Samuel's Grille, 581 Westlake, Encinitas, 942-9490; The Five Careless Lovers, blues, Rhythm Kings, rock and blues, Blonde Bruce Band, blues and rhythm and blues, and Smokey Wilson, blues, Saturday.

Stage Coach Inn, 1865 Vista Way, Vista, 724-9090: Coyote, 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: Destiny, rock,
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: Strange Daze, tribute to the Doors, Thursday: Johnny Almond Rhythm Revue, rock and blues, Sunday and Monday: Automatics, rock, Tuesday and Wednesday.

#### Beaches

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

Atlantis, 2595 Ingraham Street, Mission Bay. 224-2434: Ricky and the Jets. '50s dance music, Tuesday through Saturday.

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

Bahin Hotel, 998 West Mission Bay Drive. Mission Bay. 488-4051. Mercodes Lounge: Signed, Sealed, and Delivered, contemporary. Tuesday through Saturday. Piano Bar: Buddy Reed, Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

Beach Club, 1921 Bacon Street, Ocean Beach. 222-6822: Yikes, rock, Thursday; Paris, rock, Friday and Saturday.

Carlos Murphy's, 4303 La Jolla Village Drive. La Jolla, 457-4170: The Pwotones, rock, Thursday through Saturday; Delene. Carlemporary, Sunday, Music Contemporary, Sunday, Music Machine Revue, sing-along, Monday; the Rebecca Drake Revue with Robb Huff, Tuesday; Thunderbolt the Wondercolt, rock Wednesday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach. 488-1081: Roberta Linn and Her Champagne Music Makers, standards and contemporary, Tuesday through Saturday.



MARCH PIZZA SPECIALS
Tues. 69 pm ALL YOU CAN EAT \$3.25
Mon. & Thurs. 69 pm LG. SLICE \$.75

FOR INFORMATION CALL 481-9022

# ST. PATRICK'S CELEBRATION!

AT DONEGAL'S



Donegal's · 5323 Mission Center Road · 297-6370



\$1.00 well drinks Free admission

Wednesday

\$1.00 Vodka drinks Free admission

horeday

\$1.00 Long Island Iced Teas Free admission

Thursday-Saturday



New
Happy Hour
8:00-9:00 every night
50¢ well drinks
Draft beer & wine

Friday & Saturday 8:00-8:30 \$1.00 cover 8:30-9:00 \$2.00 cover

Saturday, March 17

JOIN US FOR OUR GIANT ST. PATRICK'S PARTY



While you dance watch yourself!

New 13' Video Screen Chucie's Steak House, 1250 Prospect Street, La Jolla, 454-5325; Media, razz, Wednesday through Saturday.

The Comedy Store, 916 Pearl Street, La Jolla, 454-9176; Carrie Snow, Dailey Pike, and Harry Basil 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 Saturday.

Haleyon, 4258 West Point Lorna Boulevard, Lorna Portal, 225 9559; Four Eyes, rock, Thursday through Saturday, with Josy Harris and the Speedsters, rock, Saturday, Rick Elias Band, rock, Sunday and Monday, Taxi, rock, Tuesday and Wednesday.

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

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

Islandia Hotel, Circle Lounge, 1441 Quivira Road, Mission Bay, 224-3541: Sandee and the Ram Band, variety stage show, Tuesday through Saturday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220; The Reflectors, rock, Thursakay and Friday; Bobby Chevrolet and the Sharnes, rock and blues, Monday; David Bradley and the Maniac Band, cornedy and music, Tuesday and Wednesday.

La Avenida, 1301 Orange Avenue, Coronado. 435-6262: Mixed 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 Chalet, 5046 Newport Avenue, Ocean Beach. 222-5300: Tranzaction, rock, Thursday through Saturday; the West Coast Band, rock, Sunday and Monday; the Source, rock, Tuesday and Wedneysbay.

McP's, 1107 Orange Avenue. Coronado. 435-5280: Espresso, 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, Thursday through Saturday; Pocketful, rock, Tuesday and Wednesday

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

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

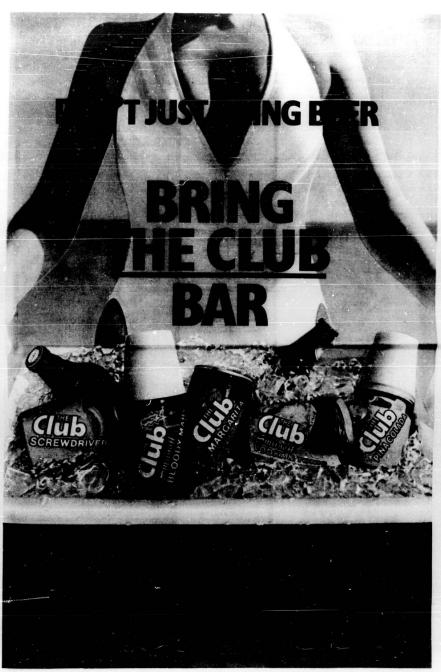
Old Pacific Beach Cafe, 4287
Mission Boulevard, Pacific Beach.
270-7522: The Bruce Cameron and Hollis Gentry Ensemble, jazz, Thursday through Saturday, Ella Ruth Piggee, jazz, Sunday, the Echoes, rock, Monday and Tuesday, the Mar Dels, vintage rock, Wednesday.

Rodeo, 8980 Villa La Jolla Drive, La Jolla. 457-5590: Clubland, rock, Thursday through Saturday; Dirk Debonaire, rock, Wednesday.

Rodeway Inn, 2901 Nimitz









DEBONAIRE

Sunday & Monday, March 18 & 19 Rock 'n' roll with





9/X' Jim LaMarca presents Best of oldies but goodies every Tuesday—no cover



W.C. TWISTERS



Coming March 21 LONDON PROTURES

**FASHION INTERNATIONAL** You name the price! (Free giveaway every show)

The Windrose weekly drink specials: Sunday: Cuervo Gold \$1.25 Monday: Heineken on draft \$1.25 Tuesday: Margaritas \$1.25 Wednesday: Stoly Kazes \$1.25 Thursday: Iced Teas \$1.25

223-2335

The best of live rock & disco in San Diego At Wind. se, we serve fun!

Salmon House, 1970 Quiving Road, Marina Village, 223-2234. The Ocean Beach Jazz Ensemble, iazz, Friday and Saturday.

Sandtrap Lounge, 2702 North Mission Ray Drive, Mission Ray 274 (3314) The Kirk Bates Prio, contemporary dence music, Wednesday through Saturday

Texas Teahouse, 4970 Voltarro Street, Ocean Beach, 226-8849; Tom "Cat" Courtney, blues, Thursday, Michael Fleming,

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

Vacation Village Hotel, Bay Lounge Saturday, musical entertainment, Sunday and Monday, call club for

Victor's 1403 Rosecrans Street Victor's, 1403 Rosecrans Street, Point Lorna, 226-1871; Upstairs; Rick Saxtora, contemporary; Thursday through Saturday; Espresso, contemporary; Monday and Tuesday, Delene, contemporary; Wednesday, Piano Bar; Louis Vasquez, seven nights.

Windrose, 1935 Ouivira Road Marina Village, Mission Bay Park.
223-2335: Dirk Debonaire, rock.
Thursday through Saturday; live
rock. Sunday and Monday, call club
for information; the West Coast

#### San Diego North

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

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

Bacchanl, 8022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022: Forward Motion, top 40 dance music. Thursday through Saturday: tea dance with big band music. Sunday aftermoon: the Hal Crook Jazz Bard, jazz, Monday, Devocean, top 40 dance music. Tuesday and Westnesday.

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

The Blarney Stone Pub, 5617 Balboa Avenue, Clairemont. 279-2033: Irish music with Sean McVicker, Wednesday through

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa. 578-8666: Ar Nova, rock and roll. Thursday

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

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

Flanigan's, 5373 Mission Center Road, Mission Valley, 291-8635: The London Brothers, rock, Thursday through Saturday, with Crystal, rock, Saturday.

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

Hajji Baba, 104 Mission Valley





2828 Camino del Rio South, Mission Valley 299-2828

298-2010 Live Arabic misse and cotterfaminent. Bresday through Saturday, with open stage belly dancing the sday, live Greek mis-

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

Islands Lourge, Haradei Hotel, 2270 Hotel Circle North, Mission Valley, 297-H01: The Spud Brothers, comedy and vintage rock, Tuesday through Saturday; Chakra, contemporary, Sunday and Monday,

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

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley. 298-8281: Jason Chase, contemporary, Tuesday through Saturday, Bill Brackett, cornedy and music, Monday.

Lehr's Greenhouse, 2828 Carnino del Rio South, Mission Valley, 299-2828: The Siers Brothers, rock and Beatles music. Tuesday through Saturday; the Features, rock, Sunday and Monday.

Monk's, 10475 San Diego Mission Roed, Mission Yalky, 563 onno. Trix, rock, Thursday through Saturday, Bruce Cameron and Hollis Gentry Ensemble, jazz. Sunday and Monday, Forward Motion, contemporary, Tuesday and Wednesday.

Wordinesday: Montreey Whaling Company, 887. Caminis del Rio Seath, Missaor Valley, 291. Islass: Phil Strumps, cornsely and music. Thursday through Sattuday, Robb Huff contemporary, Sunday and Monday with the 'Rebecco Drake Rings' Star Reduc, 'Sunday, the Twotones neek and roll. Tuesday and Wednesday.

Navajo Inn, 8515 Navajo Road, San Carios. 465-1730: BBC, rock and roll, Tuesday through Saturday: Red Alert, rock and roll, Sunday

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

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 Burnos Avenue, Bay Park, 276-3962 The Harricanes, blues and rhythm and blues, the Swengin Barraculas, rock and roll, Thursday, Joey Harris and the Cornisis and roll. Mitchell Cornisis and the Hell Hounds, rock Morthlies, rock and roll. Mitchell Cornisis and roll. Sheba, rock and roll. Less of Mortion, rock and roll. Swell Lie, rock and roll. Startaday, 'Battle of the Singers' with Moso Nivor and Mitchell Cornisis and Most and roll. Startaday, 'Battle and roll. Sheba, rock and roll. Lead To, rock and roll. Sheba, rock and roll. Circhan Umbrella, rock and roll. Circhan Spirit, 1130 Buenos Avenue, Bay

Umbrella, rock and roll, Wednesday Springfield Wagon Works, 5255 Kearny Villa Road. Kearny Mesa. 565-2272: Jo Treamor, piano bar, Thursday through Sunday.

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461: Joe Stewart, contemporary and country, Wednesday and Thursday Costa V, contemporary, Friday and Saturday; Danny Lopez, contemporary, Sunday through

Mission Gorge Road, Mission Gorge, 280-9944, Costa V. contemporary, Thursday, Sunday, and Monday, Joe Stewart.



**SAN DIEGO'S NEWEST VIDEO** DANCE CLUB ROCK 'N' VIDEO

Tuesday-Saturday 50¢ WELL DRINKS. beer & wine 8:00-9:00 pm NO COVER

NO COVER O Thursday-tonight!

LADIES' NIGHT 25¢ DRINKS

Saturday ST. PATRICK'S PARTY **50¢ WELL DRINKS.** beer & wine 8:00-9:00 pm **GREEN BEER** \$1 ALL NIGHT

NO COVER

**LIVE JAZZ** 6:30-9:30 pm iazz group MEDIA Funk & soul

dance music

9:30 pm-1:30 am

LIVE JAZZ **ELLA RUTH** PIGGEE NO COVER

Tuesday \$1 ICED TEAS

FRESH FROZEN OR **REGULAR MARGARITAS** \$1 ALL NIGHT "Greek Night"

contemporary and country, Friday Saturday, and Tuesday: Espresso contemporary, Wednesday.

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

#### San Diego South

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

music. Tuesday through Saturday.

Aztec Bowl, Turquoise Lounge, 4356 Thirtieth Street, North Park. 283-3135: Moment's Notice, 283-3139: Moment's Notice, contemporary, Thursday: Fundi and Good Company, contemporary, Friday and Saturday; Music Magic, contemporary, Wednesday.

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 Saturday; Tommy Rocker, comedy

and music, Sunday through Tuesday.

Crossroads, 345 Market Street, downtown. 233-7856: The Big City Blues Band, blues and jazz, Wednesday through Saturday: jazz jam session, Sunday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island. 233-2572: The Ron Bolton Band, rock. Cafe Angelique, 1578 West Lewis Street, Mission Hills. 299-3250: David and Francesca Savage, light Thursday through Saturday; L.A.. rock, Sunday and Monday; Wheels rock, Tuesday and Wednesday. classical, early evening Saturday and Sunday brunch.

Doolde's, 4225 El Cajon Boulevard East San Diego. 283-6581: Paul Cafe del Rey Moro, 1549 El Prado, Balboa Park. 234-8511: Dale Vernon, piano and guitar variety, Tuesday through Saturday evenings and Sunday afternoon. Gregg, piano bar, Wednesday through Monday.

Drowsy Magdie's, 31st and University, North Park, 298-8584: San Diego Storytellers, tall tales and folk stories, carly evening Thursday; Paul and Carla Roberts, international folk music, Friday: Tom and Judy Carlstrom, folk music, Saturday; Paco Sevilla and

Rodrigo, flamenco guitar, Sunday; Old Time Hoon Night, Monday; the Peter Sprague Trio, jazz. Tuesday; Blueghass Jamborec, Wednesday, Lunch Hour Shows: Turriya, Jazz piano, Wednesday through Priday. Early Evening Shows: Jurn Hausday; Tom Cahoon, Jolk music and originals, Saturday.

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

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island. 224-8242: J.J. Frank and the



Wednesday, March 28
THE BLONDE BRUCE BAND

KING

**BISCUIT** BLUES





MANDOLIN WIND RESTAURANT



#### STONE'S **THROW**

20s to '60s



TRIX Tonight through Saturday

Every Sunday & Monday K's





CAMERON HOLLIS GENTRY ENSEMBLE

FORWARD



ST. PATRICK'S DAY **CELEBRATION** 

Green Budweiser 754 Irish coffee or Monk's coffee 11,25 Emerald Kazis 2 for a dollar Mulligan's Stew Commemorative T-shirts

Thursday is Happy Hour all night

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



Doris Cole
Tuesdays-Saturdays from 8:00 pm

#### St. Patrick's Day 3-Day Celebration

Thursday, March 15 KIFM-98 Champagne Ladies' Night

504 beer, wine & champagne 984 well drinks • Prizes • Giveaways

Friday, March 16

Start Early! Irish coffees • Bushmill shooters Balley's—\$2.25

Saturday, March 17 St. Patrick's Day Party Special drinks Music by Doris Cole



Sheraton-Harbor Island East

1380 Harbor Island Drive, San Diego

Coalition Orchestra, pop. the Zorgonian Jazz Quartet, jazz, Friday through Sunday.

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, 234-3525: Wayne Juré and Richard James, jazz, Friday and Saturday.

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

Jolly Roger, 807 West Harbor 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; Charlie Musselwhite and



every Friday & Saturday at 8:00 pm ST. PATRICK'S DANCE SATURDAY ALL-YOU-CAN-EAY CORNED BEEF SMORGASSORD

the Blonde Bruce Band, blues and

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 Resnick Trio, jazz, Friday and Saturday; the

Bobby Gordon Dixieland Band with

Patrick's II, 428 F Street, downtown, 233-3077: The Sy downtown, 233-3077; The Sy Rainey Trio, jazz, Wednesday; Fro Brigham's Preservation Jazz Band, jazz, early evening Thursday; Nitetrain, '50s and '60s light rock for dancing, early evening Friday and Saturday.

FOLK CLUB

FOLK - BLUES - BLUEGRASS 1464 North Highway 101, Leucadia 435-4030 Reservations Recommended

FOLKSINGERS PEGGY WATSON & PEGGY SHANNON

LAURIE BROWN & ROB MCINTOSH

THE PARADISE STREET BAND

THE BOYS OF THE LOUGH

Nedresday OLD TIME MUDIC 7:30

"SANDY BRADLEY & THE SMALL WONDER

STRING BAND

Lively left line reace on pains, gains fadle, bury & Emmoras with a twelvent & furnor beyond company

WOMEN'S MUSIC & JAZZY BLUEGRASS
THE ROBIN FLOWER BAND COVER CHARGE NIGHTLY - DEER & WINE

MELISSA MORGAN

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

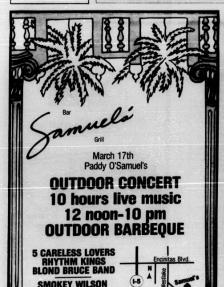
Raphael's, Travelodge Tower, 1960 Harbor Island Drive, Harbor Island. 291-6700: Jarrett Renshaw, acoustic contemporary guitar, early evening Tuesday through Saturday.

Salerno's, 3102 University Avenue North Park. 280-6163: Richard 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

## **Know your brass** from your oboe!

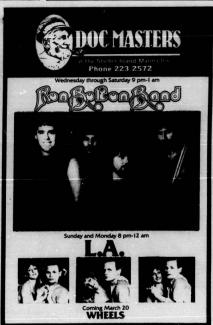
**Understand, perform and** create any music better.



& FRIENDS

581 Westlake . Encinitas







Thursday & Friday appearing at Jose Murphy's, 4302 Mission Blvd. Pacific Beach • 270-3220

Saturday (St. Patrick's Day) appearing at

Gizmo's Night Club, 380 N. El Camino Real
Encinitas • 942-1676

Saturday, Ducktail Revue, vintag rock, Thursday and Friday happ 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, contemporary, Wednesday through contemporary, Wednesday t Sunday; Donna Cote, contemporary, Monday and

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

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

Trojan Horse, 6179 University Avenue, East San Diego, 682-1070: The Us Bend, rock and roll, Thursday through Saturday.

Tuba Man's, 2551 University Avenue, North Park. 295-9426: Live music, Friday through Sunday, call club for information.

Tuba Man's No. 2, 7149 El Cajon Boulevard, East San Diego. 696-6942: Tobacco Road, vintage jazz and boogie-woogie, Thursday recorded music, Priday, Monday, and Wednesday, the Chicago St. Disteland, Saturday, the Family Bluegrass Band, bluegrass, early evening Sunday, Wet Toast, continuous T. Buedne.

்THE JIG'S ON March 17th, St. Patrick's Day

**WILD TURKEY** 

Green well drinks Special bar prices!
Green beer Irish coffee

Irish shooter/ beer back

Win in our annual t-shirt giveaway.

Dance, drink & celebrate in the Irish tradition.



# The fabrilous Spud Brothers



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

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

# **East County**

ntonio's Hacienda, 700 North ohnson, El Cajon, 442-9827:

Baxter's, 1025 Fletcher Parkway, El Cajon, 442-9271: Kicks, rock and roll, Tuesday through Saturda

Black Angus, 1000 Graves Avenue, El Cajon. 440-5055: The Head Band, rock and roll, Tuesday

Blarney Stone Too, 7059 El Cajon Boulevard, La Mesa. 463-2263: Irish music with Brian Connelly, Wednesday through Saturday.

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, Tuesday and

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

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

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

Don's West, 5286 Baltimore Drive La Mesa. 462-0533: Southern Comfort, country, Wednesday through Sunday.

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

The Horseshoe Tavern, 7664 Broadway, Lemon Grove. 469-6344: The Smith Brothers, country rock. Hungry Hunter, 402 Fletcher Parkway, El Cajon, 442-0517; Term Kentucky Stud, 11377 Woodsid

Forty, country, Friday through

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

Back Country Blues, country,



Entertainment by the Sea DANCING

LIVE ENTERTAINMENT 7 NIGHTS A WEEK

**NEW HAPPY HOURS:** 

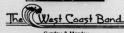
Wednesday 5-9, wear your favorite San Diego bar T-shirt and get well drinks for 95¢ Friday 4-5. Early Bird Happy Hour, well drinks 95¢. Monday-Saturday, 5-7, well doubles \$1.25.



# TRANZACTION

rsday, Friday & Satur March 15, 16 & 17





Sunday & Monday March 18 & 19. No cover



# THE SOURCE

Tuesday & Wednesday March 20 & 21. No cover

St. Patrick's Day Party

# TRANZACTION

Party starts at 8:00 a.m. Live entertainment starts at 3:00 p.m. Drink specials, Irish beer & corned beef.

5046 Newport Ave. Ocean Beach 222-5300

Lorenzo's, 596 Broadway, El Cajon 442-9696; Full Circle, contemporary, Tuesday through Saturday, Fro Brigham's Preservation Band, Dixieland jazz. Sunday and Monday

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550: Ipso Facto, rock and roll, Wednesday through Saturday.

Mr. Bill's Backroom Saloon, 399 North Magnolia. El Cajon. 447-4500: Hutson and Best with Dave Sizeraore, contemporary and variety. Wednesday through Saturday: Steve Moris, comedy and ntemporary, Sunday through

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

Park Place, 1280 Fletcher Parkway

El Cajon, 448-4111, Prophet, rock and roll, Tucsday through Satur RPM, rock and roll, Sunday and

Sexton's, 7353 El Cajon Boulevard. La Mesa. 460-1500: Steve Mouzas and Finest Action, contemporary, Tuesday through Saturday: Tim Knorr and T.S.S.B., one-man band variety, Sunday and Monday.

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

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

Severin Drive, La Mesa, 465-4525; Status, rock and roll, Tuesday through Saturday.

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

## From the hit movie 48 Hours The Boys are back!



ry Nightclub (must be 21, I.D.s required) 140 S. Sierra Ave., Solana Beach 755-6734

> March 29 at Distillery East (all ages welcome)
> Mission & Metcall, Escondido
> 741-9394

> > Advance tickets available

# YES, live in concert

TED NUGENT, March 24
OZZY OSBOURNE,
JOE JACKSON, May

JOE JACKSON, May 26 THREE DOG NIGHT, JOHN KAY & March 31
OLYMPIC FIGURE
SKATING TOUR, April 7
AGAM ANT, April 22
SCORPIONS, April 26
BILLY JOEL, April 27
SHILLY JOEL, April 27
ANN HALEN, May 20 6 21
JOHN DENVER, Iwine.
AMBLES, LA Theater
AMBLES, LO Theater
AMBLES, LO Theater
AMBLES, LO Theater
AMBLES, DOME AMBLES, LO Theater

May 19 BEACH BOYS/PADRES, May 20

Now accepting deposits for: Durar, Guian, Michael Jackson, Queen, Culture Clus, Journey, Pink Floyd, Elton John, Rod Stewart

# TICKET EMPORIUM

Your personal ticket agent. Phone orders accepted 8650 Miramar Road, San Diego 92126 **578-7669** (Also a 24-hour concert line.) Open Saturdays & Sundays 331 W. Broadway, San Diego 92101 232-4166 Open Saturdays & Sundays

## South Bay

Bavarian Inn. 1410 Broadwa Chula Vista, 425-4000; The Gene Dewez Polka Band, polka musi-Friday: live polka bands. Saturday

Spring Valley Inn, 9004 Campo

BILLY IDOL tonight, Thursday, 3/15
ROMANTICS 4/13
TEMPTATIONS & FOUR TOPS 5/9
TEMPTATIONS & FOUR TOPS 5/9

Black Angus, 707 F. Street, Chula Vista, 426-9200: The Bizz, rock and

YES March 27 VAN HALEN May 20 & 2 ADAM ANT April 22 OZZY OSBOURNE March 31

PADRES OPENING DAY & ALL GAMES ON SALE

roll, Tuesday through Saturday.

Bull Nº Stick, 608 Palm Avenue

Imperial Beach, 429-5330: Thrillseeker, rock and roll.

Thursday through Saturday

China Five Restaurant, 569 H

Street, Chula Vista. 426-5951. Jeff Bryan, acoustic contemporary.

Sunday through Tuesday

Country Bumpkin, 1862 Palm

Tuesday through Saturday: Ir

Imperial Beach, 429-1161; Bandit, rock and roll, Tuesday through

Avenue, Imperial Beach, 429 H61: The Savery Brothers, country

BILLY JOEL - MICHAEL JACKSON - DURAN DURAN - ROD STEWART

**'84 OLYMPICS • KENTUCKY DERBY** 

# L PHOCHMAN AS A PRIME S - NAX AS AS A STATE HOLD - CONTINUE MALE - AND PLAN WORLD'S LARGE WAY A STATE HOLD - CONTINUE MALE - AND PLAN WORLD'S LOCKED AS A STATE HOLD AS A STAT

San Diego, Glasshouse Square 224-3747 Rorth County, Flower Hill Mall, Dei Mar 481-0522 Visa, American Express, MasterCard



Phone 291-8635 5373 Mission Center Rd.

Live music by THE LONDON BROTHERS

# Thursday (all night) \$1 drinks

Beat the Clock Night
6:00630 25¢ drinks 6:307:00 75¢ drinks 7:007:30 \$1 drinks

Saturday, March 17-Open at 2:00 pm

# Flanigan's St. Patrick's Day Party

• Happy hour, 2:00-6:00 pm Draft & drinks 75¢

• 2 bands



St. Pat himself would say. as he raised a glass of cheer, "The way to celebrate my day

BROTHERS

**Coors College Night** 

NETWORK 50¢ Coors draft \$1 well drinks

Ladies' Night at Flanigan's \$1 well drinks

Wednesday, March 21
Fashion International pres Super Fashion Auction

This ad is good for \$1 off cover charge. Expires 3/31/84.

Saturday: live rock and roll, Sunday and Monday, call club for

Dock's Cocktails, 317 Third Avenue, Chila 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 Avenue, Imperial Beach. 423-3479: Country Comfort, country, Friday and

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

Landmark Cocktail Lounge, 2511 Sweetwater Road, Nationai City. 475-7313: Fonda Turner and the

Marisol, 1680 Broadway (at Main Street), Chula Vista. 429-8045: Colour, Latino, Thursday through La Maze, 1441 Highland Avenue, National City. 474-3222: Bruce Robbins, contemporary, Tuesday through Thursday, East Coast, contemporary, Friday and Saturday

The New Trophy Lounge, 999
National City Boulevard, National
City, 477-5753: Vergie and the
Orient Express, contemporary,

Silver Spurs, country, F-iday and Saturday.

Thursday through Sunday; Mixed Company, contemporary, Monday through Wednesday.

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

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479-3537: Wayne Gire and Tony Irvine,





#### ST. PATRICK'S DAY CELEBRATION

# **ARS NOVA**

appearing every Thursday, Friday & Sa 9 pm-1 am

**PAUL TY** 

appearing Tuesday & Wednesday 8:30 pm-12:30 am

Happy Hour 4:00pm-7:00pm Monday-Friday Free munchies



Beginning at 9 p.m.
"STAMPEDE"

# BODIES

er House Inn 7955 La Jolla Shores Dr

LONE RIDERS "They are great!"

Priday, March 16
HURRICANES
HURRICANES

4.



**CURBS** 



# BUDDY REED AND THE ROCKITS

Just in from Eastern tour, making S.D. their hor and Bodie's has them. P.S. Ladies' Open Pool Tournament starts 8 pm

HURRICANES\_Still #1 Rhythm & Blues

Mary's Lunch Specials—just for you. Plus other goodies. For all nighters we open 6:00 am. Cover Friday only.



& Apropos

Tues. through Sat. 8:30 p.m.-1:30 a.m. Pavillon Lounge

TOWN AND COUNTRY HOTEL
500 Hotel Circle N., Mission Valley, 291-7131



FORWARD MOTION



HAL CROOK 14-PIECE JAZZ BAND

**DEVOCEAN** 

contemporary, country rock, and comedy, Thursday through

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



Wild Turkey, 5080 Bonita Road, Bonita. 267-2550: The Blitz Brothers, rock and roll, Tuesday through Saturday; dance to

recorded oldies, Sunday and Monday.

Performers listings are compiled by Linda Newin. If you wish to be included, please call 469-6022 Thursday afternoon or Friday

before 5:00 p.m. The listings are free.

Rock & Roll

Revue: Poway Mine Co., Whiskey Flats Ar Nova: Bumbury's Bandit: Dance Machine

BBC: Navajo hm The Beat Farmers: Bodie's, Spring The Beat Farmers: Bodie's, Spring Valley Inn
The Belair Boys: Honry's
The Blaze Black Angus/Chula Vista
The Blits Brothers: Wild Turkey
Bobby Cherviolet and the Shames:
Jose Marphy's
The Ron Bolloon Band: Doc
Masters
Born Crosseyed: Kelly's Path
Brits: Distillery Nightclub

Broken Edge: Spirit Cal and Zo: Spirit Clubland: Rodeo itchell Comish and the Hell Hounds: Spirit Crystal: Flanigan's Destiny: Vista Enter





# St. Patrick's at **Pacific East Espresso**

**Peter Sprague** 

Peter & Tripp Sprague

will play for your entertainment during our March 18, 10:00 am-1:00 pm

20%-50% off



# Tickle Your Tastebuds.\*



# DOS AMIGOS **MEXICAN FOOD**

\*Family Prices-Most menu items under \$5.

1904 Quivira Rd. • West of Sea World in Marina Village • 223-8061

# **MUSIC MART**

THEY'RE HERE—THE NEW PRODUCTS—FROM KORG THAT IS AND THE SAVINGS ARE HOT

IT'S NEW

KORG POLY 800 It's the world's first affordable 8-voice polyphonic synthesizer with 64-program memory, editing, and sequencer. All for under \$800



UNBELIEVABLE
THE NEW MM-25 FROM KORG
A full feature monitor
S watis includes line, keys, guitar and
distortion inputs—great sound at a great
price, reg. \$259
NOW ONLY \$189

KORG PME 40X EFFECTS CENTER The system of the future is here now. Buy any 2 Korg pedals and get this PME 40X effects center regularly priced at \$199 ABSOLUTELY FREE.



KORG KMX-8 MIXER Come in for a demo, now in stock, reg. \$429 NOW ONLY \$299





**PEARL 5-PIECE OUTFITS** reg. \$950 NOW ONLY \$499



ROLAND EXTRAVAGANZA

March 17, featuring performances and clinics by the Roland pros.



Come help Dirk turn 29 again

Tuesday, March 27

**Dwight Twilley** 

Wednesday, March 28

The Joe Perry Project

"This is the loudest band I've ever heard in my life" — Left Banks from Silverfish Audio

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

# Contemporary/ Top 40

Judy Ames: Henry's
Agropes: Le Patillon Lounge
Aria: Holiday Inn/Mission Valley
The Joe Asserble Trio: Rancho
Bernardo Inn
John Barker and Melissa
McCracken: Jolly
Roger/Secoport Village
The Kirk Bates Trio: Sandrap

Lounge Jeff Bryan: Bunbury's, China Five

Restaurant rry Burchard: The Boondocks

Restaurant Chaira: Islands Lounge Chain Reaction: Bull and Bear Jason Chase: La Hacienda Cantina Colin and Karen: La Posada del

George Colovus and Co.: Sheraton Harbor Island
Rick Cosey: Mulvaney's/Coronado
Costa V: Tio Leo's/Mira Mesa and Missian Gorge Donna Cote: Tom Ham's

Lighthouse

Delene: Bull and Bear, Victor's.

Devocean: Bacchand

Dusty and Melissa: Tom Ham's
Lighthouse

East Coast: La Maze

Hunter/Rancho Bernardo

Espresso: Tio Leo's/Mission Gorg

Victor's, McP's

Forward Motion: Bacchanal,

# A JAZZ LOVER'S DELIGHT

JAZZ JAZZ JAZZ Salmon House presents

THE OCEAN BEACH JAZZ ENSEMBLE lay, March 16, & Saturday, March 17, and March 23 & 24, 8 pm till closing. Great for listening and dancing.

No cover charge.

Dine and dance on beautiful Mission Bay.

Salmon House

"Sweeping view of the Harbor 1970 Quivira Road, Marina Vill-223-2234

# TheBar 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. Entertainment from 6:30 pm, Tuesday-Saturday

& VBCOUNT

1960 Harbor Island Drive, San Diego 291-6700





**IRISH PUB** 1107 Orange Ave. Coronado 435-5280

# Spend St. Patty's Day at a Real Irish Pub!

Thurs., Fri., Sat. 9 pm-1 am

BUY

SELL

Dream Syndicate 12" \$3.99 Point \$5.99

Point \$5.99
Last (import) \$7.99
Rainy Day (comp.) \$4.99
Warfrat Tales \$5.99
The Milkshakes (3 great new imports) \$7.99

TRADE

We're open 7 days Across from the late

**PSYCH SALE!!!** 

s) \$5.99

The

CASH PAID FOR USED LPs & 45s.

Thursday-Saturday, March 15-17 & 22-24

St. Patrick's

Weekend Party

The Us Band

St. Patrick's Day special - Irish coffee \$1.75

Sunday, Tuesday & Wednesday, March 18, 20 & 21

**France** 

MIGHTLY SPECIALS

MIGHTLY SPECIALS
Sunday—Tequils Suntries 21.25
Monday—Bourbon well \$1.25
7:esday—Wear Trojan Horse t-shirt or hat—
50e off any drink
Wednesday—Long Island Iced Teas \$1.25
Thursday—Tequils well drinks & nargaritas \$1.25
Friday & Satunday—All well drinks 754 6-10 pm

Monday, March 19 . Band auditions . Call after 9:00 pm

HAPPY HOUR

1:00-7:00 pm da

Kamikazes 65¢ Bud Pitchers \$1.75 Margaritas \$1.25 Well drinks \$1.00 Orange Crush 85¢

Trojan Horse

6179 University (College & University) 582-1079

Rain Parade \$5.99 Long Ryders \$4.99 Unclaimed 12" \$3.99 Three O'Clock \$5.99 Radio Tokyo Tapes \$5.99 Train to Disaster (various) \$



We don't pretend to be Irish just on St. Patrick's Day— we're stuck being Irish all year long—and you'll love usl

J. J. Frank and the Coalition Orchestra; Harmoont Henry Full Circle: Lorenzo's Fundi and Good Company: Aztec

Skip Garcia: Hotel San Diego Jim Gates and Sound Inv Rancho Bernardo Inn Wayne Gire and Tony Irvine; Old

Bonita Store Restaurant
Lonnie Hutson and Dusty Best:
Mr. Bill's Backroom Saloon
The Invaders: "The Invader"
Just Usi Vista Entertainment

Just Usi Vata Enterchimment
Center
Center
Russ Kirlspatrick: Hungry
Hunter/Occursside
Russ Kirlspatrick and Dan Lehner:
Jolly Boger/Occursside
Roberta Lim: Cataman an Hotel
Danny Lopes: To Leo's Vidna Sleas
Louis and Phin: Joegy
Roberta Lim: Cataman and Phin: Joegy
Roberta Lim: Cataman and Hunter
Louis and Phin: Joegy
Roberta Limited
Roberta Limited
Colora Michaels and Spring Fever:
Hotel del Corneado.

Cloria Michaels and Spring Fever: Hotel del Coronado Missel Company: The New Trophy Lourge, La Avenida Moment's Notice: Mexican Village, Aztee Boal Jian Moore: The Boondocks Restaurant Steve Mouzas and Finest Action:

Steve Mouss and Pinest Actio Section's Rom Morin: Calypso Lounge Music Magle: Actic Bost Heutral Ground: Antonio's Hactenda Nitetnian: Patrick's II People Movers: Hillon Hotel Eddle Preston Barnacle Bill's Put's Gizmo's, Puncho's Partet Renabare Raphael's Pater Robberecht: Rancho Bernardio Memoria

Peter Robberecht: Rancho Bernardo Inn Bruce Robbins: Boondocks Restaurant, La Maze The Rockaways: Smuggler's Inn The Rondeaux Brothers: Hungry Hunter/Rancho Bernardo Rick Saxton: Victor's

Shine It On: Vacation Village

Signed, Sealed, and Delivered

Tony Soraci and Co.: Henry's Bob Sortillon and Key Largo: ( Favorité Place Starfire: Vista Entertainment Vic Starr and Ace: Rockway Inn

Vic Star and Act Rodway Inn Brian Stevens: Mukunny McCommudo Joe Stevant: To Leo's Min Mesa and Mission Gorge Sandy Stevant and Co.: Elario's Ted and Daver Ramada Inn Escondido Don Tennison: El Comal, The Third Dagrees: Rearny Mesa Boad Danny Topas: George Joe's Restaurant

Restaurant Triple Play: Hilton Hotel Vergle and the Orient Express: The

Irm Lee Whittington: Dock's Cocktails

# Blues/RRR/ Reggae

The Johnny Almond Rhythm
Revia: Paway Hime Co.,
Whiskey Flats
Big City Blues Band: Crossroads,
Le Chalet
The Blende Bruce Band: Mandolin
Wind Samuel's Grille
Bobby Chevrolet and the Shames:
Loca Marghe, Kelly's Patt
Tom "Cal" Courtney: Texas
Teubouse

Techouse
The Five Careless Lovers:
Pancho's, Samuel's Grille
The Hurricanes: Spirit
International Reggee All-Stars:

International Reggie All-Stan:
Relly Up Tawers
King Blacuit Blues: Mondolin
Wind, Belly Up Tawers
Bob Long's Red Point Quartet:
Relly Up Tawers
Men That Don't Work Tubuk Man's
Charlie Musaehvilte: Mandolin
Wind
Mojo Nixon Spiri.
Ella Ruth Piggee: Priton/San
Dosgo, Old Paulis Rouch Cufe

# Bobby G's



THE SOURCE

McMelon Balls \$1.00, Kazes 50c Saturday, March 17: REAL ST. PAT'S PARTY McMelon Balls \$1.00. Kazes 500

> Sunday-Tuesday March 18-20 **SPECTRA**

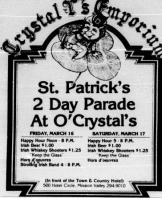
THE





485 FIRST ST., ENCINITAS 436-7397





# Lazz

MIX

Apropos: Le Pavillon Lounge The Joe Azarello Trio: Rancho

The Big Cay Buses Banes: Crossroads Pro Brigham's Preservation Jazz Band: Pal Joey's Patrick's II. Lorenzo's Bruce Cameron and Hollis Gentry Ensemble: Old Pacific Beach Cale, Monk's Jeannie and Jimmy Cheatham: Babis Mar

Bahia Hotel The Chicago Six: Belly Up Tavern,



Harvey and 52nd St. Jive: Soledad's, Fat City/China Camp Richard James: Imperial House

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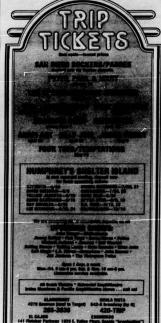
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reviews are by Duncan Shepherd wites are indicated by one to five stars

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Against All Ordis — The remain of an access as for not expensed and access for the access as a factor of the access as a

Christian 21: Constraine 9: All About Eve — Joseph Marishowicz accept, at the Broadway blackstage consistency of the Christian Christian

The Big Chill — Much the same premise as Mary McCarthy's (or Sidney Lumets) THE GROUP a circle of political idealists in their college days are reunited years later for the first funeral within the circle. But it is treated more in the form of THE RETURN OF THE SECAUCUS SEVEN a long shapedees weekend of re-

Blame it on Rio — Quits being a drooling issuetopus just often enough and long enough to be a drooling sex comedy. Two middle-agent limiters hooking, one of the fathers has an affair with one of the daughters — not his order. This comes about (Dead of the Color of the Color Shelds with Dead of the Color of the Color

directed by Stanley Donen. 1984.
• (Center 3 Cinemas, Cinema Plaza 5. Plaza Bonita. Hancho Bernardo 6: UA Cinema 3: UA Glasshouse 6: Vineyard Twin).

Twin)

Broadway Damy Rose — Determine the perhaps as a Runnecesque (as everyone seems to have agreed to call it) portrait of show people at the twinter of the portrait of show people at the twinter of the portrait of show people at the twinter of the people of the twinter of twin

Codego 
Children of the Corn — A cross between VILLAGE OF THE DAMNED
and THE WICKER MAN, beather
and THE WICKER MAN, beather
right). The worst of the gore is sprung
first lining, and thus the rest of it.
though more discreet, becomes
first lining, and thus the rest of it.
though more discreet, becomes
seems to be an eternity of anticipation. Based on a short story by
Stephan King with Peter Hotion and
Stephan King with Peter Hot

Loma: New Valley Drive In: Parkway: Plaza: Bonita: Rancho Bernardo 6; South Bay Drive In; University Towne Centre: Vineyard Twin)

Christine — Hoursed on Hilbert (nor Hilbert

The Dear Hunter — Michael Cirnino a Vietnam War story centers around an immediately approximate the control of the control of

Anema 21, 1140 Hotel Circle North (291-2121) Agente All Odds

College, 6303 El Cajon Blud. (280-1465) Theater 1: Tarik, from 5/16 Theater 2: Worksham! Place and Saheru Theater 3: Children of the Com Theater 4: Henry and Son

Theater 4: Henry and Son Ken, 4001 Adams Ave. (203-000) A Vitoman at his Window and La Pessanin. 2/15 Alary Christman, Mr. Lawrence and Midnig Express. 2/16 The Homes and All About Eve. 2/17 Gone Hillin the Hind. 2/18

Missing and Under Fire, 3/19
Harried and Ages of Man, 3/20
I Married a Shapkow, 3/21 Swough 24

EL CAJONLA MESA Ace Drive In, 8000 Broadway, Lamon Grove (489-5338) Children of the Corn and highr Warning, from 3/16

State, 4712 El Cajon Boul

Grossmont, 5000 Grossm (465-7100)

Perkinsy Theaters, 1256 Flatcher Pa (469-7800) Theater 1: Splash Theater 2: Children of the Com Theater 2: Harry and Son

Sanse Orive In, 105KU Woodside Ave., Santee (468-7447) Theater 1: Tank and Stoker Ace, from 3:16 Theater 2: The lice Pleates and Hercules, from

Cimino introduces Bussian routiette as a Viet Cong toture technique and as his personal metaphor for the entire war (a complete fabrication, but never mind that either). This scene has a lively imaginative quality, a claus-trophebic compactness in its staging.

aminer just prior to the dig Same, and, as a final bonus, a rousing outburst of Eror Flynn heroics, which, taken all together, give it a solidity difficult to find elsowhere in the movie. Chris-topher Walken, John Savage, Meryl Streep, and John Cazale. 1978. "(Towne, 3:18 through 20)

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Autec, 665 Sin (239-9239)
The los Phates, Hercules, and Sonorees, from 315
Bulloos, 4th and 5 (239-3339)
Tank, Smoler Ace, and Death Wah, from 316

Enjou, 5th and G (235-6064) Children of the Corn and Stryker, from 3 16 Broadway Playhouse, 815 Broadway (239-3242) Closed temporarily Center 3 Cinemas, 2120 Camino del Rio N (297-1686) Theater 1: Stame it on Rio Theater 2: The Ico Pirzne, Irom 3/16 Castino, 643 5th (232-8675) Call Bester for program in

Guille, 3827 Sth. Hillcreet (295-2000) Versigo

Cove, 7730 Girard, La Jolia (459-5404) Floor Mindow, from 3/16 Pine Arts, 1818 Gernet, Pacific Beach (274-400 Entre Mous

Treatiler Differs In, 5001 Mickey Dr. (223-0535)
Theater 1: Fairt and Grockey and the Bench Part 3, from 316 Warring Theater 2: Children of the Corn and Hight Warring Theater 3: The Ice Pirates and Hercules, from 316

Lome, 3150 Rosecrans (224-3344) Children of the Corn

Children of the Com Spurits Areas Blaglies, 3350 Sports Avens (223-3535): Positioner Theater 2: Lensite: 1575 Theater 3: Tank item 3/16 Theater 4: The Inited New Herngshire Theater 5: Hower Cry Wolf and The Big Theater 6: Sudden Seport and Weekle

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UA Classobrance 6, 3156 Sports Arena Shot.
(222-2549)

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Theseter 5: The low Priceses, from 3116

Clairement, 4140 Clairement Mess (274-0901)
Theater 1: Henry and Son and Sahers, from 3/16
Theater 2: Westend Pleas and Reuben, Jauben, from 3/16

man STAR Librar Manua (Bred.

Stra Mess Chemes, 8119 Mrs Mess Bvd. (505-1912) Thesion 1-7th Right Stuff Thesion 2-Henry and Son and Sahara, from 316 Thesion 3-Sevent Sates and Weekend Past Thesian 4-Fägino movies

Spring Valley, 1067 Electon Bivd., Spring Valley (466-6633) Sudden Impact and Blue Thunder, from 3/16

UA Chromas, Interstate 8 at Magnolia, El Cajon (440-0305) Theater 1: Unfathfully Yours Theater 2: Blanne is on Rio Thaster 3: The Ice Pirates, Iron 3:16 SOUTH BAY

leate Tein, 475 Sth, Chule Vista (422-5267) Theater 1: Christine and Sweet Sixteen Theater 2: Call theater for program inform Harber Drive In, 32nd and D. National City (477-1992) Tent and Spoter Ace, from 3/16

Park and actions Aos, from 5 to hase Bonilla, 805 Freeway at the South Bey Freeway (479-6580) Theses 1; Bland for Ro Theses 2: Children of the Com Theses 3: Landler Theses 5: The flig Cell Theses 5: The flig Cell Theses 5: New Cy Wolf

Theater 6: Never Cry Worf
South Bay Drive in, 2170 Coronado, Imperial Bread
(422-2727), 17the Ion Please and Heroules, from
219.
Theater 2: Footbook and Sevent Streen
Theater 3: Children of the Corn and Alight
Wenting

Studio 3 Cinemas, 827 Palm Avenue, Imperial Beach (429-1082) Theater 1: Westernd Pass and Sweet Sixte from 3/16 Thesian 2. Can presser for program into Thesian 3. Call thesian for program into

Treater 3. Call freeter to program wormans femalisation 8 Thinatens, 1920 Sweeterster Flood, National City (474-7948) Thister 1: Footbook Thinater 2: Trank, from 316 Thister 3: Trank, from 316 Thister 3: The Note! New Hempshire Thister 5: Sourface and Uncommon Valor Thister 5: The John Patrick, from 316

Village, 820 Orange Ave., Coronado (435-6161) Lesater and Twilight Zone, from 3/16 Augum, 225 3rd. Chulu Vieta (425-1435) Rear Window and Gorky Park, from 3/16

Call theater for program information

Bigou, 509 East Grand Ave. Escondido (743-9082)

Spanish movies

Spanish movies
Camino Cinema 4, 2253 El Camino Real.
Oceaniste (433-9144)
Theater 1: Unfaithfully Yours
Theater 2: The Ice Pleates, from 3:15
Thoater 3: Weekenof Pass
Theater 4: Children of the Com

Creet, 102 N. Freeman. Oceanside (722-6561) The Right Stuff. from 3/16 Escondido Drive In, 635 West Mission Ave. (745-2331) Children of the Com and Night Warning, from 3/16

tower Hill Cinemae, 263 Via de la Valle, (755-5511) Theater 1: Tank, from 3/16 Theater 2: Broadway Denny Rose Theater 3: Horry and Son and Lesalle

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Le Rate Medice. 197 18. Excining (38:7409)
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Ferry and Memories. 314 and 17 and 19 and
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Desanation 8, 2817 Valla Way, Oceanatio
(428-703)
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Theater 1: Leasher
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Theater 4: Lessiter and Unfallfalily Yours Theater 5: The Ice Pirates, from 3/16 Theater 6: Schain Star, 402 N. Hill, Oceanside (722-2895) Call theater for program information

Bad Dog Fu, Dourt Bleed Ch Me, and Revenge of the Plettots, through 316 The Deer Hutter, Carnomad, and Diny Mary, Cristy Larry, 318 through 20

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# **CURRENT MOVIES**

Second World War, with its con-sequent boost to the spin of The Show Must Go On, recalls Trufaut's THE LAST INETRO and (an even closer contemporary) the remake of 10 BE OR NOTTO BE. Bullacking the specificness of either of those, this one, attout a broadly sketched Shakespearean touring company serves as a bottomiess vessel into one, attour a broadly sketched blakespraream touring company, serves as a otherwise was soft of the serves as a coloridate serves as a co

14000

enlargement of himself With Albert Finney and Torn Courtenay, written by Ronald Harwood, directed by Peter Yates 1983 (Fashion Valley, La Jolla Village, from 3/16; Occanside 8)

" (La Paloma, 3/16 and 17 and 19 and 20, UA Movies 6, from 3/16)

(LI) Process, 3-te and 17 and 18 and

been on a dance floor, he trots out a chorus line of Broadway-Vegas professionals 1994.

• (Fashion Valley; Grossmont Mail: New Valley Drive in: Oceanside 8; Rancho Bernardo 6, Santer Villege 8; South Bay Drive in; Sports Arena 6; Sweetwater 6; University Towne Centre; Vineyard Twin; Wiegand Plaza 6)

Gone With the Wind — The most be-loved movie ever made from a book by Margaret Mitchell, covering the fate of the Old South from ante-bellum fate of the Old South from anter-bellum days to post-bellum days. BIRTH OF A NATION is not Southern belles first with their beaus, a pregnant lady tum-bles down a flight of stars, Allanta burns, a wounded war hero limps back to the plantation, etc. To borrow back to the plantation, etc. To borrow an apt remark from the ruby lips of Scarlet O'Hara, Fiddle-dee-dee With Vivien Leigh, Clark Gable, Leslie Howard, Olivia De Havilland, and Thomas Mitchell: directed by Victor Fleming, 1939. "\* (Ken. 3/18)

tion in he way of the classical detective story, the move maintent is grip in the same way throughout. The orginal Martin Cutz Smith novel, by all waits a same way throughout. The orginal Martin Cutz Smith novel, by all well. They are not sticitly needed. There is good theoretical multing of the evidence, one thing follows logically from another, the scope widens, the whole hangs together, and the can be astalled with less than Happily. Ever After. Penhaps a slight bot on the ending—a sort of islammarment alle-ending—a sort of islammarment alle-

gory of standoffs, bluffs, secret alweapons and so form — Is that the action edges close to the farcical Anna action edges close to the farcical Anna diameter required to the action of the control of the con

"(voge, from 316)
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Hercules — Superhero comic book, the pages of which are rather slow to turn. It begins with a new theory of the Creation, the planets and stars being formed out of the shards of Pandora's formed out of the sharids of Pandora's Jau, and Mr. Oympus (to home in on Greek, mythology) being located on the pandora of the pandora of the sharing sharing









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# **CURRENT MOVIES**

other hand, the behind-the-times special effects of this cheap-o Italian special effects of this cheap-o Italian production, in the era of Lucasifim's industrial Light and Magic, are refreshingly tacky and unpretentious. With Sybil Danning and William Berger directed by Lewis Coates. 1983.

• (Aztec, Frontier Drive In: New Valley Drive In; Santee Drive In; South Bay Drive In; Sneit Prive In; Sneit Pr

The Hotel New Hampshire — John Invirgs stomach-upsetting misture of inarchic Comedy and sententious philosophy has put director Tony and a sentence of the comedy and sententious philosophy has put director Tony and the comedy and sentential comedy and the comed

The los Piretes — Space adventure starring Robert Urich and Mary Crosby, directed by Stewart Raffill (Aztec, Carrino Cinema 4: Center 3. Cinemas, Fronte Drive nr. New Valey Drive In; Rancho Bernardo 6; Santee Drive In; South Bay Orive In; Sweet-water 6; UA Cinemas; UA Glasshouse 6; University None Centire; Vineyard Twin; from 3/16)

Lasalter — A TV star, a TV director, a TV sort of little, a TV sort of script — it all adds up, subtracting only some bits of non TV sax, to a TV-sh Movie of the Week, about a cool (to the point of dull) jewel thief, conscripted in prewar

BRUCE BROUGHTON WARE ST

ton; directed by Roger Young, 1984.

\* (Flower Hill Cinemas; Grossmont Mall; New Yalley Drive In: Oceanside B; Plaza Bonita; Rancho Bernardo 6; Santee Village 8; Sports Arena 6; Village, from 3/16)

lage, trom 316)

Merry Christmas, Mr. Lewrence — A
film of tremendous format grandeus
and amotional discretion, qualities
which seem terribly rare on screer,
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server when (or especially when) seem
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as the POW carmy. The daily rigoris
as the POW carmy. The daily rigoris
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disparaises sergeent conflicts to the
humane British laison and master of
the limplicates. On a rather higher
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before the colorior of the partial contect
Sakamoto and Daivid Bowley Who asSakamoto and Daivid Bowley Who asSakamoto and Daivid Bowley Who asbetween two angelic types (Psyuch Sakamrich and David Dowley) who as sakamrich and David Dowley) who as samu-al-like Japanese commander, as the samu-al-like Japanese and the samu-al-like Japanese and the samu-al-like Japanese elfort to bridge the gap. There is an over-al-like Japanese elfort to bridge the gap. There is an over-al-like Japanese elfort to bridge the gap. There is an over-al-like Japanese elfort to bridge the gap. There is an over-al-like Japanese elfort to bridge the gap. There is an over-al-like Japanese elfort to bridge the gap. There is an over-al-like Japanese elfort to bridge the gap and the gap and

Missing — Irrespective of the slow-to-emerge (but much-publicized)

STARTS FRIDAY

UA GLASSHOUSE 3156 Sports Arena Blvd. 223-2546 12:15 • 2:15 • 4:15 6:15 • 8:15 • 10:15

UA EL CAJON Partruey Plaza El Cajon - 440 0305 1:30 - 3:25 - 5:30 7:45 - 9:50

PACIFIC'S

SWEETWATER
6 THEATHES
In the Town and Country
Shopping Conter - 805 Fwy.
at Sweetwater Rd. 474-8571
12:30 - 2:25 - 4:20
6:15 - 8:15 - 10:15

PACIFIC'S CENTER CINEMAS 18 at Stadium Way Mission Valley - 297-1808 12:40 - 2:45 - 4:40 6:35 - 8:30 - 10:35

thesis about American collaboration in the death of an American journalist during the 1973 overthrow of the Allende government, there is plenty here that is believable. Much of that here that is believable Much of Ihai pipeling, is carmed into the tense list shalf-hour, which he creates a Lain pipeling, is carmed into the tense list shalf-hour, which he creates a Lain condition of the pouralist, the entrance of his businessman lather (a tale-charge lain of day) to generate the search, and the condition of the condition of

Never Cry Wolf — Carroll Ballard does not go back on the promise of THE BLACK STALLION. He goes for-ward on it, if anywhere. The photog-raphy here may be less glossily ward on it. If anywhere. The photogy-photogy have been good con-trarily less touristically entiring. But hattered is to in that are an or loss, whatever is too in that are an or loss, that are the properties of the street of the rigors of the shoot. And it hrows atten-ingors of the shoot. And it hrows atten-tion onto an area from which to much of the attention in THE BLACK SYAL-tural and the street of the street of the dark shally to tell a story and to tell it, despite the supplemental depen-tured is a street of the street of the support of what turns out to be the support of what turns out to be the dead-wrong hypothesis that Canis fagnit is to blams to like depletion of lead-wrong hypothesis that Canis fagnit is to blams to like depletion of the acknowledged openly at the resolu-tion, should he had been allowed to the control of the street of the s procession of problems encountered, discoveries made, popile met, gives Ballard plenty to work with. There is rarely a dull moment, and never a lax one. With Charles Martin Smith and Brian Dennely: based on the book by Farley Mowat. 1983.

"" (Cnema Plaza 5. Plaza Bonita; Sports Arena 6)

Sports Area 6)

Rear Window — A premise with brand spoed for the cased and occurs of the cased occurs o

Behanesque (i.e., drunk as a skunk, randy as a goat) poet he has not composed a poem in five years, and eless out instead a meager existence on the lecture circuit (or as his eson the lecture circuit (or as his estranged with calls it, "the lecher circuit") and by never declining a dinner invitation and pocketing the tip himself. Tom Conti, with an immaculately maintained two-day beard growth, does a good imitation of this imitation bard. Of course, the character, literary bard. Of course, the character, Interacter, Interacter

service incoverager of uncessed amount of contractivations on externer long hand. Or, to say the same thing another way, an unusual amount done in Institution of the same thing amount done in Institution of the same through through the same through the same through through the same through thro



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3/16 Mira Mesa

been out fashioned already. Brooke Shelds: disguised in a mustache such as to make he look Lie Young Howard. Mujtess look Lie Young Howard. Mujtess look lie Young Howard. Mujtess look lie Young soorpiers and large cats. clearised in a good apport. Or she Poot/a Sou De a good apport. Or she Poot/a Sou De a good apport. Or she Poot/a Sou De advised William Lambert. Wilson, Horal Buchnotz, and John Mills, disected by Androw V. McLaphen. 1984. • College, Man Mess Creenas, from 316. Sonter Wilson. 8.

world in southern Florida has sunctioned the director to give the fining a GODFATHER select—the men of GODFATHER select—the men of GODFATHER select—the men of GODFATHER select—the GODFATHER select the select select the select select

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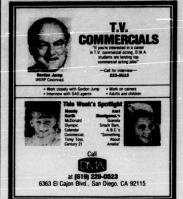


real like expectally from a life so open to dispute in order, perhaps, to com-pensate for their reticence about the content of that life, the movemakers have chosen to play up the super-local retiness of it. And as sciented by recited by Mike Nichols, the move is keenly observant about the texture of working class existence, the dreamy could be a super-local plant, the not always faumonium ena-ting, the not always faumonium retintions between co-workers, the nous consistence in the constraint of the constraint

the Village 8, Strand. from 316; U.8 Splash — Romance between man and memoal — and the last of the the last

the pattern whereby Eastwood has fended to direct his most interesting projects harmelf, while the obligatory moneymaking ones — the EVERY WHICH's and ANY WHICH's—have been turned over to hirefrings Certanly this already thrice-played role doesn't extend. Eastwood's screen doesn't extend. poisonal ferich changes builtille into the new and revisibilizing areas of HONECYTONN MAN and FIRETON. And the service of the control of the

Arena 6. Spring Valley, from 316)
Tank — Anapthornistic move and
mar: a service comedy in which the
thero sint expected to applicable for
being in the service (to complain
disco — Ident service in complain
disco — Ident swarte to go to a disco —
vant to go to a ber .) James Gamer
appears to have no pricipiens with this
role, and brings to if the weight of total
conviction. Unfortunately, the built in
matching in his antiagonist — the



# **CURRENT MOVIES**

brough the head. This method, which belies honest observation and be-Inscapt the flead This method, which protects horses Jobers 2010 and becieve from an decision for the second of the fleath of th

session. This one, about a POW rescue operation in positivar Los additionates the specific feeling that these control of the positivary of the properties of the properties of the rest of the red (pun intended?). Certainly net viename specimence can be said to have undergone some psychological or a DIRTY OOZEN-GUNS OF NUMRONE-type plot formula All the expected stages are nut throught rounding of vietness, training period, the real thing, as we're calling it, is exciting and unpredictable, the rest senter of those things. With Gene Cobb, and Robert Stack. 1983.

\* (Oceanside 8)
Under Fire — I' don't take sides, I
take pictures." So says the selfinterested photojournalist on assignment in Nicaragua in 1979. And he is
true to his word, too, at least until he
changes his mind: "I think I finally saw
che too many bodies." And then, in the
face of nountless hald marks analist.

Nick Nolte, Gene Hackman, Joanna Cassidy, and Jean-Louis Trintignant, directed by Roger Spottiswoode. " (Ken, 3/19)

"(Mm. 3 19)

UndathAlly Years - Remote of the Mally New Year - Year

Cinemas, La Jolla Village, Rancho Bern; rdo 6; UA Cinema 3; UA Movies 6; Wiegand Plaza 6)

Vertigo — It makes a certain sort of sense that this move is not routinely grouped with other pilvate-defendent proposed with other pilvate-defendent no sort of sense at all — not The sort of sense, at any rate, that a defective would be expected to make of it makes of it will be expected to make of it will be expected to the expected really about is an erotic obsession, illusion vs. reality, a range of neuroses extending beyond mere acrophobia to cfinical nostaliga, necrophilia, and Pygmalianism: that its kinship is rearer THE COLLECTOR han THE MALTESE FALCON. This other nearer IHE. COLLECTOR than THE MALTESE FALCON. This other flughes) themsels even in dusted see the country of t

The Women — The sharp-fongued Clare booth Lives play about high so-teed to the clark play and the clark play and memers and on a Nevade duder ranch postshard MGM trash, directed by postshard MGM trash, directed by heavy-weight division, includes Norms Shearer, Joan Fortaine, Joan Craw-cland, and Margine Men., and among hose cally combatants there are inore roars and screeches and and sharper may be an an and proper sharp training and properties.

1939. \*\*\* (Ken, 3/17) Vent! — As Barbra Stressand has gotten more amhiflour, more powerful, not to mention nore olds the has not gotten any more disposed to incorporate helper characteristics risk on the robust helper characteristics risk on the control of the control sore thumb? The transparency of her losgues empli not matter so much if the women is the time of the piece that scenes used to the piece that scenes used to the piece are or not. But he underlying service ness, even girmess, of the project are or not. But he underlying service ness, even girmess, of the project time mucical solidoques (with un-memorable melodies by Michel Le-giand, and slightly more memorable tytics, in the series that any compata-lation of the piece Alan and Mattyle Bergman. "It seems ble trauma would ue memorable. by Alan and Marijin Bergman: Tis sems this little game I play? Becomes more risky every day?. One cannot fell to find a parallel between the herome's incursion into the masculine world and Streisand's seizure of the direct or's chair. But her actual dictates from that post — mustly telephoto shots, alsofty dissolves, buttery yellow light.

countless closeups of the star — en-sure that her victory is purely personal 1983.

Zelig — Woody Allen's documentary parody on a licitious celebrity of the Twenties and Thirties, known as the "human chameleon." Allen owes

human chameleon: Allen owes something to his own earlier documentary parody, TANE THE MONEY AND RNN, something—a lot, actually AND RNN, something—a lot, actually factionally something to DEAD MEN DON'T WEAR PLAID (the inter-inniging of old todage and new), and something to EEDS (the neter-inniging of old todage and new) and today to the company of t



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Includes entree, potato, piping hot bread and all you can eat from our famous salad bar. Coupon good only at participating Bonanza Restaurants.

North Park

Kearny Mesa

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RIB EYE STEAK & SALAD BAR 2 for \$8.98

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BEAUTIFUL 2 PECE sectional couch large risk velvet, modern, excellent conclution Sacrifice \$200, 755-3799.

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# ST. PATRICK'S **CELEBRATION**

# FRIDAY, MARCH 16TH **ALL DAY SHENANIGANS BEGINNING AT 11:00 A.M.**

Have you been missin' your sister in Shannon, or your darlin' in

- · Win a chance for a FREE CALL TO IRELAND with every
- drink (drawings throughout the day). · Sing-a-long with pianist David Boelke through lunch, happy

Corned beef, cabbage and plenty of Guinness to wash it down





# DICK'S LIQUOR &

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Delicatessen • Catering

Buy two of our delicious sandwiches and receive a

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expensive of the three. One coupon per person per day.

Valid weekdays after 4 pm and
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Deli hours: 10 am-7 pm.

Offer good through March 22.

Special: 7-Up and Diet 7-Up \$1.99 six-pack Molson Beer \$2.99 six-pack (while supply lasts)

737 Pearl St., La Jolla 459-7440

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SOUP AND SALAD BAR RESTAURANTS OF SAN DIEGO

# Complimentary Champagne

Strawberry **Belgian Waffles** 

**ALL YOU CAN EAT** SEAFOOD BUFFET

LIVE MAINE LOBSTER A must for all true seafood lovers. Includes our garden fresh salad and our homemade Boston clam chowder. \*Includes one glass of wine.

\$1595 only plus tax Fridays 5:00 pm-10:00 pm

# **SATURDAY NIGHT** PRIME RIB SPECIAL

TWO COMPLETE DINNERS

\$ 1895 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



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WHOLE LOBSTER

DINNER

\$9.95 Authentic Mexican Cuisine—carne asada, chicken poblano, menudo, chilaquiles, seafood specialties— ceviche, jumbo shrimp, lobster

Mama Carrillo's

Family Restaurant

4656 Mission Blvd. (between Diamond & Emerald)

483-6383 Tues.-Thurs. 11:00 am-11:00 pm, Fri. 11:00-2:00 am Sat. 8:00-2:00 am, Sun. 8:00 am-11:00 pm

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\$2.95 All-you-can nine-course Chinese buffet lunc

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SEWING MACHINE, white portable with carrying case and all attachments. Well cared for in fine condition, 375—462-1112.

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SOFAMDLOVESEAT – benvish dark wood timil iess.
If will 2 years old, excellent condition that over \$1000.

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2 CREAM OCCASIONAL chairs. I year old, excellent condition, 5449 each from May Co. Must sell, \$200 each, 776-1003.

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COUCH, MODERN, custom made & designed. Vene-trees rust color, pais 2 accent pillows. \$125, 295-9267.

ELECTRIC POTTERS wheel Menco Sprining Tiger.
1/3mp. Dats and accessories included. Rure well. 575
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# Two-for-One at Mama Mia, Too!

Italian Cuisine
Mama Mia, Too! invites you to delight in
ONE COMPLIMENTARY DINNER when a second dinner of equal or greater value is purchased. Offer good Sunday through thursday and Friday & Saturday before 6:30 pm, with this ad through 3/28/84.

Dine in a leisurely atmosphere overlooking the beautiful village of La Jolla Old World Italian cuisine at its finest specialties include veal parmigiana. manicotti, lasagna, shrimp, scampi and scallops.

Mama Mia. Too! 1111 Prospect Street La Jolla 454-2567 (Upper level, Validated parking under building.) ST. PATRICK'S DAY March 17th Green beer ALL YOU CAN EAT!

Dookies



2937 Highland Avenue, National City 477-8343 (across from Sweetwater High School) Open evenings at 5:30 pm. Closed Monday.



# di Roma goes Irish St. Patrick's Day, March 17th

Specials:
Bottled Green Beer \$1.50
Green Noodle Lasagna \$7.50
Fresh Spinach Alfredo \$7.95

Regular Menu Australiale
Veal Pannigiana \$11.95
Chicken Pannigiana \$4.95
Porofino - Seadoo Patyouri \$12.95
Spaghetii Marinaru \$5.95
All abow with choice of soup or salad and our
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Reservations 222-1189
Open for dinner 5:00 pm daily except Monday

South of Hyatt Islandia Hotel, west of Sea World off West Mission Bay Drive, in Marina Village, Mission Bay

The Abbey



Lunch: Monday-Friday 11:00 am-3:00 pm Dinner: Monday-Sunday 5:00 pm-11:00 pm Banquets and wedding groups from 20-400 2825 Fifth Avenue • 291-4779 Valet parking

Famous Buffalo, N.Y.-style chicken wings Special 50-piece Party Pac \$9.99 Wings-N-Things 1404 Gamet Ave. 483-5331 Cali ahead for tak Menday-Saturday 11-9. Sunday 11-8 Courson good through 3, 22, 84. Limit 1 per cus

















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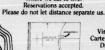
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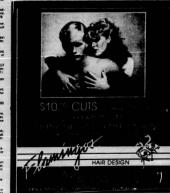
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1976 AUDI. GOOD condition, \$1500, 295-4037.

1965 VW BUG, rebuilt engine, very good condition, 11400. Shelley 262-9052 after 5-30pm. FOUR 13" FACTORY BMW wheels. Interested CRI. David 460-6038.

1976 TRIUMPH SPITFIRE, hard & soft tops, roll bur, new tres, buttery, attenutor, synton, chach — nearly new engine (rebuilt). 12000 or offer, 295-9579, keep trying. 1982 TOYOTA 444. Ift kit. Rough Country supervisor, cample shell with carpeting and storage bed, dual sur-cool. AMUFM Lovettle street, excellent consistent 5095, Jay 41–488.

1966 VOLKOM/AGEN BLD, partial camper with field out, best recently influid imprise, needs once body work. As 1, \$12000 or best ofter, 282-2055 after 5 year.

1979 MAZDA RX-7 GS, excellent condition, 42,000 miles Speed air conditioning, literatory constructive surroot, mag, new 1994/RP-13 literatory conditioning development of the property of the

1977 DATSUN 2802 2 plus 2 gold, automatic, air con-ditioning, AM/FM, Michelin radias, very low mileage, absolutely perfect condition, 19200–292-1220

1979 DATSUN 2802X air, Gil package, kwiled, beauti-ful brown, excellent condition, 15700, 747-5117 or

1979 BMW 320L MINT condition. Pirell tiret, Recard seets, air conditioning runs super, low miles. 19200. Miles 278-9732 or 571-7086. VM PARTS Headights, \$20 Turn lights, \$8 Generator, \$18 Speedometer, \$12 Capte, \$3 Distributor, \$15, more, Ris 1970, 436-8947

1974 TR6, GOOD condition, yellow and black, \$4000 2%-8891 evenings. MUST SELL 1982 Honda Pretude, silver color, excellent condition, 1600 miles, 463-6481 evenings.

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#24-9214 1976 DAFSLN 8210, rurs exceient, good shape, regular gas, 30 mgg New Outon, must sell, \$1700 or best organisties its New Friedland, 1976 DAFSLN 8210, rurs exceient, good shape, regular gas, 30 mgg New Outon, must sell, \$1700 or best organisties its New Friedland, \$1700 or best organises.

1974 CHEVY NOVA, 6 cylindry, 3 speed, great midsae consmy cir. 11250, regotsale: 569-1224.

1971 DATSAN 410 WAGON new part, bitting ture-up Coord servers see of noor food covering to the up Coord servers see of noor food covering or the experiment condesion \$2200 270 3690 or of part of the up Coord servers and the up Coordinate of the up Coordinate of

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200-404 of 460-59%. 1982 MAZDA BC / Islae CK, as surrout prepriate 1970 DML Cff, pagence body, install engine and south one clean cover, platformer 1980 before the set every route connect condition. 2015 of Capragnics. And loan of personality. 1884 with 1885 weet Published Control Cont

1980 HONDA CIVIC wagon, \$3800, 1979 Toyota Corolla, \$3900, Both I owner excellent condition. Held Truck, has some duringle five 1546, 6 lug rans with

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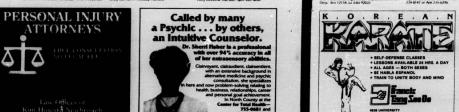
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SINGLE MAN. 44. smoker, needs to share apartment or rent room on April 1st. Gary, 273-0674, after 6pm

ROCMMATE WANTED to share with two iemale rocimitates. Lovely house in Crown Point, Rent \$300 exchiplus utitions. Non-smoker. 270-3111 ROCAMATE, 24-34 TO SHARE 2 bedroom apartment with male, 26 in Claremont/Kearney Mesa. \$250 \$280 Non-smoker Bryan, \$71-6388. MASTER BEDROOM and private bath with latchen privileges jatter 9amj in Tovith Claremont home, Can-yon views, clean and quiet. Nonsholder only, \$245/ month, 292-8526.

PACIFIC BEACH: 2 bedroom apartment, baltony, near beach, frefer peson inlate 20s, early 30s, 5250 a month, \$100 deposit, 1/2 utatios, 270-2108 before 11 am. EL CAJON EXECUTIVE: share with 3 others. Huge Spanish estate: 1500 each: 444-4020

ROOM FOR RENT in new Santre home. Furnished or unfurnished. Laundry facilities. \$285, 562-7757 evenings.

POINT LOMA OCLAN Books ares, may be some 2 bedroom 2 bots apartment. Pool saural imployed inferences, \$225 month \$23,4834 analysis. PACIFIC SEACH AREA Lidy seeks considerate normalicate person Quest and compatible, with 9 year old boy, P.O. Box 15004, La Jose, CA 97037.

PACPIC BEACH, small 2 bedroom, I bath house: 1250 and 1550 deposit: 1/2 utilities. Day 565-0421, right: 270-8686. Plente leave message. SINGLE MAN. 35. PLHS and SDSC graduate, desires residence south of Point Loria Avenue and silest of Catalina Bivd. Good in kitchen and yard. 223-1030.

SCRIPPS RANCH — Roommuse(s) needed a superfocuse Nommoking female flent adjustable to income and habits. Security, references 2 student mother with refert welcome. Sec. 5169 neurosci. ROOMMATE SOUGHT for 2 pedroom, 2 bath de-bohed Mile Mesa condominium Furnished firepace, pools, patio, volleyball, jacuzzin, dishwasher, laundry, storage, carport, 1285 plus utilities, 566-9685. PACIFIC BEACH — Share 2 bedroom, 1 bath, 3 blocks to beach, \$275 plus 1/2 utilities, Jim, mornings, 272-6300, evenings, 273-2207. FEMALE 23-30, single, nonsinoker to rent 1 bedroom apartment on Zanyon in Normal Heights, 5370, 283-2853.

ROOMMATE WANTED Close to the beach in Cardiff 5275 monthly. John. 436-1818 day, 942-0282 after MISSION HILLS, professional female, 25 plus, to share 4 bedroom house with 2 others. Harbor view, freplace, wather/dryer, dishwapher, sincker OK Betreenues, deposit, 3275 plus utilities, 297-2274.

HOUSEMATE WANTED for sumy 3 technom house in North Park. Non-smaking, importable, and occasionally dest. Available March 15th: 5158 plus 1/3 usities. WANTED, 800MMATE, 2 bedroom, 1+1/2 bith: 274 abov.

ROOM FOR RENT, \$175 plus utilities. Person must be clean. SDSU area. For more information. 229-0057 5245 A MONTH to share 2 bedroom apartment in Ocean Beach Responsible, working male or female, no ciggles, pets. First and last plus security deposit 755 Aug. FEMALE HCUSEMATI, nonvinoling Perulaquios, 2400 sq ft. 4 Dedroom, 21/2 buth nome Beautial, crior, nice landicaped yards, 1240 or \$270 plus usates, available now. Lynda 459-4261 days, 484-5524 evenings. MASTER BEDIROCOM & PRIVATE BATH available 4/1 in surray, Crown Point apartment for professional person 1-1/2 blocks from bay, 5260 & 1/2 utations, 270-7853.

LA JOLIA VA Hospital LTC, LICSD, Scripps nearby 3 bedroom house with pool, laundby, all conveniences, near busines, 1295 morph, 565-8163. ROOMMATE NEEDED to share two bedroom South Bay condo. Nonsmoker, responsible and quiet. \$170 monthly. Call 267-1730 after Som.

monthly Call 267-1730 after Spin.

DA JOLIA VA H-GSRIFAL, UCSO LVIC Scrigos ready.

LULULIUM CROSS WHO DOUBLE-MAN CONFINENCE.

Near Daulines. 3295 monthly. Female parferred.

563-2435. keep trying.

EASY-GOING MALE roommate wanted to share fur-nished Mission Hills condo with view of bay, 3350 month includes unities, cable. Norsmoker only. Rich 296-4811.

LA JOLLA: Very quet, nonunolong female wanted to share 3 bedroom, 1 bath apartment. Must be clean responsible. April 1: 454-1290.

ROCMMATE WANTED -- Condo for rent. \$325 Dei. Marcon Condo for rent. \$405 Dei. Marcon Condo for rent

ROOMMATE NEEDED, share home El Cajon, Near Grossmont College, \$200 month, \$200 deposit, share utilities, Serious student/working person, Nonsmoker, you pers, \$42,48190.

ROOMMATE NEEDED to share 3 bedroom home in Clairemont with large garage. Prefer nonsmoker with no doos, 3283 per month out 1/3 utilities, 569-7430. APARTMENT TO SHARE, 2 bedroom, SDSU location Root parking, bundry, security, 5200 per month plus unloss, Available immediately, 287-4667.

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WEDDING RECEPTIONS meetings, parties honth Park
for my air restricted letter, Wooden dance Boot
formation and the second letter from Wednesday
forough Standard, 2011-5656.

LA MESA. Monava. East Apartments. One bedroom apartments available finot, air conditioning ituarding to callets, of statest parking 1320 per month. 464-76,970 or 461-44599.

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SAN CARLOS 2 bedroom, 2 buth condo, never, upper unit, pool, Jacuzz, new shopping, bus, 1600 month 286-2958 5-11pm. MISSION HILLS STUDIO, private buth, lotchen, Adja-cent to Spanish style home. Use of garden and washing facilities, 5375 includes utilities, 574-6296.

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2 BEDROOM APARTMENT delive littchen off street parking, 1550, 222-8252 to see fireface, deliver appliance, shaper appliances, liquidity facilities and parking first, sat 6, 1300 security. Everning, 454-767. HOUSE FOR REINT, 3 bedoom den dring nom en-closed pace pool 2 or passes bandly noon series forming more in a control pack or passes bandly noon series forming more in a control pack or passes bandly noon series forming more pack or passes bandle pack or pack forming more pack or passes bandle pack forming more pack f

1900 NG/MH LIQUENT 3 personn 7 beam lownhouse MRSION IBRACH . Repts to the cores 7.2 bedroom new Missoning 2 city passperson progress microwave in histogracia, washin and dryer. Emplace pool and familiar to the common and the commo

BEALTIFLE. 3 begroom. 2 betti Mira Mesa home. Laun-dry and all facilities. 2 car garage (auto), large back yard. Later from 450 pais deposit. 495-1008.

TOWN-ICUSE: DETACHED From unit, total privacy, incensives, 2 bedroom, private garage, patio, commu-nity pool 1/2 mile from stopping, threway, Lease, no pros. 1450, Lander 561-1788.

\$325, MIXER? I persons condo in East Sin Director information store, parson director burney bodies. Junely bodies. Junely bodies. April 1 5200 security deposit. Valerie 22-2-3187. No pets. Security deposit required. 485-7594.

BEACHERONT, PACIFIC Beach apartment, nice 1 brid-room, surf view, balcony, upper unit, year-round rent, \$410 per month, 721 Reed Avenue, 270-3286.

CONDO FOR RENT, Mission Valley, 1650 month: 2 bedroom, 2 bath, quiet, tennis, pool, jacuzzi, sundeck, cayort, 280-9963.

ESCONDIDO, brand new apartment with microwave. fireplace, trash compactor, wet bar, stylight, needs re-sportable, enlightened, clean professional. Mark 487-3328 words; 747-4524. CHILDESS, PTULES, SIMPLOYED COURT WOULD BE TO THE CONTROL OF THE COURT OF THE COURT

BEAUTIFULLY DECORATED conds, 2 bedroom, 2 barn, all amenties. Franciscan Misson Valley, close to bus, goff, shooping, 1900, 274-0608.

STUDIO APARTMENT for innet Stove, refrigerator, car-pets, drapes, private yard. \$285 inorth. 298-4895. ONE. BEDROOM apartment. Mission Beach. \$420 month, until June 30, 488-3100.

CONDC FOR RENT. I bedroom with dm, new carpet-ing and refrigerator. Heated pool jacuza, security, cov-ered parking and patio. 1490 month. 272-2355. NORTH PACIFIC BEACH, near Lis Jolla and ocean. I bedroom to I quiet person, no pets. \$385 — year lease. 459, 1552 evenings best.

NORTH LAKE Tance, fully equipped 4 bedroom, 2 bath townhome, sieeps. 10. Some anemities, normal 5 riight minimum at 360 daily, 294-2076.

COMMERCIAL YARD for rent, 5000 sq. ft., near 30th and Imperial, 5300 month, 463-6944. ONF BEDROOM, I buth houses with fenced yards. available April I. Child OK, pet on approval, 5350, 3766 Farmoure, 284-0814 or 2925 A Street, 239-3785 PALM SPRINGS July equipped 2 bedroom, 2 bith conds frost, ternis, jacuzit, suna. 1375 weekly. unit, garage, paso, washer/dayer, poot, park, caryor 279-0179 direr fam. PACIFIC BEACH, 1550. 2 bedroom unfurnished apart-ment. Near all and beach, cable, quiet, no pets polyurethane treated handwood floors, available April 1. 958 feticus 272-0773.

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VILIA LA JOLIA, large I bedroom, beach quiet pool, juruzzi, sauna, bus, all amenties, teise. \$655 month. 459-8058 after Iom.

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# Real Estate

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CARACE, 10 x 20 for car or storage in new apartment busings or Golden Hel. 156 month minimum 3 months. Jan circles. Tenants pay for your solar system. They 27/13 A Storet 279-3788. ROOM FOR EENT Mission Village area. I small hus meter from waste factors principe. 1200 month plus utilises, adult only no picti. 272 8659 evenings with unite time. 2-or paring. 2-or part and parent parking. Take more making court 566-499-7 Agr.

BEAUTIFUL CORNER building ste for sale by owner Magnificent view. 1.79 acres net, very slight stope, all usable land. 2-or garage on property, Bural arrevest of Vota only 15 murules from stopping unreer. 169:000. [Current county appraisal.] 224-716.3

BEAUTIFUL & SPACIOUS 4-bedroom home trutum professional family room addition which upers orditabilities 15 x30 poor with spectacular cargon weskings 129,000 Chris, brokes, 578-6255 LARGE 2 BEDROOM, 2-1/2 bath townhome Possab 14500 downl Assume fixed rate loan! Good first home debasables, critical via

uum fireplace, vaulted celenge, attic storage, pool Sei-ler will pay first year's claims for buyers 181,500 Bob. Broker, Reaty Executives, 286-5604

FURNISHED STUDIO, washer/dryer, natural wood if YOU/VE TREED to set your home but were unsu-latchen, very clean, North Park area, no pets. \$270 cessal, calline Names your price, FII probably buy it. No polisionin, \$40,0901

SANTEE, 3 bedroom, 2 path, pool, freplace, cereral ar/heat. New college: Assume VA at 9.5% \$109,000.

TRIAS, 5 ACRES, wooded, 45 menutes north of Household Josep, pool, pacutas, sansa, universal weight machine. New school & shopping, Bows makers, at 120,000. TARE DVER B-1/76-VA — Cory Kreps Rench note Outer come, redemed by tern five in cycle. September 1996. Septemb

YOU'RE OFF YOUR NIT HARRY! A GIRL SAYS
TWO WORDS TO YOU'AT A BYS 5TOP, AND
NOW YOU'RE IN LOVE - SHE'S PREABLY
MARRIED TO SOME
300 POUND SHOMAN GUY
HEH-HERD

HEH-HERD

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" IF I HAD A GIRL, I'D TREAT HER LIKE A QUEEN. I SWEAR TO GOD I WOULD. FOR EXAMPLE, I'D BUY HER FLOWERS FOR NO GOOD REASON.

O TO MAKE LOVELY

The next morning at the Bus Stop

GURL OF MAH DREE-EEMS, SHARR ARE YEW? JURL OF MAH DREE-EEMS, JURL OF MAH DREE-EEMS, JURL OF MAH SAD AN BLU,

SAVITE CODY HOME 4 believes in 2 parts, 2-car gar-age large formed yard garden, hast trees 188 900 by owner 8 1/25 aucuration 4500 cm.

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# THE READER PUZZLE

By Don Rubin

'There seemed to be several, General, all of them sort of geometric and

"Uh, could you be a bit more specific?" "Well, there was a . . . '

tetrahedron
rhombic dodecahedron
obtuse square octahedron
prismatoid
pentagonal dodecahedron
double six-sided pyramid
pyramidal cube
rhombohedron

See if you can identify the flying objects at the right.

Prizes for solving the Reader Puzzle will be Reader

2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92138) by 9:00 a.m. Friday, eight days following

3. All entries must be accompanied by your name, address, and shirt size (S, M,

Employees of the Reader and their immediate families are not eligible.

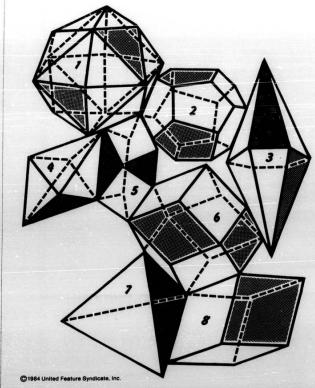
are not eligible.

5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary.
We've only got five T-shirts a

We've only got five T-shirts a week to give away, so if there are more than five winners, we'll have a lottery.

6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our office.

7. One entry per person



nners of and Answers to ader Puzzle #296, Field

Test
Surprisingly few people
(cleven of sixty-eight) failed to
score in our Field Test.
The solutions (and some of
the clues): 1) bockey (the goal
crease and goal line, face-off
circles, spots, and blue line);
basketball (the free-throw
circle and lane, three-point
line, center line, and circle); 3)
basketll (the line) for the free-throw
circle and lane, three-point
line, the context line, and circle); 3)
basketll (the line) for the free-throw
circle and lane, three-point
line, the context line, and circle); 3) baseball (the pitcher's mound and rubber, home plate, and first base); 4) soccer (the corner, goal, and penalty areas); 5) football (the yardlines, goal line, end zone and inbound lines); 6) acquetball (the service boxes

service, and short lines); 7) alleys). We were not playing

ports.
The T-shirt winners are:

The T-shirt winners are:

1. T. Pat Stubbs, Leucadia

2. John Strauch, San Diego

3. Robert Hesse, Coronado

4. Reine McGill, San Diego

5. Cecil D. Magpuri, San

