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The Mystery of the Putnam Sisters



and they changed San Diego's art world forever.

They were rich and reclusive, defence of they changed San Diego's Amy, Anne, and Irene "If anyone they changed San Diego's Amy, Anne, and Irene "If anyone and they rely ing." one long-time San Diego sween to and from their Hillcrest manion at Fourth Avenue and Walnut sine. Only an occasional citizen glimpsed them. They were zo ovisitors, and contributed generously to the Zoological and Humane societies. They gave money for musicales. In 1938 the sisters began to lavish San Diego with Old Masters. They donated an El Greco; a Goya; a Van Dyck: a glorious Murillo: the Zurbara tgmus Dei, from which the woolly! amb of God, bound for Sacrifice, pace she lossed with God. woonly famin of God, count of sacra-fice, gazes helplessly off the canvas at the viewer. For a time after World War II, helped by Putnam contribu-tions, San Diego's Fine Arts Gallery (since 1978 the San Diego Museum of Art) became the largest holder of Old Masters this side of the Mississippi.

By Judith Moore Then in the late Forties, the gallery's first director fell out of Amy's

prestigious institutions as the Metro-politan Museum in New York, Washington's National Gallery, Harvard's Fogg, the Art Institute of Chicago, the Los Angeles County Museum of Art. What happened between Amy and the Walter Ames took over the sisters' at fairs and helped them to create the nonprofit Putnam Foundation, a move that would eventually secure all the Putnam paintings for San Diego. Later, through the Timken family of the Timken roller bearing fortune. Ames acquired funds to build the Timken Art Gallery in Balboa Park.

City Lights

to fishing," Struiksma says.
"And with the bays as crowded as they are, it became obvious to me that we needed an

Anglers See Jump In Lake Traffic

It may seem hard to believe that San Diego could ever run out of room for recreational boaters, but city councilman boaters, but city councilman Ed Struiksma says that's exactly what's been happening particularly in the waters of San Diego and Mission bays. Powerboats get in the way of sailboats, yacht races interfere with catamaran contests, and weekend sailors with limited boating skills "pose a real hazard to everyone out there, Struiksma says. So after two years of work, he's finally me up with what he sees as a on: open eight city-owned lakes throughout the county, once the sole domain of fishermen, to sailboats at least twelve feet in length. (Although only three of the lakes are within the San Diego city limits, all eight are owned and operated by the city due to a 1913 state ruling.) San Vicente and Miramar

lakes were opened to sailboats at the beginning of this month following a six-month experiment initiated by Struiksma. And the other lake — Hodges, Murray, Otay, El Capitan, Sutherland, and Barrett — should follow suit by summer, pending approva from the state boating and waterways departme



services. "San Diego County is the only county in California

alternative." A side benefit. Struiksma says, is that opening the lakes to sailboats enables the city to apply for a state grant; this year, he says, he hopes to net the city \$636,200 for maintenance and construction of new boating facilities.
Support for Struiksma's

project is not unanimous, however, and the prime objectors are fishermen, who have held a virtual monopoly on the lakes since the earl on the takes since the early years of this century. The lakes are already congested now," says Ben Massey, editor of Today's Fishermen Magazine, a local publication
"Sailboats need a lot more room to maneuver in than do fishing boats; they're just going to crowd us out of the water. And just think what will And just think what will happen if we get another drought like we did in the early the verties, when Lake Hodges was completely dry and we had about twenty-five percent of the water we do now." Existing facilities at the lakes, Massey facilities at the lakes, Massey adds, likewise cannot support the added burden sailboats will bring. "Our Lake only has a two-lane launching ramp, and on opening day a few weeks ago there were nearly 300 fishing boats, many of which had to wait for more than two bours just to get into the water. Sailboats will just compound the problem, and they take even longer to launch because

of their keels." Struiksma though, says that in the sixnonth trial periods at the two lakes, few complaints were made. "Fishermen get out there early in the morning and stay close to the shoreline," he says. "Then, later in the day, sailors go out and stay near the middle of the lake until the usually back on land by the time the fishermen are ready t go out again. There's no reaso why the two sides can't coexis

peacefully."
Still, there are other factors that irk the fishermen. John Cassidy of the San Diego Council of Bass Clubs, which represents eighteen organize county, says the reason opposition has not been more widespread is that just two lakes are currently open to sailboats, and these are only used by an average of a dozen boats a month. But by the time boats a month. But by the time Struiksma's plan for all eight lakes nears implementation, Casaidy says, he expects fishermen complaints to becouse considerably more pronounced. "What we've found already (on the two lakes already open to sail/boats) is there are some portions of the lakes that all of a sudden become closed off to fishermen become closed off to fisherm because sailing enthusiasts have scheduled a regatta," Cassidy says.

-T.K.A.

Land Of The Falling Attendance

For the past ten and a half years, San Diego Japanophile: could spend a few hours each month soaking up a little Japanese culture at the Ken Cinema on Adams Avenue in Kensington. On the second Sunday of each month, love of the land-of-the-ripe-riceears could chuckle over the misadventures of Tora-san or thrill to the gruff, bloody battles of a good samurai flick, and they'd get a pretty good idea of what mainstream dea of what mainstream lapanese cinema was like. According to Mitsuyo Fukuda, active director of the San Diego active dir Japanese School and sponsor of the film series, roughly half of the 250 people in the audience each month were Japanese nationals living, working, or studying in Sar Diego, or married to local Navy men. The advent of relatively cheap video tape players and Japanese films on cassette, however, has taken its toll, she says. Over the past six months, Japanese attendance at



Fukuda had to start underwriting the films to the tune of \$300 to \$500 a month. Finally, three weeks ago, Fukuda put up a poster at the Ken announcing the demise of

Net althousing us define.
While half of those going to see the films may have been
Japanese, they obviously were not the most impassioned half of the audience. Shortly after Pukuda put up her poster, she becan to receive numerous Pukuda put up her poster, she began to receive numerous phone calls, the majority of which were from white moviegoers, begging her not to discontinue the movies. She says they offered to pay as much as ten dollars per ticket if much as ten dollars per ticket if continue. Many of those who wanted most desperately for the series to go on were older men and women who had always

and women who had always loved Japan from afar, Fukuda says, but doubted that they would ever be able to see the country itself. Fukuda relented and agreed to meet with an ad hoc group of Japanese film lovers last week to try to work out some kind of plan by which the series could continue.

This Is A Bad Sign

Some city regulation confound even the administrators who should best understand them. Last fall, for example, owners of the Comfort Inn motel on Comtort nan mote of Clairemont Drive just east of Interstate 5 asked San Diego officials for a permit to erect a sign atop their new three-story motel. The sign would tower forty-nine feet above ground level, or nineteen feet higher than allowed by the city's sign ordinance. But a clause in that seventic the property of the property of property of the the property of the property

ordinance. But a clause in that seventy-three-page ordinance allows signs of up to fifty feet if the property is located near a freeway, which the Comfort Ian is. Permit granted.

In mid-December, as steel poles were botted in place to hold the sign, homeowners on Calveston Street near the new motel saw that their cherished views of Mission Bay would be further diminished. But one of them knew that the decade-old further diminished. But one of them knew that the decade-old sign ordinance recently had been amended to prohibit the fifty-foot freeway signs in Clairemont. City zoning officials were alerted, and realizing they had issued the permit in error, they wrote the motel's sign contractor a letter rescinding the approval and urging the contractor not to install the sign. The contractor ignored the warnings, and the 300-square-foot-fluorescent board was bolted down a week before Christmas.
A second letter from the

zoning department was (continued on page 42)

City Lights

Dish Regs

Each new advancement in technology, it seems, brings with it a spate of legislation regulating its use. The latest example is the satellite dish antenna, a bulky device of win and steel that when hooked up to a house or business provides the occupants with additional television reception — upwards of a hundred channels, including such pay-TV services as Home Box Office and Cinemax — free of the bother and expense of subscribing to a cable television service.

The cumbersome devices

which may jut as high as thirty feet into the air are rapidly gaining declining costs, says Bob Dudley of Rexcom Satellite Systems Inc., a firm he founded two years ago to market such devices. "The average satellite antenna system now costs \$2500, but a year ago it was \$5000 and a year from now it will probably be \$1000," Dudley says "Cable companies have in the past had the attitude, 'Screw you - this is the only place you can get additional tele can get additional television reception.' But the satellite r offers another option." And while no estimates of the number of satellite dishes

the tornato fields have been produced by a geophysical consultant who frequently rides the cultivated area on horseback. And when the rider, John Northrop, alerted city councilman Bill Mitchell

to the problem, Mitchell

immediately jumped on a horse and rode back into the fields on

currently in use here have yet been compiled, another satellite antenna dealer, Julie Davis of Antenna Engineering, says that when her compan was formed in November of kind. Today, she says, there are twenty-five

But further growth of the satellite antenna industry is being severely hampered, dealers say, by the threat of legislation enacted by city governments concerned about the aesthetics of their municipalities. In August of 1983, the city of La Mesa became the first to act by passing a strict ordinance that requires prospective satellite antenna users to apply for conditional-use permits before they are allowed to install the dishes, a process that costs \$200 in residential areas and \$150 in commercial zones. And even if approval is granted, detailed guidelines must be adhered to, says La Mesa assistant planner Susan Baldwin, including the

requirement that the antennas be "attractively screened through landscaping or fencing so that they are not visible from public roads or other properties." As a result, Baldwin says, since the regulatory ordinance was passed, her department has received a total of only four

applications, all in commercia zones. Three were approved, and the other is still pending. Even more objectionable to satellite antenna dealers, however, are actions taken in just the last six weeks by the cities of El Cajon and Chula Vista. After decreeing last November that both building and conditional-use permits (costing twenty and fifty dollars, respectively) must be obtained by persons wishing to install at ground level satellite antennas that would reach ten feet or more - or any height, it mounted on the roof — the El Cajon Planning Commission the week after Christmas decided it would no longe



Since November of 1983, when the Ukegawa Brothers company began cultivating several hundred acres of tomatoes in the Carmel Valle area east of Del Mar, the loca residents have fought with the growers over chemical fertilizers, hordes of illegal aliens, noise, dist, and— beginning two months ago— erosion. Though the general manager of the North County vegetable farming operation, Peter Mackauf, heatedly denie that the December raise that the December rains produced widespread erosion in his fields, and claims that the increased runoff in the area is attributable to construction tream in the Mira Mesa area, photographs showing deeply rutted access roads in

the eastern slope of Carmel Mountain to have a look for himself. Within days of that ride in early January, most of the eroded roads were filled in by Ukegawa bulldozers. But Northrop, a Ph. D. who works in the environmental sciences department at the Naval Ocean Systems Center is still concerned about erosion in the area. As a member of the Citizens Advisory Committee for the Preservation of Los Peñasquitos Lagoon, Northrop's interest is less in the gorged roads than in the siltation problem of the nearby

lagoon, which is a protected wetland preserve and wetland preserve and state park, and into which flows the runoff from the tomato fields. "After the rains in December. the lagoon was the color of chocolate," says Northrop. called the city and suggested they take water samples, but

they never did."

After all the squabbling between Ukegawa Brothers and the locals, the vagaries of the agricultural market had the last word for this past season. The tomato crop that was planted last summer in the Carmel Valley area was due to be harvested in the late fall and early winter. But because of a bumper crop of tomatoes in Florida and Mexico, the price for the fruit dropped dramatically between November and January, and it became unprofitable for the Ukegawas to harvest most of their crop. Though general

manager Mackauf won't say how much money he lost by not harvesting, or even how many acres were cultivated, the large tracts of tomatoes that are now nates of tolhades that are now rotting on the vine have to be a hard blow to the company. "It happened to every tomato grower in California," says Mackauf. "Now [the local residents] have experienced the dilemmas and frustrations of the farmer."
Meanwhile, The erosion

question is in the city's lap. Under a newly revised land development ordinance, which was partly the result of complaints made to the city by the residents of Carmel Valley agricultural permits are now required in order to cultivate required in order to cultivate land that has not been farmed in the preceding five years. On of the first permits was applied for by Ukegawa Brothers, to plant tomatoes on a 750-acre parcel of land located in the coastal chaparral between Carmel Valley and Los Peñasquitos Canyon, adjacent Peñasquitos Canyon, adjacent to the land they planted last year. The city has completed an environmental review and the permit will be issued in the next few days, with conditions such as buffer zones between the fields and residences, brus removal restrictions, and vehicle speed and access restrictions. The report concluded that erosion from the tomato fields was "an adverse though nonsignificant impact of the project." Because of his interest in the area, John Northrop was invited by the city to comment formally on the report. His written reply the city claims there was a major omission in the report namely, that access roads cut in the steep slopes of the existing tomato fields have been a major source of erosion, and have actually altered the drainage pattern of the area. How the city responds to Northrop's concerns will be seen when the permit is finally issued.



As Far As You Can Throw Them

Those squabbling city councilmen are at it again. Shortly after the city council voted January 8 to approve a watered-down version of the controversial Blackhorse Farm project in La Jolla, Bill
Mitchell wrote an angry letter
to the La Jolla Light, blasting his colleagues and claiming,
"Plain and ... simple, we were
shot in the back." Ever since the University of California at San Diego first proposed building an ambitious commercial/residential center just west of the campus off Torrey Pines Road early last year (which was to include a 210-room conference center, a hotel, a restaurant, and condominiums for students and staff), Mitchell, whose district includes La Jolla, had led the includes La Jolla, had led the fight against it at the behest of area residents. A partial victory had been won last September, when the council denied an earlier incarnation of the project and requested that university recents—and university regents — and developers Chris Sickels and Tom O'Brien — come up with more modest plans.

But when the project's backers returned earlier this month with a toned-down version, Mitchell and other

opponents such as the La Jolla Town Council and nearby La Jolla Farms residents were still not satisfied. In his letter to the Light. Mitchell claimed he had Light, Mitchell claimed he had been led to believe the four other councilmen who make up the "growth management" coalition — including Mike Gotch, whose district abuts Mitchell's — would stand behind him in once agair granting a continuance so that opponents could rally support. But at the January 8 council meeting, only Ed Struiksma stood by his side — and then more out of displeasure over past dealings with university regents than loyalty to Mitchell. "The support we had been promised disappeared," Mitchell wrote. "Those whom we believed to be our allies...not only deserted us but

fired the fatal shot."



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M VERIFIED

After All These Years

Neal Matthews's article ("Diar f Despair." January 24) was good of Despair," January 241 was good and very interesting but made my heart ache, People feel that mental illness is uncurable, that it's all the system's fault. But how about all the people that do survive mental illness, that go on because of the system and fead productive healthy ives?

You know why articles aren't You know why articles aren't written about them? I do because I'm one of those persons. People don't believe you are unred. If you dell people you were mentally ill, you sent through all those things you are the you are working for the county you are working to the part of the young it was a summer work of the young and the years and Child get a great you want to should about fillium and it the years and Child get on work. What about all the nurses, doctors, and friends I made at doctors, and friends I made at CMH who helped me back on the road to recovery and continued to help me through outpatient clinics. lithium clinics, and numbers to call anytime day or night. Sometimes I think families like

make that miracle work, but the only one that can lick that problem is Billy — not the system, not the family, but Billy. He spot to want to do it. I din't for a long time and it almost ended in death for me. That was in 1972 and now in 1985 I work for the county and an proud soft in the property of the caused a diverce, but that has really been for the best. I have two ternage but seenage boys that I best. I have two teenage boys that I raise who know of my illness and who talk about it with me who talk about it with me whenever the need arises. It's society and people who put the system down that hurt us that have had mental illness. No one writes that you can lick it and go on with life, and I understand why, but I also want people to know that CMH helips people—I know. Name withheld by request San Dieso

The Nightmare

San Diego

THINKING COMPUTERS?

As someone who has experienced firsthand the tragedy of severe mental illness, I ached as I read Neal Matthews's story about I read Neal Matthews's story about a schizophrenic man and the impact of his illness on his family. Bea Clark's diary helped me better to understand similar agonies experienced by my husband. Son Billy's own perspective can only be guessed at, but it reminds

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me so vividly of my own struggles for mental health. Eight years ago, at age thirty, I fell out of my educated, professional world (I was a career ounselor at Arizona State University) into a world of crazy and strange phenomena.

etters

delusions, and hallucinations. For delusions, and hallucinations. For the next say earns! was alternately diagnosed as schizophrenic and manic depressive. In over thirty-manic depressive, in over thirty-manic depressive. In over thirty-manic depressive. In over thirty-manic depressive and one-half years in psychiatric wards. I forged prescriptions, attempted sakided, prescriptions, attempted sakided, prescriptions, attempted with deal with the proposed ones, struck countless others with my fisst and slept on the streets. I frequently looked and talked carea, but not always. My basic disease, and I had at least a dim-notion of the unreality and

disease, and I had at least a dim notion of the unreality and madness of my situation even though I felt powerless to control my erratic behavior. My life was like a normal person's most terrifying nightmare, except that mine was a nightmare from which I could not twake.

mine was a nightmare from which I could not wake. What brought an end to this nightmare and how did I get well? The traditional medical model of treatment (drugs and locked wards) did not work for me. Instead, I found a "therapeutic community" in the San Diego area schizophrenic individuals in a homelike atmosphere, supervised by trained staff and recovered (and

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recovering) schizophrenics. Drug treatments became a minor adjunct to a very caring but extremely confrontive "family" nvironment. I was held accountable for my inappropriat and violent behaviors. Instead of and violent behaviors. Instead of being strapped to a bed in a hospital seclusion room (which tended to drive me deeper into my psychotic world). I was held close psychiat action, but inconsists of the consists of the consulation of w other members of the house and

a lam one of the relatively few looky acknowledges of the comparison of the comparison of the comparison which happened onto a unique treatment program which had the features I required in order to get well. But not before my family had sought paracically given up on my ever getting better. I could not have gotten well without a great deal of help. I am about two years removed from psychosia (bard) are more comparison of the comparison of t I am one of the relatively few Vancy McNew Sawhney

Ugh Bites

Ogn Bites
Great piece by John D'Agostino
on (what's left of the Chargers
("Sports." January 24). It was
absolutely the finest analysis I've
read anywhere, and I hope Gene
eat anywhere, and I hope Gene
eat anywhere, and I hope Gene
studying it. At any rate, Mr.
Spanos has his work cut out for
him. DeBartolio claims that he has
lost over 516 million since 1977
when he bought the Forty-miners.
And he was arrant enough to buy
eating the company of the Charger stars,
deponed on the Charger stars,
deponed to the Charger stars.
The start of the Ration is the Ration of the Ration is of the Ration of the R

Dickerson bored with Beverty Hills yet?

Oh yes, thank Eleanor Widner for writing the best (and only honess) restaurant reviews in San Diego. We're known as the "Hose word of Medicore Restaurants." But it we want to do better, we have to start by telling the awful truth about San Diego's grotesque restaurant fare. And only Eleanor is telling it quali like it is.

(continued on page 43)

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Straight from the Hip

Dear Matthew Alice:

Being the only native San Diegan where I work, I have found myself telling my coworkers some of the stranger legends of the county and being met with looks of disbelief, particularly when I related the following: the legend of the white deer of joinowing: the legent of the write deer of Mission Hills, the concrete dinosaurs of Alpine, and the mystery street of Diction-ary Hill. Matthew, please save my credi-bility! Tell my "alien" friends that these tales are based on fact and are not just my

imagination. Erik Batzloff

Poway
Matthew Alice, O.T., D.L. (omniscient work on these four tales and can repor that, indeed, Erik B, is living in the real world. I've found sufficient evidence to indicate that these legends have circulated among the populace independent of any proselytizing by Mr. B. and that they have some basis in fact.

The white deer of Mission Hills is the The white deer of Mission Hills is the best-known of the bunch. This beast, known as Lucy to her fans, was long thought to be a ghost, some corplasmic manifestatien of a lonely spirit, who wandered the canyons and thickets of Mission Hills back in the mid-Seventies. But more than 200 people attended Lucy's funeral in December of 1975; these certainly believed in the white deer, and eventually the rest of the ghostwatching clitzenry became believers.

Lucy was a white fallow deer who was Lucy was a white fallow deer who was born in the San Diego Zoo. She and a male fallow deer were sold to a man in Mission Valley, but the pair jumped the fence and ran for freedom. The buck must have found it quickly, because he was never seen again. Lucy, however, made her way to Mission Hills, where she browsed in gardens (she was said to be particularly fond of the taste of flowers)



berlin. He intended to turn his little col-lection into the Disneyland of San Diego

County; it ended up more like the La Brea

Tar Pits without the tar. Dinosaur Land opened in August of 1962, and an advertising brochure highlights some of its at-

tractions: swimming, picnicking, skating,

tractions: swimming, picincking, skating, a "playa-sur for children," and other such delights.

The rumor is that the park's backers ran out of money. Whatever the cause, Dinosaur Land didn't last more than a year. The purple, pink, and chartreuse cement dinosaurs were either sent off into exile to school playgrounds or left to spend their mobile home park, Highway 80 was rerouted, and the beasts were no longer visible to passing motorists ("Mommy, Mommy, look at the purple dinosaur!"). Some of them may have migrated north-

Some of them may have migrated north-ward. A few years ago there was a small population of cement dinosaurs living in Scotts Valley, north of Santa Cruz, but I

and ate food that residents would leave out for her. One day she wandered down the tor ner. One day sne wandered down the hillside above Taylor Street, and people phoned the animal control department, concerned that she would try to cross the highway. The animal control people sent out an officer, who shot Lucy with a tran-quilizer gun. Something went wrong, though, and Lucy died within a matter of hours. She was buried in Presidio Park, and a monument to her memory was erected on the hillside east of the Serra

Museum.

The concrete dinosaurs of Alpine also succumbed to civilization. I'm told there are only two left, a headless creature (victim of a falling tree limb) and its mate, who provide targets for mischievous little boys and girls who enjoy bashing dinosaurs with rocks. But at one time, back in the early Sixties, there was a thriving population of concrete thunder lizards in

Their happy home was called Dinosaur Land. According to Bea LaForce, resi-dent and historian of Alpine, the master-

was just up there last month and found no trace of them.

I can't understand why the mystery

street of Dictionary Hill in Spring Valley is a mystery. The street is called La Presa Avenue, and its reputation is based on an optical illusion. Channel 8 did a news segment back in 1978 in which the illu-sion was demonstrated. The reporter drove his car to the bottom of the incline below the cul de sac, left it in neutral, and defied gravity by rolling in the same di-rection. Obviously these things didn't re-ally happen, and an engineer's level proved to viewers that uphill was really downhill. Something in the topography created this illusion, though, and thus the

But as I've said, I don't understand it. I went to La Presa Avenue to see for my-self, and I'm sorry to say I wasn't fooled at all. Perhaps I'm too old and jaded. The at all. Perhaps I'm too old and jaded. The street does have a lovely view, and there is an amazingly steep street nearby. Grand Avenue. In fact, this may be the steepest street in the county. If anyone would like to nominate another street as being steeper, please let me know — If I get enough responses, I'll investigate and come up with the Official Steepest Street of the plant of the plant

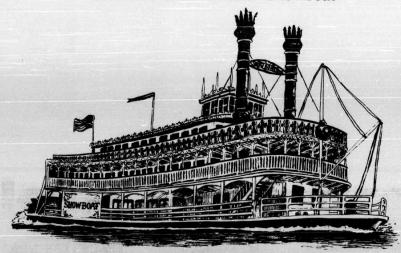
Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80803, San Diego, California 92138.

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THE INSIDE STORY

BILL THOMPSON HAS A CHANCE TO DEVELOP one of the most lucrative land parcels in Southeast San Diego. but he's quickly learning how tenuous his opportunity can be. Politics has so far worked in Thompson's favor: though he had had no experience with retail projects, he used his extensive contacts in Southeast San Diego to beat out a veteran shopping center developer who also wanted to develop the tweive acres of city-owned land near the intersection of

Highway 94 and Route 15.
Thompson, a black man who has built hundreds of apartments in Southeast, enlisted a platoon of fourteen black community leaders including Supervisor Leon Williams, black entrepreneur and radio station owner Willie Morrow, Baptist pastor Timothy Winters, and Urban League president Rudy Johnson to testify on his behalf last fall before the city's Southeast Economic Development Corporation (SEDC) the city agency which oversees the Gateway East

project. His opponent for development rights — La Jolla's Wall Street Property Company — had been recommended by SEDC's staff. But the firm was so overwhelmed by this show of support that the firm dropped from the running before SEDC's board members cast their votes. "Even if we'd won the vote, we would have lost. Street's vice president. "The

supported the SEDC board had they chosen us, and they wouldn't have supported our company when we tried to build the retail center." It will be at least a month

before the city council gives Thompson formal development

rights to this parcel that is the heart of SEDC's efforts to bring jobs, industry, and commerce to the minority community. However, Thompson and SEDC are already talking informally about his plans for the land. And Thompson last month touched a sensitive issue that has angered some SEDC board members and several neighborhood leaders who supported Thompson over the La Jolla firm. Both SEDC staff and a citizens group which oversees the agency's work have long agreed that the goal of the retail center is to bring a supermarket to this sprawling community south of Highway 94. For more than a decade black families have spent their food dollars at markets in National City, the College area, or at the Big Bear market on Euclid and Federal avenues Many shoppers — including those without transportation tmose without transportation
must pay higher prices when
shopping at the small corner
stores throughout Southeast.
"Our first priority, by far, is a
supermarket," says Anna
Major, chairwoman of the Mt.
Hope/Helix Heights Residents
Association, which polled 200
nearth families mengiting their

nearby families regarding their desires for the property.

(Second choice was a drugstore, followed by a



department store and then a

post office.)
Thompson shocked the
SEDC staff in December by SEDC staff in December by discussing a potential plan that doesn't include such a market. Though Thompson says he was just "raising a what it" question in these "very, very preliminary talks," SEDC officials, who agree with community groups that one of the major purposes of the center is to attract a grocery store, brought the issue before center is to attract a grocery store, brought the issue before their board of directors. "I'm absolutely stunned to hear this," said director Mike Madigan, a Pardee Construction executive who spent a decade as land-use adviser to former mayor Pete adviser to former mayor Pete Wilson. "I can't remember a discussion in ten years that didn't invoke the need for a supermarket [in that community]."

community]."

Just the suggestion that a supermarket may not be among the Gateway tenants has made some of Thompson's former supporters skeptical of his ability to carry through with

the developmen. "If it comes down to having a black man doing the development or getting a supermarket, I'm pretty sure well go with the store," says residents association president Anna Major, Major notes that while many black leaders may stand by Thompson, community groups such as her own include sizable numbers of Mexican-Americans who her own include sizable numbers of Mexican-Americans who set of the many black leaders may stand the standard that the standard standard that the standard standard that the standard standard standard that the standard st

residents have the desire and spending power to support a spending power to support a Safeway, Ralphs, or Food Basket. The developer also cautions that no one can force a supermarket chain to locate on the Gateway site. Still, both SEDC staff and community leaders remember that Wall Street Property Company, the firm which withdrew in deference to Thompson's show of support, has close ties with

Lucky Stores, parent company of Gemco and Food Basket. The La Jolla firm last year had persuaded Lucky executives persuaded Lucky executives seriously to consider building a Gemco with a complete grocery section at Gateway. (Wall Street had also proposed a joint development with Thompson: the La Joll. firm would build a 130,000-square-foot Gemco and several other stores on beath series of toot Gemco and several other stores on twelve acres of Gateway land, with Thompson developing six additional acres of local retailers. Thompson refused the deal.) SEDC can accept or reject any mix of getail stores that

any mix of retail stores that Thompson assembles, but if he can't round up a supermarket it will be difficult for the will be difficult for the redevelopment agency simply to reopen negotiations with another developer. Wall Street Property executives say they won't bid again on the Gateway site, and they caution that major retailers, including grocery and drug stores, would be difficult to entice to Gateway if Thompson can't round up a if Thompson can't round up a

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collection of art composed exclusively of Putnam purchases.

Twenty years have passed since the last sister was buried, without ceremony, in a Greenwood Cemetery family plot. (Amy wrote in 1950: "I am allergic to funerals, and wish to be sure mine is simple, and that no one sees me.") The Putnams' earlier gifts (a total of 115) can still be seen in the San Diego Museum of Art, enriching that gallery's collection. And the sisters' gifts continue to radiate through-out the Timken Art Gallery, new purchases by the Putnam Foundation adding yearly to the growing list of Old Masters: the Petrus Christus Death of the Virgin with its angels ascending toward heaven bearing the Virgin's soul; the Pieter Brueghel Parable of the Sower that beckons the viewer into its luminous, infinite distances: Rembrandt's St. Bartholomew; a number of distinguished American works, including Eastman Johnson's celebrated Cranberry Har-vest, a Winslow Homer, the Benjamin West Fidelia and Speranza, a Frederic Remington, and a gorgeous melan-choly landscape by George Inness. In addition there are more than 300 glittering Russian icons that were Amy's special delight. The Putnam Founda-tion, beneficiary of the sisters' esgallery, the only fine arts gallery in the area that does not charge an entry fee. The startling contemporary travertine marble and glass, bronze-



plaza in Balboa Park, an austere contrast to the nearby phantasmagorical Moorish and Mediterranean architecture. With the stylistic difference that keeps other park structures at arm's length, with its chilly rectilinear simplicity never hinting at the interior's richness, the building stands as a metaphor for the sisters themselves. The Timken gallery also safeguards

and the assets the theorem in the assets the asset of the

tend the ten-foot fence another few feet after a drunk plowed into the wrought iron with his Chevy sedan; smudged carbons. There are the New Kork Times and San Diego Dinion accounts of the sisters' inheritance from their cousin Willie Putnam. the gift that would change the face of San Diego art. The Union headline reads: "FIVE MILLION BEQUEATHED TO 2 SAN DIEGO MOMEN" (Sister Irene died prior to the inheritance.) The files end with a vertiable flood, a deluge, written by Amy from the late Fortics, as Ame's health Degan to fail, and ending with Amy's death in 1958. The letters increase in number and intensity as Amy loses hope for Anne's memory to be restored, or the health

to return. Amy's misery breaks

write the most far-flung of relations, even third and fourth cousins in Sedro Wooley, Washington. She answers letters from an English family to whom the sisters sent food during World War II, keeping them up on Anne's decline and her own vicious headaches.

The majority of this file consists of Amy's correspondence with Frederick S. Parker, vice president of New York City's prestigious Guaranty Trust, himself the sisters' trust officer. The letters are replete with the desolation of Amy's raw loneliness, as Anne more often hardly recognizes. Her. These letters, with their coloratura despair, their temper, went out almost daily to Parker, and have been preserved with his often daily, detailed replies to San Diego.

In the many incousant seeks of pages that is not said, than by what is. This extraordinary volume testifies to the greater volume crumpled, tossed, and pitched into fires. ("I have been busy burning letters in the fireplace," Amy wrote Parker in 1950.) There are parchment informals, engrawed laid pagers, stiff sheets taken from pigeonholes in club deeks, crinkling onion-skins and airmail bonds, typed with the Remington and Smith-Corona pica and elite that more than the Spencerian hand poignantly evoke a simpler era. But nothing in the pounds of paper opens the Putnams' secret hearts. What their longings and disappointments might have been; why they never married; why they disdained San Diego society; why they were reluctant to be seen; how the museum gallery director got into Amy's bad graces — a peruser of the papers can only guess the answers. Stories of the sisters' reclusiveness

(continued on page 12



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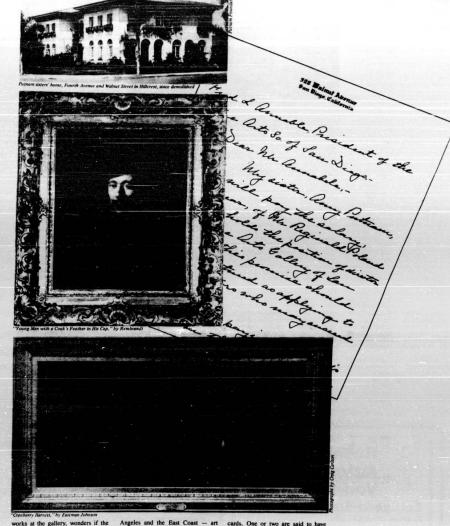


are not exaggerated. When it was necessary for Amy to be at the downtown Bank of America, arrangements were made to admit her before the bank opened. The late Julia Gethman Andrews, a Fine Arts Gallery employee during the sisters' lifetimes, recalled their visits to the galiery as "in char-

acter; always announced days in advance, it was an occasion planned for in detail — everything clean and shining, a fresh bouquet beneath their latest gift. Finally their great black limits, after their properties of the plant of their properties. Amy and Miss Anne were ushered in, the chauffeur remaining with the equipage while the ladies made their royal progress. "These came before or after gallery hours. Almost to the end, what they did, they did annoymously, although the staff and board of directors of the Fine Arts Gallery certainly knew who their benefactors were.

Nancy Ames Petersen, executive director of the Timken Art Gallery

and a member of the board of directors of the Putnam Foundation, is the daughter of the late Walter Ames, the sisters' attorney. (It is Petersen's eighty-eight-year-old mother who warns, "If anyone says they knew them, they're lying.") Although Ames sometimes visited the mansion daily, his professional discretion was complete. He rarely mentioned the women. Mrs. Ames never met them. So, like other San Diegans, much of what Nancy Petersen knows about the Putnams is, she suggests, a mix of lore with conjecture. But Petersen, a sympathetic, gracious, and practical sympathetic, gracious, and practical woman in her fifties and the mother of two grown men, one of whom also



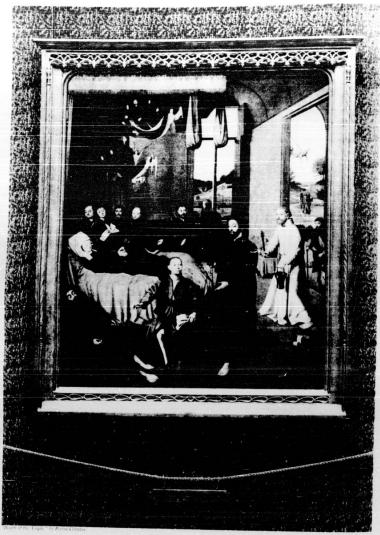
works at the gallery, wonders if the sisters' father, Elbert Putnam, was not a rather typically dictatorial, mid-Victorian father, overprotective, a man who would have discouraged prospective bridegrooms. Certainly, Petersen posits, the father as Autocrat-of-the-Breakfast-Table was Autocrat-or-tne-Breakfast-latile was not an unusual role in the senior Put-nam's day. When they arrived in San Diego, and definitely by the time Elbert died, would it not have been too late for the women to consider marriage? Would they not have been fearful of fortune-hunting Lotharios?

It was said, correctly, that the sisters did entertain, but that they did so rarely. The guests were men from Los

Angeles and the East Coast — art dealers, historians, curators. The women's conspicuous distance from townspeople caused talk. Their distance was so deliberate, so complete. When the young gallery director was forced to resign, many San Diegans were angry with the sisters. But even today Petersen remains as baffled as anyone else about why the women avoided society, about the director's fall from grace. Several redoubtable ladies, some curious to seize a look at the women and the mansion's fabble interior, others guilelessly warm-hearted, atempted, from one decade to the next,

tempted, from one decade to the next, to pay a call. Servants took their

cards. One or two are said to have been received coully, to have visited with the ladies (who were reported to be tiny, bony, plain creatures, fingers glittering with diamonds and emer-alds, in dress that evinced little thought of fashion). No encourage-ment to return was extended. The late Julia Andrews, former em-ployee at the Fine Arts Gallery, was one of the few women invited. She told of her visits in a paper she read at a 1966 meeting of the local Wednesday Club, prefacing her talk with this dis-claimer: "Not that I wish to give the impression that I was an intimate of the Putnams. The nearest I ever came



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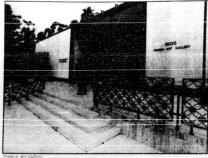
to this was when Miss Amy asked whether I could arrange an evening in my home when they might come and have my husband play for them... My visits to the mansion were for the most part in pursuit of my duties as curator of paintings for the gallery director, Reginald Poland."

Andrews mentioned other guests The ethnologist Edward H. Davis, an authority on Southwest Indian tribes, whom the Mesa Grande Indians called "the Great White Father." spent weekends at the mansion. Na tives of Old Russia, with whom Amy shared her interest in Russia's folk art and the Ballet Russe, came for

Andrews offered this hypothesis to explain the Putnam reclusiveness: The aloofness of the Putnam sisters, generally attributed to shyness and exessive modesty, was rather a native English dignity, never violated."

my, Anne, and Irene arrived in San Diego in 1913, when the city was an optimistic metropolis of 55,000. They came from Bennington, Vermont with their fa-ther, Elbert Putnam, who was then seventy-six years old, and their mother. Thetis Bishop Putnam. Elbert, retired ex-vice-president of Bennington's water company, joined his millionaire elder brother Henry. ters were past their midthirties when their father ordered built (and imme diately deeded to his daughters) at the northwest corner of Fourth and Walnut, near Balboa Park, then a dusty chaos of horses, carpenters, and tim-ber, noisy with shouts and pinging hammers as the area was readied for the 1915 Panama-California Exposi

The Putnams were lured here by the climate and by older brother Henry. They reveled as they supervised plant-ing of what were, to them, exotic 'hothouse" oranges and flowers Thetis saw to flower gardens to soften the lines of the new house. Henry, on his Alpine property (he also had a home near Balboa Park), fertilized



New York Concord grapevines with "butcher's blood." In the balmy salt air he regained the energies that once amassed millions; when he wrote home, as did all these transplanted northerners, he noted, with emphatic underscorings, that this was truly Pas-

Because Henry Putnam dominated the family in so many ways, he is of-ten confused with the father of the three sisters. For example, an oft-told legend about the Putnams is that Elbert came to California before the Gold Rush and worked as a water boy. In fact, it was Henry, Elbert's older brother, who came to San Francisco in the early 1840s and began peddling water by the bottle. And it was this early adventure that began Henry's fortune. After he had accrued a small capital, Henry headed back home to Essex, New York, not far from the Vermont border. Using his money from California, he invested in a steelrolling mill that, during the Civil War, supplied "ironsides" to the Union's warship Monitor.

At heart Henry was no industrialist. He was an inventor, one of the nineteenth-century tinkerers out to build a better mousetrap. Appalled by water boys' awkward tying of corks to bottles with string. Henry devised a simple wire fastener. In 1862 he moved to Bennington, Vermont, where he married a New York City widow who became the mother of his only child. Willie. Henry then began

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manufacture his bottle "cap." which, foresightedly, he patented. Immediately these were successful, and Henry began to fabricate other articles for domestic use. Some were his invention; most were others'. But all were placed under patents held in Henry's name — and it is to his perpicacity in filing patents that San Diego owes its icons, the radiant In-ness landscape, Rembrandt's portrait of a melancholy St. Bartholomew, and of a melancholy St. Bartholomew, and the stipplings of vibrant red in a Timken Art Gallery favorite, The Crunberry Harvest. Henry's factory turned out the double-pointed carpet tack, a mop squeezer, the first practi-cal clothes wringer, a rubber bottle stopper, the "lightening" jar and other pressure jar-closing devices, and a machine that made barbed wire forcine (This last is another common

nams, that the sisters' father Elbert
"invented barbed wire." Not true.) In 1864 Henry bought the Bennington Water Company. Financially, this was his El Dorado. He was on his way to becoming a wealthy man. He bought out the town's grist mill, its brick factory, constructed its leading hotel, built and operated an opulent opera house, and became the town's largest employer and holder of the majority of its real estate. Later Henry moved to New York City, where he founded the Brooklyn Ele-

fencing. (This last is another common

error in stories told about the Put-

vated Company.

Twelve years younger than Henry,

Elbert surely felt the chill of his older brother's shadow. In 1868, when Elbert moved to Bennington, Henry made Elbert vice president of the water company and built him a house on land that he himself earlier had abandoned. Working for Henry, a man consistently penny-wise and dollar-foolish, cannot have been easy. Elbert's lifelong role is spelled out in his Bennington Banner obituary, which describes him as "associated with his brother.... From the time that the water company was organized in 1886...he was vice president and treasurer of the corporation." The obituary goes on to call Elbert a man of "exceptionally methodical habits, quiet and unassuming...naturally reticent and not given to the making of confidences.

Elbert had married Thetis Bishop two years before the move to Ben nington. Daughter Anne, born in 1867, was a year old at the time, and Thetis was carrying Irene, who was born in 1869. Amy was born five years later. All three girls were born in New Russia, New York, a small hamlet near the Vermont border. Thetis's family had long maintained a rambling two-story house in New Russia (it was also a popular inn), and the Putnam girls lived as often across the border in New Russia as they did life in New Russia was simple, but surely not commonplace. The area was rich in natural beauty ("...'tis my vast and lonely lake which winds/ Through mountain chains." Irene

some of whom stayed at the inn.
The Putnam women went through Bennington schools. They learned Latin, German, and the Romance languages, philosophy and history. Amy, that youngster about whom her mother reported, "She has begun to eat like a Christian child!" had some provocation for her interest in Russia and Russians (though New Russia was not a Russian community), but as to files at the Timken give no hint.

Petersen suggests, strongly the letters bear ner out - that the sis Frankfurter, for many years editor of Art News, once spoke of receiving in his New York office a twelve-page letter from Amy that continued the discussion of painting they had begun

some evenings previous in San Diego.) Anne read and spoke French. Irene's translations from French, German, and Italian poets, published in an unidentified newspaper, are in Timken files. In 1918 Amy studied Russian at Stanford University. Several samples of her correspondence in the notoriously thorny Cyrillic alpha bet can be seen in Timken files. The mansion library and bookshelves on the second landing and in Anne's and Amy's rooms held more than 8000 volumes. A thousand of them made up Amy's Russian collection. Another usand volumes, in French, belonged to Anne. The titles were a mix scholarly works and philosophy, history, art, music.

During the years between 1885 and 1900, the years most likely to have found the women courting, the files are a Sahara. A few stray letters remain from the genealogical searches that were Anne's interest. Irene edited a literary magazine, but no copies are

Did the women have beaux? The only evidence in Timken files of male attention is an undated poem, "To the Unseen Irene," written by a Mr. Bodkin on paper from New York City's Connaught Bar, in response to poems of Irene's he had read. The poem, opening with "Dear Little Stranger friend beyond the Sea... The brightest treasure of a happy home," expresses Bodkin's hope that the two can

In 1900, still dividing their time be-tween New York and Vermont, Anne turned thirty-three, Irene thirty-one, and Amy twenty-six. They were still not married. Perhaps spinsterhood did not look ignoble to the three Putnams. They had lively Aunt Amy Bishop as a happy example (the maiden auni



whose letters urging the youngsters to learn taxonomy, botany, biology, are preserved in the files). One of their female cousins, a physician, never married. They had the presence of a mother, increasingly morose as years passed, a woman with talent as a painter who had chosen marriage and motherhood, a woman so unhappy that Irene, her apparent favorite wrote a spate of poems whose motif is her longing to comfort her mother These are the only poems in the files These are the only poems in the files in which Irene snaps out of self-conscious poeticizing, and the few that offer a genuinely touching glimpse of Irene's inner life.

If ite must have changed in 1898, and Thetis's despon-

dency may have deepened, when Henry turned over the businesses to his son Willie, thirty-four. Elbert, only sixty-one, still tough enough to manage his brother's larger interests, was passed over. He hung on at the water works until 1912, when and assigned their profits to Ben-

nington's hospital.

Swashbuckling Willie spouted, by memory, entire plays of Shakespeare, and once he feted Bennington Hospital's staff with three acts, done solo, of The Merchant of Venice. He was an enthusiastic theater buff and promoted sporting events, including boxing. Willie was also a yachtsman, and he entertained President McKinley on board his yacht, the Washite. Willie never married, and when asked why, he said he had "too many interests to pay proper attention to a wife."

By the time Willie died in 1937, he had, through investment, tripled his

father's worth, and that with the Depression. He gave away millions — to Bennington's hospital, to Shake-speare-reciting heavyweight champion Gene Tunney. He could hardly have resisted the pleas of Cleveland industrialist Mark Hanna, who asked him to add Putnam largess to the pot that would help neo-Tory McKinley

William Jennings Bryan, tramping across America with his "Cross of Gold" speech — and Willie's "conto the high-tariff, pro business administration would not have harmed Putnam interests.

Willie was the wild card that turned so many would-be straight avenues of Putnam history off on a new path. Willie's falling heir to the Putnam business in essence kept Elbert in second place all his life, and may have kept the damper on family finances. But without Anne's and Amy's re ceipt, so unexpected, of one-fourth of Willie's fortune (it had appeared, at first, that they were to have only \$200,000 apiece from his personal legacies), the Rembrandt and the Rus would not have been possible, to say nothing of the Timken At: Gal-

Elbert did not leave his daughters to go begging. In 1927, when Willie turned Elbert's final accounts over to the sisters' lawyer, Willie was able to report, "The inventory totals \$280,984.82, of which amount \$15,809.20 represents actual cash on hand with me." The women lived comfortably, but as yet they did not have the money to permit true scope In 1938 all that changed. Willie seventy-three when he died in Miami against all expectations left more than five million dollars of his twenty-two to Anne and Amy, his two remaining cousins (Irene had died two years earlier, at the age of sixty-seven.)

The San Diego Union printed this under the headline:FIVE MILLION BEOUEATHED TO 2 SAN DIEGO

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continued from page 15)

That happened to two San Diegans today, but it won't cause a ripple. Their lives will go on with quiet dignity, as always. The San Diegans are Amy and Anne R. Puttama, sisters, who live at 3.28 Walnut Street. For years they have made their home a beauty spot. Behind the high iron grille fence of the busy corner of Fourth Ave. and Walnut, they have maintained a magnificent garden, surrounding their tile-roofed mansion.

SHUN SOCIAL LIFE

Living in quiet seclusion, shunning the usual parties and social doing of the elite, revered by their domestic staff, the Putnams have enjoyed life in a manner described by friends as 'sensible.'

News like that [of the bequest] would be exciting to most individuals, but even the Putnam household staff knew nothing of the bequest until it appeared in the papers. Life goes on unchanged. LIKE TO TRAVEL

The Putnams could not be reached for statements today and it was believed they were out of town. Recently they visited friends and relatives in the east and reportedly took in the New York Fair. One of their major pleasures is travel, comments of friends indicated.

By the Forties Anne and Amy, seventy-three and sixty-six, were legands. They were never seen idly munching a pastel Jordan almond at a bridge table. They attended no teas, no gallery openings, were never "run into" shopping downtown. Although they favored religious art, no one saw them in church. They secluded themselves behind the spiked wrought-iron fence that surrounded the formal gardens. They sat in the gardens on warm days, reading and writing letters and playing with the twenty-five-pound long-haired cats whose parents came from Bennington. They visited with out-of-town guests in among the flowers their mother loved: the vining clematis, the ruffled phlox and pungent stock, the columbine, the scented single perunias, the baby's breath, the blue cornflower backed by spikes of paler blue delphinium.

The German cook Bertha and her helpers stirred up lavish breakfasts in the antiquated kitchen. Bertha also or-



dered groceries, dealt with tradesmen, and supervised the help. The
chauffeur, Hercules Robbins, the only
remaining serout hired by their father, managed the gardeners; drove
Any to the hairdresser ("It certainly
improves my morale," she said of her
back and forth to her torturous sessions with the dentist; traded the
Chrysler for a Dodge ("I hope the car
doesn't look cheap." Any wrote).
Robbins picked up guests at depots
and airports. Their lawyers came to
them. The dentist came to the mansion to do Anne's dental work. In
Anne's bedroom, with its ornately
carved and swaged mahogany and
satinwood French rococo furniture,
"Ifted down her teeth, which were
so sharp that they were cutting her
tips." Amy wrote. Because Anne's
health had deteriorated and Amy
yound hereif increasinely unable to

shake off her tormenting headaches, Amy invited their physician to begin eating breakfast with them each morning — a service for which the sisters are runored to have paid fifty dollars per morning. Not infrequently as many as eight nurses carried trayslaid with tea and coddled eggs, toast cours, us and down the stairs.

points, up and down the stairs.

The decorator who installed the
Fortuny drapes came and went. His
son, a young teenager then, remembers the mansion as dark, reepuscular, and gloomy. He recalls the ladies
as plain women, wearing Victorian
lace collars high at the throat, and that
a marvelous aroma of fresh sugar
cookies baked by Bertha filled the
bouse.

nouse.

The evidence left by Putnam memorabilia is that the sisters truly cared for painting. No dilettente would have labored so over books, kept such track of sales announced in Art News and in

catalogue sent by galleries and art auction houses, as did Anne and Amy. More than once Amy was forced to draw on her personal bank account (in addition to her trust account) to meet \$40,000 payments for purchases as trop cher as a Rembrandt landscape. Julia Andrews hypothesized that "to buy Russian icons instead of Russian sables, to forgo travel in favor of Tritans and Tintorettos, to choose a Goya rather than a gay winter on the Riviera — the decision to secure paintings for our city rather than a thousand and one personal pleasures, must have been based on some criterion of value, firmly followed."

For the rich, giving away art is practical. The Putnam sisters were practical can New England women. Donating Goyas lightened the oppressive Putnam tax burden, hugely increased by Willie's five million and the subject of many letters to Frederick Parker at Guaranty Tuzy.

Courany Iross.

Comment of San Diego to become came to San Diego to become came to San Diego to become the came to San Diego to become the came to San Diego to the Comment of the Comment of the Comment of the Comment of San Diego San Di

ary.

The process by which Poland was hired is well documented in the files. A Society member had been connected with the Detroit Institute of Art. When time came to find a director, San Diego turned to Detroit. The first choice refused the job and suggested Poland. Responding to this, a November 2, 1925 night letter was sent to Detroit, asking about Poland: Is he "catholico or jew [sic] has he peculiar characteristics... Give me Poland's age antecedents your opinion of his ability qualifications personality and nationality." The November 3 response notified San Diego that Poland came recommended "HIGHLY AS GODD EXECUTIVE VERY CAPABLE AND EXTREMELY HARD WORKER, POLAND WAS GRADUATED FROM BROWN UNIVERSITY/TOOK MASTERS AT VALEALSO WAS AT HAR-

SOR BROWN UNIVERSITY/ENGLISH ORIGIN/MOTHER SCOTCH IRISH, POLAND THIRTY-TWO YEARS OLD HIGHEST CHARACTER AND REPU-TATION/MARRIED NO CHILDREN." Poland got the job.

A 1930 photograph of Fine Arts
Gallery director Poland can be seen in
Iris H.W. Engstrand's Son Diego.
California's Cornerstone. Poland,
hirty-seven, is posed with local artists
at Leslie Lee's studio and home,
Hollow of the Hills', near Alpine. In
the casually dressed group only Poland wears a suit. A drawing of Poland could have "illustrated Scott
Fitzgeral's Collier's stories. His is a
chiseled, handsome face, firm at the
gain, and "artistie"— dreamy, broodjan, and "artistie"— dreamy, broodjan, and "artistie"— dreamy, broodhand-holy. It was the "right" face for the
holy. It was the "right" face for the

From the first telegrams it is apparent Poland's job won't be easy. The files show he did well. A 1950 San Diego Union article reported the city's art collection as worth \$50,000 when Poland took over, and twenty-five years later it was worth seven million. Poland forged friendships with local artists, and helped them by purchasing their work and providing them with Gallery lectureships. Crafts were among his interests, and he served on the National Ceramics Jury. He and his wife had significant numbers of supporters and personal friends, including Edmund T. Price, president of Solar Aircraft Company, by the late Forties also Fine Arts Society to president.

ety president.
When the Putnam sisters came into
Willie's money and then began to
spend that money on art, Poland must
have felt rewarded. A 1475 Bermejo; a
Goya: an El Greco; a Van Dyck; the
furrillo Mary Magdalene — Old



San Diego Fine Arts Gallery, 1927

Masters stacked up in the gallery.

Amelia Bridges died in 1940 and the sisters assumed her role in supporting the gallery, including the payment of the director's 56000 salary, Julia Andrews characterized Poland in her Wednesday Club paper as "Miss Anne's favorite." and it was Anne, in 1940 still active, who wrote the letter to the Society's beard, offering the salary contribution of the purchase of European paintings.

recording and it was Anne, in 1940 still active, who wrote the letter to the Seciety's board, offering the salary contribution. Dapper Poland, his hair turned silver in his fifteen years in San Diego. Dapper Poland, his hair turned silver in his fifteen years in San Diego, dropped by the mansion often in the early Forties. He was particularly welcomed by Anne (of whom Julia Andrews said, "She was the eldest of the three sisters but the closest to her youth. There was nothing aussere or ascetic about her, or her room, which breathed an almost gay romanticism"). They had in common a love of the Gallic-Poland had been curator of the Gallic-Poland had been curator of the Callic-Poland had been care to the said of the care to the control of the care to the car

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ing spree, "The Putnams made such impossible acquisitions as Goya's Marques de Sofraga and Sanchez Cotan's Quince, Cabbage, Melon, and Cucumber."

Cucumber."

In the early Forties the sisters were reading, in depth and in several languages, about artists whose paintings they considered for purchase. Never trusting to their own judgment in buying paintings, they consulted curators and dealers, scholars, and historians. They invited Frankfurter; Spanish art historian Chandler R. Post of Harvard; and W.R. Valentiner, direct of the Los Angeles County Museum of Art, to come to San Diego to give their opinion on purchases. They entertained the gentlemen in the library, where from above the books, Amy's glittering icons, in the heat from the fireplace, gave back the heady aroma of incense their wood had absorbed centuries earlier in old

Russia.
Poland would have been present at
the huge round mahogany Empire
dining table sent by rail from Bennington, where the Putnam guests
feasted on Bertha's cooking. It may
have been at this table, or perhaps by
her been at this table, or perhaps by
have been at me the stable of the fire place
Amy's, a man who would help put the
skids under Poland. Years later, when
Poland had become persona non grata
in the mansion, Amy claimed that Poland "invert liked Alfred Frankfurter." Whether Poland did or did not
like all the cast of Putnam advisers,
among whom was more than one rascally art dealer, out for the ladies' wast
account—no one knows. But a reader
of Timken files learns that Amy, who
to the end had only praise for Valeninter and Frankfurter, never shared

(continued on page 18)

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Anne's enthusiasm for Poland. Once Amy decided Poland had to go, his already doomed ship was only further damaged by his alleged dislike of Frankfurter and his distrust of one art dealer who was Amy's favorite. (In 1949 Poland warned privately of this painting-huckster. Investigators were asked to look into his life. They discovered several lawsuits brought against him by dissatisfied clients, against till by dissatisfied clients, and several more pending; that he was purported to sell "schoolroom stud-ies" as "masters", that his certifica-tion and authentication of certain fine art pieces were in question; and that all down the East Coast and even

throughout European art circles and among reputable art dealers, the man was anathema.)

How had Poland garnered Amy's wrath? In her letters Amy claimed that Poland failed to appreciate the Old Masters and that he did not care for the paintings properly. She wrote to Frederick Parker in late 1949, "I cannot agree to give these treasures to the Gallery while Poland has the care of them. He has shown so openly his ill will and desire to be rid of them after having promised to keep them in the vault." In a 1950 letter to Parker, Amy wrote of having spoken with her attorney, Walter Ames. "I told him Mr. Poland is not suited to the position and not worthy of entrusting such valuable pictures to. I reminded him that one of our especially beautiful and rere paintings, which Poland asked permission to hang on the wall,

before we paid for it, he took down afterward, without our knowledge, and placed in the basement instead of returning it to the vault."

She complained that Poland, who brought ceramics and prints, contemporary and Asian art to the gallery, had turned too much to modern art. Nettled one day by this, Amy wrote to Parker, "They have a group of people who are interested in contemporary art, who are giving a party in the Gallery today, to raise funds to bring 'out-standing exhibitions of contemporary art to San Diego." Parker replied,
"The management with Poland there
is making the Fine Arts Society into a modernistic institution instead of a

museum where the great masters pre-dominate from an exhibition stand-

point, and this to me is unfortunate for

as far as modern art is concerned it is

all ridiculous to me."

Amy also made petty charges. In mid-1949 she alleged to Parker that during all the years they furnished Po-land's salary — \$6000 from 1940, rising to \$8000 after 1946 — Poland had not paid personal income taxes. She insisted that funds which the sisters and an art-dealer friend had put toand an art-dealer friend had put to-ward a Fine Arts Society catalogue had been improperly administered. Quickening the tempo of her angry letters, Amy literally scrawled to Parker at the end of 1949, "Neither Mr. or Mrs. Poland have ever enquired about my sister's health."

By 1949 Anne could no longer manage, and Amy, for the first time, was bereft of the family connection upon which she depended for seventy-five years. Had Anne been well perhaps the Poland fracas would have been contained. "Anne's physical health is good now," Amy wrote Parker in 1949

(and her condition did not change in 1950), "and she goes out to sit with her nurses, for a while, nearly every morning. She rarely comes down to the dining room now for her meals. She grows more forgetful. The pain-ful thing is that she has lost a lot mentally.... I am unable to discuss any matter with her, as she forgets what one is talking about. It is very sad and

The doctor had recommended a television set for Anne. A swivei-based table model Hoffman was procured.

Amy reported to Parker, "She eats Amy reported to Parker. "She eats well and for several days appeared interested in looking at her television pictures... I presume she will look at it again this evening. She appears to try to say something about it to the nurses, often, when watching it, so they think it may induce her to make more effort to speak. The doctor

hopes it may be a mental stimulus, and told me it would be better to have an antenna so as to receive more variety of programs. We had one put up on the roof Monday morning and the nurses tell me the reception is very clear and good. The antenna is only about ten feet high and is on the 'deck' of the roof, not through the tile, but it does show from the street. I cannot help that."

By late 1949 Amy's frenzy acceler-

ated. Telling Parker that as long as Poland and his supporters were at the gallery she felt unable to visit, Amy announced she wanted Poland gone. She demanded that Fine Arts Society president Edmund Price fire him. Price, in conversation and by letter with Amy, sidestepped the incendiary issue. He tried – at one and the same time — to hold firm his authority as Society president and to placate the impassioned wealthy spinster, on whose contributions the Society leaned

On a day of "chilly, dark weather," when Amy described the house as "the nurse-filled household," she upped the ante. She reported to Parker latest conversation with Price: "I told him plainly that Mr. Poland had opposed the purchase of every picture and had been extremely rude to our friends, who had been generous to the Gallery, which I resented more than his rudenesses to us. I told him if Mr. Poland is to continue as director we will take the paintings and marbles out before March first, and give them to the Los Angeles museums where they will have good care. I said I did not wish by any means to force Mr. Poland's dismissal, but if the public prefers contemporary, local pictures, with Mr. Poland to direct them, it was

only their loss, but we were trying to help them to see better art. He looked annoyed when he left, and said several times that he wished you could come out here this winter."

Over Christmas Amy's obsession turned fanatical. Early in January of turned fanatical. Early in January of 1950, she wrote Parker, "If Mr. Price had any strength of character he would dismiss Poland and get this big gift [a Rembrandt landscape for which she had just finished paying, which had been stored in the gallery qualt] we can never report If the parties. we can never repeat. If he retains Po-land, I shall have to change my will."

Several days later, Amy wrote Parker that the Society was "not worthy," and notified him that she wanted "annul" all Putnam gifts given to the Society, to change the provision in her will that gave the "residue of her estate" to the Society, and to remove



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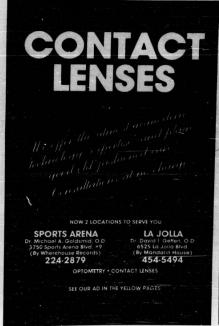
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Putnam

all the paintings being donated in 1949 from the gallery vault, especially her Rembrandt landscape.

Amy had finally gotten to Parker. He sent a night letter. "There is no way you can annul the gifts that have been made, nor would you want to do so because of the tax feature, which is of such importance that the cost of the pictures is fully taken care of through the tax deduction. It involves close to \$200,000 in taxes and this is not

Amy quailed at the sum, but held firm. Poland had to go. She wrote Parker. "It upsets me very much to find they are all such fools in the Soci-

ety. Mr. Price has made promises for a year and has not done one thing." By March 1950, Amy warned Parker, "I am filled with anger and frustration, so please brace yourself and do not be annoyed with this long letter." She had talked again with Price. "I told him we would require definite proof that Poland was dismissed, with a provision that he could not return to

the gallery in any capacity."

Amy trusted Walter Ames, while in the same breath she complained that Ames, a small, frail, spare man not in the best of health, "has no pep." Ames had firmly told Amy that the Society could not simply go to Poland and "tell him to get out"; both Ames and Price told Amy that the director had supporters. This turned her fierce. It also depressed her. She admitted to Parker, "I am growing more and more discouraged and angry to think they do not care enough for the

pictures we have given, and may give, to get rid of such an unpleasant, inefficient person."

By the middle of spring in 1950 Ames found a compromise. Poland, who not once in twenty-five years had a vacation, and who worked all seven days of the week, would receive a year's paid leave of absence, and during that time could look for a new po-

The letters in the file do not show The letters in the file do not show how Poland responded to the events of 1949 and 1950, but on June 24, 1950, the San Diego Union announced, "Poland Resigns as Director of Art Gal-lery," and printed a photograph of the still-handsome fifty-seven-year-old. The photograph is haunting even now, with Poland's eyes appearing to gaze deeply into those of the viewer. Poland submitted his resignation to the society's directors, to be effective July 1. At the meeting, supporters

July 1. At the meeting, supporters

urged Poland to take the leave of absence. Poland replied that he wanted the resignation to be "full and complete.

Amy, a careful newspaper reader, watched avidly, and waited - "fearfully, anxiously," she wrote Parker — for some word of Poland's demise at the gallery. When the June 24 issue appeared, she cut the clipping and air-mailed it to Parker, with an accompanying note that expressed "our" apnying note that expressed our ap-preciation for his help in this matter. "We could not have accomplished this without your help." Several weeks later she wrote to Parker that she was

relieved it was over. "I am thankful," she added, "that they do not come to talk to me about our withdrawal from the Society."

Certainly Amy found solace in Parker's attention. "I am thankful to have a Guardian Angel to tell my trou-bles to." she wrote him. Whatever his

motives, he was the joy of her last years. Parker had been associated with Guaranty Trust since the Twen ties, and from his letters he can be accounted a man who knew well how to deal with the vagaries of the well-todo. He was Willie's friend and finan cial adviser, "although I often took his advice, for he was very wise," Parker wrote Amy. Parker assured her that he considered himself dedicated to Putnam interests. The tenor of Parker's several hundred dictated and typed letters to Amy moves between avuncular, even patronizing, to gid-dily conspiratorial. ("I am only your lieutenant," he wrote Amy. "You are the general.... I think back to our midnight suppers, giggling by the fire.") Although the Timken files show that Parker met with the family as far back as the time of Willie's Bennington funeral, the voluminous correspondence, and Parker's many

visits to San Diego, did not begin until Anne's illness and memory loss, and were made largely in connection with the Poland affair. Parker was married, and by 1950 he was a grandfather. A diabetic, his condition was exacerbated by intemperance in eating and drinking, and Amy's letters to him fill up with warnings about his health. At some point in early 1950, Parker had expressed a desire to retire from the Guaranty. By August 1950, two months after Poland's resignation. Parker had been named president of the newly formed Putnam Foundation, and he moved to San Diego. For tion, and ne haved to San Diego. For eight years he managed the founda-tion and traveled through the United States, buying paintings. While he was on the road, he continued to write long letters to Amy. In 1957, Parker died. A year later, Amy died at the

age of eighty-four.

It was Parker, initially, who pre-

served the correspondence; later, as the sisters' attorney and president of the Putnam Foundation, Ames kept the papers. They prove to be as much a treasure as the paintings, the icons, and the Gobelin tapestries.

Parker, in his own way, after Anne was no longer well, saved Amy's life. (Anne outlived Amy, and died in 1962, two months shy of her ninetyfifth birthday.) But Ames saved the day. Even though Poland resigned gracefully, hoping to save the gallery Amy remained adamant in her disapproval of the Fine Arts Society. After 1950 she turned her back on the Society. The post-1950 Putnam acquisi tions, purchased through the founda tions, purchased through the founda-tion, did not have a permanent home; Amy refused to donate them to the Fine Arts Gallery. So those paintings wandered the country on loan to vari-ous museums. But she remained trou-

and even at her angriest, she wrote to Parker that she felt "San Diego needs them." The creation of the Timken Art Gallery resolved that. The wan-dering paintings came back to San Diego to a permanent home.

Nancy Ames Petersen likes to tell

this story: When she started work at the Timken Art Gallery in 1965, she would excitedly tell her father how many visitors the gallery had that day Her father would say to her, "I don't care about numbers. If only one per-son comes in here and is inspired, that's what matters." The letters show this is also what Amy truly cared about. Nancy Petersen knows this, of course, and when she carefully takes the Putnam folders from the filing cabinet, places the folders in a huge wicker basket, and sets the basket down for a reader, she says, "I don't want anyone to hurt my dear old ladies."

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A NICARAGUAN JOURNAL FROM SAN DIEGO TO MANAGUA AND BACK

This is the narrative of my three week stay in Nicaragua. It is a pretty psychological rendition. I'm not a very political, intellectual, or altruistic person, and most people go to Nicaragua for those sorts of reasons. I frankly didn't know why I was going, until I was on the plane coming home, or what would happen, until it did.

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as sleazy and unsavory, so I ignored them and went back to my physics Then the name "Peter Silk" wafted my way, and talk about the story in the newspaper. (Peter Silk's name and the names of all other characters in this story have been changed.) I realized that not only was this man the same person who was on the front page of the paper that day, but he was also the "Professor Peter Silk" I'd seen on signbo advertising lectures on Central America, which I was very interested in but hadn't been able to

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commons with a friend when a man came over and started talking to him The stranger's appearance struck me misunderstanding and it seemed so wrong. I was screaming, raving, not sleeping, drinking, and all that, for months. Now life had settled into some kind of dull normal where I felt there was no reason to live, and couldn't help but try to figure out all day what the meaning of life was, having temporarily lost it, in my beliefs and my relationship. But not believing in suicide, I dragged myself through the motions of living and trying to build a life for myself in the best way I could. So in the midst of all this, I had

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ahead and try to meet up with Dr. ahead and try to meet up with Dr. Silk after I was there (despite everything, I was fond of him), and then live as cheaply as possible on my own. I also became firm in my own mind that this was not the time for me to "risk my life for the olution," or to take any risk, but that this trip was, for me, a journalistic joy ride, an attempt to alleviate depression. So I made it clear to Dr. Silk that my only intention was to fly straight into Managua, and not step one foot out of it, or onto his boat, either. I did expect to help with his research project, a series of interviews with Nicaraguans that would portray how the revolution had changed people's

I also realized, to face the worst, that this was during their anniversary celebration of the revolution, so there would probably be no accommodations available. But I'm a survivor. I got the scenario but I m a survivor. I got the scenario in my mind of approaching the first nice-looking person in the street and asking to stay with them in return for buying their groceries or something. After all, I'm young and healthy. I didn't need to be coddled by a tour and certainty.



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I then spent a month agonizing



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about my final decision to go. Frankly, at this point, going to Nicaragua didn't seem worth the trouble. Miraculously, my boyfriend and I had gotten back together; my job for a local veterinarian was going great and I didn't want to leave t; and I had never even traveled to Mexico. So doing this seemed like a major undertaking in terms of energy, time, and money. It seemed to be, in a word, a hassle. But the idea "go to Nicaragua" glowed in my inner heart. I kept feeling that way. My thought that it was selfinduigent escapism had changed to a conviction that "God wants me to go." So I simply made the decision. I also decided that since

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A NICARAGUAN JOURNAL

PRETRIP IMPRESSIONS

How did a person like me, a degenerate thrill seeker, as you probably think by now, ever get interested in Nicaragua in the first place? It started out as more an intuition that, as my boyfriend said, "Nicaragua is the one place on earth where the most is happening." That here on earth and now, only half a hemisphere away, while we lived our humdrum lives, a colossal social experiment was being carried out. I got the impression that in general. the consciousness of a whole population was being raised, from typical apolitical people who only care about where their next meal, car, or vacation is coming from to people who get their joy from working for a common cause. It seemed that the most ignorant, simple peasants were becoming ticated, motivated, and altruistic. And the more I thought about it, it seemed that a lot of me personal struggles and strivings were embodied in concrete form in the Nicaraguan revolution. Some themes that came up again and again and which impressed me were:

1) The role of women. What had

riginally sparked my interest in Nicaragua was viewing a documentary, Women in Arms, on KPBS, which was the most exciting thing I'd ever seen. I couldn't forget the images of the vibrant-looking young women participating in combat (they comprised a third of



the Sandanista troops during the

the older women who had set up

Perhaps due to my having been a

vas "normal," the evolution of

concern close to my heart. Can you

routines, but be mad about men and

fully a woman? From the videos and

Nicaragua, all I could think was that

sted in "male" pursuits, not

Nicaraguan women spoke to a

be as aggressive as you are, be

always participate in beauty

those women were tough but beautiful. They were obviously

nnight physically part them for periods.

2) The dilemma over

"dedication." I read of many of

decide how much to involve

themselves in the revolut

these people, struggling with their fears and consciences as they tried to

movement. Coming as I did from a background of ten years in a

devoted to and loved by their men

and families, even when their work

photos I saw of women in

tomboy and a scrapper, later on trying to learn carpentry and mechanics, and wondering if all this

insurrection) or the achies

numerous new health clinics

quasimonastic setting, where many poysical comforts and mental distractions were absent, celibacy commitment was asked for the sake of personal and social change, the issue of dedication was a constant And on a more societal level, what

do you do when a situation is totally unsatisfactory, such as the Nicaraguans' lives under Somoza? Do you decide that whatever the commitment required, it is necessary? Or do you keep trying to hang on to any threads of comfort you have and not risk total failure? When the Nicaraguan revolution when the vicataguan re-started, the participants, mostly students, were known as "crazy martyrs." Many of the parents hung back, and would only be mobilized into action by the tragedy of the imprisonment or death of a child. which would render insignificant all selfish procrastinations. Some stories like that made me cry - the idea that it often takes tragedy to mobilize people, after it is, in effect, too late to help the one you love.

3) Flexibility. I had come to see Nicaragua as a prototype of mixing



different philosophies - capitalism socialism, using whatever works to improve things. A good example of the Sandanista's pragmatic approach is the agrarian reform. Its main premise is that the peasants are entitled to land; however, the policy s to not confiscate land from th large private owners, no matter how huge the estate, if it is being productively used. The government export crops, of which the large holdings are usually comprised, and wants them to keep being run in the most efficient and fair form

4) Organization. This interest me because of my view that most of the world is in misery physically, and most of the rest of the world is in misery psychologically, so I think change of some kind is definitely needed, which organization is vital for. Therefore it fascinated me to see a country which had suddenly had an upheaval from one form of government to another, a country that had won a war against all odds and now had to get back on its feet as

possible, which is by their original

owners, unless there is a clear reason

quickly as it could, while ously reorganizing itself in way possible. How did a the best way possible. How did a bunch of kids learn to win a war and run a country?

5) Empowerment of the people. In the new Nicaragua, one of the main things seems to be getting people to become teachers, instead of just followers, or in general a do-it-yourself approach, often utilizing the "multiplier" method of teaching some of the people who then teach others. The literacy campaign, in which thousands of students and teachers were trained and sent to the live with, work with, and instruct the peasants to read, is an example of this. The purpose was not only to make the country literate, but to bring together city and country dwellers, young and old, to learn to understand each other's lives and problems, and to forge a feeling of

ational unity of purpose. 6) Real accomplishment instead Nicaragua, when asked why he'd oined the F.S.L.N. (Sandanista nal Liberation Front). onded, "They were the only



ones willing to do something Somoza, to pick up arms and fight.'
I had come to think of the political in-fighting, selfown nests, as we're so used to from many politicians, and more interested in action.

I made few concrete prep for my trip until a week and a half before leaving, when I woke up and decided it was panic time. I feverishly began to pack clothes with snaps I sewed onto the pockets to foil pickpockets, medicines for any contingency, supplies such as pens for people I met there, and so on, trying to pack for anything from a malaria-filled swamp on up. But it all still seemed ludicrously abstract and unreal, up to the last.

ARRIVAL IN MANAGUA: THE SINK-OR-SWIM METHOD

My arrival in Managua in the summer of 1984 was basically an exercise in terror. We flew into Augusto Cesar Sandino Airport, after 8:00 p.m., nearly dark. I got off the plane alone, de

for a place to stay. And it entered my very pores from the first moment when you fly, there is no adi my aloneness, my ignorance of what to do or where anything was, and my inability to communicate. I decided to take a taxi to the chean hotel tha had been recommended by a friend. instead of trying to cope with buses at this juncture. As we drove along, my first impression of Managua was similar to Tijuana — rows of shacklike houses that you could see into, especially at night. But I also noticed that the interiors were well , usually by a suspended bare

bulb, no matter how poor the

Of course the hotel was full, as I'd uspected they all would be. I tried to ask the woman at the desk about other hotels, but my limited Spanis was totally failing me. Another young woman beckoned me to follow her, and walked me several blocks to another hotel, but it was full too. So I thanked her and indicated I would manage. Now I was truly alone.

Imagine yourself at night, a

modern urbanite in a strange 'neighborhood" in a foreign country with a primitive culture, with no friends, sense of direction, or knowledge of resources. The woman had tried to direct me to a taxi stop before she left, but I knew I couldn't spend my way out of this mess. So, having gotten vague directions to some bus, and the name of some hotel she knew. I started trudging through the dirt lanes, past the people and shacks. The shock of a different culture is hard to describe: the situation was made worse by my own shyness and by my trying to do things in an unorthodo way. The worst things were all the dogs barking at me, the people staring, and my own fear. The only good thing was that my belongings were in a backpack, so at least 1 could walk with them.

I got into one of the worst panics of my life. "You've really blown it," I told myself. "So much for all the crazy things you've done in your life but this time you've bitten off more than you can chew, by miles." I chastised myself bitterly and desperately, with thoughts running through my mind of cutting this trip as short as possible and returning home early, in disgrace. How could I have done this, but worse, what the hell was I going to do now? Somehow I took a couple of buses, I hoped in the right direction. I was unable to cope with paying the fares, which they kindly didn't ask me

A voice in the back of my mind kept telling me to go to the center of town. This finally became a town. This finally became conscious thought that I figured I might as well obey, though I didn't (continued on page 2)

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PHOTO IMPORTS

A NICARAGUAN JOURNAL

know why. I found myself near the Intercontinental Hotel, a solitary oasis of Americanism, whose lit-up facade towered above the surrounding buildings. Staying there was out of the question at fifty-five dollars a night, although I briefly entertained even that idea.

Somehow I got my head, and remembered that I had known this would happen, though that makes no difference when you're in the midst of it. I remembered that I'd brought my backpack because I'd had the image in my mind that I'd be walking and walking for miles through Managua. So I decided to play that out and start walking. It was only 9:00 p.m. Things could be At least there were many vacant

lots with tall weeds in them, which were looking mighty inviting. But once I remembered about hygiene mosquitos, and malaria, the idea of curling up there for the night seemed

I started asking every person I came across in the dark streets if they knew of a cheap hotel, or a family with space for me. I came across a man with a beard who looked like more of a kindred soul than the others. He asked a boy nearby if I could stay with his who said no, so the man said I could stay at his house, next door, But as the story emerged that his wife was in the hospital, and as he started removing his kids from the room, this arrangement began to seem dubious — even though he kept saying innocently, "My home is yours," and even though his mother was living there. At this point the boy from outside, who had disappeared, came back, saying that his mother said I could stay with feeling guilty over the man having his pleas of "I need you," I left with

It turned out that he lived with his mother and sister, who were very nice people, and had a spare room, so God must have been watching out for me. The boy, Fernando, attended school (which was now on vacation) and his mother, Crista, was going to

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FAMOUS

TRAVEL

school to learn how to be a clerk for the upcoming elections.

So I passed my first night on a typical wire mesh cot covered with a padded cotton mat. Their house was near a nightclub, which blared music till about 1:00 a.m., and roosters started crowing every morning, from several yards away from my bed, no later than three or four o'clock. Luckily, I can sleep through practically anything.
Fernando and Crista lived in a

house similar to most I was in or saw. It consisted of several rooms. very roughly constructed of wood with tile floors, a center courtvard containing cooking and washing areas, and a bathroom with a crude cold shower and a toilet that had to be flushed by dumping a bucket of water into it. The house also contained, as was typical, a modern refrigerator, stove, television, and telephone. Chickens, widely in evidence everywhere in Managua, ran through the courtyard, into the street, and sometimes in the house.

The next day, my flimsily egotiated plans called for meeting Dr. Silk at the American embassy at 9:00 a.m. So I took off in a taxi. without much hope, after realizing that I had unknowingly arranged to meet him on a Sunday, when the embassy would be closed. I got there, waited for him for an hour in front, and then took a bus back. I had a little map of Managua in my invaluable Tips for Travelers to Nicaragua handbook, which I had purchased in the U.S., and decided to try to follow their map of bus routes to various sights

I made it to my first goal, the Mercado Oriental, a huge, city-like, open-air marketplace that spanned many square blocks. Bananas, avocados, mangoes, and countless other forms of produce were stacked in piles in front of rickety stands along with large baskets of dried beans and corn. There were also people selling prepared meals, walking vendors, pharmacies with cosmetics bearing sky-high prices, and every other type of store you could think of. It was a colorful, overwhelming, but dirty and often

Speaking of markets, there's always kind of a moral dilemma concerning the monetary system in Nicaragua. The official rate of currency exchange is twenty-eight

cordobas for one dollar. But you can easily trade, through the black market, 200 or more cordobas for one dollar. I decided just to stick ith the legal rate. I believe in Nicaragua, it needs dollars, and I'm not that poor. But after two weeks, I gave in and started trading on the black market, realizing that I couldn't afford to buy much if I

After a while I decided to go to the park for the rest of the day, where I could at least read and study pleasantly. Parque Luis Alfonso Velasquez, the large and recently built park, was named after a ten-year-old martyr of the revolution who had devoted himself from the age of seven to organizing his schoolmates, making bombs. collecting money, and speaking at rallies. He was murdered at age ten by a Somoza assassin.

As the day wore on at the park, I was feeling very hopeless about my prospects of meeting up with Dr. Silk, and was feeling incredibly lonely. But I kept trying to hold onto my nerve: I had been contemplating from my first five minutes in Nicaragua the apparent fact that I could only see this trip in terms of being some kind of a personal exercise in overcoming fears. I told myself firmly that there was really no reason to look at things so negatively, which I knew that I did would be my chance for a breakthrough from this kind of thinking. Nobody had done anything to hurt me. In fact Nicaragua is a good place for overcoming fears. use the people there are so incredibly nice — something that was demonstrated again and again, for example on the buses. On crowded buses, the type you ride for several hours to reach another city and half the people have to stand the entire way, on two occasions when somebody got off midway, an old man or woman saved the seat and beckoped me to it. Did they feel sorry for the norteamericana, or were they just being extra nice, in

their forgiving way?

I had wandered away from the
basketball courts and playgrounds to
an obscure corner of the park, but their forgiving way? somehow people kept appearing on the bench next to me, and we'd start children. (There is an explosion of

children in Nicaragua, a country where half the population is under fifteen years of age.) I was practicing my Spanish, getting more confidence, and thinking that life wasn't so impossible after all, since these nice people kept appearing. Then I met an angel. It occurred

during an animated conversation I was having with a guy sitting next to me. For some reason I had the urge to talk to him, and was trying to pour my heart out in my broken Spanish. Then a man who was sitting across a wide walkway from us broke in on our conversation to help me with a word I couldn't translate. A couple of minutes later he came over, planted himself between us, and started talking to me, while the other guy seemed to be waiting, with an air of consternation, for him to go

away. My first impression of the English-speaker was that he was French. He seemed about my age, with a pleasant appearance, well clothed in blue jeans and a plaid dress shirt, but he seemed to have a cosmopolitan look about him. It turned out that he was a Nicaraguan named Dan Ramos. He showed me ome archaeology books he had with him, explaining how he was very interested in excavating and had dug up some pieces identical to those in book. He was waiting in the park to meet a friend who was also

interested in archaeology.

He then proceeded to tell me that that I might want to meet if I needed name, Mika Seeger. That couldn't be the same Seeger. . . . "Es una persona muy famoso en Estados Unidos se llama Pete Seeger," I

began.
"Sí, sí, es su padre." he said
excitedly. A friend of Pete Seeger's daughter, a guy who happens to carry around technical archaeology books, : . . an English-speaking Nicaraguan with a French accent

he seemed like the kind of person who's so obviously intelligent in a nondeliberate wa that it takes your breath away. And his English was very good. He blithely said that he had never taken any classes or conversed with anybody in English before, but, "I study in my free time and repeat.

repeat, repeat."

Dan didn't find his friend, so we

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left together to visit Mika Seeger. She was at home in her small house containing a room full of ceramic vessels she and her students had made, and hung all over with papiermáché masks. She's an artist who's lived in Nicaragua for four years and whose current project is the masks, a costume that is widely used in folklore festivals and plays. It was a nice visit, but didn't seem like it would lead to anything else, so we

said good-bye.

I had arranged with Dr. Silk that I would keep trying to meet him at the embassy at 9:00 a.m. and again at 6:00 p.m. until we met. It was now six, and I told Dan that I wanted to go there again, though it felt like a waste of time. Luckily, he offered to accompany me there, because had he not insisted that I talk to the guards holding rifles, standing behind the huge iron gates, I wouldn't have found out that they had a note for me from Dr. Silk! My mood changed from depression to elation, and we sped off to the address listed, which turned out to be just four blocks from where I was staying. Dr. Silk was out, so I left a note.

Now it was late evening, and Dan and I ate and had a beer at a nearby café and we talked. As we discovered we were both the same age, and both were far from being churchgoing types but had a strong working belief in God, things nly seemed warm and magical Linvited him to come and meet Dr Silk the next day, and participate in the interviews we were conducting before he walked me home.

The next day, at 8:00 a.m., I got a phone call from Pete Silk and ran up to his hospejada, or small hotel. I met his wife, Jackie, whom I came to adore. Also a good-looking twenty-two-year-old Mexican rican woman Isabelle whom he had met as she was finishing up working with a film crew, and who hired on as an interpreter in exchange for a promised ride home to the States on his boat. I came to

competent, nice, and principled rich kid dedicating berself and making good. The assemblage was completed with Tad, an impetuous young California blond, apolitical but a filmmaking major, working with a will and for long hours on photography for Pete

Dan came soon, hit it off with everyone, and ended up being our constant guide and companion and a huge help with our work translating, explaining his views of Nicaragua's politics, and telling of the experiences of someone who has lived all his life in Nicaragua, suffering through the earthquake and war, and then earning two degrees in Nicaraguan colleges.
Thus began our rounds of going

with Pete and the crew on interviews for the next week. It turned out they had already been there for two weeks. We set up appointments. tried to make connections, and interviewed, rushing around in a car which Isabelle had managed to rent from a private citizen for fifty dollars per week. The weather was always hot; not unbearably, but unpleasantly. I drank liquids all day. In Managua the water was pure, and soft drinks and fresh fruit drinks abounded. They have no glass factory in Nicaragua, so the few glasses they have in restaurants are cut-off bottles. In the street, beverages are poured from returnable bottles into plastic bags with ice and knotted. Then you t off a corner and suck from the bag like a tit. I got to like it. I also go very attached to a fruit drink called Pitayah, made from the large 'apples" of a species of cactus that grows as a parasite on trees.

As for food, produce was sold everywhere, at markets or stands and as dinner approached, makeshift restaurants would appear outside people's homes. Someone would put out a table with a tiny charcoal fire or two in metal bowls. There would be huge pots of beef or chicken, rice, and beans. Unfamiliar staples were fried bananas of several

varieties; Nicaraguan cheese, which is salty and looks like tofu; yucca, a mild and neutral-tasting root; and salad. of mostly shredded cabbage often marinated. These places were crude, cheap, and quick. They gave you whatever you pointed to on one of their few plastic plates, with a utensil if you were lucky; you stood or sat and ate it, gave the plate back. and paid. A great many of these evening restaurants, daytime refreshment stands that sold various specialties, and small stores were operated out of the front room of somebody's house.

I usually ate only bread and drinks during the day. At night we would go to one of the aforementioned stands, or more often than not, as the people I was with had more high-flown tastes, we'd go to one of the fancier. more expensive restaurants in town, which had very good fish, shrimp, and beef

I got more familiar with the rawling, low-lying city of Managua, and the gorgeous, unutterably green countryside Aside from new construction, the older buildings were mostly minu roofs, the result of Somoza's bombings of factories, marketplaces, and homes to punish his people for opposing him. The earthquake, twelve years earlier, had left the buildings of that era completely leveled, except for the Bank of America building, still the tallest in the city, which stood out alone like a sore thumb. As we walked around, Dan would point to a vacant lot and tell us, "Here, so-and used to be," a building or whatever.

In all the time since the earthquake in 1972, Somoza had not rebuilt the town center. Since the revolution, government buildings, a circle of flags of the world, memorials, the large park, a theater, all this had been built. This was all cally on the shore of beautiful Lake Managua. We also saw a large area of public housing almost completed, standard, boxlike

buildings, but substantial and stuccoed, and painted different colors. They had built four huge new marketplaces since the revolution also, instead of just the one gargantuan Mercado Oriental, with all its black-market activities, and vending stands that spilled into the streets unsafely. All the traffic lights and signs were postrevolution as

Few streets in Managua were marked. Directions were given in terms of some known reference point - a movie theater or government building - and then soand-so blocks "arriba" (or up, meaning where the sun comes up). (toward the lake, north), or "al sur" (south). Those streets possessing names usually commemorated martyrs of the revolution. You couldn't begin to forget that, anywhere you were. On every block, it seemed, would be a small stone and plaque marker/monument to someone who died fighting, often covered with flowers, sometimes with a framed photo attached. And some houses, for example where a particular hero died while fighting off 200 of Somoza's guardia, were specially designated with plaques.

Everywhere we went. Dan would point to a marker/monument and say, "He a big friend of mine. We grew up together." It's hard to really comprehend having all your best friends that you grew up with killed. One time late at night we passed a gathering, and he explained that this was a funeral party. That when omebody dies, all his friends come over, and they stay up all night reminiscing. At the one we passed, the people appeared to be smiling and happy. They were seated on chairs outside the house, facing it, and the coffin could be seen through the door. "Don't people stay up all night in the United States?" Dan asked.

This is the first of a two-part article. Nicaragua Libre.

















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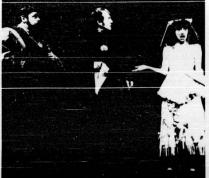
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Mob Scenes



JONATHAN SAVILLE

Two Sundays ago I happened to be in San Francisco. It was the day of the Super Bowl game, which, without making the long trek to Stanford Stadium, I watched long trek to Stanford Stadium, I watched in comfort on elevision. The 49res had just achieved their thrilling victory when I set out for an evening in the theater: a new play called Mar Horses, presented by San Francisco's Magic Theater in one of the converted military buildings of Fort Mason. The streets of the city were already crowded with celebrants, but it would be a few hours before the riots actually became the converted military to the converted with the converted of the converted with celebrants. But it would be a few hours before the riots actually became. few hours before the riots actually began.

Curiously, Adele Shank's play was it-self about a riot: the Astor Place (New York City) riot of May 10, 1849. That earlier riot had had nothing to do with foot-ball; its initial cause was the rivalry of two actors. William Charles Macready was the preeminent English tragedian of the second quarter of the Nineteenth Century, an actor who rescued Shakespeare's scripts from their traditional boudlerized and rewritten versions, and who devel-oped a more natural and inwardly emo-tional style of playing than the external

day. He was an honorable but ambitious man, punctilious in his observance of the rules of courtesy and morality, but brooking no rivals who might deprive him of top billing and the undiluted adulation of his audiences. One of these rivals was Edwin Forrest, an American actor of rougher disposition and a courser actine. Edwin Forrest, an American actor of rougher disposition and a conservating style, who — because of various slights he claimed to have received at the English actor's hands — became Macrouly's implicable enemy. During Macready's American tour of 1848-49, the personal and professional rivalry of the was consecuted in the politics of the young Republic. For the party of raishi nationalists, Forrest became the symbol of democracy, populism, and Americanism, as against the aristocratic and foreign elements who were sumposed to be the sunas against the aristocratic and foreign ele-ments who were supposed to be the sup-porters of Macready. New York rabble-rousers stirred up irrational sentiments to such an extent that, on that fateful May evening, a mob attacked the Astor Place Opern House where Macready was per-forming in Macbeth; the militia fired on the crowd, and a considerable number of

This is the historical material Ms bank has chosen to deal with in her play which is an extraordinarily interesting piece of theater. The word "interesting" is often used as a way of damning with faint praise (as in "How do you like my new haircut?" — "Interesting ..."). But in the present case it is completely apt, and corresponds to the very nature of the play and its intentions. Ms. Shank has adhered closely to the historical data, often using the exact words of her characters' real prototypes. This is a play about the-ater folk which, unlike most other instances of the genre, steadfastly refuses to inflate, romanticize, sentimentalize, or exploit the audience's shallow curiosity about the private life of the stars. It has very little to do with Kean, The Royal Family, Trelawny of the Wells, or even The Dresser. Except in a few scenes showing Forrest's troubled relationship with his wife, War Horses does not particularly seek to engage our emotions. In general we are invited to view the characters, their actions, and the historical events they are involved in, from a speculative and criti-cal point of view, the aim being not vicarious emotional experience but under standing. The characters are in no way deficient in vividness; the action is lively, and carries us along with its momentum: but what engages our attention above all is the question "How did the bloodshed at Astor Place come about?"

This is, in short, a Brechtian play It of fers a thesis about violence, esseld out on carefully reproduced historical facts; it uses the relationship of the two nineteenth-century actors and their sup-porters as an illustrative paradigm of de-structive political action in general, and perhaps even as a model of how wars start. The thesis is developed meticu-lously and persuasively: the two rivals, metivated by pride, ambition, and angu-tation their dispote to become other and their dispote to become other actions of the mobile and their dispotent science of the mobile and their dispotent science of the mobile and their con-taints of their con-taints of the mobile and their con-taints of their con-taints of the mobile and their con-taints of their con-taints of their con-taints of their con-taints of This is, in short, a Brechtian play. It of nands, and the result is killing. What is striking about the play — and what differ-entiates it from the large majority of plays dealing with political issues — is the hon-esty and thoroughness in the presentation of the historical material. Facts are not distorted to fit the thesis; rather, the thesis arises as a natural consequence of the facts — or, to put it in purely theatrical terms, the meaning grows organically out of the characters and action. Above all, the two chief characters seem like living people; they never appear to be mere il-lustrations of an idea, even though the idi-osyncracies of their characters eventually lead to events embodying the playwright's historical-political theory.

Ms. Shank, in fact, takes suitable de light in these idiosyncracies for their own sake, and so do the actors in the Magic Theater production. Both Will Huddleston (as Macready) and David Parr (as Forton (as Macready) and David Part (as Por-rest) are wonderfully flamboyant and the atrical, as befits the profession of the characters they play. Mr. Huddleston, with an accent and manner compounded of Ellis Rabb and William Buckley, is perhaps the more successful of the two, for he conveys Macready's complex character (upright Victorian, dedicated pro-fessional, relentless promoter of his own grandeur) with an intensity, often lightned with touches of humor, that makes him seem thoroughly real. Mr. Parr projects a powerful personality, but this actor jects a powerful personality, but this actor is evidently blessed (or cursed) with a nat-urally amiable disposition, constantly re-vealed in his engaging boyish smile, and this trait makes it difficult for him to persuade us of Forrest's less pleasant charac teristics: his harsh, unforgiving nature, his almost prahological sense of persecu-tion, his unrestrained rage, and his de-structiveness. Mr. Parr shows us a Forrest who is basically a nice fellow but who oc-casionally loses his temper; Ms. Shank (and history) portray him as a man who is gradually consumed with hatred, which by the climax of the play's action has iso-lated him from any sense of decency and responsibility. (Neither actor, by the way, responsibility. (Neither actor, by the way, makes any elfort to show us that Forrest and Macready age about two decades in the course of the play — a neglect that desprives the ferocity of their ultimate antagonism of the indurated, middle-aged quality it actually had. Even a bit of makeup might have made things seem more true to life.)

life.) The two principals are surrounded by a large number of other characters, all played brilliantly – by three other actors, Beth Sweeney, Morgan Upton, and Maureen McVerry. Mr Upton is particularly noteworthy: a large round man of unmistakable shape, who nevertheless totally transforms himself by sheer acting each time the script asks him to assume another of his many roles. All this good acting is very much to the point, for while acting is very much to the point, for while Hbr Horses is basically about politics and violence, it is also necessarily concerned with acting and actors. While our minds are engaged in working out the meaning of the historical events. Ms. Shank gener-ously provides our less intellectual facul-ties with entertaining glimpes into the history of the theater. Both Mr. Huddlesno and Mr. Parr are impressive in the way they handle the simulated stage per-formances of Macready and Forrest (for Ms. Shank gives us several opportunities to see the eminent English tragedian and





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his American rival as actors on nineteenth-century stages, performing as Lear, or Macbeth, or Robert Bird's Gladiator). There is a special delight in watching — for example — Mr. Huddleston playing Macready playing Lear, with all the mannerisms of Macready's style integrated into what is in itself a moving per-formance, followed by Mr. Parr's Forrest in the same role, with a style quite different from Macready's (and evidently quite different from the style Mr. Parr would employ if he were acting in a modern production of Shakespeare). Director Theodore Shank has made much of these theatrical scenes, which energize the simple but ingenious set design of Barbara Mesney (an old-fashioned proscenium ney (an oto-tashioned prosecular), gaslamps, and some of the more amus-ingly crude devices of early Victorian stagecraft). In general, the director has been exceptionally ingenious in using the

limited resources of the Magic's tiny stage, and in making sure — through a va-riety of tempos and an unhesitating real-ization of the play's more impassioned or funny scenes - that we react to Wa Horses as a play, rather than as a dramati-

zation of a treatise on political science.

I have said that this play is Brechtian is its emphasis on the objective understand ing of historical issues. It is quite un-Brechtian in its adherence to the conven-tions of theatrical realism, however. No tions of theatrical realism, however. No folk tales, no chorus, no interpolated songs, no hints of allegory or ritual, no artful poetic language: Ms. Shank, like the proponents of the realistic style in theater and the historical school of Leopold won Ranke, wishes to show us reality and the past "wie es eigentlich gewesen" ("as it actually was"), without the interposition of devices calling attention to the the-atricality of the theater. This uncompromising adherence to the documents of history sometimes comes into conflict

with the playwright's aim of drawing gen-eral truths from the historical material (for example, when the documents omit me crucial action), and in those cases she does what any good playwright will do: she invents. The invented scenes are almost always plausible, and completely in the style of the actions and speeches based on documentary evidence, so that one ordinarily senses no distinction between the two. In a couple of instances, however, the playwright's self-imposed double task ("be true to history" and "show the meaning of history") results in problems of verisimilitude.

Thus, in a scene near the end of the play, Ms. Shank invents a visit by Ned Buntline, a yellow journalist and a demagogue of the anti-foreigner movement, to Forrest, in whose name the "Native Americans" have been making life difficult for the touring Macready. Buntline (played with repellent force by Mr. Up-ton) informs Forrest of the protests

planned for Astor Place that evening and gets the actor's tacit approval for what is going to happen. The playwright has two objectives in this scene. One is to characerize Buntline, and through him to show how the bad blood between Forrest and Macready is being exploited for their own purposes by self-interested, power-hungry politicians. The other is to show Forrest's complicity in the riots, the way his fury at Macready has risen to such his fury at Macready has risen to such heights that he will countenance violence against a fellow actor. In the scene, Bunt-line outlines his intentions and assures himself of Forrest's assent. But in order to make Forrest's guilt absolutely clear to us. Ms. Shank has Buntline explain to him in explicit detail how Forrest could avert the violent protests against Macready i he wanted to Forrest, confronted with this unambiguous moral choice, willfully decides for violence, and Ms. Shank has made her point - but at the cost of plau-sibility, for it seems quite unlikely that

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a wife and two daughters, Meritir Olsen has a number of Valentine gifts to buy, Armong his choices this year are these two special ets from FID Florists, the FID Sweet Hearts." Bouquet (left) and the weer Basket." Bouquet. The ceramic cylinder and basket containers his decorated with a pink heart design. The fresh flowers, in pinks and include camations, pompons, dailies and fully

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Buntline, anxious to avoid Forrest's inter ference, would go out of his way to let the actor know just how he could interfere and spoil all of Buntline's own plans. Here the playwright's thesis, her analysis of the psychology of conflict and vio-lence, comes down to the apron and lectures the audience, leaving reality quite upstaged.

The same thing happens — literally

in the concluding scene of the play, in which a member of the mob that stormed which a member of the mob that stormed the Opera House narrates the events of the evening. This Bowery Boy (played in a passionately realistic manner by Miss Sweeney) tells us what he, as a member of Sweeney) fells us what he, as a member of the mob, felt, how he was used by the demagogues, and how he reacted to the shootings. His reaction is the conviction that no political protest, no political mo-tive ("Americans versus foreigners," "poor versus rich"), could possibly jus-tify violence, and it leads the boy to the esolution never to participate in such vio-

lent activities again. In a work by Brecht. so bold and clear a pronouncement of the play's fundamental idea could be made receptable by putting it in the mouth of a chorus, or some other nonrealistic char-acter behaving according to the conven-tions of the nonrealistic theater. Ms. Shank is a realist and can have no such recourse. Her Bowery Boy is a real, unedu-cated, irrational teenager — yet he is given the power of understanding the historical issues involved, or articulating the meaning of the play, and of drawing the moral and political conclusions that Ms. Shank herself has drawn from her careful snatus nerser has drawn from her careful and intelligent study of the historical data. Thesis once again overwhelms verisimilitude. It is a danger inherent in the form Ms. Shank has chosen (a realistic play with a political thesis), a danger she cannuly avoids closewhere but samply cannot eliminate in these final scenes.

One mv. also wooder obserber the the

One may also wonder whether the thesis itself is sufficiently comprehensive to

explain all mob violence, or even to help us to a total understanding of the events in the play. Personal pique, the escalating of a feud, exploitative demagogues, the ig-norance and prejudice of uneducated teenagers — these account for much of the 1849 Astor Place riot but perhaps not for all of it. By the time I left the Magic Theater that Sunday evening, the 1985 San Francisco riots were well under way. On nearby Union Street crowds were set ting bonfires and overturning cars. Police had barricaded the area. Sirens, the blast had barricaded the area. Sirens, the blast-ing of automobile horrs, and the smell of smoke filled the chilly air. And what was this riot all about? No personal vendetta, no political protest, no failure of civilized restraint in an unbinged Shakespearcan actor, no exploitation of popular prejudice y abble roussers, no fe al between the proposed proposed proposed proposed pro-posed proposed proposed proposed pro-team of the proposed proposed pro-posed proposed proposed pro-posed proposed proposed pro-posed proposed proposed pro-posed proposed proposed proposed pro-posed proposed proposed proposed pro-posed proposed proposed proposed pro-posed proposed proposed proposed proposed proposed pro-posed proposed propose

outlet, destructiveness.

The one motive Ms. Shank neglects in her otherwise fascinating study of mot violence, a motive the average beer-drinking San Franciscan on Union Street or in North Beach or the Castro district that night knew all about without any analysis, is that violence is fun. It is so much fun that loss of life and limb never much fun that loss of life and limb never seems to slop it for long. The preternatu-rally articulate Bowery Boy in *Bur Horses* wants us to believe that violence is not worth its consequences. Would that Ms. Shank's admirable play could convince us of that notion. But human history indi-cates that, in generation after generation, rebellion after rebellion. Super Bowl after Super Bowl, war after war, people have found the heady, liberating excitement of and everything. And the deaths of a score of persons at Astor Place or tens of mil-lions in a world war have never succeeded in changing their minds.

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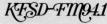
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The Farmers Report



JOHN D'AGOSTINO

Several hundred musicians, critics, pro moters, club owners, relatives, friends, and assorted well-wishers packed the and assorted well-wishers packed ine Bacchanal last Wednesday night to cele-brate the official entry-level admission of the Beat Farmers into that winner-takes-all/loser-takes-a-hike crapshoot known as the record business. The cause of all the commotion was the local band's first roll of the dice, a debut album entitled Tales of the New 1482 that had intil been released. the New West that had just been released on L.A.'s independent label Rhino Rec-ords. Not surprisingly, the revelers at the Clairemont Mesa nightclub were unusu-ally loose, noisy, and rambunctious, in

contrast to the self-consciously cool and blase trendies who frequent such invitation-only shindigs in Hollywood. After all, most of those in attendance ei-After all, most of those in attendance either knew each other professionally or so-cially, or were long-time fans who had seen each other at numerous of the Beat Farmers previous San Diego performances. But the prevailing party atmosphere was also a reflection of the band in the property of the prope

ing thanks to all of you who've supported us the past couple of years," announced drummer/vocalist Country Dick Montana

out-of-print recordings by artists of the Fifties and Sixties).
The image to which Schmidt referred is

not of the type routinely contrived by the marketing departments of the industry's major record companies to give their artists salable identities. In fact, if the Beat Farmers have an image at all, it's a func-tional nonimage or anti-image, a byproduct of their music, which convenes gutbucket country, early rock and roll, blues, and folk into an engaging and authentic hybrid that lately has come to be called "roots-rock" or simply "American music." However, whereas most extant roots-rock bands emphasize one of those musical elements over the others, and ac-cordingly sport Western duds, exaggercordingly sport Western duds, exagger-ated pompadour haircuts, or other highly stylized accounterments, the Beat Farmers have developed what is possibly the smoothest blend of those musical forms yet committed to vinyl, and their image is as homogenous as their sound. Even in performance, the only visible "morns" are performance, the only visible "props" are the ubiquitous bottles of beer and the renchcoat and hat Montana wears when he stands to sing-speak one of his bawdy. the sort of dudes you'd hire to help you move your furniture.

Actually, everything about the Beat Farmers speaks of a no-bullshit approach to making music that is a return to form for the musicians. Montana had spent his formative years on the road with his fa-ther, a manager of early rock and roll and country-assessment artists, and a collimate of

mondo-country ditties in a well-deep basso. Otherwise, in a pop world where musicians often look like cockatoos in dolls' clothing, the Beat Farmers look like

toric, a manager of early rock and roil and country-western artists (and a cellimate of Johany Cash in El Piaso during the latter's much-publicized jail term in 1955). Life with dad meant growing up around people such as Cash, Elvis Presley, Jerry Lee Lewis, and Chuck Berry, echoes of whose music can be heard throughout the Beat Farmers' repertoire. From 1978 through the te summer of 1983, Montana was a

ing in a mostly-for-fun outfit called Country Dick and the Snuggle Bunnies that Montana met Jerry Raney, Raney, an ex-cellent guitarist late of the Shames and Glory and a highly visible figure on the local rock scene since the Sixties, saw the focal fock seene since the Sixties, saw the Snuggle Bunnies perform one night a couple of years ago and suggested to Montana that the two of them play tother some time. "About a week late Dick called me and said, 'How would you like to form a butt-kicking, bigentertainment, roots-rock band? membered Raney between sets at the Bac-chanal. "I said, 'Sure.' " After two decades of toiling in local gin joints, Raney was giving serious consideration to retirement from music when he got the call from Montana, whose own tenure in the Penetrators had shown him the frusrations of being a big deal in a small town. This new group, then, would represent a final stab at creating something that ould sustain the musicians' interest shether or not it proved financially

Montana and Rancy recruited bassist Rolle Dexter and guitarist Buddy Blue from the Rockin' Roulettes (Blue had also played with local bluesman "Tomeat" Courtney), and in June of 1983 the four-Courtney), and in make of 19 the four-sing Courtney), and in make of 19 the four-sing Courtney in make of 19 the four-sing Courtney to "accorded." Emerging shortly thereafter, the banney of 19 the 19 to 19 the ear ago, and it wasn't long before the label formalized its interest in the band. Last September, the Beat Farmers re-corded *Tales of the New West* in a single day of sessions in L.A.

The album is being released at what

would seem to be a fortuitous time for the Beat Farmers' brand of music. For one thing, each of the native-American cor ponents in the band's sound has enjoyed own resurgence in popularity in the past few years, and the truckload of bands that have enjoyed them in one combina-tion or another have drawn the amount of critical attention that usually spells "ma-jor trend." More specifically, the current jor trend. More specifically, the current climate of interest and pride in things American has transformed into major events the recent releases of such albums as Born in the U.S.A. by Bruce Springsteen and Centerfield by John Fogerty, whose proletarian, countrified rock had in the late Sixties made headliners of his former band. Conselone Climatoria, 19 former band, Creedence Clearwater Revival (to whom the Beat Farmers are fre-quently compared). But while musical trends may be windfalls for typewriter jockeys and other story-hungry members of the media, they are seldom profitable for the bands caught up in them, and glamorless purism is a tough sell in the ecord business. If that is of little concern

record business. If that is of little concern to the Beat Farmers themselves, it is a paramount consideration of the band's I.A.-based manager, Denny Bruce. To Bruce falls the task of guiding the Beat Farmers through the snake-infested slough of the music biz, and the industry vectoran is quick to posite or that with the slough of the music biz, and the industry veteran is quick to point out that with the release of Tales of the New West, the band's work has only just begun. it's tough to sell roots-rock to sixteen-year-tales," said Bruce 2s he worked his charges perform at the Bacchanal. "You don't see many country-rock or rockabilly bands on MTV, and even those who make it [to the tube] don't sell enough records to satisfy the corporate world. Look at the Stray Cats. They had videos, they were on the covers of every magazine in the world, they were on Saturday Night Live, and their records [still] didn't do any thing. Now the major record companies don't want to hear about that sort of group." Bruce, who once co-owned the folk-oriented Takoma Records label and has managed such artists as John Fahey,

\$1.99 ea.

Leo Kottke, the Fabulous Thunderbirds, the Sir Douglas Quintet, Albert Lee, T-Bone Burnett, John Hiatt, the LeRoi Brothers, and the Blasters, takes the realgenuine but limited appeal. "Let's face it," he said, "as good as Ithe Beat Farmers] are, you can't expect them to be the next Led Zeppelin. The record promotion people won't bother with a band that doesn't write hit songs or have the support of a major [label], and this band doesn't have that 'look' that the industry wants to see these days. Besides, Country Dick who I think is the group's secret weapon
— is really committed to the San Diego

music scene."

If Bruce feels that the Beat Farmers' chances of striking gold are relatively slim, why has he agreed to represent them? "Because I think that they're the kind of band that doesn't need a hit record

to justify its existence," he replied. "I think they can become the sort of group that can represent a certain type of Amer ican music to the rest of the world, in places like Holland and Japan. I just have to keep them from falling into the same trap as the Blasters, who have come to take themselves much too seriously

Bruce needn't worry about that last point, if Montana's remarks are any indi-cation. "We're not going to 'sell out' by trying to write pop songs," admitted Mon-iana, "but we do want to keep playing and recording our kind of music, whatever form that may take. We're gonna start do ing more acoustic stuff pretty soon, bal-lads and folkier songs. I'd like to see us release two albums a year, with different themes and such, like Connie Francis and themes and such, like Connie Francis and people like that used to do. You know, The-Beat Farmers. Sing Sour Favorite Italian Songs, that sort of thing." Asked about the San Diego music scene, Montana gets more serious, and he is both praising and damning. "There hasn't been enough said Jin other articles about the bandJ about the fact their in a lot of woos, the Beat the fact that in a lot of ways the Beat Farmers has been a community effort," he said. "Joey Harris, Paul Kamanski [who

wrote two of the songs on the new al bum]. Doug and Dave Farage [of DFX2] Dane Conover (who co-wrote the album's last track] — these guys are always writ-ing songs and our interaction with them has been a very important part of our de-velopment. What I hate about the local scene, though, are the 'copy' bands, from heavy metal to Top 40, who get all the jobs. If these jokers don't have the talent or the guts to do their own stuff, the least they could do is choose better songs to cover. The crap they're playing in these clubs makes me sick." Whether or not Tales of the New West

manages to bring the Beat Farmers na tional or international acclaim, it is, in my opinion, the best album of roots-rock yet to come down the pike. Although the rec-ord doesn't capture the true grit and fire of the band's live shows, Tales of the New West offers a healthy sampling of the Beat Farmers' favorite kinds of music, all cross-pollinated and packaged in short. infections tunes. In addition to the songs by lexals Kamanki and Conwert, the al-bum contains three songs each by Raney and Blue, and great versions of "Never Cooi" Back." by John Stewart (a hei single for the Lavin' Sponnful in 1968), "There She Goes Again." by the Velvet Underground, and Bruzz Springstern's "Reason to Believe." But considering how long it has taken the members of the Beat Farmers to get to this point, and especially considering the fact that ealbum and the band's busy performing schedule validate Montana's contention that "it is still possible to make a living playing quality, uncompromising American muinfectious tunes. In addition to the songs quality, uncompromising American mu-sic in an honest, heartfelt manner," per-haps the band's mood these days is best described in the Conover-penned "Happy Boy," which, as usual, got a hearty re sponse Wednesday night: "I was walking down the street on a sunny day/ hubba-hubba-hubba-hubba-hubba/ Feetin' in my hubba-









after the first of several sets the Beat Farmers would perform before the night was over. "We also wanted to provide Some free food for those of you who're hungry and need a good meal," he added, gesturing toward a table at one end of the club that held platters of sushi and other





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But Atmosphere Itself



ELEANOR WIDMER The Restaurant: Tommy's Steak and Sea-

food House
The Location: 4250 West Point Loma
Boulevard, Loma Portal (223-9158)

Type of Food: Beef, seafood, pasta Price Range: Dinners, \$8.95 to \$16.95 Hours: Open daily. Dinner, 5:00 p.m. to midnight

The Restaurant: Jim's Hickory Wood The Restaurant: Jim's rifectory record Bar-B-Q. The Location: 5312 El Cajon Boulevard, State College area (286-8220) Type of Food: Barbecue Price Range: Complete dinners, \$6.95 to

Hours: Closed Monday. Tuesday to Sat-

urday, 1:00 a.m. to 9:00 p.m.; Friday

Tommy's Steak and Seafood House on West Point Loma Bortest poses an interesting problem for diners. The food is surprisingly good, ince desent think of it as a place for serious diners. Reason? The atmospherical forms of the steak of the s Tommy's Steak and Seafood House on

and Saturday to 10:00 p.m.

less, dark, and smell of smoke. The Halless, dark, and smell of smoke. The Hal-cyon, which once offered family meals with multicoursed dinners for as little as \$5.59, abundanced this format and went with live music. Rasputin's became al-disco. And Tommy's, on the size of former Saskas. New Journal of the con-trol of the control of the con-trol of the control of the con-trol of the control of the con-trol of th

The first thing that militates against the place is that as soon as you open the door ou see the bar and you have to cross the you see the bar and you have to cross the bar area to get to your table. Once you're seated at one of the red banquettes, your eye cries out for some light colors instead of the rather baroque dark interior. Then you notice that the waitresses scissoring you notice that the waitresses scissoring across the red carpet are wearing very high-heeled shoes, very black stockings, blouses, and very scartly hot pants — at least that's what they were called a few years ago. The waitresses have the same stance and attitude as those at the Butcher Shop in Mission Walley.

But at Tommy's you don't see the high relief waiter was the same stance and attitude as those at the Butcher Shop. There's no hard-edged tech out attract the young professionals to Tommy's. It doesn't have the feel of a place that could be a stomming reymond for intel-head waiter.

that could be a stomping ground for intel-lectuals. (I could see Tommy's succeeding completely if some people there were holding the third volume of Proust or disholding the third volume of Proust or dis-cussing the new wave of art or the old wave of film). Nor does Tommy's have the look of a family restaurant. People make places. And it appears that Tom-my's has not yet found its particular audi-ence. This confusion is unfortunate be-

ence. This confusion is unfortunate be-cause the food is so good.

Among the interesting appetizers at Tommy's are the steamed clume (\$5.95) and the salad Italiano (\$3.50), both of which could constitute a good light meal, especially when served with the sour-dough gartie bread. The clams are fresh and tender and arrive in a natural broth. The salad Italiano consists of a sliced to-mato on a bed of lettree topped with an-chovies. You can't find this tomato and anchovy salad very often and it tantalizes

the taste buds. I also enjoyed the deep fried artichoke hearts (\$3.95), though would pass on the squid rings — the squid comes out a bit tough (\$4.95).

comes out a bit tough (\$4.95).

Even though I rarely eat beef steak, I got into the spirit of the place by ordering a small top strion steak (\$8.95). The beef here is aged USDA prime and I must say that it was an excellent piece of beef and reasonably priced. Dinners include choice of soup or salad and while the soup is made from scratch, the salad is a soup is made from scratch, the salad is a better accompaniment to the beef. My friend had the smaller cut of prime rib— the large is called Tommy's cut (\$13.95) and the smaller the Princess cut (\$10.95). Even the smaller size is huge. No one will go hungry here because every portion is so large that when you first glance at your plate, you're overwhelmed.

However, the gournet delight of Tommy's is its osso buco, or braised well house (£13, 95). At your restaurant in La

shanks (\$13.95). At Pax restaurant in La Jolla the yeal is removed from the shank Jolla the veal is removed from the shank and served up in a gray, as if it were veal stew (the meat from veal shanks is invariably tender and you rarely need a knife to cut ii). And the last time I had this dish at Taste of Rome in La Jolls there was hardly any meat on the shank. At Tomy's a large shank is placed on the dish and there's lots of fresh tender meat surrounding the bone. It is, in fact, the best osso bace I've had in San Diego. And, while most of the vegetables served with oran hero I've had in San Diego. And, while most of the vegetables served with the beef were overdone, the boiled onions and carrous accompanying this west shank were perfect. As I sampled this dish I regreted that Frank Sinatra was bellowing "New York, New York" in the background, that the noises from the bar were distracting, that the tablecloths weren't white— in other words that this fine dish didn't have the ambiance that it deserved. The truth is that you have to abstract yourself from the surroundings at Tommy's and concentrate hard on your plate in order to derive full pleasure from it. Neverheless, keep in mind that Tommy's to open late and you can have a hearty meal there until midnight.

Although there were only three people

in my party, we ended up ordering four entrées and I also sampled the shrimp and scampi over linguine in cream sauce (\$14.95). This dish is rich, contains massive amounts of seafood, and offers nicely prepared linguine. (I took most of it home and served it to a young visitor who hap-pened to drop in at lunch time. He assured me that he would run five miles or play pasketball for two hours to unload the

Tommy's transmits mixed signals: the nominy's transmits mixed signals: the physical plant, the costumes, and the attitudes of the waitresses are right out of some innocuous bar; the beef is excellent, the osso buco remarkably well done; the portions large; the prices reasonable. My Aunt Bertha could have handled this atmosphere. My current visitor from Penn-sylvania kept peering around anxiously as if she half expected some act of nonre-spectability to occur. (It didn't.) But the man who brought me there was aston-ished that I raised any objections to the at-mosphere — he loves to eat and regarded

as essential only what was placed before him. So I rest my case. Bully's does a landslide business with a menu not half as distinctive, but as a great many young people will testify, Bully's is a "happen-red beet." Tommy's would have to sepu-nicated the property of the con-traction of the contraction of the con-bish the dining area in migration. The con-traction of the contraction of the contraction of the con-traction of the contraction of the con-traction of the contraction of the contraction of the con-traction of the contraction of the contraction of the con-traction of the contraction of the contraction of the con-traction of the contraction of the contraction of the con-traction of the contraction of the contraction of the con-traction of the contraction of the contraction of the con-traction of the contraction of the contraction of the con-traction of the contraction of the co as essential only what was placed before

For some time I have been meaning to mention Jim's Hickory Wood Bar-B-Q, which is a family-run restaurant in the which is a family-run restaurant in the State College area that serves large family-style barbecue dinners at inexpen-sive prices. There are two ways of doing barbecue. One is to bake your ribs, bast-ing them constantly with barbecue sauce; the other is to cook the ribs with a mini-mum of sauce and then serve additional sauce as a side dish. Jim's nepears to do. sauce as a side dish. Jim's appears to do
the latter. I wasn't particularly impressed

with the pork ribs, but the beef ribs are terrific and unusual. Placed under the ribs on the plate you will find tender slices, or more accurately chunks, of what's called "boneless beef rib meat" and that meat nakes the meal.

What my friends and I did was to order

what my richas and 1 did was to freet two sampler dinners for \$9.95 each that offered beef, ham, chicken, and pork or beef ribs. The dinners include homemade split pea soup, homemade loaves of bread, and a choice of baked beans, cole slaw, potato salad, macaroni, or wedge

Thes split pea soup is thick and full of ham. If you eat too much of it you can't get through the rest of the food. On the sampler plates the ham and chicken were unremarkable, the boneless beef meat outstanding, the beans and cole slaw the best of the side dishes. Barbecue sauce was served on the side, but I don't like to use too much of it -1 prefer more of it

and El Cajon Boulevard, try the beef meat and El Cajon Boulevard, try the over mean sandwich on the lunch menu (\$4.25), or the barbecue beef ribs (\$7.95), or the boneless beef rib meat dinner, listed on the menu as RMS dinner (\$7.55). One of these dinners is more than enough for two people and you could order a few of the side dishes for the cost of about a dollar each. The food is hearty, fresh, not fancy, and it offers good value. You'll see lots of families at Jim's and it tends to be crowded on Friday or Saturday nights. Don't expect much by way of decor — it's Don't expect much by way of decor—it's a simple family restaurant run by a nicc young couple. The sweet potato pie (\$1.35) should be eaten with dinner rather than as dessert, and the chocolate cake (\$1.25) backed on the premises is a good ending to this family-style meal. These ribs won't remind you of the South or even the south side of Chicago, but you do get lots of fresh, plain food with good va-riety for a small amount of money. Both the lunch menu and the dinner menu are available from opening to closing.



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Time Still Stands



JEFF SMITH

In one of the best books written about the American theater, Harold Clurman referred to the 1930s, in his title as The Fer vent Years. The country was choked by depression, actual and psychological. Unless you believed that pacts of nonaggres-sion had been signed by noble hands, war was imminent. The old ways no longer applied, and a rootlessness became manifest, in the country and in the self. The period spawned plays that not only ad-dressed these problems but also offered solutions. The theater became a counselor. Political plays indicated directions. Apolitical plays — like Kaufman and Hart's You Can't Take It With You (1936). Thornton Wilder's The Skin of Our Teeth (1942), and William Saroyan's The Time of Your Life (1939) — urged audiences fervently to re-embrace life itself.

Clurman, whose Group Theatre

to produce Saroyan's play. Though he saw many "points of genius" in the script, it annoyed him: too much navel-contemplation; too much chipper gab about the Meaning of It All. The writing about the Meaning of It All. The writing bothered him even more. "There was about it a certain self-indulgence." Cluraman writes." a flagrant bragadocio of undiscipline. a thoughtless and almost cheap bathos that I could not abode." After a discussion with a lovuld not abode." After a discussion with a lovuld not abode." After a discussion with a lovuld not about the amount of the most an energe for the script. In one of the most are. Clurama admits in The Ferront Rurr attr. (Untrans admits in The Ferront Rurr has the properties of the script that "my rejection of this play was a seri-ous error. . . He was right about his method, and I was wrong about trying to

Saroyan's play, which opened last week at the San Diego Repertory Theatre, de-picts a slice of carved-up life — and an at-

Social Register. There are the expected types - bums, hookers, a pinball wizard, and the unemployed — all sipping nickel beers as if they were champagne. There are also several unexpected characters: a philosophical longshoreman (who married a cultured woman so his children rould become "sissies instead of suck-ers"); a gone frontiersman who once, he claims, fell in love with a thirty-ninepound midget; an Arab who says nothing and then says it all; a ruthless cop considered evil by the clientele because "he hurts little people"; and a mysterious fig-ure named Joe, a wealthy, disillusioned man who encourages others, with his money, to pursue their modest dreams. Everyone uses the bar as a soap box to ventilate opinions, gripes, and hopes, and to touch base with what they share in common, including the feeling of com-monality itself. None of them are much good at what they do, but in this haven, encouragement is free. It is also the only place, the play makes clear, where these ives seem to matter, albeit briefly.

Nob Hill, its patrons will never make the

The play does abound with excessive goodness and optimism — Clurman was right - but these qualities are in direct right — but these qualities are in direct proportion to the unprecedented excesses of the age. "No foundation," the Arab says in the play's keynote speech, "all the way down the line." Since it was first produced in 1930. The Time of Your Life has carried the unfair burden of being too aircarricd the unfair burden of being too air-neadedly sentimental to be taken seri-ously (Saroyan didn't help matters, in 1940, when he refused to accept the Pulit-zer Prize for the play). The Arab's famous line. in fact, was interpreted originally as comical. Seen from our cooler, post-War, post-Theater-Orl-de-Abourd perspective, post-Theater-Orl-de-Abourd

reach out, in particular, mark an early ap-pearance of Alienated Man, whose clones have peopled theaters ever since. And the

speech of the good cop, named Krupp, also explores now-familiar ter "We're crazy. We're nuts. We've got everything, but we always feel lousy and dis-There's no satisfied just the same. hope. I don't suppose it's right for an offi-cer of the law to feel the way I feel, but by God, right or not right, that's how I feel. . . . We're no good any more." Sa-royan's play takes a dramatic snapshot of characters in transition. No wonder they

characters in transition. No wonder they attempt to find happiness at Nick's. They are coming from, and are headed toward, obscurity. And they know it.

The Arab's line also applies to the structure of the play. The Time of Your Life lacks the conventional foundations of drama. More an atmosphere or a mood eigen they a wall-mode play is drama. More an atmosphere or a mood piece than a well-made play, if rambles where it pleases like a drunk, from one parking meter to the next. The play's course may be wavering, but it is theatrical, and the Rep's fine production, directed by Sam Woodhouse, has been effective in paring away weaknesses and enhancing strengths. The text has been carefully edited (as should any play, as Saroyan boasted about this one, that has been written in six draw). Mijore characbeen written in six days). Minor characters have been omitted, scenes have been

compressed, and roughly an hour has been shaved away from the playing time of the original. Aided by Mark Donnelly's raked, verti-

cal set. Mary Gibson's excellent period costumes, Don Child's ambitious (but fitfully executed) lighting designs, and by a tuny executed) lignting cesigns, and to a solid cast. Woodhouse has effectively captured the play's strengths: its tone of mixed melodies, both harmonic and dis-sonant, and its texture, the overall quality of felt life at Nick's Saloon in 1939. The opening night performance took a while to get going. Atmospheric effects — a bum so grungy (Burnham Joiner) even bums wouldn't acknowledge him; and a newspaper boy (girl) — competed with the play's initial lines. But the Rep's pro-duction, like the play itself, has a wonderthe play's initial lines. But the Rep's pro-duction, like the play itself, has a wonder-fully cumulative effect. Once the cast got settled in, and once the audience realized the play wasn't going anywhere in the conventional sense, the production came alive, creating 'selievable, funny, competings with of the out of the play's many competings with of the control of the Embedded signetics.

Woodhouse's direction is a sense that the play is actually a musical improvisation, a basic Blues in F, with each character

given eight bars to sing a tale of woe. Choosing highlights from these soloists is difficult, since so many cast members, both individually and as an ensemble unit, turn in quality performances. Like a string bass, forever in the background but always keeping the rhythm alive, Ric Barr is engaging as Nick, the bartender who treats even the most forlorn of lowlifes as if they were royalty. Frederick Edmund convinces us that his McCarthy, the meta physical longshoreman, just stepped off the docks to bark out a few riffs on his slide the docks to bark out a few riffs on his slide trombone. Thom Murray, as the world's least-funny comedian; Jim Mooney, as the sullen Arab, Wayne Tibbetts, as the lovesick Dudley; Andrew Nichols and Gary Wright, as the evil and decent cops— all make the most of their brief appear-ances in supporting roles. As do the women although Sargena has eigher, them

women, although Saroyan has given them much less to do. Of these, Darla Cash intones a sad, captivating aria as a woman who simultaneously has everything and nothing.

Amid the soloists and the backup group, however, a trio of performers stands out. Once Tavis Ross arrives on

Ox, the show takes off. Ross's character, crazed old coot, is larger than life. He gulps down beers and spits out lies and ms and life. All of which Ross delivers in an amazing piece of acting. Audiences will long remember the play's faences will long remember the play's ta-mous chewing gum scene, in which Joe and Tom attempt to masticate a record number of gum sticks. But Ross's crooning of an old Salvation Army hymn — all the while shellacked to the gills — is at once heartfelt and dripping with cynicism. It is also a rowdy swagger deep into the core of Saroyan's play.

Douglas Jacobs, as the inscrutable Joe.

and William Anton, as Tom, Joe's go-fer, are first-rate. They perform an intricate, moving duet all evening long. The rela-tionship of their characters is symbiotic: Tom, slow of mind but quick to respond, needs directions; Joe, the play's enigmatic catalyst and initially a foreigner to feel-ing, needs an outlet. Combined, both actors orchestrate a fierce and playful foray into life's simple pleasures. But do their excursions and Saroyan's wistful, founda-tionless paean have anything to tell us today? The answer, in an age where one doesn't know what will come first, the bomb or the rent, is yes, volumes.



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ment Palace, at Number 3 Pacific Street on San Francisco's waterfront. The name is classy, but the place is a dump. Even

Nick - owner, bartender, father confessor, bouncer, and liberal provider for the downtrodden—is quick to admit that the joint is "the lousiest dive in Frisco." Typi-cal of the play's spirit, however, Nick's disclaimer contains a note of pride. And legend has it that the owner of Izzy Go-

mer's tavern. Saroyan's actual model for Nick's Saloon, made a similar boast. Both owners, real and imagined, regarded their bars as sanctuaries from the encroaching storm outside. And both believed in a simple creed: into every rain, a little life must fall.

Nick's Saloon, Saroyan claims in his stage directions, is a "good, low-down, honky-tonk American place that lets people alone." It is usually crowded and, aside from well-heeled slummers from

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Shallow in the Heart



DUNCAN SHEPHERD

Wim Wenders has shown himself on several occasions to be the ideal director for the apathetic, the psychopathic, the catatonic. I mean, of course, for *charac*ters of those types, not necessarily for viewers of them. Thus the opening stretches of *Paris*, *Texas* would seem to be very much up his alley. The camera, when first let loose, soars high above John Ford country (Wenders had paid homage to John Ford from afar in Kings of the

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Roud. I think it was, but never from right close up), and soon picks out as a hawk might a prairie dog, a lone pedestrian in the primeval landscape. This on closer in-spection proves to be a heavily bearded Harry Dean Stanton, with a faded red baseball cap, a dusty suit and tie, and a plastic water bottle soon polished off. He has been walking toward he doesn't know where, and sway from the doesn't remem-ber what, and he has been doing so for four solid venar, although this all takes a Road, I think it was, but never from righ four solid years, although this all takes a while to come to light since he also in that time has fallen into the habit of not speak-ing when spoken to. One-sided conversa-

here, first carried on by a German doctor who attends Stanton after his collapse at a desert way station on the Stagecoach line. desert way station on the Stagecoach line, and then taken up by the brother (Dean Stockwell) who is traced by way of an ex-pried LD. and summoned from Califor-nia, get to be tiresome sooner than some, not least of all when scriptwiter Sam Shepard comes out with his highly liter-ary version of verancular poetry: "What the hell happened to you, anyway? You look like forty miles of rough road." But the conversation does not seem to get the some for the California brother, to whom

brotherhood is as compelling a state as it always seems to be in Westerns and gang-ster films but so seldom seems to be for any brother you run into in real life.

any brother you run into in real tile.

It might be more possible to accept this relationship as realistic, rather than as mere posture or gesture, if it were not so firmly coupled into a whole freight train of loopy notions. Amnesia — that peren-nial ace-up-the-sleeve of Hollywood scriptwriters, though it has never seemed quite the same since Peter Stone turned up the shirt cuffs in that sadly underrated thriller, Mirage — is a man-sized por-tion of corn to begin with. But several more ears' worth are added on with the idea of cathartic therapy through home movies: the ex-wife, Nastassja Kinski, atwirl on the beach like a music-box bal-lerina. Then there is the idea that Stanton would carry around a snapshot of a vacant lot he has purchased in Paris, Texas, because that's the spot where his mother and cause that's the spot where his mother and father first made love, and might be the very spot on which he was conceived. Then again it might not, but why sully a pretty thought? The element of poeticism might later be diminished, but not the pile of corn, when Stanton, reunited and re-posited with his calibrate and reonciled with his eight-year-old son (Hunter Carson, the latest little towhead to tyrannize a movie screen), sets out to track down his wife, and the trail leads to a girlie joint in Houston. But the en-trepreneurs of this establishment were not devoid of all poetry when they arranged things so that a customer could talk over the telephone to, without being seen by, a

the idephone to, without being seen by, a stripper-cum-rapper who sits on the blind side of a two-way mirror.

If you have had trouble up to this point picturing Harry Dean Stanton and Nas-sasja Kinski sa a couple, you will get more than you can handle from the details that come out in alternating His and Hers speeches. (Is that a Southern dialect Kinski is doing, or what?) Imagine it: him so much in love with her that he could no longer bear to leave her and go out to work; him so fearful of losing her that he would tie a cowbell to her ankle; her so clever and devious as to muffle it by stuff-

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ing it with a sock; and so on. At least we are spared flashbacks. And the ultimate resolution of the movie will only seem a heau geste to those who do not remember to raise such a practical question as whether the woman who set fire to the matrimonial bed with her mate still in it and who abandoned her son at the age of four on her in-laws' stoop, might now have less claim on the boy than have the childless couple who took him in and childress couple who took nim in and raised him as their own. Or in other words: those who have forgotten, as Wen-ders seems to, that this other couple ever

existed.

The level of artificiality in all this is brought no nearer to earth by Wenders, nor does he show any inclination to rise up to meet it. He is the last man to be apt to do so. However comfortable he might have been at the outset, with Stanton in have seen at the outcest, with Stanton in his frozen zomble state, Wenders can only stay out in the cold when his protagonists covies up to the family hearth and thaws out his cloud Bug of fatherliness and country of the control of his frozen zombie state, Wenders can only

obliviousness to the immediate emotional tent of the movie. The foster parents' oken reaction to their child's abduction by his natural father, or anyway the direc-tor's token interest in that reaction, will serve to show how short a leash the actors A virtual human tuning fork, Wenders

knows all there is to know about how to sustain a tone. But he does not know how to sustain a tone and sustain tempo, too.

And the monotonous hum goes on here
for a good two and a half hours. That
length alone, even without the unresponsiveness to the events of the me responsiveness to the events of the movie, shows very bad judgment about how far the storyline can stand to be stretched. It shows bad judgment, too, about how much portentous silence can be wedged around Sam Shepard's dialogue. At any one of innumerable awkward, stiff, self-conscious moments, you might product one of innumerable awlward, stiff, self-conscious moments, you might wonder to yourself how much Wenders might have been handicapped by his foreignness, how much he might have relied, for example, on Sam Shepard's reputation rather than on his own ear. The American coloniza-tion of Europe, winessed in such movies the ord Europe, winessed in such movies that the such movies of the such as a such as with no loss of meaning. The around-ness of the doctor (film director Bernhard ness) of the doctor (film director Bernhard wick) will readily dissolve in the American Wickiy will readily dissolve in the American Wicki) will readily dissolve in the Ameriprofession: maybe an *Italian* doctor would have been more noteworthy. And the Frenchness of Stockwell's wife (Au-

the crucial anecdote of how his and Stanton's father used to introduce their mother by announcing he had met her in "Paris," and then after pausing for the inevitable big reaction, adding "Texas." If Wenders. or either of the brothers, sees any irony in this, or any sign of cultural progress, he does not let on. But then there is much that seems to escape proper notice. And here you might speculate, what with his deadness to the salient emotion, as well as to the artificiality and pretentiousness that perhaps the real protagonist of the movie, the one whose reactions or lack of them we are most concerned with, is Wenders himself. Surely the paperback glimpsed through the rear window of Kinski's car is less an avenue into the sensibility of a Houston stripper than into that of a European aesthete: Light in

worked in America have attempted to shield their sense of dislocation behind a protagonist whose situation somewhat echoes their own: Jacques Demy behind the castoff French bride in *The Model* Shop: Claude Lelouch behind the Francis Lai-ish musical composer and Anouk Aimée-ish actress in Love Is a Funny Atmée-ish actress in Love Is a Eurny Thing; Jacques Deray behind the imported French assassin in The Outside Man; and for that matter Wenders himself behind the German journalist in the first part of Alice in the Cities or the German film director in the last part of his semi-autobiographical The State of Things. And other directors than Wenders in

Paris, Texas, or again in Hammett, have come across as naïve when not providing themselves with that sort of cover: Antonioni, for instance, with the rebellious youths of Zabriskie Point. As in several of Texas is in letting us see the country through an outsider's eve - Wenders's own, of course, but also that of his pho-tographer Robby Müller, who has previously done good work over here in Honeysuckle Rose and Repo Man. The images of freeways, motels, gas stations. always with a precise sense of weather and time of day, are truly beautiful, un-cluttered by any of the squalor or banality that Americans insist on seeing in such landmarks. Nor has Wenders forgotten landmarks. Nor has wenders torgotten how to join images together: the scene of Stanton perched at the edge of a backyard patio in the Hollywood hills, overlooking the freeway, and visited in turn by every member of the family, is a textbook example of setting a scene into its setting. But these things are not enough to ward off a feeling of gentiness about the movie, or feeling of emptiness about the movie, or more accurately a feeling of half-fullness. Slow and studied, *Paris*, *Texas* is a doughy lump of a soap opera pounded out to the specifications of a road movie. Its to the specifications of a road movie. Its director is an inveterate vagabond asked to do the job of a Mr. Fix-it. Much more his sort of thing is the anonymous and audienceless orator on the freeway overpass, spouting something about a "safety zone" — a thing to be duly observed, and autrated or annued for somether but not puzzled or amazed or amused by, but not to be too deeply looked into.



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QUARTER NOTES

-gratifying, for if the company's



competence they stand out above is, while by no means

ntemptible, not sensationally

high.
This is not to say that the program at Mandeville gave no pleasure. The pleasure principle there seemed to be

that the more demanding the

dance, and the closer its style

to rigorous classical ballet, the worse things went, while

youthful, expressive, energetic

modern dance suited the company beautifully. (There was one notable exception to this rule, I am glad to say.)

Thus Balanchine's wonderful

technique as well as the projection of distinct balletic

rehash of the language of the Russian classics, which is not what it is at all. In contrast, Aiello's sensual Satto (Wind

onalities, came off as a

Allegro Brillante, which

requires an extremely

accomplished classical

drab, blurred, unimagina

Dance) and Driver's zany Resettings were quite

Events series, along with the San Diego Arts Foundation, keeps ballet and modern dance enthusiasts here well supplied with distinguished visiting groups. Last Sunday the North Carolina Dance Theater appeared at UCSD's Mandeville Auditorium in a program of dances by Balanchine, Salvatore Aiello (the company's associate director), Senta Driver, and Vicente Nebrada. I'm afraid this is not quite a distinguished company. It is one of those numerous ballet companies in which most of the dancers, for all their enthusiasm and good looks, seem slightly unfinished, as though they had entered the profession just a bit before completing their training. What this means is a little fumble here, a little inaccuracy there, an occasiona awkwardness in a turn or leap awkwardness in a turn or leap, a trembling arm or a twitching leg during a support, and a general lack of elegance and personality. There are a couple of outstanding dancers in this group, but the level of

technique is not up to Balanchine, it is more than adequate for dances of this type; indeed, there is always a special thrill in watching trained ballet dancers dar modern dance, for they bring to it an extraordinary smoothnes and control. The only problem in such combinations is that some ballet dancers do not understand or feel the various distort its spirit by a subtly incorrect use of the body: but the North Carolina Dance on this score, for its dancers seem well versed in all the styles.

However imperfectly Allegro

Brillante may have been danced, it was still possible to appreciate the intelligence and refinement of Balanchine's style. In fact, the lack of gloss in the performance made on even more aware of what the choreographer had been thinking of when he comp this scintillating work. As always, Balanchine's choreography is a meticulous interpretation of the music (in this case, Tchaikowsky's incomplete Third Piano Concerto). It is not only the large structure of the music the ballet; every phrase and passage is converted into physical movement, with a sure and subtle sense of its underlying quality, its thought, its expressiveness, its relationship to the whole. Balanchine hears the gestures in the music, the heroic, the lyrical, the chipper, the precious, and by showing us these gestures in the movement and placement of the dancers he illuminates the music itself in an astonishing way. This Tchaikovsky piece, played by itself, sounds a bit hackneyed — Tchaikovsky routinely imitating Tchaikovsky, so to speak. But Balanchine penetrates through its clichés to uncover the living workings of

the composer's mind, those intended or intuitive mental gestures of balance, contrast epetition, variation. expansion, contraction, that have as vital a kinetic activity in the score as they do in the choreographer's interpretation Aiello's Satto and Driver's Resettings have a much more

music that accompanies them The score to Satto — by
Katsutoshi Nagasawa and Chip
Davis — is mainly oriental mood music, a decorative background rather than (as in Balanchine) the primary generator of ideas. The choreography is evocative and colorful, with two heroic dances by Jeffrey Crevier framing a romantic duet with framing a romantic duet with Pearl Potts, costumed as (and nimbly using her body as) a kind of vegetation spirit. Mr. Crevier is a dancer of considerable presence, with a fierce, brooding look and an explosive tension in his body Miss Potts is lithe and slender to the point almost of transparency, with a striking elegance of movement. These two are the only members of the company whose personalities as dancers create personalities as dancers create a memorable effect (though there are other decent dancers of less individual profile), and they were well chosen to give Satto a poetic power that its competent but rather unoriginal choreography was in considerable need of. Driver's Resettings is basically a silent dance, with most of it accompanied only by

most of it accompanied only by the stamping and sliding of the dancers' bodies or (in the early sections) by their rhythmic humming. At one moment, the dancers chant a series of words evidently meant to supply evidently meant to supply critics with a useful vocabulary in writing about Senta Driver. These include "marvelous" and "outrageous," and both are precisely applicable. Marvelous, indeed, is the way this choreographer allows the

play of her imagination. unfettered by program, story, formal structure, or stylistic consistency, to govern the amusing, bizarre. unfathomable movements of the dancers. Even more marvelous is the fact that all this apparent nonsense is so absorbing, so beautiful, and a times so touching. But outrageous is certainly the word for her treatment of Purcell's "Dido's Lament." which, in the soupy transcription of Stokowski, accompanies the latter part of the dance, though it seems

utterly unconnected with anything that goes on on stage. The North Carolina program concluded with Nebrada's exquisite Pentimento, a setting of movements from the Bach Suites in an infinitely graceful classical style and with magnificent pseudo-Elizabethan costumes by A. Christina Giannini. The dancers seemed more comfortable with the technical demands of the Nebrada work than had been the case with the Balanchine, and there were lovely solos by Mr. Crevier, Miss Potts, Ralph Hewitt, Richard Prewitt, and William



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nothing of the painful av garde in this program of modern masterpieces, which included the Stravinsky Violin Concerto and Vaughan
Williams's The Lark Ascending (both with soloist Gyorgy Pauk), Britten's Young Person's Guide to the Orchestra (or Variations and Fugue on a Theme of Purcell, as it is more pompously called), and Webern's arrangement of the six-voice "Ricercar" from Bach's Musical Offering. Only in the Webern did one sense th strangeness, the alienness that characterizes so much of the musical imagination in our century, for this

"Klangfarbenmelodie," with each musical line sliding from instrument to instrument in a continual iridescence of color, imparts to the complex fugue an uncanny, vertiginous quality that Bach would have been amazed at. Mr. Pauk played the Stravinsky and the Vaughan Williams with a wonderful sweetness of tone and suavity of phrasing; even in the angular, neo-Baroque Stravinsky Concerto his discreet use of Romanti violinistic devices, such as portamento, made the work Atherton evidently chose the Britten as a showpiece for the orchestra, and he can be justly proud of what his talented and disciplined players made of it. This was one of the most interesting of the symphony's programs this season, and one of the best played.

RIDGE QUARTET

The Ridge Quartet is a youthful group, both in its personnel and in its own caree Violinists Krista Bennion and Robert Rinehart, violist Ah Ling Neu, and cellist Ramon Bolipata are the musicians in the ensemble, which was formed in 1982. The La Jolla Chamber Music Society, which usually programs more established chamber groups in its local series, took a bit of a isk in bringing this virtually unknown quartet here. But it was a risk worth taking, for last Friday's concert at Sherwood Hall was quite pleasing. It consisted of Mozart's Quartet No. 21 in D, Dvořák's Quarte in E-flat, Op. 51, No. 3, and as the rarity on the program, and its most interesting item an arrangement for string quartet of three fugues from Bach's The Art of Fugue. This last work, which dates

rom the very end of Bach's life, was composed as an abstract compendium of t contrapuntal devices the composer had perfected during

his long career. The score gives no indication of instrumentation, and there are no markings for articulation and dynamics. Every modern performance, therefore, is an arrangement or "realization," necessarily reflecting the musical tastes of the arrangers and the performers. In the present case, the performance by the Ridge Quartet revealed a passionate musical intelligence, which made of this work (often performed as a dry exercise) an experience of the greatest beauty and intensity. No notions — whether true or fase — about Baroque style interfered with the musicians' emotional and intellectual identification with intellectual identification with the music, which they played using all the expressive devices they employed (with more textual justification) in the Mozart and Dvořák quartets: swells, arched phrases, long lines, and a veritable obsession with the expressive. The ensults with the espressivo. The result was stunning. This was a performance that clarified the counterpoint so that one could follow its intricacies with relative ease, yet at the same time uncovered the greatest depths of spiritual meaning in the treatment of the musical ideas. The emotionalism of the playing was so great, and one felt oneself so caught up in the contrapuntal development, that the effect of the sudden breaking off in the middle of a phrase (when Bach found himself too ill to continue with himself too ill to continue with the composition) was almost unbearably shocking. It was wise — and humane — of the Ridge players to conclude this section of the performance with the serene piety of Bach's final work, the chorale prelude "Vor deinem Thron tret ich hiermit" ("Herewith I step before Your throne").

The experience was less intense in the Mozart and the Dvořák. The members of the Ridge Quartet have exceptions ation, unanimity, and musicianship, and one could never quarrel with their interpretations, which avoided all eccentricity and grew with the utmost naturalness out the scores themselves. But there was a certain hesitancy in the playing of first violinist Bennion, a slight holding back of commitment, a subtle lack of incisiveness, that deprived these performances of a fully compelling effect. This was particularly noticeable in the Dvorák, which had gentleness but not much fiber, lyric serenity but not quite enough tension and energy. Part of the fault is Dvorák's, of course. In any case, it would be good to hear more of this promising young quartet.

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City Lights

Bad Sign

continued from page 2)
ignored, so the Comfort Inn
file has been passed to the city
storney, who talks of criminal
complaints and court
injunctions. Neighbors whose iews are blocked promise that if the city doesn't get action soon, they will also sue to have he sign removed. The motel's owners say they're "in kind of a predicament" because the sign cost them \$25,000, and es, they have lawyers, to

For city councilman Mike Jotch, though, the Comfort Inn fiasco is an opportunity.

He's long argued that the sign ordinance is weak, confusing. and too littered with exceptions. So next month he'll propose a strict and simple rule dictating that any new sign erected anywhere in San Diego be no taller than eight feet.

Dish Regs

stinued from page 3) process any applications at all until the city council adopts a more exact ordinance
"specifically addressing the problem," says assistant planning director Jim Griffin. A public hearing on the matter Griffin says, has been set for February 11, and three weeks after that the issue will be presented to the city council.

Prospective satellite antenna users in Chula Vista, too, will have to postpone their plans for another three months due to a similar moratorium imposed two weeks ago by their city council. As in El Cajon, the moratorium is a temporary measure designed to give the specific ordinance, according to Connie Brennan of Chula Vista's city attorney's office. and it was prompted by a particularly shabby installation job of a satellite dish on a house on L Street. "The council has seen a number of

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dishes pop up in the community," Brennan says, "and they are becoming concerned about the aesthetics."

Satellite antenna dealer however, fear a domino effect, and further feel the stringent regulations and especially the moratoriums are an overreaction. "I do believe that the public has the right to be protected from certain dealers who have been responsible for shabby installation jobs, so I'm not opposed to the idea of regulations," says Mike Turchen of Video Components West, a Chula Vista firm that both wholesales and retails satellite antennas. "But what the city council here has done. through the moratorium, is deny me my livelihood, as well as violate the public right to freedom of information. Similar moratoriums to the ones enacted in El Cajon and Chula Vista and adopted by struck down by the courts. And

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he further argues that since the ECC has ruled that no local FCC has ruled that no local governments may interfere with ham operators, the same should apply to satellite antenna users. "Any ham operator has the

right to put up a fifty-foot tower in his backyard." Turchen says. and satellite autennas aren't nearly as obtrusive." Existing regulations in the city of La Mesa, too, have hurt business, Rexcom's Bob Dudley Rexcom's Bob Dudley maintains, "since the cost of conforming to all their requirements can be as high as fifty percent of the cost of the entire system, and that will prevent many average homeowners from buying and installing such a device. -TKA

Throw Them

utimed from page 31 In a subsequent interview Mitchell had even harsher words for his colleagues. Mike Gotch, he says, "not only turned his tail and ran, but led the charge against the community of La Jolla [because] he has a thing for universities; in his eyes, they universities; in his eyes, they can do no wrong." Dick Murphy voted to approve the Blackhorse Farms project, Mitchell says, "because he was still smarting from the fact that I accepted deputy mayor; he actually told me that." And of the council itself, Mitchell says, "Somebody must have gotten to them, because I had been assured by almost all of them that they would at least

vote for a continuance." The first to take the irate

normally supportive Light itself, which responded to his **原**

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letter in an editorial published the same day. The paper's editorial board chided Mitchell for engaging in "theatrical roaring" and stated, "If he was betrayed by the other members of the council, then he has an insufficient grip upon the political realities that surround And the targets of Mitchell's

anger are likewise indignant.
"Sure I'm mad at him for not supporting me for deputy mayor," Dick Murphy asserts.
"But that's not why I voted in favor of the project. I did, however, vote against granting a continuance on the grounds that voting for a continuance would have amounted to a courtesy vote for Bill, and I'm not about to give a courtesy vote to some stabbed me in the back." Other councilmen maintained they never promised to support Mitchell in his fight against the Blackhorse Farms project, despite Mitchell's claims to the contrary. "If it was such a big issue for Bill, he should have personally asked us to support him, and he didn't do that," responds Mike Gotch. "Instead, he sent out emissaries who obviously didn't transmit the right answers. In my case, I was in my office when a conversation took place between our aides; his aide asked if I would my aide said, 'I don't know, I haven't talked to Mike about it. And that was the end of it. It was simply poor work on Bill's

> -T.K.A. Paul Krueger, Neal Matthews, Thomas K. Arnold and Abe Opincar



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Before today I could have counted on one hand the number of times I've actually laughed out loud at an article. But after reading John D Agostino's article on David Bradley, I've moved onto my other hand. I couldn't sell states are not apply to the country of the self-up of the country of t Jim Conklin Solana Beach

etters

Both Hands

For D'Agostino

Hit Me With A Fan Club

John D'Agostino's well-written article on David Bradley ("The Good, The Bad, and The Bradley." January 24) was long overdue. It's about time people recognize Bradley for what he is — a raving

Once The Snip Sails

SALID Salis

1 grew up in his town — a
1 pyical Navy brat with a career
Navy father who left every coughe
of years for six months at a time. I
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staters and how
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bored he must have been, and how
bored he must have been, and how
showed he must have been, and how
showed how much I always loved him.
Lane Nove

Resolved

RESOLVEAL

I have meant to write many times in the past to congranulate you on the excellence of your publication. We have been a considered to the case of the control of author of the splendid piece about the young man who dropped out of

society in one of the beach communities which appeared several issues ago. In any event, you are to be

congratulated for a splendid dication with thoughtful piece by knowledgeable writers. I hope you continue this good work indefinitely J. Stacey Sullivan, Jr. San Diego

Rules" (November 8) and was written by Steve Sorensen.

His Bishop

vested right under church law or

The story referred to above was entitled "The Man Who Broke the

Got

ITIS BISNOP

I note that once again the Reader
has been slipshed in its reporting
on the Carbolic Biocese, "The
Thouster of Father Bouset" ("City
Thouster of Father Bouset" ("City
Thouster of Father Bouset" ("City
Thouster of Father Bouset
might of the Bishop Maher acted in
violation of church law in
position in Solana Beach, Not so.
Bishop Maher hat eabsolute
right to decide who shall serve at
right to Boutet nor any other priest has a

diocesan regulations to serve there (or at any other church).

It is correct to say that Bishop Maher could not order Fr. Boute (who is not canonically bound to he diocess) to accept a transfer to Calexico. That decision is a joint one for the Bishop, Fr. Boutet, and the latter's superiors in the Eudst Order. However, Bishop Mader never ordered Fr. Boutet to Calexico but merely offered him the position, which Fr. Boutet, as Parther, the Roader lightly glossed over the fact that, under legitimate diocesan regulations. (who is not canonically bound to

legitimate diocesan regulations, Fr. Boutet's tenure at St. Leo's wa twice as long as ordinarily would have been the case. In addition, the position offered to Fr. Boutet in Calexico would have permitted him to exercise, on a much large scale, his obvious talents for

scale, his obvious salents for meeting the needs of Hispanic Catholics. In sum, the bishop's decision was not arbitrary and fully complied with church law and diocean replastions. However, lest I be accused of being a complete spologis for the bishop, I would agree that his timing was awkward. The Catholic community of Solana Beach was badly traumatted during 1984—a situation greatly aggravated by the

Reader's tacky, unnecessary, ar sleazy "exposé" of Monsignor William Spain's personal problems. Had the decision been mine. I would have not made the changes at St. Leo's until this summer so as to enable the people to recover from the traumas

of 1984.

In sum, the Reader owes a public apology to the Catholics of Solana Beach for again aggravating a painful situation. Christopher Blake Pacific Beach

Neal Matthews replies:
The article in question did not imply that Bishop Maher acred in violation of church law when he transferred Pr. Boutest it quoted a respected partition, stating he belief that the transfer was illegal. The rest of the story recluded an accurate explanation of the church's regulation regarding which is the state of the story recluded an accurate explanation of the state of the story recluded as accurate explanation of the state of the story in the state of the story in the state of the state of the story in the state of th Neal Matthews replies: inaccurately uses the term "glossed over" to describe a point in the story that was prominently

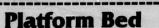


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A Month Of Black History

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figure factors. Folgois garden and fews at each or here's Flacks and fews at each or here's martinal poll on morality showed that the American public bound internacial marriages to be just at and more contemptible than homesexual romance. The fact that this Fried marks the beginning of Black Histories Month serves as an excellent Month serves as an excellent of affairs of our country's lines minority. When will this country no longer need to ope of time like some display in a museum to educate the public, both black and whence the achievements and trageches of

Flack Amental Wilein, at last, can use his days the planes of white libral to underston such as black America, and he able to say ample this tosses and. America, and have it mean all America, and have it mean all class The aware its of course, no time very soon, but process is With so mended black.

With so mede ablack existence lying outside the mainstream of American experience, such "roped-off-scenations at Black Hostory and the such more challens, serve educating the wang and their ignorant elders of both the hardwor gains and work will be done in order that equality may be done in order that expenditude in order that expenditude is considered in the control of the construction of the construc 8:00 p.m., in conference rooms C, D, E, and F of SDSU's Aztec C. D. E. and F of SDSUS Acree Center, featuring works by black artists, food, missic, and more. For further information contact Louise Swider at 265-5204. On Sunday, February 3 at 500 p.m., panist Cecil Extle will perform four rags by Scott Joplin. a

Photographs From The War Zones

You look at a picture of to times for the one to nell sheek, with at these sounding shout the photograph that will not be demonstered to a sounding should be the sound to file it in your memory under "Corpess, shaughtered." Something in this picture provents its tilling, Market it is the particularly patital positionings of the corpess, or the way the sundpict spladues down on the fallen leaves bead the bodies, or perhaps it's the knowledge flat the





Modern Timelessness

they're coming to San Diego.

Castor: They may be coming, but they won't see me. When it comes to modern music, I'd rather be surfing. In fact, I'd

nather be suffing. In fact, I'd nather be earling arsenue. Pullac But just think, Castor, Heré's a rac opportunity to hear live performances by a first-rate ensemble of quarters by Ross Edwards, Witold Litts/dwski, Philip Glass, Peter Mownell Divines, and Dmitts.
Shostakovich dermide romes?



READER'S GUIDE

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday stuste in order to be consist-ered for publication. Please do not phone. The Events Editor reserves the rights to did sill research Send com-plete information, including a descrip-tion of the vent, the date and trow as to be beld, the precise address of the contribution of the vent, the date and trow as the beld, the precise address of the properties of the con-tribution of the vent, the date and trow to be beld, the precise address of the properties of the con-tribution of the vent, the date and the troops of the con-tribution of the vent, the vent of the vent

Dance -

"Choreographers' Dance Con-cert", students at Southwestern College perform works by choreog-raphers Johanna Weikel, Vera Powell, Carl Yamamoto, Jacqueline Hepner, and Sara Jo Berman. tonght. Thusshy, January 31 and Fridas, February 1, 8 pam., Mayan Hall, Southwestern College, 900 One Laise Bond, Chulu Vista. 4110-700 3/261.

"Life Parts," SDSU's Chorcographers: Ensemble presents five original modern dance works by Cheryl Brickey, including Chair Time, Breath, and Dimensioned Espanye, Friday, February 1 and Saturday, February 2, 8 pm., Wemeris Gym, SDSU, 265-6821.

Scottish Country Dancing is held Fridays, 7:30 p.m., St. James Hall, 7776 Eads Avenue, La Jolla. 454-5191. Modern Jazz Works, including Lovers. Grounded, a comedic piece entitled A Day in the Park, and the

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"Lo-Tec Series," Three's Company, and Dancers presents an exening of solo dance numbers chorecy graphed and performed by Jancy Limpetr of the Oregon Dance Theater, Saturday, February 2 and Sanday, February 3, 8, pun, at Three's Company rehearsal studio, 3255 Fifth Avenue, Hillcrest. 296-9523.

Circle Dancing, meditative "Sufi dancing" is conducted weekly, Mondays, 7:15 p.m., 4070 Jackdaw Street, Mission Hills. 295-9677.

International Folk Dancing is held every Wednesday, 7 p.m., Balboa Park Club, Balboa Park, 583-2541.

Israeli Dancing is conducted every Wednesday, beginning February 6, 8 p.m., College Area Branch Jewish Community Center, 4079 Fifty-tourth Street, East San Diego. 583-3300 x31.

night, 9 p.m., 3255 Fifth Avenue, Hillcrest. 239-1713.

"Dance Collage," two dance concerts, featuring students of the San Diego Civic Dance Association in tap, jart, and modern dance performances, will be held Saturday, February 2, 7 pm., and Sunday, February 3, 2 and 7 p.m., Casa Del Prado Theatre, Balboa Park. 236-5411.

"Lo-Tec Series," Three's Company

Film

"Night in the City," the Richard Widmark film retrospective continues with this film about a small-time thug on the run, who winds up at the top of the London westling racket, with Gene Tierney and Herbert Lom also starring.

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TO LOCAL EVENTS

tonight, Thursday, January 31, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-0267.

"Political Film Series," the film Yol, by Turkish film director Yilmaz Guney, will be shown with subtities Friday, February 1, 7 p.m., noom 107, Third Lecture Hall, UCSD. Free. 452-4450 or 452-2016.

492-2010.

"Festival of Animation 1985," sixteen animated short films by Mary Newland, Carberine Handwicke, Iso Patel, George Under, and Carberine History, Carber, and Carber, Sandard, Carber, Carber, Sandard, Carber, Carber

Museum Films, three films, India's Sacred Coxes, Corn Is Life, and Ageam Sponge Ducrs, will be shown Saturday, February 2 and Sunday, February 3, 1 and 2:30 pm, Natural History Museum, Balboa Park. 232-3921.

Datios Fare. 225-3921.
Travel Film, a cinematic rout through Iraly — on foot, by car, motorcycle, and boat — is narrated by Rudi Thurau. Sunday, February 3, 1 and 3:30 p.m., San Diego City College Theatre, at C Street off 12th Avenue, downtown.
230-2251.

"Women in Cinema" is the theme for February's film exceedings at the downtown library; the month-long series opens with Gertrade Stein: When This loss See, Remember Mea it him portraying events in the switter's life, Mondao, February, 4, 7 pm., San Dego Public Librara, \$20 E Street; downtown. Free, 236-5849.

"It's a Wonderful Life," this film

with Jimmy Stewart and his quard-ian angel made the TV nuncha at Christmas, but so what? It's a nice film, and can be seen yet one more time Tuesday, February 5, 6:30 p.m., Coxonado Public Library, 640 Crange Avenue, Coxonados Free. 522-7390.

"An Unfinished Piece for Player Piano." UCSD's second annual International Film Series con-tinues with the film adaptation by Russian director Nikita Mikhalkov of Chekov's first full-length play,

"Once upon a Time in the West," the original, uncar version of Sergio Lone's spaghetti western, with Henry Fonda, Claudia Charles Borson, will screen nightly from Wednesday, Erbeuary 6 through Saturday, February 9, 5:30 and 8:30 pm., and 2:30, 5:30, and 8:30 pm. Cuntulay, Kentuday, Ken WEST COAST WHALE RESEARCH
Dr. Jan Durlon 1997
Dr. Jan Durlon 1997

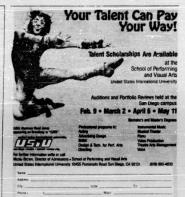
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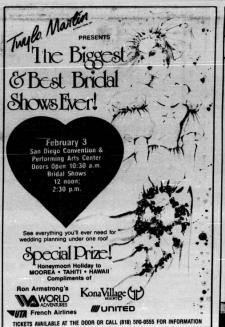
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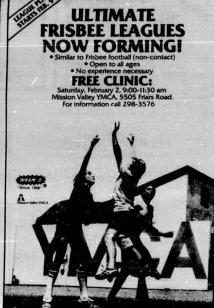
"International Film Series," the month: long series of Mexican film classics by director Luis Bunuel continues with the 1952 drams El Brato, about a corrupt landlord? methods of intimidation, Wednesday, February 6,730 p.m., 501a hussum of Contemporary Art, 700 Prospect Street, La Jolla.

Music

2, 8 p.m., Words and Music, 3806 Fourth Avenue, Hillcrest, 298-4011.







READER'S GUIDE

Center for World Music, Sacurda February 2, 8 p.m., Smith Recital Hall, SDSU. 265-4243.

Chamber Music, the Allegro Quartet, with Jill Coady, flute Karen Victor, oboe; Mary Lindblom, cello; and Myrl Hen dershott, harpsichord, will perform works by Bach, Handel, Telemann Vivaldi, Corelli, and others, Sunday, February 3, 1 p.m., La Jolla Village Square, 8637 Villa La Jolla Drive, La Jolla. Free. 455-7550.

Drive, La Jolla Free, 485-7550.

Voung Musiclams, mangar in age from seven to their list teens and including solonic paon Regens, waters of the 1983 San Diege, waters of the 1983 San Diege, water of the 1983 San Diege Double, Competition, and Bridger Dulka, winner of the 1984 VOCE contest, a chamber on-thesets, and violin ensemble will perform a program (Mozart, Sursass, Schubert, Doviki, Santr-Saerta, and others, Sunday, February 3, 2 in m., Man-Contest (Mozart, Sursass, 3, 2 in m., Man

Organ Concert, the program features Bach's Prelude and Fugue in E-flat Major, Handel's Fugue, Bach's Fantasy and Fugue in G Minor, two Schubler Chorale Preludes by Bach, and more organ works, Sunday, February 3, 4 p.m.,



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Christ Evangelical Lutheran Church, 4761 Cass Street, Pacific Beach. 483-2300.

Pianist Cecil Lytle will perform a Planist Ceel Latle will perform a solo rectral, featuring works by black American composers, the program includes "Three Visions for Plano Solo;" by William Grant Still, "In the Bottoms" suite, by Nathanial Detr, four rajs by Scott Joplin, and a medley of works by Thelonius Monk, sponsored by the San Diego Platford a Son, in the Music Room, Willa Montecuma, 1923 K. Street, Golden Hill. Free. 239-2211.

Student Recitals, UCSD student David Dramni presents his compo-David Dramm presents his compo-sition Sky of My Skull, Shell of Earth and Sky, with Bernard Rands conducting, and five other works, Sunday, February 3, 8 p.m., Man-deville Recital Haii, UCSD. Free. Graduate performer Gregory Walker performs a violin recital Tuesday, February 5, noon, noom B-210, Mandeville Center, UCSD. Free. 452-3229.

Miniconcert, the San Diego Minic ancert, the San Diego Guitar Quarte performs two half-hour recitals, featuring Telemann's Concerto in J.S. Bachs Concerto in the Italian Style, Mriations on a Theme of Mozart, by Fernando Sox, "El Baile de Luis Alonio," by Gimenet, and other selections Monday, Ferbrany 4, Salon, Cive Theatre, 202 C. Street, downtown. Free, 274-6317.

Chamber Concert, Taiwanese-born violinist Cho-Liang Lin, who has soloed with major orchestras throughout the world, including New York, Chicago, London, Philadelphia, and Los Angeles, makes his San Diego debut, spor sored by the La Jolla Chamber Music Society: the eventual Music Society; the evening's program features Grieg's Sonata No. 3 in C Minor, Richard Strauss's Sonata in E-flat Major,

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Stravinsky's "Divertimente," and "Suite Populaire Espagnole," by Manuel de Falla, Monday, February 4, 8 p.m., Old Globe Theatre, Balboa Park, 459-3724.

Ballea Park 499-3724.
Contemporary Chamber Music will be performed by the Kones Quarret, with Dowel Harmagnon, violin; John Sherba, violin; Hank Durt, viola, and Jone Jannerand, celks. The ensemble, whose reputation rests on the virtualisty of its members and the made wirtunative of its members and the made continued in the control of 6, 8 p.m., Mandeville Auditorium, UCSD, 452-3230.

Lectures

"Photography in California: 1945-1980," in conjunction with the ongoing exhibit at the Museum of Photographic Ars, San Francisco Art institute profesor Linda Conner will lecture, to-night, Thursday, January 31, 7:30 pm, auditorium, Natural History Museum, Balboa Park. 239-5262.

"Echoes of the Ancient Skies,"
Edwin Krupp, director of the
Griffith Fark Observatory in Lis
Angeles, will speak on some of the
methods used by ancient cultures
to explain the universe and record
its movements, ronight, January
31, 7:30 pm., auditorium, Reuben
H. Fleet Space Theater and Science Center, Balboa Park.
239-2001.

A Public Forum on regional growth in the areas surrounding Solana Beach is scheduled, moder

PHILIP WHALEN American Poet Zen Priest 2 readings from his work

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ared by the League of Women. Voters, San Diego County Super-visor Susan Golding, San Diego City Councilman Mike Gotch. San Diego Deputy Mayor Bill Mitchell, and Bill Dumka of Rick Mitchell, and Bill Dumka of Rick Engineering are featured speakers, tonight, Thursday, January 31, 7:30 p.m., Solana Beach Library, in the Lomas Santa Fe Plata, 981 South Lomas Santa Fe Drive, Solana Beach, 755-1404.

"International Fireside Lecture Series on Current Topics in Po Series on Current Topics in Po-litics," political science professor Paul Inon, recipient of the ABA Silver Gavel Asand for his book Justice at War. The Story of the Japanese Internent Cases, and counsel for the Committee to Revene the Japanese American Wartune Cases, will speak about the background to his book, the talk will be followed by a debate, complet. The Abarbane Asand Tabanese American Launge, UCSD. Free. 452-3731.

"The Status of the Falasha Jews," "The Status of the Falsaba Jewa", Ruth Barret, president of the Rescue Committee for Ethiopian Jews, and Morni's Blowell, negatia-tor in recent rescue attempts, head a forum that updates the situation in Ethiopia; a short film and dis-cussion period follow the speakers, sponsored by Comgregation Berli Feliah, tongish, Thursday, January 31, 7:30 pam, Naman Gulmal and Social Centre, O'll El Calonal and Social Centre, O'll El Calonal Boulevand, East San Dego, Free. 463–3392.

463-0392.
Exit Interview Voter Patterns will be discussed by Parkessor Samuel Dopkin, with commentary by Parkessor Sanford Lakedi, sponsored by Physicians for Social Responsibility and the San Diego Lawyers Allantace for Nuclear Arms Control, complet, Thursday, January J. 1, 374 pm., First Unitarians of the Control of the Parket Control, complet, Thursday, January J. 1, 374 pm., First Unitarians of the Control of the Parket Control of t

Opera Preview, Vere Wolf con-tinues his series with a discussion of Frant LeHa's operetta. The Merry Widou. Saturday, February 2, 10 a.m., MintCosta College Del Mar Shores Center, at Ninth Street and Stratford Court, Del Mar. 942-1352.

"An Afternoon with George Whitman," George Whitman, Ceorge Whitman, Current owner of Shakespeare & Co., the Paris bookshop made famous by its populererse Sylvan Beach and American expertises of the Tseenties, will speak informally Sunday, February 3, 2 pm., D.G. Wills Books, 7521 Jolia Boulevard, La Jolia, Free. 456-1800.

transformed from military produc-tion to the production of civilian goods will be discussed by author Seymour Melman, in a video presentation; discussion follows the film, Monday, February 4, 7 p.m., University Christian Church, 3902 Cleveland Avenue, North Park, Free, 293-3361.

North Park, Free, 299-3381.

"What's Ahead!... The U.S.
Economy, Edward Boostein,
Instruct economist for the Federal
Speaker, Monday, February 4, 7:30
pm., Old Town Education Center,
2445 San Diego Avenue, Old
Town, sponsored by the San Diego
Forum. 459-9489 or 459-5166.

Poetry, the San Diego Pay Forum begins a new session with "A Tribute to Malcolm X," com-A fribute to Maicolm A, com-memorating the twentieth at ... versary of his assassination; read-ings by local black poets and a film are featured, Monday, February 4, 8 p.m., Sushi, 852 Eighth Avenue, downtown. 235-8466.

A Historical View," UCSDy continuing colloquium on music and contemporary society meets and contemporary society meets and contemporary society meets process Henry Bann and Lout Harrison, music professor Bertram Imerita, and Loues and Stein, of the Amould Schoenberg Institute, or poses in the development of contemporary music, Tuesday, February 5, 8 pm., Centre for Music Experiment, 469 Warner, 469 Warner

"New Views of Women," the lecture series opens with a talk by Gloria Bowles, of the Department of Women's Studies, U.C Berkeley, on "The New Ducclpine of Women's Studies," Wednesday, February 6, 3 p.m., noon 221, Hepner Hall, SDSU, Free, 265-6524.

Master Printer Lynton Kistler will Master Printer Lynton Kistler will speak in conjunction with the San Diego Museum of Art's ongoing exhibit, "Nemtieth-Century American Lithographs," next Thursday, February 7, 5:30 p.m., in the rotunda and exhibition hall, San Diego Museum of Art, Balboa Park, 232-7931.

Radio/TV

College Basketball, Washington and Arizona State meet Saturday, February 2, 1 p.m., KCST, Chan-nel 39. Stanford tries to best Ohio State, same afternoon, 3 p.m.,

TO LOCAL EVENTS

KFMB, Channel 8, and it's Arkan-sas against Georgia, Sunday, Febru-ary 3, 10 a.m.; also on KFMB, Channel 8. The SDSU Aztec Channel 8. The SDSU Aztec games against BYU and Utah (both away) will be broadcast live tonight, Thursday, January 31, 7:30 p.m., and Saturday, February 2, respectively, KSDO-AM (1130)

"Gentlemen Prefer Blondes," Marilyn Monroe, Jane Russell, and Charles Coburn star in the '53 musical comedy, airing Saturday, February 2, 2 p.m., XETV, Chan

"Endless Summer," remember this 1966 surfing classic by Bruce Brown that took you from Califor-nia to Hawaii to Australia and Africa? It replays Saturday, Febru-ary 2, 10 p.m., KPBS-TV, Channel 15.

"Shampoo," it's Warren Beatty doing other things besides hair Saturday, February 2, 1 a.m., XETV. Channel 6.

"Firefox" is the name of the ultra-secret Soviet fighter jet, and Clint Eastwood has to enter Russia, find it, steal it, destray a second model, and deal with Vietnam-related flashbacks, too, Sunday, February 3, 8 p.m., KGTV, Channel 10.

"For Pete's Sake," Barbra
Streisand and Michael Sarratin
streisand and Michael Sarratin
streisand sand Michael Sarratin
spoung bride eager to earn some
money and help her strugglingarrist husband, Wednesday, Febru
ary 6, 9 p.m., XETV, Channel 6.

"The Great Train Robbery," Sean Connery and Donald Sutherland star in this version of the 1855 robbery. Connery, of course, is cast as the mastermind: the program airs Wednesday. February 6, 9

Sports

Surfing, the Solana Beach Pro-Surfing Champiorship, second-stop on the PSAA tour and a "Carted" event for both rien and women, will be held Saturday, February 2 and Sunday, February 3, 7 a.m., at Seaside Reef, Solana Beach. Free viewing, 758-0635 or 433-8005.

"Eighth Annual Bike for Breath," the Children's Asthma League sponsors this benefit bike a thon that features eleven short routes

p.m., ACS1, Channel 39.

Nobel Laureate Bishop Desmond
Tutu of South Africa is featured in
this profile, Bohop Tian: A Man
and His Misson, with excepts
from recent addresses before American audiences, next Thursday,
February 7, noon; the one-hour
program repeats Sunday, February
24, 6 p.m., KPBS-TV, Channel 15.

Tennis, a Valentine mixed doubles tournament will be played Saturday, February 2, continuing Sunday, February 3 and next Saturday and Sunday, February 9 and 10, 8 am., North Park Tennis Club, 4044 Idaho Street, North Park. 298-9833.

For Runners, the third annual Lemon Grove one-mile and 5k fun run will be held Satunday, February 2; the one-mile race starts at 8 a.m., and the fun run at 8:10 a.m., with day-of-race registration starting at 7 a.m., beginning at Palm Junior High School, 8425 Palm Street, Lemon Grove. 464-1630.

through Bonita, Coronado, El Cajon, Mira Mesa, Mission Bay, Encinitas, Lakeside, Ramona, University City, and Vista. Two ouring routes, one fifty miles long and the other 96.5 miles long,

and the other 96.5 miles long, beginning and ending ar Mission Bay Park, are also offered in this benefit race. The long-distance races start Sunday, February 3, 7:30 a.m., with registration at 6 a.m.; bicyclists opting for the shorter routes take off at 9 a.m. For more information on specific locations phone 566-6447.

Prisbee, the International Flying Disk Association hosts freestyle Frisbee workshops every Sunday, 4 p.m., La Jolla Cove Park, La Jolla. Free. 273-7441.

Soccer, the San Diego Sockers host the Cosmos in the continuing Indoor Soccer League schedule, Wednesday, February 6, 7:35 p.m., San Diego Sports Arena. 280-0280.

Frisbee Golf is played daily at the Morley Field Disc Golf Course, located at the east end of Morley Field, near Pershing Drive and Redwood Street, Balboa Park, Free. 298-0920.

Special

Circus, Circus Vangas, having left College Grove Center and Ocean-side, now pitches is tent for three days at the Del Mar Fairgrounds, with show times Friday, February 1, 7:30 p.m., Saturday, February 2, 12:30, 3:30, and 7:30 p.m., Saturday, February 3, 1.4, and 7 p.m.,

on Monday, February 4, at 7:30 p.m., the three-ring circus moves on to the Chula Vista Price Bazaar, on Broadway between Palomar and on broadway between Paiomar at L streets; show times continue Tuesday, 4:30 and 7:30 p.m., and Wednesday, February 6, 4:30 and 7:30 p.m. Tickets are available at the above locations, through Ticketron, or at 569-4171.

Nature Walks in the northern Tijuana River e-tuary are con-ducted every Sat raday, 9 a.m., oponsored by the Southwest Wet-lands Interpretive Association; meet at the south end of Fifth Avenue, Imperial Beach. 237-6768.

Library Sale, used books go on sale Saturday, February 2, 9:30 a.m., San Carlos Library, 7265 Jackson Drive, San Carlos 461-4480.

Walking Tours through the his toric Gaslamp Quarter are offered each Saturday, 10 a.m. and 1 p.m., for information call the Gaslamp Quarter Council office at 233-5227.

Bird Walks at Famosa Slough will be offered by the Friends of the Famosa Slough every Satunday, 1:30 p.m.; meet at the corner of Famosa Boulevard and West Point Loma Boulevard. For more infor-mation phone 272-8622.

mattern protes a service in the Montana II. A damastic poem by Batton Thurber, paintings by DeLoas McGrow, original music by Nance, Briggs and Bill Godby, and action Man Full, Christopher Law, cartin Man Full, Christopher Law, performance, based on the Shelly masterpiece, this contemporary presentation will be staged Sarurday, February 2, 8 pm., Soabi, 852, 235-8466.

Psychic Fair, once again, those followers of palmistry, astrology, sychometry, tarot, past-life regri ions, and the other popular psy-hic arts will meet for a two-day sions, and the other popular psy-chic arts will meet for a two-day fair Saturday, February 2 and Sur-day, February 3, 10 a.m.; free ad-mission and free lectures, but also, the dissemination of all other information and/or guidance comes at a price. The fair is held at the Scottish Rite Center, 1895 Camino Del Riyo South, Mission Valley, 287-8029.

Broadway's "Barnum," Mike Burstyn — actor, singer, and story-teller — will perform Satuday, February 2, 5 pm., Jacobs Family Community Hall, Congregation Bech El. 8660 Gilman Drive, La Jolla. 452-1734 or 453-5316.

For Kids

"The Lion and the Mouse," the "The Lion and the Mouse," the Kent Family enacts this puppet story, Friday, February 1, 10:30 a.m. and Saturday, February 2 and Saturday, February 3, 11 a.m., 1, and 2:30 p.m., Puppet Theater, Presi-dents Way, Balbon Park. 420-0794.

Films, children's films will be shown Friday, February 1, 3-30 pm., Chulu Vista Public Library, 365 F Street, Chulu Vista, Free (1915-500), Rédd Tikki Tin, Stead-fast Tin Sodder, and A Soncy Day will be shown next Thursday, February 7, 3 pm., Conmado, Public Library, 640 Change Avenue, Commado, Free 522-7390.

Frisbee, an Ultimate Frisbee clir

Headaches Their nature, prevention

Latment

uring America's foremost headache speci Dr. Seymour Diamond from Chicago Dr. John Edmeads from Canada - Dr. John S. Ford from San Diego Dr. Barbara Jessen from Newport Beach Dr. Donald J. Dalessio from 1a Jolla

A community workshop open to the public San Diego Hilton 1775 Fast Mission Bay Drive Saturday, February 2, 3-5 pm No fee. Call for reservations 270-9910

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The San Diego Park and Recreation Dance Activities San Diego Civic Dance Association present Dance Collage A Concert In Dance

Saturday, February 2, 7:00 pm Sunday, February 3, 2:00 pm & 7:00 pm Casa del Prado in Balboa Park

Adults \$3.00, seniors & children under 12 \$1.00 Tickets at the door Phone 236-5411



CONTEMPORARY AMERICAN MUSIC: AN HISTORICAL VIEW

DATE: February 5, 1985 8:00 p.m.

MODERATOR: Bertram Turetzky-UCSD Professor of Music PANET .

Lou Harrison-Composer, Mills College Professor of Music Leonard Stein-Director,

Arnold Schoenberg Institute Henry Brant-Composer

No admission charge. Tuesday evenings at the Center for Music Experiment, 408 Warren Campus, University of California, San Diego

(619) 452-4383



READER'S GUIDE

for kids will be held Saturday February 2, 9 a.m., Mission Valley YMCA, 5505 Friats Road, Mission Valley, Free, 298-3578.

"Just Us Clowns," seven-year-old Justin the Magician performs Saturday, February 2, 10 a.m., University Community Library, 4155 Governor Drive, Clairem Free. 453-5722.

Mised Media, Martha Charclanshandmade paper wall reliefs, Younchung Kim's ceramic forms, Younchung Kim's ceramic forms, Vivian Vianjbrais woven baskets, acrylic wall pieces by Carol Shaw-Sutton, wood vessels by Dennis Stewart, and ceramic works by Journe Hayskwa, Journa Harsen, and Joann Spanner a prosented March 9, Gallier a prosented March 9, Gallier Eight, 7464 Girard Avenue, La Jolla. 454-9781. "You're a Good Man, Charlie Brown" will be presented at two performances, Sunday, February 3 4 and 7 p.m., Rancho Bernardo Community Church, 17010 Po-merado Road, Rancho Bernardo, 487-0811.

Essay Contest, kids age eleven and up are invited to enter the essay ESSIV Contest, kids age cleven and up are invited to enter the essay competition, the theme of which is "My Future in Space," poinsoned by the San Diego Hall of Science and the L5 Society, the deadline for entries is February 15, for infor-mation phone 238-1233 x213.



and found objects, by Eller Schreibtnan Salk, are on view fri Friday, February 1 through Febru ary 23; a reception for the artist will be held Friday, February 1, 7 p.m., Sushi, 852 Eighth Avenue downtown, 235-8466. A Group Exhibition of Works in Mixed Media, Martha Chatelain's

Paintings, Drawings, and Con-structions by Walter Cotton an

structions by Walter Cotton at Katsuhisa Sakai are on view be-ning Tuesday, February 5, and

16, 7 p.m., Quint Gallery, 664 Ninth Avenue, downtown 230,8502

"John Hoagland: Photojournal-

ist," an exhibition of thirty-tive photographs taken in Central American war iones between 1979 and 1984 by San Diegan John Hougland, who was killed in El

Personal Appearance

or Art Show and s Peak National

all be on display and

The Wooden Bird

NEW • WRITING • SERIES

WINTER-1985

RON PADGETT, FEBRUARY 14, THURSDAY

JOE BRAINARD, FEBRUARY 15, FRIDAY WHATS COOKING PERFORMANCE FESTIVAL, FEBRUARY 15-17
MICHAEL BROWNSTEIN, FEBRUARY 20, WEDNESDAY
ALICE MCDERMOTT, FEBRUARY 25, MONDAY "New Beginnings," members of the gallery are represented in the show, which runs through January 31, Gallers 507, 507 Orand Ave-nue, Carlsbad. 439-5943.

"Trench" fifty black and white and color photographs, along with drawings and construction by Dennis Allen Jones, are on view through January 31, Photographic Arts, 1149 Twenty-eighth Street, Golden Hill, 232-2787.

Salvador last March, opens Wednesday, February D, and con-tinues through March 7, La Jolla Museum of Contemporary Art.

700 Prospect Street, La Jolla. 454-0267.

"Sensory Persuasions," artist Ellie Kart's sculptural forms and spaces made from found objects – includ-ing bells, shells, bones, rocks, and boune pieces – are on view through February 2, Spectrum Gallery, 726 Seventh Avenue, downtown, 272-9743.

"Nine Chicano Artists," David Avalos, Tomas Castaneda, Jose Cervantes, Ramses Noriega, Victor Onoreo Ochou, Artuko Singh, Mario Tomos Salescia Tomas Mario Torero, Salvador Torres, and Domingo Ulloa are represented by drawings, watercolors, wall con-

Etchings and Woodcuts by

Dorothy Stratton and Amy Sadle, winners of the 1984 San Diego Print Club Competition, are on view through February 2, The San Diego Print Club, 320 G Street, downtown, 232-4884.

"New American Video Art: A Historical Survey, 1967-1980," film afficionados may deride the cult of video artistry, but this retrospective — the largest and most comprehensive touring exhibit of its kind to date—is not to be missed. The Whitney Mu-seum is sponsoring the exhibit, which includes fourteen hour-long programs. The survey continues through February 3, during which ime forty-three video tapes will be hown, Mandeville Art Gallery. UCSD Free 452-2864.

New Work by visiting lecturer and New Work by visiting lecturer and painter Kenneth Morgan remains on view through February 8, Gross-mont College Art Gallery, Gross-mont College, 8802 Grossmont College Drive, El Cajon. 465-1700

New Sculpture by Italo Scanga remains on view until February 9, Quint Gallery, 419 West G Street, downtown, 239-8592.

"Images of the Virgin of Guada-lupe in Mexican Art," oil paint-ings, and photographic depictions of the Virgin of Guadalupe are on view through February 15, Tijuama Cultural Center, Pasco de los Héroes, in the new tiver develop-

ment zone, Tituana, 706-684-1111 Faculty Exhibition, the annual faculty show continues through February 15, Mesa College Art Gallery, Building D104, Mesa College, 7250 Mesa College Drive, San Diego. 230-6895.

Furniture and Drawings by David Fobes and recent drawings by Daniel Wiener are on view , Patty Aande Gallery, 660 Ninth Ave nue, downtown. The show con-tinues through February 16. 233-9242.

"Photography in California: 1945-1980," fifty photographers including Robert Heinecken, Lewis Baltz, Minor White, and Judy Dates are included in this thirty-five-year collection; the exhibit continues through Febru ary 23, Museum of Photographic Arts, Balboa Fark. 239-5262.

Figure Space Image," sculptures Figure Space image, sculptures, drawings, collages and assemblages by Eduard Chillida, Jose Luis Chillida, ard Henry Moore are on display the sugh February 23, Tasende Gallery, 820 Prospect Street, La Jolla. 454-3691.

"Cousins around the World," 120 photographs of people and other subjects from around the world are on view; the photographer is renaissance man Norman Cousins and the show runs through March 7, Mingei International Museum



TO LOCAL EVENTS

of World Folk Art, 4405 La Jolla Village Drive, La Jolla. 453-5300.

"Iceland," Eighth Wonder of the World," forty photographs by Jeffrey Mendler may be seen through February 28, Seewald's Photography Gallery, 1114 North Highway 101, No. 4, Leucadia

Black History

Monk, and works by Thelonius Monk, and works by Nathanial Dett and William Grant Still, in the first recital of the San Diego the first recital of the San Diego Historical Society's music series honoring Black composers. Lytle's free recital will be held in the Music Roson of the Villa Montesuma, 1925 K Street, in Golden Hill. A reception, sponsored by the Historical Society's Arto-American History Committee, will follow the performance.

performance.

Continuing on Monday,
February 4 at 1:00 p.m.,
UC/Riverside professor Maulana
Karenga will lecture on "AfroAmericans and the Liberation Americans and the Liberation Struggle in South Africa: Monal and Political Dimensions," in SDSU's Monteaum Hall. Later that same evening at 8:00 p.m., at Sushi Gallery, 852 Eighth Avenue, downtown, the San Diego Poetry Furum will feature

four local black poets reading from their works, in commensuration of the twentieth anniversary of the assosistation of Malcolm X.—Hall Alexander Duryl Grigdby, Calvin Manson, and Ronald Stone. Following the readings, the 1968 film El Haup Malik of Sudhar Malcolm X, about the lite of the Nation of Islam champion, will be shown. On Tuesday, February 5, again at SDSU, there will be a black oronanziation fair at Aztree from their works, in SDSU, there will be ablust cognitation fair at Artec Center On Friday, February 8 and Satuday, February 9 the Februarional Cultural Complex, 4349 Cecamies Bouleard in Southeast San Diego, will chantel a case Warren Bowles of the Mixed Bless Theatre of Minneapols (which last year lost the Tony Awad to the Old Globe for best regional theatrical company), in his creamant of the Complex of the Mixed Bless of the pegin at 8 p.m.; for more information call 230-2827.

Beginning next Thursday, February 7, and continuing through February 10, performance artists Rhodessa

jones and ldris Ackamoor return to Sushi for encore performances of their two program pieces that met with enthusiastic response late last year, Suppositions on History (d-amatic musings on well known American jazz couples) and The Legend of Lily Overstreet (a hyperbolically feminist approach to the issue of sex-for-sale). For further

information regarding Cultural Odyssey call 235-8466. Odyssey call 235-8466.
And finally, to end the first half of the month's events concerning black history and culture, the UCSD Gospel Choir will, on Sunday, February 17, perform at the Bayview Baptist Church at 6126 Benson Avenue in San Diego, presenting a tribute to black composers (262-8384) and, back at the San Diego Historical at the San Diego Historical Society's series, also honoring black musicians, local jazz saxophonist Hollis Gentry will perform at the Villa Montezuma (again on the seventeenth) at 5:00 p.m.

- Abe Opincar

War Zones

(continued from page 1) but the singular power in the photographs is supplied by Hoagland's carn blood.

broothy one of support of the brood of the b there when a soldier juggles green oranges, green oranges, ji above the body of a dead guerilla. He's there when the militiamen set fire to a village, and he captures the beauty of the flames bright against the intense jurgle green, and the ugliness of stone-faced soldiers

his subject that the pictures seem to be waiting for his entry

Hougland edges ever nearer to Floagland edges ever nearer to the point of impact — the ultimate stoppage of time — and on the way he sees the clashing of dreams. He gets a picture of it in minute detail, when he sees a in minute detail, when he sees a joyful family, young man, young wannon, and infant, in a moment of repose. What his picture of repose with that his picture described in the picture of the child of the rifle, clutched loosely in her left hand. Hougland keeps moving, keeps looking, at the blood, the dirty fingermails, the blood, the dirty fingermails, the blood of the picture, the faces. His pourney takes him post arrested in their garage by

clear, and you can't dismiss it

clear, and you can't dismiss it because a gay died to bring it to you, but you still can't accept it. Ultimately, Houghard succeeded in what he was trying to do by becoming his own subject. Was it worth that cost! That questron the main eases in that the mind to the main eases in the the mind to have a first of the answer. "John Houghand." Photojournalist," an exhibition of thirty-five photographs, opens Wednesday, February 6 and continues through Sunday.

continues through Sunday, March 7 at the La Jolla Museum

of Contemporary Art, 700
Prospect Street in La Jolla, For
more information call 454-0267.

— Neal Matthews

Timelessness

(continued from page 1)

will play here) elevates to a principle the absence of melody and rhythm, thus renouncing the two constituent elements of music. As a sign of our epoch and its tendencies, his work deserves consideration. But a group of mechanics being arrested in their garage by militiamen, and he sees the soldiers' blank faces — no hatred there, just doing their jobs — as well as the resignation in the faces of the mechanics, soon to become corpuse. Hoadland sees the nearby cars that these there is no way to derive from it the least promise for the future But you would just be repeatin what someone named Siegmun you Hausegger said about Claude Debussy in 1909. the not by care that there is not because the control of the carely length of the carely leng Castor: 1 know 1 hate modern music. If only 1 had the words to

music. If only I had the words to explain why to you! Polluc: Well, try these. In regard to Ross Edwards' Maninya. Il or Philip Glass's Changes, you might say "Every composer has his aura. The aura of these contemporary American

hyperbolic curves, of the

dynamics of a particle. But it

must not be forgotten that musi is not only a science; it is also at

Castor: It couldn't have been said better! Pollies: Except that it was said

by Vernon Blackburn, in the Pall Mall Gazette (London) of February 28, 1900, in a review of Brahms' String Sextet. Castor: O.K., O.K. But you

can't deny that this modern music doesn't have anything you

music doesn't have anything you can hum or tap your foot to.

Polluc: You mean you could say that Shostekovich (whose Fourteenth Quartet the Kronos will play here) "elevates to a:

omposers is the aura of original deprayity, of subtle ugliness, of basest egoism, of hatred and contempt, of cruelty, and of the mystic grandiose. If such musicmaking is ever to becom

accepted, then I long for Death the Releaser."
Castor: I suppose someone said that about Mocart.
Polluc: No, as a matter of fact, I've been quoting James
Huneker in the New York Times of January 19, 1913, and he was

of January 19, 1915, and he was writing about the music of Arnold Schoenberg. Castor: Arnold Schoenberg! I can't believe it. Do you mean he really said those stupid, insensitive, rednecked things about Arnold Schoenberg! Is it about Arnold Schoenberg! Is it possible for listeners to be so obtuse! Pollux, you've convinced me. I will put my ignorance and bigotry aside and will go with you to the Kronos Quarter concert. I know it's going to change my whole attitude toward modern music. When

rill the concert be!
Pollux: The Kronos Quartet will perform on Wednesday Will perform on Wednesday, February 6, 8-00 p.m., at UCSD's Mandeville Auditorium. Tickets are available at Ticketson, the UCSD Box Office, and at the door.

Castor: But what about . . .? Pollux: For more information, call 452-3230.

- Thomas Arne



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READER'S GUIDE TO THE THEATER

and most accessible plans. One doesn't have to read volumnous preference or puts us this a citypte about the 'the town of the control of the

behind closed doors. What gives use play its uniqueness — and its abundant humor — is that Eugene refuses to court the object of his love coverity, instead, he favors a wide-open, frontal assault on Morell's

coverty, Instead, the favors a value of coverty, Instead, the favors a value over. Instead asset and Rendi subsequent from the control of the covered of the

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

THE BENCHWARMERS THE BENCHWARMERS
Roger Karshiner's play, currently at the
Plesta Dinner Theatre, is a piece of
popular entertainment that makes one
appreciate Neil Simon, for Karshiner
does not know the first thing about
writing a play. The Benchusarmers is

Balloon-it is almost here som a almost here som almost here som almost almost almost a manual data of almost a party submers a party a party submers a pa B

588-2205 Call early 9 am-5 pm Mon.-Fri. 10 am-2 pm Sat.

about a middle-age man who has lost his job and who spends most of his time lamenting on a park bench. There he meets three other park people — a health freak, a former-executive-turned-burn, and a hooker. executive-turned-burn, and a hooker. His conversations with these three make up the three chattery, is isomeous skits that take the place of real dramatic writing. The characters are mere cliches and the dialogue lacks wit and humor. Frank Wayne has free the University of the property of

CANDIDA
Shaw's comedy-drama, a stylish production of which is currently on display at the Gaslarny Quarter Theatre, is one of his best-constructed

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Simpson's direction and aided by several fine performances, it

several fine performances, it plays. (Sm.) Gaslarro Quarter Theatre, through February 9, Wednesday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

of 200 pm. COME BACK TO THE FIVE AND DIME, JUMPY DEARY, J

HEDDA GABLER
Over the years the emanations of basens helds dather have appeared in a variety of guises. She has been played as a populed bast a flurning schicephereix, an ity variety edition, the contraction of the contrac

Theoster's production of the Board dama is general, treat her very differently in their beautifferently in the second of the s

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Theater Directory

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View Boulevard, Southeast

4343 Ocean San Diego 230-2800

POX THEATRE 720 S Street, downtown 233-6331

GASLAMP QUARTER THEATRE 547 Fourth Avenue, downtown 234-9583

GROSSMONT COMMUNITY COLUEGE Stagnhouse Theatre 8800 Grossmont College Drive. El Cajon 465-1700 x410

LA JOLLA STAGE COMPANY Parker Auditorium, La Jolle High School 750 Neutlius Street, La Jolle 459-7773

LAMB'S PLAYERS THEATRE 500 E. Plaza Boulevard, National City 474-4542

LAMPLIGHTERS COMMUNITY THEATRE Ben Polak Fine Arts Center 8053 University Avenue, La Mesa

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

NORTH COAST REPERTORY THEATRE Lornas Santa Fe Road. Solana Beach 481-1055 NORTH COUNTY COMMUNITY THEATRE 1350 East Vista Way, Vista 724-3421

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PIPE HILLS LODGE 2960 Ls Posada Way, Julian 765-1100 POINT LOMA COLLEGE Salomon Theatre 3900 Lornaland Drive. Point Lorna 222-6474 x248

SAN DIEGO CITY COLLEGE THEATES Thinteenth and C streets, downtown 239-7804 SAN DIEGO JUNIOR THEATRE Casa del Prado Theatre, Balboa Park 239-8355

SAN DIEGO MESA COLLEGE 7250 Mesa College Drive, San Diego 279-2300 x236

SAN DIEGO PUBLIC THEATRE 311 Eighth Avenue (at K.), downtown 232-7378

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

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READER'S GUIDE TO THE THEATER

Nichols in the roles of Judge Brack and Ellert Lovborg. (Sm.) San Diego Public Theatre, through February 3; Thursday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

at 200 p.m.

ANSA APPEAL,
Phanters with Wilger Theatre is staging the connected with Wilger Theatre is staging the connected with Wilger Theatre is staging the connected with which will be a staging the connected with the property of the

Thursday and Sunday at 1/49 p.m.
MONSTRUM!
The Sush Calley hosts in
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Shelleys novel, Frankensstein,
Shelleys novel, Frankensstein,
Brickaded in the preventation are
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Christopher Law, and Carl Exaes. Their
pappose is Traintened fresher; a
will be one performance only of this
production (Sint)
The Sush Calley, Standardy,
February 2 at 8100 p.m.

North Coast

Repertory Theatre

On stage through Feb. 17
Thurs-Sat. 8 p.m.,
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Sun. Feb. 17)
Solana Beach in the Lomes Centa Fe Plaza just east of Lomes Santa Fe I-S sol.
For Information & reservations 481-1055

A MURDER IS ANNOUNCED
Lesile Darbon's wordy adaptation of
bits' Agatha Christie thriller, currently
playing at the Coronado Playhous
ingles the spine less than Christie's
other words. The play's twist, adaptom a squirming plot loaded down
with exposition and a full seine of red
serrings, is that the murder is

ennounced before it actually occurs. Once it does happen, though, the play's unraweling is largely devoid of action, the intrigue is contrived, and many of the performances in the Cotronado production leave much to be desired. Codirected by Richard George and Tim Reeve, the show

The rest of the cast varies in skill Some overplay the eccentricities of their roles to a point way past annoyance, and others lack any clear sense of who their characters are. The mystery itself is as complex as anything to be found in Christie. But by subtracting suspects on aesthetic



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Doasts a fine set, designed by Glern R.
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Matinee S 2:00 p.m.

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John Haffment entrées are available on request. (Sm.) Pine Hills Lodge, through March 30; Friday and Saturday, dinner at 7:00 p.m., curtain at 8:00 p.m.

7:00 pm, custain at 0:00 pm. RECKLESS
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THE SHOW-OFF

200 p.m.
OH, COWARD
The North County Community
The Sorth County Community
Therefor is staging marked revue
based on Neel Coreards Rhy-yearlang contributions to the theater
production includes "Zagarere," "Med
Dops and Englishmen," "Ill See "No.
Again," "Me. Worthington," "Ill Follow
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Cuttis, shin Marron, Labert,
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Paschek, and Bob Pettt. (Sm).
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George Kelly's connedy of character,
the best Arrierican play of 1924," is
about a Philadelphia working-class
family and the nie er do-well braggart
whom one of the daughters marries. It
is an emunicip play, which achieves its
effects without the devices of farce. and inflaming light, which a retrieved in an arthrotic plan, which a retrieved in and without verified plan. Consider the eventhing larer, and in the uniformity according coal at large loss of the property of the property

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THE THEATER READER'S GUIDE TO

adth and significance of akespeare's character, this remains juicy role for an actor of Mr. assom's superlative abilities. ector Lee Shallat has done a Director Lee Shallah Isa Jone a breauthi Joh inbringing out Kelly's artiful adherence to certain Broadway conventions as well as the numerous ways he goes beyond them. A first-rate reduction of a mirray-avant and entertaining play (Sa.) South Coast Repertory Theatre, Mainstage, through February 10, Tuesday through Saurday at 8,00 p.m. Sunday at 7,30 p.m.



ANITINA ANITOby Anthony Shaffer A comedy speel on murde mysteries of the 1930's

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Casakus Carter Centre Stage, through March 10: Tuesday throu Saturdey at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.



warning comedy-drama about friendship, healing, and Joseph "Meys: Meyessy, whose appearance at the horne of his friend, like: "Meys" a veteran of Vietnam, enlivens and alters three lives. Dike Blakistione directs the production. Members of the cast are TV. Reeves. Bill Mass, and Leafi Rubin. Reeves and Mass. both Vietnam

Mass Appeal

THIS PROPERTY IS CONDEMNED and TALK TO ME LIKE THE RAIN AND LET ME LISTEN

Friday, February 8 and Saturday February 9 at 8:30 p.m.

THE TIME OF YOUR LIFE THE INFO OF YOUR CIPE
Reviewed this issue:
San Diego Repertory Theatre Sieth
Avenue Playhouse, through March 10,
Tuesday through Sunday at 800 p.m.
(through February 10). Through Sunday
through Sunday (after February 10) at
800 p.m. Marchae Sunday at
230 p.m. streep through 10, and
Sunday Marchael Sunday 10.

Lortie has designed the sets, costumes, and lighting for both

productions. (5m.) Studio Theatre, Warren College Campus, (ICSD, through February 9; Thursday, January 31 through Saturday, February 2 at 8:00 p.m.

VANITIES
The Coronado Playhouse presents a dark-night production of the comedy, by Jack Helfner, about three ex-cheerleaders who "trek their way from adolescence to womanhood" from adolescence to womanhood and meet in New York for a sleyeer reunion. T.C. Davis directs the production. Cast members are Amy Everson. Carol Leone, and Mary Mansfled.
Coronado Playhouse, through Feinnary, 6: Monday through Wednesday at 8:00 p.m.

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Motione Shanday, February J at

200 p.m.



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READER'S GUIDE TO THE MUSIES

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

Given the unpredictable nature of the genre, it makes a kind of twisted sense that one of pop music's biggest stars is a heterosexual with a satyr's appetite who nevertheless dresses, minces, and occasionally sings like a fey queen (Prince), and one of rock's biggest commercial failures is a gay Briton, Tom Robinson, who sings with a barrelhouse rasp even while his songs celebrate homosexuality. So much for stereotypes. Only one change could effectively uncoil that twisted sense and bring it more into line with bring it more into line with acceptable logic, and that would be a natical shift in Robinson's fortunes. Long a big deal in his native Great Britain and a sort of cault pet of New York City's rock cognoscent, Robinson has never been alle to translate the never been alle to translate the into toast-raising record sales. All that may change, however, if the comportunity to hear Robinson's latest release. Robinson's latest release. Robinson's latest release. Rober and Glory. Easily the best work for the consultance of the comportunity to hear Robinson's latest release. Rober and Glory cardied songs; it is nothing abort of a treaty unified all the elements of Robinson's back and musical letterity all the elements of Robinson's local and musical letterity that used to vie with each other for position.



Abandoning the self-consciously ironic stance that made some of his earlier, "coming-out" odes a bit platitudinous (e.g., "Clad to Be Cay"). Robinson has figuratively turned his back on public, external concerns to plumb his own soul and psyche on his latest pous. The resulting work, while very personal in its examination of private passions and dark obsessions, presents a Robinson whose perceptive aperture has widened to allow him to view the "bigger picture" and his place in it. No longer merely the solitary gay foot soldier jousting with equal determination against both real antagonists and imagined

demons in a heartless world, Robinson has humanized his approach to social commentary and to music making. The issues dealt with on Hope and Glory, then, are not exc Gory, then, are not exclusive to one socio-political group or even one gender — they are the universal matters that everyone must at one time or another address: loneliness, emotional dependency that is simultaneously comforting and terrifying, libidinal impulses so terrifying, libidinal impulses sixtrong that they temporarily obscure judgment and disarm the lessons of experience, and romantic longing alternately sweetened by optimism and embittered by hopelessness.

Produced by Robin Millar, Parking and Comment of the Com

Robinson's first effort for Geffen Records is less strident in tone than previous works but still manages to sound assertive and confident. This isn't the confident. This isn't the wimpering of an artist paralyzed either by self-pity or self-righteous defiance, but the honest communication of sometimes painful feelings that may not be entirely exorcised, but can at least be rendered less threatening by their expression. but can at least be rendered less threatening by their expression. In keeping with the resigned, confessional, but resilient mood of this album, Hope and Glory at times sounds like middle-period Van Morrison in its emphasis of keyboards, horns, under the control of the control expression of the control of the emphasis of keyboards, horns, under the control of the control expression of the control of the emphasis of keyboards, horns, under the control of the control expression of the control of the value of the control of the control expression of the control of the control expression of the control of the control expression of the control of the control of the expression of the control of the control of the expression of the control of the control of the expression of the control of the control of the expression of the control of the control of the expression of the control of the control of the control of the expression of the control of the control of the control of the expression of the control of the control of the control of the expression of the control of the control of the control of the expression of the control of the control of the control of the expression of the control of the control of the control of the expression of the control of the control of the control of the expression of the control of the control of the control of the expression of the control of the control of the control of the expression of the control of the control of the control of the control of the expression of the control of the control of the control of the expression of the control of the control of the control of the control of the expression of the control of the control of the control of the control of the expression of the control of the expression of the control of the control of the control of the control of the expression of the control of

"Murder at the End of the Day" "Murder at the End of the Day," the lad-in-heat "Cabin Boy," "Prison," and even an updated and surprisingly fresh-sounding cover of the Steely Dan war-horse, "Rikk! Dor't Lose That Number," kep at you from a dance-rock base and keep you happily imprisoned within their Bowle-meets Stones rhythmic bars. Hope and Glory is the sort of album that a panting critic of album that a panting critic will call a "tour de force," and it's will call a 'tour de force,' and it's an example of those much rarer animals that even someone with finicky tastes can nonetheless recommend without hesitation or qualification. Robinson will be at the Spirit on Saturday

In other concerts this week, Violent Femmes and the Del Fuegos will be at SDSU's Montezuma Hall tonight, Thursday; while Friday's major Monitezuma Has tonggir.
Thursday, while Priday's major show brings Dave Brubeck to the 190 Theate for a ggt with the 190 Theate for the parameter. The parameter has been suffered to the 190 Theate for the 190



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10 JANUARY 31, 1985

Violent Femmes and the Del Violent Fernmes and the Del Fuegos: Montezuma Hall, tonight. Thursday, 8 p.m., San Diego State University campus, Aztec Center. 265-6947.

Dave Brubeck and Hollis Gentry and Fattburger: Fox Theatre, Friday, February 1, 8 p.m., 720 B Street, downtown, 233-6331.

Classical Duo Guitar Recital with Becky Roberts and John Ortiz: Mandeville Center, Room B-210, Friday, February 1, 8 p.m., UCSD campus, 452-2229.

Bob Marley Birthday Celebration with Alton Ellis, the Kushife Baiders, and Night Shift: La Paloma Theatre, Saturday, February 2, 800 p.m., First and D. Encinitas 234-8402 or 239-9236.

Santa Fe: NAS Miramar Theater. Saturday, February 2, 7 p.m. 271-3411.

Alton Ellis and the Soul Defenders, Kushite Raiders, and



Saturday, February 2, 8 p.m., First and D streets, Encinitas, 234-8462 or 239-9236.

February 2, 9 p.m., 1130 Buenos. 276-3993

Section 25: SDSU's Backdoor Sunday, February 3, 9 p.m., Aztec Center, San Diego State University campus. 265-6562 or 265-6947.

Deep Purple and Giuffria: Sports sday, February 5. 7:30 p.m. 224-4176.

Eek-a-Mouse and Black Sheep: February 5, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Jean-Luc Ponty: UCSD's Mandeville Auditorium, Saturday, February 9, 8 and 10:30 p.m., University of California at San Diego campus, La Jolla. 483-6339.

Angelic Upstarts, Condemned to Death, and the Front: Carpenter's Hall, Saturday, February 9, 8 p.m., 2309 Broadway, 565-9947.

All-Bach Duo Concert with Anthony Newman and Elizabeth Hamilton: First United Methodist Church, Sunday, February 10, 7-00 p.m., 2111 Camino del Rio South, Mission Valley, 297-4366.

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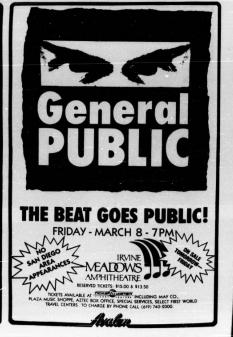


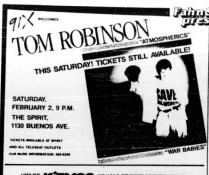
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TICKETS: \$13.50 & \$11.50 TICKETS AVAILABLE AT THE STATE SOLVEN THE SPORTS AREA THE STATE OF THE SPORTS AREA THE SPORT





LITES OUT KETYS AND U.C.S.D. POP EVENTS COMMITTEE PRESENTS AN INTIMATE EVENING WITH



SATURDAY, FEBRUARY 9 TWO SHOWS—8:00 AND 10:30 P.M. MANDEVILLE AUDITORIUM, U.C.S.D. TICRETS MAILABLE AT U.C.S.D. BOX OFFICE, AND ALL TICRETRON AND TELESEAT OUTLETS, FOR MORE INFORMATION: 483-5339

TAKE YOUR SWEETHEART VALENTINES DAY, FEBRUARY 14, 8 P.M. GOLDEN HALL TICKETS \$12.75. AMAILABLE AT THE CIVIC BOX OFFICE, ASSORTED VINTL, AND ALL TELESEAT OUTLETS. FOR MORE INFO: 463-4339



FEBRUARY 20_8 P.M. **GOLDEN HALL**

Marris Stores in Lon Deepe Course, S.A. COMMITTION & PREFORMING AND ANTI-CHARTE NO. ORIGINATION OF STREET NAME OF THE CHARTE OF THE CHARTEN OF THE

FOR MORE INFO: 483-6339 THISSEAT SEATUNE, 283-55A PRODUCED IN ASSOCIATION WITH PARC PRESENTATIO **ANIMALIZE WORLD TOUR '84-'85**

FRIDAY, FEBRUARY 22-8 P.M.

FOR MORE INFO: 483-8339 HEESTA' SEATURE, 283-844

Dave Brubeck and Hollis Gentry and Fattburger: Fox Theatre, Friday, February 1, 8 p.m., 720 B Street, downtown, 233-6331.

Classical Duo Guitar Recital with Becky Roberts and John Ortiz: Mandeville Center, Room B-210, Friday, February 1, 8 p.m., UCSD campus, 452-2229.

Bob Marley Birthday Celebration with Alton Ellis, the Kushite Raiders, and Night Shift: La Paloma Theatre, Saturday, February 2, 8:00 p.m., First and D. Encinitas. 234-8462 or 239-9236.

Santa Fe: NAS Miramar Theater, Saturday, February 2, 7 p.m. 271-3411.

Alton Ellis and the Soul Defenders, Kushite Raiders, and



Saturday, February 2, 8 p.m., First and D streets, Encinitas 234-8462 or 239-9236.

Tom Robinson: Spirit, Saturday, February 2, 9 p.m., 1130 Buenos, 276-3993.

Robin Troseer: Bacchanal, Sunday, February 3, 8 p.m., 8022 Clairemont Mesa Boulevard. 483-6339.

Sunday, February 3, 9 p.m., Aztec Center, San Diego State University campus, 265-6562 or 265-6947.

Deep Purple and Giuffria: Sports Arena, Tuesday, February 5, 7:30 p.m. 224-4176.

Eek-a-Mouse and Black Sheep: Belly Up Tavern, Tuesday, February 5, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Jean-Luc Ponty: UCSD's Mandeville Auditorium. Saturday, Mandeville Auditorium, Saturday, February 9, 8 and 10:30 p.m., University of California at San Diego campus, La Jolla, 483-6339,

Angelic Upstarts, Condemned to Death, and the Front: Carpenter's Hall, Saturday, February 9, 8 p.m., 2309 Broadway, 565-9947.

All-Bach Duo Concert with Anthony Newman and Elizabeth Hamilton: First United Methodist Church, Sunday, February 10, 7:00 p.m., 2111 Camino del Rio South, Mission Valley 207 4244 ion Valley. 297-4366.

Creation Rebel: Bacchanal.

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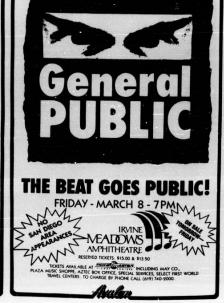


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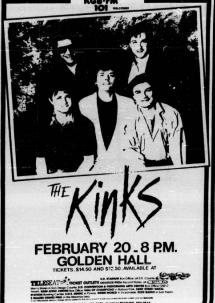
TUESDAY - FEBRUARY 5 - 7:30PM SAN DIEGO SPORTS ARENA

TICKETS \$13.50 & \$11.50

TICKETS WALLARE AT THE BOX OFFICE SPICIAL SERVICES, SELECT REST WORLD CONFERS, ALL AREAS RICKET COULETS AND THE SPORTS AREAS TICKET OFFICE OF CHARGE TO PRICHE CALL (619) 409-6000.







FOR MORE INFO: 463-6339 TELESEAT SEATLINE, 283-SEAT



FOR MORE INFO 483-6339 TELESPA' SEATURE, 263-664

Sunday, February 10, 8 p.m., 8022 234-8462 or 239-9236.

Reggae Extravaganza '85 featuring Jack Miller, the Rebel Rockers, Night Shift, and Barbara Paige: Belly Up Tavern, Tuesday, February 12, call for time, 143 South Cedros Avenue, Solana Beach, 481-9022

"Jazz Live" featuring Dwight Stone and B-a-a-d: San Diego City College Theater, Tuesday, February 12, 8 p.m., 14th and C streets, downtown, 230-2481

The Wayne Johnson Tric and the Tom Grant Band: Belly Up Tavern

Wednesday, February 13, 9 n.m. 143 South Cedros Avenue, Solana Beach 481-9022

UB40: Golden Hall, Thursday, February 14, 8 p.m., Community Concourse, downtown, 483-6339. The Plimsouls: SDSU's Backdoor

Friday, February 15, 8 p.m., Aztec Center, San Diego State University campus. 265-6562 or 265-6947. Allan Holdsworth: Belly Up Tavern, Sunday, February 17, 9 p.m., 143 South Cedros Avenue Solana Beach, 481-9022.

The Kinks: Golden Hall, Wednesday, February 20, 8 p.m.,

Community Concourse, downtown 483-6339.

David Clayton Thomas and Blood, Sweat, and Tears: Belly Up Tavern, Sunday, February 24, 9 p.m., 143 South Cedros Avenue, Solana

CLUBS

Club listings are compiled by Ron Jennings, If you wish to be

included, please call 265-9382 Thursday afternoon or Friday before 5:00 p.m. The listings

North County

Barr-X Ranch House, 119 East Broadway, Vista. 724-0510: Duane Wall and Bobby Allen, country and country rock. Friday and Saturday.

Belly Up Tavern, 143 South Cedrox Avenue, Solana Beach, 5ive Lines Up, rock, Dirk Debonaire, rock, and the Electric Sons, rock, Thursday; 5ive Lines Up, rock,

Friday: the James Harmon Band, rock and rhythm and blues, and the Electric Sons, rock, Saturday: Bird and McDonald, comedy and music, Sunday, the Mar Dela, vintage rock, Monday: Eek-A-Mouse, reggae and Monday: Eek-A-Mouse, reggae an funk, and Black Sheep, reggae. Tuesday: Dirk Debonaire, rock, Wednesday. Afternoon Concerts: The Chicago Six, Dixieland jazz, Friday: the Paladins, rockability, Sunday: Stones Throw, vintage jazz, swing, and rock, Wednesday

Bobby C's, 485 First Street, Encinitas. 436-7397: TheHeaters, rock, Thursday through Saturday; live rock, Wednesday, call club for

Coffeehouse, Flower Hill Center, 2670 Via de la Valle, Del Mar. 755-3735: Ceorge Stoboda, cia guitar, Friday.

Borrelli's Back Room, 2677 Vista Way, Oceanside. 721-5400: Midnight Delight, contemporary, Tuesday through Saturday; jam session, Sunday.

The Bridge, 1103 North Hill Street, Oceanside, 722-1904: Don Tennison, country and contemporary, Monday, Tuesday, Wednesday, and Sunday, and with Cindy, Thursday through Saturday.

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

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach, 755-6733: Notice to Appear, roci Thursday through Saturday: the Reflectors, rock, Wednesday.

El Comal, 12845 Poway Road, Poway. 486-1010: Rick Rivas. contemporary, Friday happy hou Ambition, contemporary, Wednesday through Saturday.

through Saturday; Kracker, rock.

Gilbey's Cocktail Lounge, 945 West Valley Parkway, Escondido. 480-0420: Friendship. contemporary, Tuesday through Saturday; Gil Palacios and Linda Parra, contemporary, Friday through Monday.

Henry's, 264 Elm Street, Carlsbad. 729-9244: Tony Soraci and Co. with Judy Ames, contemporary, Tucsday through Saturday: the Road Runners, Fifties and Sixties rock, Sunday and Monday.

Escondido Boulevard, Escondido. 747-5000: Live music, Thesday through Saturday, call club for information; Jim Moore, contemporary, Sunday and Monday.

Hungry Hunter/Oceanside, 1221 Vista Way, Oceanside, 433-2633: M. Stone, adult rock, Wednesday

through Sunday.

Hungry Hunter/Rancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400: Scott Myers, comedy and music, Wednesday through Saturday.

Jerard's, 815 North Hill Street. Oceanside. 722-7668: Doc James and Mr. C and Company, jazz and contemporary, Tuesday through

722-1831: Evan Shulman, contemporary, Wednesday through Saturday.

Jolly Roger/Solam Beach, 937 Lomas Santa Fe Drive, Solama Beach, 755-0117: Barker and Orr, contemporary, Wednesday through Saturday.

La Tapatia, 340 West Grand, Escondido, 747-8282: Latin Soul, Top 40 dance music and Latin music. Friday and Saturday and early evening Sunday.

KINKS

April 15



The hottest, newest, most progressive club in San Diego!

Thursday-Saturday, January 31-February 2 AUTOMATICS

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TICKETRON° & UCSD Box Office: 452-4559



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ALTON ELLIS MHARUBADUB STYLER and the famous Soul Defenders

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Saturday, Feb. 2 La Paloma Theatre 1ST & D STREETS, ENCINITAS

Doors open at 8:00 pm + \$9.50 admission • All ages welcome

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Friday, Feb. 1
CHAOS PRODUCTIONS PRESENTS a night of NON-STOP ECSTATIC DANCING best in funk & new wave with d.j.'s Mike & Dave

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GRAND OPENING • FRIDAYS & MINIMINIALINIALINIALINIALIN 9:

Fresh punk, funk & new wave DRINK SPECIAL—504 drafts (8-10 pm)

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KICK-OFF PARTY

SUNDAY • FREE ADMISSION

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MONDAY ILLIE ILLI

> WEDNESDAY er Party with d.j. Ble



Lu's, 1963 East Valley Parlovay, Escondido, 746-7038; Dakota, country rock, Wednesday through senday: Ron Bell, contemporary d country Monday and Tuesday

McCabe's, 1145 South Tremont. Oceanside, 439-6646: The Road Runners, Fifties and Sixties rock, Wednesday and Thursday: Back Beat, Top 40 dance music, Friday

Mille Fleurs, 6009 Pasco Delicias. Rancho Santa Fe 756-3085: Joel Nash, piano show tunes. Wednesday through Saturday.

Monterey Bay Canners, 1325 Harbor Drive, Oceanside, 722-3474; Good Stuff, contemporary. Wednesday through Saturday

Mulvaney's, 340 East Grand Avenue, Escondido, 741-0935: The Features, rock, Thursday through Saturday; live rock, Wednesday, call club for information.

Normandy Cocktail Lounge, 215 North Hill Street, Oceanside, 722-4771: Freewill, rock, Thursday through Saturday; Outta Controll, rock, Sunday through Tuesday; Sodonna, rock, Wednesday;

Oakvale Lodge, 14900 Oakvale Road, Escondido. 749-3193: Dusty West, country, Friday through

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar 755-6614: Rick Wells, vintage rock, through Saturday: the Five Careless Lovers, blues Monday and Tuesday. Private Domain, rock, Wednesday.

Old Time Cafe, 1464 North Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030: Marcia Bowman and Charlie Holdaway, blues and country, 7:30 p.m., and Rick Horvitz, blues, Thursday, Kate Wolf, singer-songeriter, 7 and 9 p.m., Friday and Saturday; the L. A. Cajun Band, Techticand, Cajun mayis, 7:30 p.m. traditional Cajun music. 7:30 p.m., Sunday: Old Time Hoot Night. Tuesday: Andy Gallaher, country blues and originals, 7:30 p.m., Wednesday, Sunday Brunch Concert: Catherine Espinoza, Iri

Pacific Espresso, 235 North El Camino Real, Encinitas 436-1248: Freefall, jazz, Friday and Saturday; Steve Strauss, jazz piano, Sunday

Pea Soup Anderson's, 890 Palomar Airport Road, Carlsbad. 438-0880: L.A., rock, Thursday through Saturday.

Pomerada Club, 12237 Pomerada Road, Poway, 748-1135: The Savory Brothers, country, Wednesday through Saturday.

Quimby's, La Fiecha at La Grenada, Rancho Santa Fe. 756-2855: Live music, Thursday through Saturday call club for

Ralph and Eddie's, 390 Grand Avenue, Carlebad, 720, 2000 nue, Carlshad, 729,2989; Der Tymer, country and contempor Wednesday through Saturday:

mardo Oaks Drive, Rancho mardo, 277-2146: Jim Gates and Sound Investment, contemporary, Tuesday through Saturday; Southwind, contemporary, Sunday and Monday.

The Red Coach Inn, 135 North The Red Coach Inn, 135 North Pine: Escondido, 743-9796; Dick Tanner and the Skillet Lickers, country and rock. Tuesday through Saturday: Wild Fire, country, Sunday and Monday.

Reuben's, 2515 El Camino Real. Carlshad. 434-1766: Stevens and Lee, Top 40 dance music, Tuesday through Saturday. Rogue Stills, 9850 Carmel Mt. Road. Peñasquitos. 578-2144:



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ROCKIN' WEEKEND

Friday & Saturday, February 1 & 2

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DIRK DEBONAIRE T

Two bands Two dance floors Three bars Three video big screens with music videos mixed by Lehr's VJs

SUNDAY



Sunday, February 3

HEINEKEN NIGHT

\$1.01 Margaritas \$1.01 Iced Teas No cover charge 8:30-9:30 pm

\$1.25 Heinekens DIPK DEBONAIRE

MONDAY

Monday, February 4 **NOSTALGIC ROCK NIGHT**

featuring Ricky & the Jets

TUESDAY & WEDNESDAY

Tuesday & Wednesday, February 5 & 6

The new Londons KAMIKAZE NIGHT \$1.25 Kamikazes

February 17
Washington's Birthday Blowout featuring
The Automatics • Neon Vanilla
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LOOK FOR OUR NEW AD

Carmen and Carmen featuring Nick Benedict, Top 40 dance mu Tuesday through Saturday.

Roxy, 517 East First Street. Encinitas, 436-5001: Peter Sprague with Kevan Lettau and Bob Magnusson, jazz, Friday and Saturday.

Rudi's Hidden Acres, 3700 Carmel Valley Road, Del Mar. 481-9656: Live music, Friday and Saturday, call club for information.

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

Ramona. 789-3755: Live music, Friday and Saturday, call club for

Tequila Flats, 3296 Mission Avenue, Oceanside. 757-7757: Miss D'Meanor, rock. Thursday through Saturday: Freewill, rock, Wednesday.

That Pizza Place, 2622 El Camine Real, Carlsbad. 434-3171: Brass Pax. jazz, Friday: Bluegrass Etc., new and traditional bluegrass

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center. 749-1466: Red Lane and Ramblin Fever, country, Friday and Saturday.

Valley Fort Restaurant, Red Dog Saloon, 3757 South Mission Road, Fallbrook, 728-1998: The Belair Boys, vintage rock, Friday and Saturday.

Vista Entertainment Center, 4:35 West Vista Way, Vista, 941-1032: Jockey Club: Craphic, rock. Thuraday through Sunday, Planet, rock, Wednesday Turf Room: Two Together, contemporary, Wednesday through Saturday, Derby Room: recorded music, Friday, Saturday, and Wednesday.

Whiskey Flats, 1260 West Valley Waiskey Flats, 1200 West Variey Parkway, Escondido, 745-8640: Main Room: Planet, rock, Thursdi through Saturday; Neon Vanilla, rock, Sunday and Monday; Notice to Appear, rock, Tuesday and Wednesday.

Wooden Nickel, 13303 Poway Road, Poway. 748-6364: Ron Morin, country. Thursday and Wednesday: Wild Fire, country, Friday and Saturday.

Beaches

imee's, Hotel La Jolla, 7766 Fay senue, La Jolla, 454-3001: Mike Lamy, contemporary, Tuesday through Saturday.

Atlantis, 2595 Ingraham Street, Mission Bay. 226-3888: Jesse Dav contemporary, Tuesday through Saturday.

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

Bahia Hotel, 998 West Mission Ba Drive, Mission Bay. 488-0551: Forward Motion, Top 40 dance music, Thursday through Saturday: RPM, rock, Tuesday and Wednesday; Cheatham's Jazz Quartet, jazz, Sunday. Piano Bar: Buddy Reed, Tuesday through Saturday: Bob MacLeod, Sunday

Beach Club, 1921 Bacon Street, Ocean Beach. 222-6822: The Blonde Bruce Band, blues and rhythm and blues, Thursday; Modern Art, rock, Friday and

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla 457-4170: The Two Tones, rock, Wednesday through Saturday; the Starmakers, recorded music and video audience participation presentation, Sunday through Tuesday.

Catamaran Hotel, 3999 Mission



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Saturday, Feb. 2 9 pm cking rhythm & boogle blues JAMES HARMAN

THE PALADINS S A BIRD AND McDONALD

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touse explores a number of themes, doing a Jameican reggae style known as "Sing jay stion of Toasting and Scat".) One of Jameican reggae style known ard personalized by Black Steep, the Washington, D.C. based band that recently connect for Seat Pulse.

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Queen Ida and her rolliching band bring their steamy sounds to the Belly Lip. There are a lot of Zydeco Pusic. The core is Cajun and RIOB, but you can also hear a little jass, a little Caribbea country and a little rock G roll. "Come see the Queen!"

Friday, February 8 9 pm - RESEL ROCKERS and PRESTON
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Uceday, February 8 - pm - FRIE RAIL SET FILE CROCADE
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ALL STAIR, FOAD, TALK BACK,
FOAD AND ACK BALLER
Wednesday, February 13 - WATEL SORRISON TRID and
TOM GRAND ACK BALLER
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Wednesday February 13-VA

PREE AFTERNOON CONCERTS HAPPY HOUR PRICES 7 DAYS A WEEK TO 7 PM Friday, 5:308:00 pm-CHICAGO SEX Sunday, 6:00-9:00 pm — THE PALADINS (Fre edm. to 8 pm)
Wednesday, 6:00-8:30 pm — STONE'S THROW

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MONDAY NIGHT 6-8 PM IS
990 "BUILD YOUR OWN TOSTADA NIGHT"—
udes beans, rice and all the toppings. A current video r
will be showing during the special.

FOR INFORMATION CALL 481-9022

Thursday through Saturday: Forward Motion, Top 40 dance music, Tuesday and Wednesday

Chuck's Steak House, 1250 Frospect Street, La Jolla, 454-5325: Most Valuable Players, jazz. Thursday through Saturday Sakuro, jazz, Wednesday

Harris, jazz, Tuesday through Saturday: Bob Long, jazz piano Sunday and Monday

Halcyon, 4258 West Point Loma Boulevard, Loma Portal.225-9559: The Reflectors, rock, Thursday

Sunday and Monday: Neon Vanilla, rock, Tuesday and Wednesday, with the Seventh, rock, Tuesday

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

Hotel del Coronado, 1550 Orange Avenue, Coronado, 435-6611: The Elements, contemporary, Tuesday through Saturday.

Islandia Hotel, Supper Club/Lounge, 1441 Quivera Road,

TIM MAZE PRESENTS ANGELIC UDSTARTS

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TICKETS AT LOU'S, OFF THE RECORD, RECORD DEPOT (P.B.).
TICKETRON AND TELESEAT

Notice to Appear

REFLECTORS

NO COVER 'TIL 9 P.M.

PCOMING SHOWS: 2/16—SUICIDAL TENDENCIES, TEX & HOSSEHEADS 3/3—HUSEED DU, MINUITEMEN, MEAT PUPPETS LATER—VENOM, SLAYER, LIK, SUBS, EXPLOITED, ALJEN SEX FIEND, ETC.

Mission Bay. 224-3541: Pete Robberecht, piano variety. Tuesday through Thursday happy hours, the Peter Robberecht Trio, variety including classical and Top 40 music, Friday and Saturday

Jose Murphy's, 4302 Mission Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220; Private Domain, rock, Thursday through Saturday: To rock, Sunday and Monday: In Colour, rock, Tuesday and

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

Wednesday.

Le Chalet, 5046 Newport Avenue Ocean Beach. 222-5300: Voyeur. rock. Thursday through Saturday: Relayer, rock, Sunday and Monday: Grateful Dead, Tuesday and

McP's, 1107 Orange Avenue. Coronado. 435-5280: The Rockaways, comemporary, Thursday: Black Market, contemporary, Friday and Saturday: the Convertibles, contemporary.

Mexican Village, 120 Orange Avenue, Coronado. 435-1822: Live music, Friday and Saturday, call club for information. Piano bar: Wayne Steele, Sunday through

Miguel's Cocina, 1351 Orange Avenue, Coronado, 437-4237: Philip Beeber, classical guitar, Thursday through Saturday.

Automatics, rock, Thursday through Saturday; Feelin, contemporary, Sunday and Monday; In Colour rock, Tuesday and

Mulvaney's, 1031 Orange Avenue. Coronado. 435-4660: Jeff Williams. contemporars, Friday and Saturday: talent night with Kitty Kieffer.

Mulvaney's, 4230 Mission Boulevard, Pacific Beach, 483-7383: Robin Henkel, blues guitar. Thursday through Saturday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach. 270-7522: Fattburger, jazz. Thersday through Saturday. Ella Ruth Piggee, jazz and blues. Sunday: Kicks, rock, Monday and Tuesday: the Five Careless Lovers blues and rhythm and blues.

Rodeway Inn, 2901 Nimitz Boulevard, Loma Portal. 224-3655; Edison Riggs, solo rock, Tuesday through Thursday; the Rockaways.

The Salmon House, 1970 Quivera Road, Marina Village, 223-2234: Sally Saxton, contemporary, Wednesday through Saturday happy house.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay. 274-3314: Ed Ellis and Tapestry. jazz, nostalgic blues, and contemporary, Thursday through Saturday and early evening Sunday.

Silver Fox Lounge, 1833 Garnet. Pacific Beach. 273-9190: Dan Connor Band, country and originals, Friday and Saturday.

Spice Rack Restaurant, 4315 Mission Boulevard, Pacific Beach. 483-7666; Robert Wetzel, classical uitar. Wednesday through

Tablao Flamenco Nightclub and Restaurant, 3567 Del Rey Street, Pacific Beach. 483-2703: Live flamenco music and dancing, 7:30 and 9:30 p.m., Wednesday, Thursday, and Sunday; 7:30, 9:30, and 11:30 p.m., Friday and

Texas Teahouse, 4970 Voltaire Street, Ocean Beach: Tom "Cat" Courtney, blues, Thursday; Chuck Bolt, blues, ballads, and rock, Tuesday and Sunday.

Top of the Cove, 1216 Prospect Street, La Jolla. 454-7779: Mel Goot, jazz piano, early evening Monday and Tuesday. Piano Bar: Bob Corwin, Wednesday through

Upstart Crow and Co., Seacoast



Wednesday, February 13, 5 to 8 p.m.

Give us your favorite tie, we'll give you our favorite drink, the Mai Tai, free. You'll join a host of celebrities who've already given us their ties to be auctioned off by Larry be auctioned off by Larry Himmel of KFMB-TV. All pro-ceeds, of course, go to the March of Dimes. Stop in— for the fun, for the bidding, for the support of a worthy cause. And to exchange your tie for a Mai Tai at



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Entertainment by the Sea DANCING LIVE ENTERTAINMENT **7 NIGHTS A WEEK HAPPY HOUR MONDAY-SATURDAY 5-7 PM**

NEW NIGHTLY DRINK SPECIALS

9 PM-2 AM

VOYEUR

Thursday, Friday & Saturday January 31, February 1 & 2

RELAYER

No cover Sunday & Monday

BORN

CROSSEYED

Music of the Grateful Dead No cover

Tuesday & Wednesday

U2

contemporary piano and vocals Sunday and Monday.

Victor's, 1403 Rosecrans Street, Point Loma. 226-1871: Upstairs: live music, Tuesday through Saturday, call club for information Norman Clifford, contemporary, Sunday and Monday. Downstain Norman Clifford and Frankie

KISS

IRON MAIDEN

273-4567

286-2825

Ferlin, contemporary, Friday and Saturday

Windrose, 1935 Quivera Road. Marina Village, Mission Bay Park. 223-2335: The Heroes, rock. Ruesday through Saturday.

San Diego North

The Abilene Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291, 733: Jesse Daniels and Bandera, country, Tuesday through Saturday; country dance Jessons, Tuesday through Thursday.

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

Bacchand, 8022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022: The Beat Farmers, rock, rockabills, and country rock, Wednesday through Saturday, with the Blue Zoo Review, blues and rhythm and blues, Thursday and Thesday, the Syndicate of Soul, blues and beathers and blues. rhythm and blues, Friday, and Reckless, rock, Wednesday, Ro

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

The Blue Bayou Lounge, 2537 Clairemont Drive, Clairemont. 276-0965: Jimmy Nixon and Downhome, country, Friday and Saturday.

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa. 578-8666: The Procrastinators, rock, Thursday through Saturday

T. 1918 COMEDI STORE

PAM MATTESON STEVE MOORE JANICE HART KAREN HABER

SHOWTIMES Wednesday, Thursday & Sunday 9 pm with \$4.00 cover charge Friday & Saturday 8 pm & 10:30 pm with \$6.00 cover charge
Must be 21, 2 drink minimum every evening
For further information, call 454-9176
916 Pearl Street, La Jolla





For club booking information call Nelson Talent • 260-0705

5046 Newport Ave. • Ocean Beach • 222-5300

500 Hotel Circle North Emporium 294-9010

Mai Tai **For Your Tic** and a boost for the March of Dimes

Cafe in the Valley Restaurant, 911 Carinio del Rio South, Mission Valles (296-6729: The Bill Shreeve Quartet, Edz. Thursday through Saturday: Eric Foster, classical guitar carly evening, Wednesday through Saturday: John Lyons, classical guitar, early evening Sunday, and Monday evening. Mike Zoumaras, classical guitar, Friday lunch: the Fine Line, jazz, Tuesday and Wednesday.

Carriage House, 7945 Balbo Avenue, Clairemont, 278-2597 Gold Coast Lounge, Town and Country Hotel, 300 Hotel Circle Country Hotel, 300 Hotel Circle Piano bars Sharon Stodgell. Phursday, Sunday, Monday, and Wednesday, Kevan Melton, Friday, Saturday, and Tuesday.

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

Holiday Inn/Mission Valley, Crickets, 595 Hotel Circle South Mission Valley, 291-5720; Darci

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Live entertainment 7 nights a week

In concert Wednesday, February 6
! 2 shows 8 pm & 10 pm
! Tickets available at Monk's or TELESEAT !!
! Admission is good for both shows

nesday through Saturday

Islands Lounge, Hanalet Hotel. 2270 Hotel Circle North, Mission Valley, 297-1101; California Transfer ontemporary. Thursday through Saturday: Bobby O'Day ontemporary, Sunday and Monday: the Smid Brothers, comedy and rock, Tuesday and Wednesday. La Hacienda Cantina, Mission Valley Inn. 878 Hotel Circle South Mission Valley. 298-8281: Justice, contemporary. Thursdaythrough Saturday: live music, Tuesday and

call club for information.

Lehr's Greenhouse, 2828 Camir Lehr's Greenhouse, 2828 Camino del Bio South, Mission Valley, 2928; The London Brothers, rock, Tuesday through Saturday, with Dirk Debonaire, rock, Friday and Saturday; Dirk Debonaire, rock, Sunday; the Jets, vintage rock, Monday.

The Magic Lamp, 9522 Miramar Road, Mira Mesa. 271-8780: Recorded music with Mr. Goodhye, Wednesday through Sunday: live music, Saturday through Monday.

DANCE TO ROCK & ROLL 7 NIGHTS A WEEK

a (3 January 31 & February 1

MANIAC

CLEMENT FORREST

FAST LANE

STRIKE FORCE



Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060: The Younger Half, contemporary, Thursday through Saturday; War, rock, rhythm and blues, and funk, Wednesday.

Montercy Whaling Company, 887 Camino del Rio South, Mission Valley, 2911-608-530 (Saston, contemporary, Thursday through Saturday, the Rebecca Drake Review, variety music and stage show, Monday, M. Stone, adult rock, Tuesday, Jim Haseley, contemporary, Wednesday.

The Moonglow, 4615 Clairemont Drive, Clairemont, 273-1022: Steve Mouzas and Brown Sugar. Top 40 dance music, Tuesday through Saturday: Jimmy Nixon and Downhome, country, Sunday and Monday.

Navajo Inn, 8515 Navajo Road, San Carlos, 465-1730: Prophet, rock, Thursday through Saturday; Red Alert, rock, Sunday and Monday; Headband, rock, Tuesday and Wednesday.

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

Pavillion Lounge, Town and Country Hotel. 500 Hotel Circle North. 291-7131: Southwind. Contemporary, Tuesday through Saturday.

Peter D's, 5149 Clairemont Mesa Boulevard. 277-3217: The Rosie Trio. contemporary music and variety stage show. Thursday

Seven Seas Lodge, 411 Hotel Circle South, Mission Valley. 291-1300: Danny Topaz, contemporary,

Wind rose

1935 Quivira Rd. - 223-2335

Every Wednesday through Saturday

THE HEROES





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Come dance to the music of our D.J.'s
CANDY-06 TOMMY MAC
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The best of live rock & disco in San Diego At Windrose, we serve fun! Banquet facilities available

beginning early evening. Tuesday

Smuggler's Inn. 402 Fashion Valley, Fashion Valley East. 291-7170: Jim Moore, contemporary, Friday and Saturday.

The Speakeasy, 9379 Mira Mesa Boulevard, Mira Mesa, 566-0970: The Jimmy Corsaro Trio, jazz, Friday and Saturday.

Spirit, 1130 Buenos Avenue, Bay Park, 276-3993; Born Crosseyed, Park, 276-3993; Born Crosseed, nuss of the Grateful Dead, Thursday: the Electric Sors, rock, Scoond Chance, rock, and So Bewal, nock, Priday; Tom Robinson, rock, Act Mert, nock, and the Seventh, rock, Saturday; Borroche V Loce, calppso music, and the Punk Rasta Low Ruders, regigac, Tuesday: Born Crosseyed, music of the Grateful Dead, Wednesday.

Stardust Hotel, 950 Hotel Circle North, Mission Valley, 298-0511: Coral Room: The Four of Us, swing, and group wocals. Tuesday through Saturday; the Dick Lopez Trio, swing, contemporary, and wocals. Sunday and Monday. Crane Room:

PREFERRED

TICKETS

PRINCE

714 855 8525

Dee Gee, piano, Tuesday through

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa. 695-1461: Jeff Williams, contemporary. Thursday and Wednesday; Hursday and Wednesday: Expresso, contemporary, Friday and Saturday: Melissa McCracken, contemporary, Sunday: Joe Stewart, contemporary, Monday and Tuesday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944; Costa V. contemporary, Wednesday through Saturday: Frank Dexter. contemporary, Sunday through Tuesday,

The Wellhouse, 10789 Tierrasant Boulevard, Tierrasanta. 560-6677 Ray and Lainie Correa with Bert Miller on drums, swing, pop. nostalgia, and contemporary dance music. Thursday through Saturday.

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge, 280-6263: Steer Crazy, country. Tuesday through Saturday: Saturday: Cimmaron, country, Sunday and Monday.

San Diego South

Anthony's Harborside, 1355 North

Harbor Drive, downtown, 232-6358: The Spud Brothers, rock and comedy, Thursday through Saturday, the California Transfer.

contemporary, Tuesday and Wednesday.

Aztec Bowl, Turquoise Room. 4356 Thirtieth Street, North Park. 283-3135: Encore, contemporary.

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

Big Dick's, 3315 Fairmount Avenue, 280-0269, Eckorech, blues and rock, Sunday



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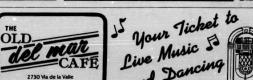
Everyone admitted for \$1.00

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5 CARELESS PRIVATE DOMAIN 1 **LOVERS**

Wed. — Restaurant Employee Night • \$1 well drinks • Rock and Roll

The Boat House, 2040 Harbo sday through Saturday: Salls Saxton, contemporary, Sunday through Tuesday: Ron Bolton and Bruce Dallas, rock, Wednesday,

Bodies, 6149 University Avenue, East San Diego, 583-5700: Fastlane, rock, Thursday, N.E.1, rock, Saturday, live rock, Friday and Sunday through Wednesday, call club for information.

Cafe del Rev Moro, 1549 El Prado.

The Chocolate Affaire Gourmet Restaurant, 806 West Washington lackson, folk guitar, Thursday and Tuesday: Mimette, Celtic harpist, folksinger and guitarist, Friday and Saturday: Lynn Hall, Latin harp.

The Coo-Coo Club, 4383 University Avenue, 283-8213. Ke Wilkens, contemporary, Friday through Sunday. Doc Masters, 2051 Shelter Island

Drive. Shelter Island. 233-2572: Oh! Ridge, comedy and music. Tuesday through Saturday: Bill Brackett, comedy and music. Sunday and Monday, Dining Room

piano bar, Kevan Melton, Thursday and Wednesday: Steve Dunn, Friday through Sunday, and Tuesday.

Dookies 1995 Fl Crion Roulevard East San Diego. 283-6581: Piano Bar-Paul Gregg, Thesday through Saturday, Patti Glenn, Sunday and Monday.

Drowsy Maggie's, Thirty-first and University North Park, 298-8584; Sam Hinton, folk, Thursday, the Gypse Moon Trio, folk, Friday, the Paradise Street band, Irish mu Saturday, Rodrigo, master of the flamenco guitar, Sunday, Old Time Hoot Night, Monday, Revin Kelly and Friends, Jazz, Tuesday, Mitchell

The Escape Lounge, 421 University Avenue, Hillcrest, 295-8282: The Bob Dolph Trio, jazz. Thursday, Tobacco Road, vintage azz and boogie-woogie. Friday: the Jaime Moran Trio. Latin jazz. Saturcay; five music, Sunday through Wednesday, call club for

Fat City/China Camp, 2137 Pacific Highway, downtown, 232-0686; Harvey and the 52nd Street Jive, jazz, Thursday through Saturday.

Holiday Inn/Embarcadero, Port Hole Lounge, 1355 North Harbor Drive, downtown, 232-3861; Coral Thurst and the Art Resnick Trio (Art Resnick, Billy Mintz, and Gunnar Biggs), jazz. Tuesday through Saturday.

Avenue, 280-5834: Kevin Green, contemporary, Friday and Saturday, and Sunday early evening.

Hotel San Diego, 339 West Hotel San Diego, 339 West Broadway, downtown, 234-0221: Harry's Bar, John Engren, contemporary, Thursday through Saturday: Jose Caraba, contemporary, Monday through Wednesday: Joe Azarello, jazz Monday through Friday happy

KING BISCUIT Every Thursday, Friday & Saturday KING BISCUIT BLUES

THE "NEW" STORM

WALKIN' AFTER MIDNITE Featuring Judy Dopke • Oldles and Good

Shrimp Scampi Chicken Cordon Bleu B.B.Q. Prime Rib Bones Alaskan King Crab Legs Lobster Tall ... and lots more!

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Better than a 'Casablanca Night' "Humphrey's Bogart Hour" It happens every weekday from 4:30-6:30 pm. Relax to the sound of live entertainment in Humphrey's piano bar while you partake from a free menu that

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TACO BAR WITH ALL THE FIXIN'S THURS. THE BOTTOMLESS CHILI BOWL Giant Margarita Raspberry Margarita (16 oz.) with a Gold Shooter, \$2.00 Gold Shooter, \$2.50

JAZZ UP YOUR SUNDAYS! Humphrey's late night Sunday jazz presents the best local entertainers for your enjoyment. Free hors

pm. Jazz from 8 pm-12 am. Appearing Sunday, February 3rd. J.J. Frank's Coalition.

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308 University Ave., Hillcrest • 297-3017 HOME OF THE BLUES **PORTHOLE** Jounge 9 pm to 1 am Holiday Inn San Diego Embarcadero

rial House, 505 Kalmia Street ark Boulevard), Hillcrest, 234lune and Hank Young, jazz nd vocals, Friday happy

h Harbor Drive, downtown. 8066: The Invaders. rary music for dancing through Sunday

> Roger, 807 West Harbor Seaport Village, 233-4300 danager, contemporary, sday through Saturday.

Le Maison, 3681 Fifth Avenue Hillerest, 298-0119; Lami Hall, Latin American harp, Friday; Stu

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017; King Biscuit Blues, blues and rhythm Saturday: Storm, Latin, fusion, and rhythm and bl. es, Tuesday; the Walkin' After Midnight Trio, jazz.

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

Our Place at Mikisan's, 2424 Fifth Avenue, Hillcrest, 232 1773; I Bruce Cameron Quartet, iazz Friday and Saturday

> downtown, 233-3077; Fro Brigham's Preservation Band, Dixieland jazz, early evening Hursday: Ray and Company, Fifties and Sixties rock. Friday and Saturday: Sugar Jazz, jazz Tuesday: the Sy Rainey Trio Dixieland jazz, Wednesday

Reuben E. Lee's, 880 Harbor Island Drive, Harbor Island 291-1870: Fortune, Top 40 dance music,

The Rock Palace, 3465 EU coun Boulevard, 565-1900c Manual Scar rock, and Faces of Drama, rock Thursday, recorded mass, Faces the Insolents, rock, and Minuty of Truth, rock, Saturday, Sacrifye, rock, Sunday, Infantry, rock, and Tin Soldiers, rock, Thesday, The muste, Wednesday, call vints for information.

Sheraton Harbor Island, Reflections, 1380 Harbor Island Drive, Harbor Island, 291-2900 Devocean, Rop 40 dance music, Thursday through Saturday, the Jets, vintage rock, Tuesday and Wednesday, the Ducktail revue, untage rock Friday harve hour

vintage rock. Friday happy hour

Tom Ham's Lighthouse, 21 forn Ham's Lighthouse, 2020 Harbor Island Drive Harbor Island, 291-9110. Dusty and Melissa, contemporary, Wednesday through Sunday, Donna Cote, contemporary, Monday and Tuesday.

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

Avenue, East San Diego, 582 1010; The Blitz Brothers, rock, Thursday and Friday, Mantac, rock, Saturday

Tuba Man's, 2551 University



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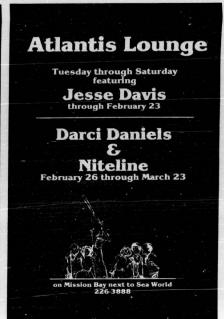
* The famous #// cheese

* Plenty of prizes, ski trips, movie passes & concert tickets

Wednesday, February 6
NSON
VANILLA

LITTLE KINGS NIGHT

6-12 midnight
Little Kings beer — 2 for \$1.50 • Bucket of Little Kings \$4.00



Avenue, North Park, 295-9426 live music. Friday through Sunday call club for information

Tuba Man's No. 2, 7149 El Cajor Jazzbo, Dixieland jazz. Saturday

Viscount Hotel, The Bar, 1960 Harbor Island Drive, Harbor Island, 291-6700: Jarrett, "get your rock soft with Jarrett," Tuesday through Saturday

Words and Music Bookstore, Fourth and Robinson, Hillcrest 298-4011: George Svoboda, classical guitar and Czech folk songs, 8 p.m., Saturday.

Yukon, 4278 University Avenue, East San Diego. 284-9310: The Lone Riders, country rock, Thursday and Friday: Eckorech, blues and rock. Saturday

South Bay

Antonio's Hacienda, 700 North Johnson, El Cajon. 442-9827: Lonnie and Dusty, contemporary, Friday and Saturday.

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa. 465-3660: Randy Beecher, contemporary, Thursday through Saturday, Bruce Robbins, contemporary, Sunday and Monday: Jim Moore, contemporary, Tuesday and Wednesday. Blarney Stone Too, 7059 El Cajon Boulevard, College area. 463-2263: Sean McVicker, Irish music.

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

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

Carlton Oaks Country Club, 9200 Inwood Drive, Santee. 448-4242: Darrell Ray, piano variety, Friday

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

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550: The Effect, rock, Friday and Flinn Springs Inn, 15505 Highway 80 El Cajon. 443-9568: Free Rein, country, Wednesday through Sunday.

George Joe's Restaurant, 9586 Murray Drive, La Mesa, 469-6158:

Horseshoe Tavern, 7664 Broadway, Lemon Grove. 469-6344: Sundance, country, Friday and

Kentucky Stud, 11377 Woodside Avenue, Santee. 448-3492: Gold Coast, country, Friday through

Lakeside Hotel, 9940 River Street, Lakeside. 443-9591: The Shadow Riders, country, Friday and

La Posada del Sol, 8238 Parlova

Drive, La Mesa. 462-2640. Jerry Baze and a Touch of Country, country, Wednesday through Saturday.

Legends, 2754 Alpine Boulevard Alpine. 445-5545: Live country music, Priday and Saturday, call club for information.

Live Oak Springs, Old Highway 80 Boulevard, Jacumba. 766-4288: Cottonwood, country, Saturday.

Lorenzo's, 596 Broadway, El Cajon. 442-9696: Pitch N' Woo with Cerrie Woo, contemporary, Tuesday through Saturday; Fro Brigham's Preservation Band, Dixieland Jazz, Sunday and Monday.

Marie Callander's, 6950 Alvarado Road, La Mesa. 465-1910: Acoustic Music, popular and American folk music, Tuesday.

Marlow Manor, 5130 Baltimore Drive, La Mesa. 589-7222: Patsy Hanson and Prime Time, Top 40 dance music, Friday and Saturday.

Mr. Bill's Backroom Saloon, 399 North Magnolia. El Cajon. 447-4500: Dusty and Gary, country and

Nite Owl East, 667 North Mollison Avenue, El Cajon, 447-3854; Main Squeeze, Top 40 dance music, Tuesday through Saturday; Sergeant Slaughter, variety rock, Sunday and Monday.

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JAPANESE RESTAURANT

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oldies, Thursday and Wednesday

Friday & Saturday

continuing through March

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QUINTET

Gorge Road, Santee, 449-6240 Choice Review, contemporary, Friday and Saturday; Lee and Jack, country and oldies, Sunday. Bob Sortillion and Key Largo, contemporary and oldies, Thuasday through Saturday evening and early evening Sunday.

The Outpost, 652 Grand Avenue. Spring Valley. 464-9007: John Ross. country. Thursday and Wednesday; County Line, country, Friday and

The Ox Bow Inn, 9816 Campo

Road, Spring Valley. 469-9616: Andy and Donna, contemporar Andy and Donna, contemporary, Tuesday through Thursday; Altor and the Ox Bow Country Lads, country, Friday and Saturday

Park Place, 1280 Fletcher Parkway, El Cajon, 448-4111: Ipso Facto, rock, Thursday through Saturday; like rock, Sunday and Monday, call club for information; Prophet, rock, Tuesday and Wednesday.



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OUR BIG PARTY DANCE NIGHTS! with TY ALEXANDER playing the best new dance music, plus you receive a special pass to come Sunday for just \$1

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ALL IMPORT LPS-\$2.00 OFF TICKET
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ALL OUT OF PRINT LPS-20% OFF TICKET
ALL 12" SINGLES-\$1.00 OFF TICKET (\$4.99 and above) ALL 7" SINGLES-.50¢ OFF TICKET ALL T-SHIRTS-\$4.99 (Reg. \$6.99)

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Coo-Coo's Nest, 12247 Woodside Avenue, Lakeside, 443-2300: Dale Pearson, piano variety. Friday and

Dock's Landing, 1185 East Main Street, El Cajon. 442-0258: Jerry Burchard, piano variety, Wednesda through Saturday; Carol Crawford.

Don's, 13321 Business Highway Eight at Los Coches, El Cajon. 443-2444: Country Breeze, country, Friday and Saturday.

Don's West, 5286 Baltimore Drive. La Mesa. 462-0533: The Smith Brothers, country, Tuesday through Saturday; Country Breeze, country, Sunday and Monday:

Mama's Mink, 533 East Main Street, El Cajon. 442-5573: Rocky Kreutzer and the Big Oak Ranch Band, country, Tuesday through





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92.5's: WALLY D., L.D. McCOLLUM,
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ELECTRIC SONS with PALADINS & FORBIDDEN PIGS

TOM "CAT" COURTNEY with guests
MOJO NIXON and SKID ROPER with THE SHARDS
Drink specials 8-10 pm, \$1.00 well & bottle her

NE-1 plus 91X's "LOCAL HEROES"

D-FENDENTS Drink specials 8-10 pm, \$1.00 well & bottle b

Sunday, February 3
Tex-Mex & Rockabilly at 5:30 pm FORBIDDEN PIGS and
New music at 9:30 pm from SURFACE

FREE BUFFET 6-8 pm Drink specials 8-10 pm, \$1.00 well & bottle h

Monday, February 4
EPISODE IV: "Party till the Cowie Comes Home from School EVERETT KING'S MODERN RHYTHM

D.S.U. students welcome all week rink specials 8-10 pm, \$1.00 well & bottle beer

FORBIDDEN PIGS

OUTTA CONTROLL . . "Rock 'n' Rolls you"
Drink specials 8-10 pm, \$1.00 well & bottle beer

COMING UP:
February 8—ELECTRIC SONS and CHORDS OF FAME
February 9—ARMY OF LOVE and SYNDICATE OF SOUL

February 10—CRUZIV
February 15—PILE CARELESS LOVERS and TOM "CAT" COURTNEY
February 15—PILADINS and FRIENDS FROM TEXAS
February 25—POLOSTER
FEBRUARY 25—POLO

6149 University Avenue - 583-5700

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IAGLER/ HEARNS SOCKERS All games — Best seats PADRES

DEEP PURPLE Feb. 5 KISS Feb. 22 U2 Mar. 2, 4 & 5

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Proliminaries: Jan. 21 - Feb. 24 Finals: Feb. 25 - March 3

LYP SYNC COMPETITION: Win a \$25 cocktail party and a tape of your performance. Grand prize, a Night On The Town.

MAPPY HOUR PRICES

TURTLE RACING: Grand Prize, trip to horse races at Caliente.
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NAME THAT VIDEO: Grand Prize, a

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NUTS & BOLTS NIGHT: Find your match and win a \$150 cocktail party. LONG ISLAND ICED TEAS, \$1.95, 10 - 11 p.m.

BINGO FLOOR DANCING for prizes.

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ELECTRIC LEMONADES, \$1.95

Video Dancing at Baxter's 5404 Balboa Avenue At Genesee

Turquoise Lounge, 5975 Severm Drive, La Mesa, 465-1525, Network, tock, Tuesday through Saturday

Van Winkle's, 10055 Mission Gorge Road, Santre, 449-4060 Crossfire, contemporary and country rock, Friday and Saturday

Win Cody's Saloon, 240 West Main Street, El Cajon, 440-9247. Ricochet, rock, Thursday through Saturday.

South Bay

Black Angus, 707 F Street Challi Vista, 426-9200, Aria contemporary. Thesday through Saturday.

China Five Restaurant, 569 H Street, Chula Vista, 426 5951, Juan Robles, contemporary, Thursday, through Saturday.

Country Bumpkin, 1862 Palm Wenne, Imperial Beach, 429-H61: Gail Lee and Go for Broke, country, Wednesday through Saturday, the

Dance Machine, 1862 Palm

Da Vincès, 626 F Street, Chula Vista, 427-8880 Burt Renes, contemporary, Wednesday through Sunday, Tito and Augustine, ontemporary, Monday and Tuesday.

Dock's Cocktails, 317 Third Avenue, Chula Vista, 422-1566; Diana Gilman, country, blues, a

Hungry Hunter/Imperial Beach.

Hutch's, 1463 Palm Avenue, Imperial Beach, 423,3479, Grand Central Station, country, Friday and Saturday, free country dance lessons, 7 p.m., Saturday

The Lantern, 1322 Third Avenue, Chula Vista, 427-4200; Main Street Moan, contemporary, Friday and Saturday. Joey's, 415 Broadway, Chula Vista, 420-4828: Louie and Loose Change, contemporary and oldies, Wednesday through Sunday, J.C. and Company, contemporary and

Little Las Vegas, 1770 Palm Avenue, Imperial Beach, 424-3754;

La Maze, 1441 Highland Avenue National City 474 5222 Hence Robbins, contemporary fliesday through Thursday, East Coxel

Landmark Cocktail Lounge, 2511

The Lantern, 1322 Third Avenue

country, Friday and Saturday

The Kingsmen, but band dance music. Fridae

Marisol, 1680 Broadway (at Main Street), Chula Vista, 429-8045 Colour, Latino, Phursday through Saturday, with Los Lupes, Mexican achov music (norteno), Thursday Missinor, Latin and Top 40 dance

arly evening Sunday Oasis Bar, 1121 Third Street, Chula Vista, 426-2977: Boulevard Express, country, Friday through under

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

contemporary and country. Friday and Saturday

Zoralia's, 603 Palomar Street. Chula Vista, 425 1626. The Travelers, Mexican jazz, Thursday through Sunday

PERFORMERS

Performer listings are compiled by Ron Jennings. If you wish to be included, please call 265-9382 Thursday afternoon or Friday before 5:00 p.m. The listings are

Act Alert: Some Automatics: Monny Monny

The Blitz Brothers: Timan Horse

The Effect: Magnotas Malesmey Flectric Sons: Relly Up Enven.

Faces of Drama: Rink Pathice The Features:

Sive Lines Up: Belly Up Tavern France: Dance Machine Freewill: Normandy Cocktail Lounge, Regula Flats Graphic: Vista Entertainment

The James Harmon Band: Belly Up Rivern Headband: Navayo lim The Heaters: Bobby G

Maniac: Brown Horse Manual Scan: Jose Ethiose Mar Dels: Belly Up Busern Ministry of Truth: Book Fedon, Miss D' Meanur: Republic Flats Modern Art: Flack & Club

The Heroes: 11 milrosi In Colour: how interprete Monty

Mony's Infantry: Book Palans The Insolents: Book Palans Ipso Facto: Pank Palans The Jets: Lohy's Greenhous

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The London Brothers: Left

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RPM: Bahia Hotel Sacrilege: Rock Palace

Sacrilege: Noch Palace Second Chance: Spirit Sergeant Slaughter: Nite Owl East The Seventh: Spirit, Halegon Sodonna: Normandy Cocktail Louine

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Lighthouse East Coast: La Maze The Elements: Hotel del Coronado Ed Ellis and Tapestry: Sandtrap

Lounge Encore: Aztec Bowl John Engren: Hotel San Diego John Engren: Hole San Dugo Expresso: To Leo's/Min Mesa Feelin': Mong Mong's Forward Motion: Bahia Hotel, Catamaran Hotel Friendship: Gilbey's Cocktail

Friendship: Gineys
Loungs
Jim Gates and Sound Investment:
Runcho Bertando Inn
Wayne Gire and Tony trvine: Old
Bonita Store Ristharuni
Greg Glower, George Joe's
Bestauruni

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Jazz

Bobby O'Day: Islands Lounge Gil Palacios and Linda Parra: Gilbey's Cocktail Lounge People Movers: Hillon Hotel Pitch N' Woo with Gerrie Woo

Lorenzo's

Eddie Preston: Barnacle Bills
Rick Rivas: El Cornal
Peter Robberecht: Islandia Hotel
Bruce Robbins: Boundock
Restaurant, La Maze
Juan Robles: China Five

Restaurant
The Rockaways: McFs, Rodeway

The Rosie Trio: Peter D's The Rosic Triot Peter D's Sally Saxton: The Salmon House, Monterey Whaling Company Shine II On: Vacation Village Hotel Chick Showalter: Jolly Bager Solma Beach Exan Shulman: Jolly Bager Revanside Tony Soracl and Company: House's

Henry's Bob Sortiflion and Key Largo: Our Favorite Place Southwind: Pavillion Lounge, Rancho Bernardo Inn Laura Springer: Vacation Village Hotel

Hotel
Wavne Steele: Mexican Village
Stevens and Lee: Reuben's
Brian Stevens:
Mulvaney's/Coronado
Joe Stewart: Tio Leo's/Mira Mesa

Don Tennison: The Bridge Tito and Augustine: Da Vinci's Danny Topas: Seven Seas Lodge Burt Torres: Da Vinci's Triple Play: Hilton Hotel Two Together: Vista Entertainment Center

Center
Denny Tymer; Ralph and Eddie's
Ken Wilkens: Coo-Coo Club
Jeft Williams: Tio Leo's/Nira Mesa,
Mulvaney's/Coronado
The Younger Half: Monk's

Jimmy Corsaro Trio: The

Speakersy
Speakersy
Bob Corwin: Top of the Corw
Bob Dolph Trio: Escape Lounge
Ed Ellis and Tapestry: Sandtrap

Ed Ellis and Japanese Lounge Fattburger: Old Pacific Beach Cafe The Fine Line: Cafe in the Valley San Diego Brass Tax: That Pizza Place Fro Brigham's Preservation Band: Pal Joey's, Lorenzo Patrick's II

The Fine Lines Code in the Valley Restaurant Freefalls Pacific Expression Med Goots Top of the Cowe Eddie Harris Elario's Harvey and the 52nd Street Jive: Fall ChipChina Camp Doc James, Mr. C and Company. Arrant's Kevin Kelley and Friends: Drowsy Moode's The Bruce Cameron Quartet: Our Place at Mikisan's Cheatham's Jazz Quartet: Bahia Hotel The Chicago Six: Belly Up Tween Ira Cobb's Jazzbo: Tubo Man's No.

Maggie's Mitchell Long: Drowsy Maggie's

Mark Meadows: Catamara Jaime Moran Trio: Escape Loung Most Valuable Players: Chuck's

Ella Ruth Piggee: Old Pacific Beach Cafe, Triton, Old Del Mar

Cafe
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http://www.fincinitas Laura Springer: Vacation Village Hotel

Hotel
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The Bill Shreeve Quartet: Cafe in
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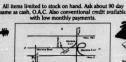
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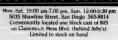
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Jesse Duniels and Bandera Ahliane Country Solom Dusty West Colkrule Ledge Friecreels Suge Coach Inn Four Star Country: Landmark Cockital Languerings Inn Andy Gallaber: Old Time Cale Gold Coast: Korticky Starl Grand Central Station: Hanth's Body Kreutzer and the Bilg Oak Banch Band: Mamai's Mosk Bel Lane and Bandiel Feer Bel Lane and Bandiel Feer Country Humphie

Country Bumpkin
Lone Riders: Yukon
Lone Star Country: The Country
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Pub Cypsy Moon Trio: Drowsy Maggie's Sam Hinton: Drowsy Maggie's Mark C. Jackson: Chocolate Affaire Gournet Restaurant LA. Cajun Band: Old Time Cafe Latin Soul: La Tapatia

Latin Soul: La Tapatia Los Lupes: Marisol Louie and Loose Change: Josey's Sean McVicker: Blarney Stone Too Mimette: Chocolate Affaire Gourmet Restaurant

Paradise Street Band: Blamey Stone Too, Drowsy Maggie's

Blues/R&B/

Reggae

Folk/Ethnic

Blue Zoo Review: Bacchana Biue Zoo Review: Bacchanal Borrocho Y Loco: Spirit Marcia Bowman and Charlie Holdaway: Old Time Cafe Tom "Cat" Courtney: Rexas Redouse

Reahouse
Ed Ellis and Tapestry: Sandtrap

Lounge Eek-A-Mouse: Belly Up Taverm Eekorech: Yukon, Big Dick's The Five Careless Lovers: Old Pacific Beach Cafe, Old Del Mar

Cafe James Harmon Band: Belly Up Tavem
Robin Henkel: Mulvaney's/Pacific

Beach
Rick Horvitz: Old Time Cafe
King Biscuit Blues: Mandolin
Wind

Ella Ruth Piggee: Old Pacific Beach Cafe, Old Del Mar Co

Triton
Punk Rasta Low Riders: Spirit
Syndicate of Soul: Bacchanal
War: Monk's

Everything Else

Philip Beeber: classical guitar, Miguel's Cocina/Coronado Bird and McDonald: comedy and music, Delly Up Tavem Chuck Bolt: blues, ballads, and

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The Reflects of the Reflect of the Variety stage show with music Carlos Murphy's Gary Duncan: banjo and guttar, Plaza Restaurant/Old Town Dusty and Gary: country and oldies, Mr. Bill's Backroom

Saleon

Ed Ellis and Tapestry; izez,
motalgic blacs, and
contemporary, Sandhun Lounge
The Four of Use suring and group
recals, Sandhun Hole
Eric Foster: classical guitar. Code in
the Valley Restaurant
Diana Glimans country, blacs, and
aractery paine, Dock Scockatils
Patti Glenne; piano bar, Dockles
Patti Glenne; piano bar, Dockles
Patti Glenne; piano bar, Dockles

Paul Gregg: piono bar, Dookies Guy and Jackie with Gil Warner

Lynn Hall: Latin American harp,

variety, Bahia Hotel, La

Valencia Hotel Kevan Melton, piano varietu, Gold

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Coast Lounge, Doc Masters Mimette: Celhic harp, folk, and guttar, Chocolate Affaire Gournet Resiaurunt Scott Myers; comedy and music, Hungry Hunter/Rancho Bernandt

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Dale Pearson: piano variety, Coo-

Rodrigo: flamenco quitar master David and Francesca Savage: light classical music, Upstart Crow and Co/Pacific Reach orm: Latin, fusion, jazz, and rhythm and blues, Mandolin Wind

Wind

George Svoboda: classical guitar,
Words and Music Psolskove,
Bookworks/Pumikin
Collecthous Reckem juzz,
Zoralla's
Dale Vermon: piano and guitar
variety. Cale del Ruy More
Kate Wolft singer senguriter. Old
Time Cirk

Time Cafe
Mike Zoumaras: classical guitar,
Cafe in the Valley Restaurant

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CURRENT MOVIES

All reviews are by Duncan Shepherd Priorities are indicated by one to five stars and antipathies by the black spot. Unrased movies are for now unreviewed.

Americas — Through the overfush production and the understand direct production and the understand direct size of the size of pieces that come to his head fully formed. The notion of 'genius' as some sort of genelic lottery prize (rather than as that no-fun definition of Carryle's. the transcendent cappoign to taking paiss) will help to make Mozart a here for our time, if only to privide a handy excuse for packing if up whenever work bogs down. (Nothing bushes the conflict further toward

McKey Rooney circa 1988, complete with barryard laugh) And it will be easy to torget that Salein, for all he easy to torget that Salein, for all he soldinging connectsories of his own of his rival, is at least as far above the general run as Mozart is above him. With F. Murray Abraham, Elizabeth (Flashion Valley, Gorsemont Mail, from 21: La Joha Village, Rancho Bernardo 6, from 21: Sartiev Valley, Elizabeth Valley, Gorsemont Mail, from 21: La Joha Village, Rancho Bernardo 6, from 21: Sartiev Valley, Elizabeth Valley, Gorsemont Mail, from 21: La Coha Village, Tanna G. from 21: UA Chole Village, Sartiev Valley, Sarti

Badlands Terry Malick's re-examination of the Charles Stark-weather case is conducted under antisoptic laboratory conditions. A hornicidal maniac, who does an unhomectal meniac, who does an un-canny James Dean impression in T-shiri and cowboy boots, and his baton-hwite griffrend, take flight, cross-country, but they find them-selves controutly, period into arty, decidate compositions, and saddled with views hings to say. We should crush our hands with his rock so well. crush our hands with this rock so well remember this day always." Wouldn't it hur?" "That's the port, shud." Don't call me stupid. And so on. These blams-eyed fugitives shuther of the foreigness of the shuther of the foreigness in profusional shuther of the foreigness in profusional shuther of the foreigness in profusional shuther of the foreigness of the shuther of the foreigness of shuther of the shuther of shuther of the shuther of the shuther of shuthe

Beverly Hills Cop.—The consuming ambition of this move, whatever else it might be up to, is to pass of Edde Murphy as a black Clint Eastwood. The Dirty Harry series comes first to mind, propelled there by the plain-clothesman's independent ways, his

catastrophic results, and his singuiness to his superiors in the affermath but the personal vendeths that a send-to-depend on the property of the property of

The Big Chill—Much the same premise as Mary McCarthy's (or Sidney Lumet's) 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 RETUHN OF THE

SECAUCUS SEVEN, a uniquisation weekend of reacquaintaince and reelation, without the scope provided in THE GROUP via flashback. The
premise still need not have seemed
beforewed, however, given the different generation of idealists, the different set of issues, and the different
personalities involved — need not,
that is, if these had been delineated in
specific instead they are delineated
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prope specific instead they are defineded in general muchin the way that one of the characters journalistically at the characters journalistically at the characters journalistically at the characters journalistically at the characters of the characters

Breakin' 2 Electric Boogaloo — Adolfo 'Shabba-doo' Quinones and Michael 'Boogatoo Shrimp' Cham-bers, promoted to the status of break dancers emeriti, are content for the most part to rest on their laurels. Or as

one of them expresses it do no port. I now, we've not goons watch any of our moves. They do dole out a few of perambutation up the wall and across the celling a la Fred Astare in ROYAL cance, and the dance scenes in the second control of the control of across and the control of the control of the control of a show? — a verbatim line of dialogo. With Lundid Dickey, di-rected by Sam Fretenberg, 1964. (fertila Year) one of them expresses it at one point

El Bruto — Bargain-basement medicarna from Bulluck with flashes of social consciourness, she shades of social consciourness, she shades a contained and the shades of social consciourness, she shades a contained and shades of the shades of t

Katy Jurado. 1952

"It a Jolla Museum. 26, 7.30 p.m.,"
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"It a Jolla Museum. 26, 7.30 p.m.,
"It a Jolla Museum. 26, 7.30 p

city Neat — It may be helpful, for hose who find such comparisons of hose who find such comparisons of the first of the such as the such a

A Clockwork Orange — Anthony Burgess's vision of the ultra-violent luture (the novelist's linguistic inven-tions are carefully preserved and pro-vide the movie with its strongest prop)

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CURRENT MOVIES

becomes, in film form, wholly a pan-der to the youth market. Stanley Ku-bruck's fresh-bline, arm-waving, or in-micky direction seems very nearly-deraught, willing to try almost a stancyous and so long as its leering or lackyous and so long as its leering or lackyous and so long as its certain not to go over anybody's head. With Marcolm McDowell 1971. • (UA Glasshouse 6, 2/1 and 2 michold!)

Les Compères — A worried mother enlats two old boyfriends, not seen in seventeen years, to search for her runaway son, telling each of them that he is the tather. The two bump into each other on the trail and join force at riest not realizing they are looking for the same boy. The old to the same boy the but other among-seen laid bronger, most particularly a is soon oleared up, but other annoy-ances last longer, most particularly a couple of B-move mobilisters and a time of B-move mobilisters and a first annoyable of B-move mobilisters and they dertact from the odd-couple interlaip between the false fathers beely Gerard Departeleu and bony Pame Richard. With Nary Duperey, 1830. (Ken. 2/3)

(km. 23)

Conan the Destroyer — Also describable as CONAN THE MODEST, no comparison with his first screen adventure — and none the worse for Grase Area is not continued to the continued of the

(same blive in, from 2 m).

The Cotton Chub — You might well have expected that a movie called his expected that a movie called His COTTON CLUB would actually here. The common contaction is not so much about it as around and about it. One of the main characters owns the place. A couple of the common characters owns the place. A couple of the common characters owns the place. A couple of the common characters owns the place. A couple of the common characters of the main characters of the main characters of the common care after THE GOLD RUSH and al-ways good for "tunyih But Ne club bell or anyway the music it shou-cased (Cab Callway doing his Ne-tarion and the common and the strictly second fiddle to the hack-neyed anguster plot The one moment when he music world overlaps the a tap dancer in mediperformance neaty kebs the gun out of a gang-ster hand without missing a tap Rohad Gere, Dane Lame, Gregory and Tred Gayme, Gredeed by Fam-ca Ford Coppola. 1984. (Century ben from 21. Oceanside Century ben from 21. Oceanside sales 6. University Towns Centrel water 6. University Towns Centrel

(Ken. 2/2)

Dawn of the Dead — George A. Romero's companion piece to his

C. Scott, and Peter Sellers in two of his three roles — have their own assigned areas well under control, while Kubrick darts helter-skelter in agenty calivating pursuit of comedy material of all kinds and all qualities. 1964.

Dune — The storyline of the Frank Herbert sci-fi novel is hopelessly buried breester ha avatanche of un-tamiliar vocabulary and proper names Caladan and Gede Prime and Kallan and heaven knoes what all. One clearth have the lausy in a darkaned the back of the book. The actors, smillarly are swellowed up beneath additional tomrage of sets, props, poots by who have recognize the pro-posits by who her recognize they cosumes, and index arollinty significations by which we recognize that we are in an alien universe. There is a disembodied brain with a mouth and eyes, affoat in something that looks like a refurbished cable car. There are like a refurbished cable car. There are lots of shaved heads, and several others with a sort of reverse Mohawk — a path mowed right down the center of an otherwise well-thatched

Dr. Strangelove — Stanley Kubrick's scattershot spoof on the military in the push-button age, Several of the

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midnight)

NGH1 OF THE LVINCE DEAD was used to the property of the country of the property of the country o

NIGHT OF THE LIVING DEAD, set largely (and inspirationally) in a sub-

dome (But the protty-boy hero, so as not to be alternated from the viewer, not to be alternated from the viewer, tooks entrely suitable for the least role in the STUDENT PRINCE, condemnand as enough Robert Vaughr up-site to his face.) There are some sort of ce-cube shields for hand-bo hand command as enough Robert Vaughr up-site to float around sike a helium biallion from the seems to possess one of one dies seems to possess one of one dies seems to possess one of one dies seems to possess one of travel known as "folding space," which permits the traveller to move without moving, and is this not a very which permits the traveller to move without moving, and is this not a very which permits the traveller to move without moving, and is this not a very which permits the traveller to move without moving, and is this not a very which permits the traveller to move without moving; and is this not a very which permits are traveller to move without moving, and is this not a very which the provides adequated from the very large and the provides adequated for the visiting of the provides adequated to be used of wonder, somewhall below a limit of the contraction of the provides adequated to the visiting of the visiting of the provides adequated to the visiting of the visiti

lapse sequence of the opening of a rosebud, and somewhat above an overcooked manicotti noodle. With Kyle MacLachlan, Kenneth McMillan, Jurgen Prochow, Jose Ferrer, and Sing, directed by David Lynch. 1984. (Cinema Plaza 5, Clairemont, La Paloma, 2/1 and 3 through 7. Mirs Metau Cinemas Santse Village 8.



PARIS.TEXAS

- R



Aztec, 665 Ser (239-9239) Call theater for program information

Balbos, 4th and E (233-3326) Heavenly Bodies and Teachers, from 2/1 Avenging Angel and The Terminator, from 2

Casino, 643 5th (232 8878)

Dungson Master and The Sword and the Sorcerer, from 2:1 Guild, 3827 5th, Hillcrest (295-2000) Pans, Texas

BEACHES Cor.e, 7730 Giraro, La Jolla (459-5404) A Sunday in the Country, from 2:1

Fir. • Arts., 1818 Garnet, Pacific Beach (274-4000) The Gods Must Be Crazy Treater Drive In, 3601 Midway Dr. (222-696) Theater 1: Heaveny Bodies and Teachers.

Irom 2:1
Theater 2: Dungeon Master and The Sword and the Songerer, from 2:1
Theater 3: Beverly Hits Cop and Trading Places

Jome, 3150 Rosecrans (224-3344) Beverly Hills Cop Bevely Hills Cop Sports Arena Stuplex, 3350 Sports Arena Boulevard (223-5333) Theater 1: "bronspirt from 2.1 Theater 2: Full flur Theater 3: Amiseleus, from 2.1 Theater 4: Micki and Maude and Stamman Theater 5: Neaventy Society, from 2.7 "heater 6: After the Fall of New York

rand, 4950 Newport, Ocean Beach (223-3141) City Heat and The Terminator, from 2:1

Band, from 2/1
Theater 6, Nangang Angel, from 2.1
Theater 5, Dungson Massel, from 2.1
Theater 5, Dungson Massel, from 2.1
Theater 6 The Pents of Givennopous and five Reminister
A Clockwork Orange, Heavy Metal
Phantom of the Paradise, Deem, the Dead, Plan Floyd, the Wall, and The Song Remarks the Sam
2/1 and 2 midrogly.

CLAIREMONT-KEARNY MESA-UNIVERSITY CITY

Clairement: 1140 Currement Mesa (274-0901) Theater I Steman and Dune Theater 2 Johnny Dangerously and City Heat La Jolla Village Theaters, 9879 Villa La Jolle Once 1453-783 1 Le Joils Village Theaters, 8879 Va (453-7831) Theater 1: Amadeus Theater 2: The Flamingo Kid Theater 3: Beverly Hills Cop Theater 4: Micki and Maude

Bre Masse Creenas, 81:28 fars mean (506 - 1912). The Masse and Koulf, from 2:1 Theater 1: Cumpen Masser and Koulf, from 2:1 Theater 3: Servision and second leature, from 2:1 Theater 4: Dune and Groulies

Inherally Towns Centre 5, 1525 La Jule Vinge Dr. (455-7765) Theater 1: The Cation Club and Thers Centre Thinter 2: The Fation and the Showman Thinty 2: The River Theater 4: Heaveny Bodies, from 2:1

Theater 5: Protocol Theater 6: Avenging Angel, from 2:1 MISSION VALLEY

Center 3 Cinemas, 2120 Camino del Rio North (297-1988) Theater 1: The Falcon and the Snowman Theater 2: Turchight, from 2/1 Theater 3 The Falcon Kid Cinema 21, 1140 Hotel Circle North (291-2121) The Killing Fields

Fashion Valley 4, 110 Fashion Valley (291-4404, Theater 1. Averging Angel, from 2.1 Theater 2: Dungeon Master, from 2.1 Theater 2: Amadesu Theater 4: Heavenly Bodies, Irom 2.1

STATE UNIVERSITY Century Twin, 51th and El Cajon Bird, 5882-7690 Theater 1, Micki and Mevde Theater 2: The Cotton Club, from 2/1

Cineramo, 9889 University Ave. (583-5201) Beverly Hills Cop Beverly Hills Cop: College, 6300 El Cason Bird. (286-1455) Theater 1: Averging Angel, from 2:1 Theater 2: The Flatter of Martin Guerre, from 210 - Call theater for program information Theater 4: Call theater for program information

Theses 4: Call bease for program reformation.

The day Chill see (283-2609). The Sig Chill see The Resum of the Securicus Zeig and Resemblers. 21: Assets of the Killer Tomason and Dark Size. 22: Assets of the Killer Tomason and Dark Size. 22: Assets of the Killer Tomason and Dark Size. 22: Assets of the Killer Tomason and The Presidents Avaignt.

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EL CAJON-LA MESA

Ace Drive In, 8000 Broadway, Lernon Grove (459-5338) Avenging Angel and Hardbodies, from 21 Aven Drive In, 3rd and Broadway, El Cajon (44-6800) Heavenly Bodies and Teachers, from 2.1

Gresmant Mail Theatres, Gresmant Shapping Center. La Mesa (465-3040). Theater 1: The Falcon and the Snowman Theater 2: Amedical, from 2:1 Theater 3: Protocol and Saman Parkway Theatres, 1256 Fieldher Parkway (465-7800).

Santee Drive In, 10990 Woodside Ave., Santee (446-7447) Theater 1: Revenly Milk Cop and The Parry Animal Theater 2: Duringeon Master and Conan the Destroyer, from 2:1

Destroyer, from 211
Sentes Village 8, 9625 Mission Gorge Road
(562-7910)
Treater 1 - Stemmer and Protocol
Treater 2 - The Falcon and the Snowman
Treater 3 - The River
Treater 4 - Amedicus, from 2-1

Theater 4: GRoutes and The Party Animal Caroused Cinema 6, 1868 East Valley Parkinsy, Escondol (460-4666), 270 and Sterman Theater 1, 270 and Sterman Theater 2, 770 and Sterman Theater 3, 770 and Sterman Theater 4, 460-4 Theater 5 Dungeon Master, from 2/1 Theater 5 Dune Theater 7 Averaging Angel, from 2/1 Theater 8 Trendent/ from 2/1

Spring Valley, 1057 Electon Blvd., Sweetwater (466-6633) Ghoules and After the Fall of New York, from 21 UA Cinemes, interstate 8 at Magnoka, El Cajon (450 0008). Theater 1 Hawainly Sodies, from 21 Treater 2: The Fahrings Kid Treater 3: The Peris of Gwendoline and Ghoules.

SOUTH BAY

Fleeta Twin, 475 Str. Chula Vista (422-5267) Theeler 1: Breakin 2 Electric Boogaleo and The Terminator Theater 2: The Party Animal and Hot Moves, from 2/1 Harbor Drive In, 32nd and D. National City (477-1392) Avaigably Anger and Marchodies, from 2/1

Assigney Arge and Herobodies, from 2 Please Bonite, 105 Frameway at the South tay Frameway of the South tay Frameway of the South tay Frameway 2 More and Maude Theater 2. Micri and Maude Theater 3. Protocol Theater 4. Th

Treate 6: Procicho
South Bay Drive In, 2110 Coronado, Imperat
Bean (1623-2727)
Theater 1: Neaverly Bodes and Technes,
Iom 21
Theater 2: Dungeon Master and a second
feature. Jonn 2:1
Theater 3: Boven'r Hits Cop and Tedding
Places

Studio 3 Cinemes, 827 Palm Avenue, Imperial Beach (429-1082) Theater 1: The Cotton Club and Hot Moves, Impa 21

Theater 2: Johnny Dengerously and Ghoules Theater 3: Dune and Starman

Theory 3. One and Starras

Prevention if Theory, 1500 because for 160 and 160

Village, 820 Orange Ave., Coronado (435-6161) Call theater for program information Togue, 226 3rd. Chula Vista (425-1436)
The Karate Kid and The Woman in Red

Bijou, 4/9 East Grand Ave. Escondido (747 Spanish movies Camino Cinema 4, 2253 El Camino Roal, Obearosdo (433-9144). Theater 1: Forchlight, from 2/1 Theater 2: The Famingo Rid Theater 3: Micki and Maude

Trisland & Proceedings

Common Falson Treative 5, 2955 ED Common Pael

Contribudo (729 X 100 X 1 Crest, 102 N. Freeman, Oceanside (722-6561) Spanish movies Secondido Drive In, 722 W. Mission, Escondido (745-2331) Theater closed for the winter

Provide Timensa, 2530 Via de la Valle. Del Mar (735-5511) Theater 1: Micki and Maude Theater 2: The Falcon and the Snowman Theater 3: Rorchlight, from 2/1

Le Petome, 471 1st St., Encinites (436-7469) Stermen and Dune, 2/1 and 3 through 7

Stemmen and Dune, 21 and 3 though? The Wellby Dirthe in, 3940 Muson Are. Oceanside (1787-3956). Theater 1 Beverly Hits Cop and The Party Annual Theater 2 Averaging Angel and a second Theater 3 Outgoon Meatine and The Sword and the Society from 21 Theater 4 Housein/ Bodies and Teachers. Trom 27.

Commarde 8, 2617 Vets Way, Opennacide (439-7009)
Theater 1: The Cettor Club at a Scorman Theater 2: The Cettor Club at a Scorman Theater 3: Averaging August I from 2: Theater 3: Averaging August I from 2: Theater 4: Summa and Proceedings of the Scorman and Proceedings of the Sco

Plaza Twin, 345 N. Escondrio Bivd. Escondido (745-5087) Call theater for program information

Call Paisser for program information Parenty Theater, 1284-5 Powerly Rd., Powerly (Ad. Powerly (Ad. Powerly (Ad. Powerly College)) and Colly Meet and Johnny Dangerously Renable Service 64, 11740 Bennatio Paice Court Service 1284-1284, pp. 1744-1745, pp. 1744-17

Star, 402 N. Hill, Oceanside (722-2895) Heavenly Budies and Touchers, from 2/1 Towns, 217 N. Hill, Oceanside (722-2155) Call theater for program information Vineyard Twin Cinema, 1529-22 East Valley Parkway, Escondido (743-1222) Theater 1: Torchight, from 2/1 Theater 2: Avenging Angel, from 2/1

Image: 2. Averaging Angel, from 21 Wigand Plaza 6, 220 North E Camino Real Encintas (142-5544) Theater 1. Beverly Hills Cop Theater 2. The Reser Theater 4. The Finnings Kid Theater 4. The Finnings Kid Theater 5. Averaging Angel, from 21 Theater 6. Durgoun Master, from 21 Theater 6. Durgoun Master, from 21

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has an a-rSI appent for a father, and they get along no better than a for of section and demons, and without a first his and a father a

Cinemas, Grossmont Mall, Ocean-side 8, Rancho Bernardo 6, Santee Village 8, Sweetwater 6, UA Glass-house 6, University Towne Ceritre)

The Flamingo Kid - A trip to the The Flamingo Kid — A trp to the recent past (1963), as thought to a very strange place. And indeed the film-makers toot out some truly hortoble dresses, swimsuts, dance steps—but also some still irresistible pop songs. Stand by Me, "Just One Look, "Da Doo Ron Ron," One Fine Day, "Heat Wave." Matt Délon, in his

assuming little comedy starts to get assuming, however, with its CINCIN-MATI RID Climate and its AssOphia. MATI RID Climate and its AssOphia. MATI RID Climate and its AssOphia at was (And by the way; it was a formy idea to have Crema, when showing off his TV remote control and the control of the control o

The Gods Must be Crazy — A mod-est charmer from South Africa, written, produced, directed, "filmed" (photo-graphed?), and edited by Jamie Uys. A Coca-Cola bottle, chucked out of a presence arrigane, lands in the midst of A Coca Cole bottle, chucked out of a passing airplane, lands in the midst of some Katahan Bushmen, causing un-precedented possessiviness and consideration of the control of the control of the earth to gain of the evil hing; and on his fels encounters white people, political for the evil hing; and on his fels encounters white people, political thrings. The humor is armention through the control of the thrings. The humor is armention between the control of thrings in the properties of the control of the cont

The Karste Kid — Or I WAS A TEEN-AGE ROCKY. John G. Avidsen, the director of the original ROCKY. the to whip up some of the same emotions, and again enists Bill Corn to supply the music, in the story of a rice, gentle, olive-akinned kid from New Jersey who has sand kicked in his face by moh, blond, black-bettled California.

the ancient martiel arts. As in ROCKY, the training period is both enjoyable and educational, and the relationable between old main and boy, between seveet, though scartly it all comes down to a citywide learner fourment of which the movement of the boodthirty ex-Green Beer With Ralph Macchin, Noriyui. Fat Monta, and Elizabeth Shue.

- (Vogque)
- (Vogque)
- The Killing Fields
- The Internative premise of a foreign corresponders caught up in a country coming apart at the seams, might ring a few bells internatively of the seams of the has 50 be early weet sorths out in the has 50 be early weet sorths out in the had necourage sill merities to feel that what they are covering is every bit as serious as 2 - bull only because overed in the "hard news" pages of overed in the "hard news" pages of their publications. And TFE KILLING to unknewned meriting the sessions of the theory of the control of the theory of the control of the theory of t

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CURRENT MOVIES

pensable guide, translator, and toubselboder—so indispensable, in tact quie apart from hawing once in the country of the count

Knall — Science Inclinnalized Arabam Nights or Arabam Nights of Arabam Nig

One from The Grante Mountains, a comical wazer a significas seer, a cyclops (the best character), the victors of the Web, a band of bandis. Widow of the Web, a band of bandis. Mares (the best visual degl, And almough none of these personages might be incked for immortally in spoular mythology, it is discreetly supporter mythology, it is discreetly soft of the personages of the personages of the office of the personages for the personages of the personages for the personage for the personages for the personage

Manhattan — Life and love among the literati in New York City, photo-graphed in stiff, heavy, and you have and white by Gordon Willis, and looded with the music of George Gershwin. Woody, Allen, having stayed behind the cameras on his INTERIORS, is back on screen as his new heart New Services. INTERIORS, is back on screen as his own hero. He has evolved less as an actor than as a writer-director, how-ever. And as a consequence, he dis-plays a rather schizophrenic, or perhaps hierarchical sense of humor some of his characters are not funny by any standard or stretch, some are funny, albeit rarely, in the sense of

being satincal targets, or loke-butts and some (actually only one of these, and you know who) are furny in flat they are in moropolistic command of the one-iners, the with reparter, the epigrams, the bon nots, With Diane Reaton, Mariel Hermingway, Michael Murphy, Arine Byrne, and Meryl Streep. 1979.

" (Ken. 21)

Meria's Lovers — Soviet émigré An-drei Konchalovsky (SIBERIADE etc.) comes to America and goes back in time to post-WWII, and his vision, or his photography anyway, is unre-



CURRENT MOVIES

investiry cells dismin and draw, it is story, however is evidently intended to be full of ardor. The furntary of being married to Nashasija Kinski had kept John Skerage arive in a Jabansase John Skerage arive in a Jabansase married to Nashasija Kinski had kept John Skerage arive in a Jabansase married had been statistically a statistic properties of the statistic properties and the statistic properties of the statistic

Micki and Maude — Hey, why not make a comedy on bigamy? Well, etc. and the second of the common second of the comm



The Falcon and the Snowman Plaza Bonita, Rancho Bernardo 6: Sports Arena 6)

Sade or whomever adolescarls get noted of these days, It would be foolish to react to his provocations too stemly the doesn't really believe in them him-self: or if he does, chances are he soon won't. If would be best in either case not to give him the satisfaction Signs of a new mellowness in him can be detected here already. Signs of the old callowness can still be too. The

His ménage-à-trois is cast in the ac-centable (i.e. only middy offensive) form of the most singlesting and only her of hermans is the locale a set designers dream house bituated anchor with the set of the collection and the set of the collection of the market on as is and a dreawhordy trapdoct. This so freshing the trapdoct has so freshing our set of the set of the collection of the less than the collection of the collection of the set of the collection of the collection of the right of the collection of the collection of the right of the collection of the right of the collection of the collection of the collection of the right of the collection of the collection of the collection of the right of the collection of the collection of the collection of the right of the collection of the collection of the collection of the right of the collection of the collection of the collection of the right of the collection of the collection of the collection of the right of the collection of the collection of the collection of the right of the collection of the collection of the collection of the right of the collection of the collection of the collection of the right of the collection of the collection of the collection of the right of the collection of the collection of the collection of the right of the collection of the collection of the collection of the right of the collection of the collection of the collection of the right of the collection of the coll

His ménage-à-trois is cast in the ac-

Paris, Texas — Reviewed this issue. With Harry Dean Stanton, Dean Stockwell, Nastassja Kinski, and Hunter Carson, directed by Wim Wenders.

A Passage to India — David Lean's treatment of E.M. Forster's novel on colonial India: with Peggy Ashcroft, Judy Davis, James Fox, and Victor Banneries. (Grossmont, Oceanside 8)

Phantom of the Paradise — The Faust-Maphistopheles legend is fitted into the business of star-making in the music industry, and this business is intend in un mise of star making the property of the property

CURRENT MOVIES against the personal intimacy which is supposed to be Berton's tump cast. The personal person is tump cast. If the HEART in the site, And at all odd way, this ostensibly modest and numilicate move has as bad a case and considerable and the site of the interface of the site of the site of the interface of the site of the interface of the site of rural Southern Depression, it seems de-termined to let the story of rural southern Depression it seems de-termined to let the story of rural bloatechness of modern movies can bloatechness of modern movies can be summed up in the drift from a to the Wim Sally Field, Lindsay Crosse, Gover, and Join Mallowch. 1984. *(UA Chula Vista 6)

ge run through more than once, bed dangling telephone receivers, g-faced masks, more blood, vomit-s animation sequences, frenzied merawork and cutting, more blood, use on, are meant to communicate so on, are meant to communicate tepth of anguish of a spaced-out star and son of a Second World

Parker 1982 • (Cinema Plaza 5; UA Glasshouse 6; 21 and 2 midnight)

Pinochlo Some say the best of no Derrey carbon features, though no story a sitte poscenses and the cast of characters a filler model; the cast of characters a filler model; the cast of characters and the characters and

(Carousel Cinema 6; Plaza

Places in the Heart — The enricus Places in the Heart — The enricus control of the Heart — The enricus control of the Heart — The enrich control of the Heart — The Heart — The control of the Heart — The Heart — The thick and enriched — The Heart — The and east of the move a step nearer the nut whether on the Inherit leaser that string pulling urge that have been strong the tester that the things the tester that the things the tester that the string and period — the tester that the string and period — the tester that the string and period — the tester that the tester the tester that the tester the tester the tester that the tester the tester that the tester that the tester t

toon of Gropcy phone gift her house to be a second price of the country of the co

when conversation dies with the light), and the entire procedure for handling, a customer who needs to use the a customer who needs to use the public 'phone in the herones' toyer (the earlier scene here turns into a tovely, laconic bit of poetry when a salor puts in a call to his faincée, only to get the girls father on the line and be told whe has married somebody the public of the company of the Shepard, 1987. Roberts and Sam Shepard, 1987.

The Return of Martin Guerre—Based on fact, this case of disputed dentity in province if Prance is set in dentity in province if Prance is set in the province in Prance is set in the prancipal dentity in the province in Prancipal dentity in the look of an era prior to the invention of Plannicke soap and Tide detergent. And pure to the invention of the movie of the prancipal dentity in the left province province and the prancipal dentity in the left province provin

The Return of the Secaucius Seven — John Sayles's characters are the hy League student activates of the Vicaigue students of the Vicaigue studen







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envisionment of a predatory female who can twist a man around her little finger, and who still has another little finger on her other hand around which to twist the man's best friend, certainly gives free rain to adolescent terror of the opposite sex. But the filmmaker's

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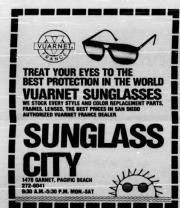
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ON GOLDEN ROND. And we soon move on to the author desiringed by I crain of 1/20 saler. But these seems of the soon of the soon

Bush (Carousel Cinema 6: Cinema Plaza 5: Santee Village 8: UA Chula Vista 6: University Towne Centre: Wiegand Plaza 6)

Runaway — Copis-and-robots thrifler by Michael Cinchton, in the slightly fulfarter use in stowed by him. There is a wide variety of domacies, industrial, and commission of the slightly domacies and commission of the slightly down of the other garmos such as a guided mission patient mug shots — but the world and shick these inventions are sprinked has otherwise not changed uniformed police officer win beds informed police officer win beds much from our own. Tom Selecks, at the uniformed policy officer won heads up the robotics squad—to arrest and retrainance manner robotics—and who incidentify, has a problem with acronobia. Well, maybe not so incidentally, sou will not be surprised that the swelly-patient of clima, after a long-drain-out manhuni, occurs at any other and in the service of the work of the properties construction site, with son from a uniform (see Figure 1) and the rock will are (See Figure 2).

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League

Starman Imagine the shock a young Wisconsin widow, sleeping off an overdose of wine and home movies, wakes up to find the living the loor, who meatmorphose before her very eyes into a simulatorium of her loor, who meatmorphose before her very eyes into a simulatorium of her look of the look of the look of the clara household. She promptly passes stream? No. An extraerrestrail has cream? No. An extraerrestrail has conjusted the look of the look of plante Earth. I and has effected a look of hair in the family proto shum co- change hingest from a Tinkerbell lake feelly lists flesh and stood. That look of hair in the family proto shum co- look of hair in the family proto shum co- look of hair in the family proto shum co- look of hair in the family proto shum co- look of hair in the family proto shum co- look of hair in the family control and proto shum control in the look proto shum control in the proto the other failty or insite as incell own, or in my dender centing more than the superficiently of the herone But that a fail of the superficiently that mostly, during how to set with a fork, learning how to set with a fork, learning how the superficient set on the beach scene incermitently bright self Bridges in a performance Paris supgests offer a botterfrine maren cor, an unniversity of the superficient sup

The Sword and the Sorcere — The first half of the tild refer to a treptage due to the season (two of the bladed bink, season (two of the bladed bink, season (two of the bladed bink) and the second half to a gene in a first mask who speaks or very good, use. The nicest representant comes straighteavy. Taces carred on a secondague coming to don't expect great things from speak comes and the season of the se The Sword and the Sorcerer - The

Teachers — Time is divided between broad salire, or outright fance, and carried, preachment of the type in acrea greaterment of the type in trace, and the salire of the type in trace, as a beach-of-promise taxward trace, as beach-of-promise taxward trace, and the salire who note cupon a time direct shought by an illerate high-school grad against he alma mater.) Artitude of the salire of the

The Terminator — Unpreentious and fast moving science scion not all as seeked on a slowed so that the seeked on a slowed so that the seeked on a slowed so that the seeked so the seeked s

ampris and he is shead of the police on the rate of the new sort of send uniter targeting everyone in the LA. Apprise book with the name of Samily of the police book with the name of Samily of the police of the p

That's Dancing — The narrators, Gene Kelly Samp Dear J. Media Bayamako (tin ballet only). Play again the language of the control of the contr

Wright.
(Cinema 4: Center 3
Cinemas: Flower Hill Cinemas: Mra
Mesa Cinemas: Santee Village 8:
Sports Arena 6: Sweelwater 6: Vineyard Twin: from 2/1)

Trading Places — THE PRINCE AND THE PAUPER set in modern-day Philadelphia and without the gimmick of the two social opposites being physi-

ghetto black, and they trade places through no choice of their own, but through the mischlevous intervention of the Duke brothers, of Duke & Duke commodities brokerage, in order to cettle a.e. of the Duke brothers, of Duke S Duke s come of the Duke brothers, of Duke S Duke s come of the State of the S

2010. — How strange that Peter Hyams would be entrusted to di (warla, produce, orect) the seque to (warla, produce, orect) the seque to (2001. Admires) of the Kubrick move control that the seque to the third or the control that Hyams had always seemed happeet in the Troute when societies was chasing someone, and at top the control that Hyams had always seemed happeet in the through which so control the control that Hyams had always seemed happeet in the control that Hyams had always seemed happeet in the control that had been a seemed as the happeet of the product of the third happeet had been to look at the years produced that had been produced to the control that happeet had been produced to the control that happeet had been produced to the control that had been produced to the control to the control that had been produced to the control to the control that had been produced to the control that had been produced to the control that the control to the cont

sequences of torturous suspense, and without anyone chasing anyone. Roy Scheider John Lithgow, Helen Mirren 1984. "* (Carousei Ginema 6; Cinema Plaza 5, Valley Circle)

The Woman in Red — American The Woman in Red — American manistion, and quier faithful in letter, of the View Robert cornerly PARDON to View Robert cornerly PARDON been lost. The attempt to broaden (or smiplify or clarify) the humor, and thus the appeal. doesn't just cheapen it, if appeal, doesn't just cheapen it, if the post of the particle of the particle of the casting level. The chiselled the casting level. The chiselled the casting level. The chiselled the depart and fermine. Anny Putterly, Le Dick, in as woman only an inches the basic work. And Gene Wider lacks the basic work and cast with backs the basic work. And Gene Wider lacks the basic way and the backs the basic way and the backs the basic way and backs the basic way and particle of the particle of par thing of a Harpo Marx lockalike, no-should be a Harpo Marx actilike, too. And what else is a nint-hicoded carry going to do when he gets an eyeful of a skirt in an updraf? With Charles Grodin, Joseph Bologna, Michael Huddleston, and Gilda Radner, di-rected by Wilder, 1984. • (Vogue)

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*Vogue)

Zelig — Woody Allen's documentary pardy on a factious celebrity of the Iventes and Thrites, known as the Iventes and Iventes a





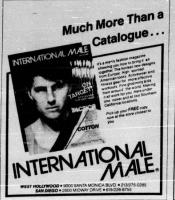


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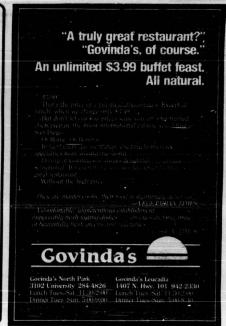
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RECLINER CHAIR, dark brown, real comfortable must sell, \$75 or best offer 586-9879 BIG PLANTS FOR BALCONY, pano, 15.75, gain heater 28x18x10, 159; set of matterses 52x26, 515, collected rocks, 19; solid wood coffee table 179



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KINCSIZE WATERBED with 6-drawer pedestal, mi-rored headboard. Past 51100, sell for \$700 or best 223-5752. COUNT COME, in custom condoor. 100 and or 2 PERSTROOM many freeze and register in community of the condoor. 100 and or 2 PERSTROOM many freeze and register in condoor. 100 and register in condoor. 1

BEDROOM SET for sale, brick, 4 shower circumstron Bed frame, hall 3/200, excellent consistor country look, 459-1994.

OLD CALIFORNIA newspapers from the 1870s & 1880s. Have 100 for 570. Also selling old Sin Diego newspapers from the 1870s 387-5099: encodepoints 575-5466-0209 after Spin.

TV TABLE ON caster type rollers, was 560, will take 135, like new 452 1595. TV ARRE CNI caster type rotlers, was 160, will lake 135, like reve 52,11995.

14 HOBI CAL where well-yellow safe & tramp, good consiston, 1900, Cere 460 (104).

15 HOBI CAL where well-yellow safe & tramp, good consiston, 1900, Cere 460 (104).

16 HOBI CAL where well-yellow safe & tramp, good consiston, 1900, Cere 460 (104).

MUST SELL NEW adjustable bed with massage new never used half price, will deliver 297 1047 HYDROPONIC UNIT complete with fluoreuers for time, Growlus balls, 130, 20 channel stereo equal sees, 150. Thermostatically controlled dual 100011500 elements quartz heater, new, 140 210 1046.

MED.

ACCEPTECATE, Transleig projecter serget control services and project serget control services and project serget control services control

GENT'S IDENTITY truceser, FBK gold, minuculate, rare, imported piece. Retail value. \$3800, bargain. \$1800, 436-1243.

OLD RADIC, 1929 table model, old desk lämps, old mandolins. Aladdin lamps. American Flye 250-watt transformer. Clydesdale beer sign. Singe treatte sexing machine 275-0084

AND CONTROL OF STREET OF S

ELECTRIC TYPEWRITER, IBM Selectric II. correcting like new 1575, 584-0166.

DINETTE SET, wroughs soon chairs, glass top, \$100.

276-8738.

WICKER ROUND glass-top drining latite: 540, fair back chair, \$15, saige basket for storage, \$10, at the \$15, saige basket for storage, \$10, at the \$15 period.

COLOMBIAN EMBRALD earnings, over 11/2 cause each, HK gold custom work, appraisal value 51500, emergency, must sell, 1450-for info, 272-5982

ANTIQUE RECORD COLLECTION, del 78s, some one-sided feve 45s, Make offer 726-8868, leave remassage and set of the 521-311 or 275-4091.

CONS COMPLETE SET of then Franklin skyer half olders in album, \$180, 282,5592.

AREW BATHFUE, ROHLER 16: deep steeping model enchades onel wantly bowl. Calor topin my. \$130, olders in album, \$180, 282,5592.

Problem of 2008 S107 6179-92.

OSERDOES MACHINED have with a from mall time, \$75 or best offer 296.9234.

2. BAR STOCKS, near new modern, white time, \$75 or best offer 296.9234.

3. BAR STOCKS, near new modern, white time, \$10.00 S78.2294.

COLDE IVS METAL chase issuing: firm most camera, clothesines with Epoles, bally playper portable electric overs broiler, garden hose 408-408, message service.

PRILIMATE: HIGH MENT give gurs, industrial duty, plus 20 lbs. of adhesive petiess, very little used, only 1275, 236-0606.

ters, liver, hearer, all bedaing included, 1995.
564-7000.
ANTIKUE (FORCE) CONFIDENCIAL THE SECTION OF T

PAASCHE AIR COMPRESSOR, with hose & monture trap, great for airtrush, 3 hours use, 175, 481-8696.

CARPET 9x12, brown & gold, very nice & clean
Must sell dist cheap \$20, 294-9126.

LOFE BID FROM BARE WOODS, 122 original price
& you move Ouerestre, great condition. Paul
222-0712, leave missage.

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Sushi-by-the-Sea

out \$2.75 per box
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well prices on our farch and dimer entires. Sumplex.
Chicken Terripaki \$3.50
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Open Mon. Sat. 10 am-9 pm Closed Sunday Food service from 11 am Grocery & Restaurant 1130 Garnet Ave., Pacific Beach across from McDonald's 270-5733

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Serving the finest Itali food for ten years!

Buy 1 large pizza, get 1 medium pizza for half price

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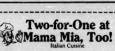
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WHOLE PACIFIC LOBSTER **DINNER \$9.95**

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Authentic Mexican Cuisine 4656 Mission Blvd. (between Diamond & Emerald) 483-6383 Tuesday-Sunday 8 am-11 pm Private parties accommodated



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when a second dinner of equal or greater value
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Dine in a leisurely atmosphere verlooking the beautiful village of La Jolia
 Old World Italian cuisine at its finest ecialties include veal parmigiana, manicotti, lasagna, shrimp, scampi and scallops

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4 JANUARY 31, 1985

RESTAURANTS



Kelly's STEAK HOUSE

SUBWAY Sandwiches & Salads

Dining early?

Enjoy one of our complete dinners from 4:00 to 6:30 p.m. daily at \$4.95

Pleasurable dining until 11:45 p.m. at affordable prices (steaks, lobster, fish, or chicken).

Champagne Special - \$14.50 4:00 to 6:30 p.m. - 7 days a week

248 Hotel Circle North 296-2131 Town and Country Hotel



DAMOND EARDNCS, 1/2 cost britisher room, list out. Also 1/2 cost britisher room, list out. Also 1/2 cost, almonypercises 1450, mater dis21-22 cost, almo FORTABLE BOLL-ARCIARD TV stant wood autres. GAS EDITARY Isaermoner, 155, rurs good, push stant obstance frame, in excitient condition 115 moure, 125, lawn spreader, 110, 447-4244 sers, 1250 or less offer, France sterce, 190, 260-1905 rurs, 1250 or less offer, France sterce, 190, 260-1905 rurs, 1250 or less offer, France sterce, 190, 260-1905 rurs, 1250 or less offer, France sterce, 190, 260-1905 rurs, 1250 or less offer, France sterce, 190, 260-1905 rurs, 1250 or less offer, France sterce, 190, 260-1905 rurs, 1250 or less offer, France sterce, 190, 260-1905 rurs, 1250 or less offer, France sterce, 190, 260-1905 rurs, 1250 or less offer, 190, 260-1905 rurs, 190, 260-1905 rurs STEREO CREDENZA born Sean, bolusted wood, con-imposing design. Nex perc of lamplane, approxi-manifely (sean seal LTS) whose 547-548, at only immigr (sean seal LTS) whose 547-549. OURDINGS WINDOWS A system plan behavior in the control with the Control windows of the cont AMBIECAN ANTICLES, 41° quarter sommartical of CREATER Burster, 187° leads, 60° leag, 30° leag, 1976 ALEPER for use, receiver conditions, open 10 and the condition of conditions of of conditio DBJ 125. Derrings Sold-BRY . And Sold-BRY designed events and distribution. General conditions. 100 - 200 SCIABRE, restly incorrection cause, 131 - 200 SCIABRE, 7 SCRA, SCRT CHAY & Bergy decorator sirgent, 175, pm.

PM. CARGED, AS NEW, from Sears, 1900 cash, 274-767; pm.

CARDENEES 1640455

CARDENEES 1640455 WELDER, ony/acet, ill size on cart, new 1250; ar com-pressor, 16 ga, twen & 1 hp. 1250, 582-9520. near, closer bay, must let plant; 33-600.

FREEC UNDERTAINES Day, or, 145 gain evalues & closers, page stock, headboard excellent.

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FREEC UNDERTAINES DAY, 1167 or best dain; market page stock, headboard excellent. TOSHBA BETA VCR. 4-hast, 14-day, 8-event pro-gramble, clear alow 8 self super search, full remote. Excellers. 1300, 477-5970. KIRSTYACULMichaner with attachments, \$135.Craig LAMAMOWER, GAS King-O-Lawn, good condi-car serror, \$271, 144, 484-5124.

SECOND CLOSET DOORS, one 36494, & two 42794.

SECOND CLOSET DOORS, one 36494, & two 42794. CHIEFTE TABLE, brown formics with 6 green rewell than. Table has a creene ledf 555, 457-5522.

POSTABLE TORIET OF SM, excellent condition, 135.

#IDEASED COUCH for sale, good plant gives, 190 each 426-1252.

plant gives, 190, 223-9625. WCMANTS NAVY BLUE wood suit, from Prome size 17
PREZER, CHESTIFFE, 1900; busines store top 8, SCANNER, REGERNCY No-charmet, programmable, profits just like renn, beautiful Cost 1215, self to 145, 253-273. [Total Control Cost 1215, self to 145, 253-273. [Total Cost 1215, self to 145, 25 PURE AUSTRIAN LINEN, originally 122.50 yard, must sell, 112.50, burley brown, or extra wide off-white curtains, upnotisery, saloring, 483-4081.

DINNER SPECIAL

\$5.00 OFF

ALL YOU CAN EAT FOR \$9.95

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HANA SUSHI Japanese Restaurant Independence Square Shopping Cent 7315 Clairemont Mesa Blvd. (Next to the Soup Exchange) 277-2838

PIZZA \$5.50 ALTOMARE'S

DIAMOND SOUTIABLE ring, 56K, appraised at \$1500, using \$1000. Karen 225-1271 weekdays.

LARGE 16" CHEESE One topping \$6.25 To-go only 25¢ extra

MMR CHARGOS TABL Emeri waker great crush
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RF SIGNAL GENERATOR (volid-state), BBK Precision model no. E-2000, Sell in boat 5200. Mike 672-2289. WATERRED, 1150; newly reuphoistered sofa-sireper, 1150; remote phone, 150; plants, 56 & up; miscettine-ous, Joan 455-6430.

BEALTIFUL LEATHER-LIKE couch with ottoman Must

COPPE TABLE, owal, good quality marker log, brass 2 8BIGE SWIVEL rocker chairs, 599 each, top quality, one. AMIL Sett 273-3523 comfortable, almost branch new, at only flockins of METAL DESK 40032, 6 drawer, 540, Dottl 466-0954 reveal cost Abstracts information flower. Province S weekening 273-3523

ACK ALASKAN für seal coat & seal für stole, top sötton: need good offer around \$2200 for both or separately 233-1577.

RIFLE / NTICUE World War I with bayonet nice condi-tion, 195, 465-6256. YARD SALE bedding, furniture, household, TV, vik-lums, January 26, 9am-1pm, 3627 46th Street, San Dieson AC ARC WELDER, Miller Thunderbolt, Weld cable, clamp, electrode holder, helmet, hammer, gloves & elec-trodes (10 lbs.). All unused: 5190. Miller 201-0321.

BECTRIC ADJAST-A BED hardly used, exceeded con-bition, town, 1450 or best offer outload Mensys-erous, 3 Fig. Busined stem, exceeder conditions. Town of the second stem of restrict ordinary second stems of restrict versions restrict versions restrict versions and the second stems of restrict versions restrict versions restrict versions.

REPROCEDATOR for size, GE no-float, averado green.

14.7 cu. ft., excellent condition, 3/202-272-0355.

1250-747-0282 between 10.8.5.5.

1000M-22* LECLERC in numero soon.

DEX FOR OFFICE, antique mahogany with center opening for typewriter, good solid piece of furniture. Needs refinating, 3123, 454-8105. 6-1/2" GREEN SOFA, 550, 582-8155

TANDEM SCHWINN 3-speed, excellent condition, \$175; findge, side-by-side 3-door, 20 cu. ft., avocado, rum well, \$100, 748-0713.

Mail ser 270-519 evening condition, 11600 or best.

COUCH FOE SALE 7-1/2 long date brown.

SCM CORDNET evening formers, serving datement, may best & ribbon Asking 1100, 278-1529. CABBAGE PATCH DOLLS, for sizn lightnar. One boy.

18" ROTARY LAWNAROWER: 3 np linggs & Seaton
Schwin Commercial, great condition, 195 acts 195
Schwin Commercial, great condition, 195, 223-1347
argine, in working condition, 195, 265-7346

CABBAGE PATCH DOLLS, for sizn lightnare. One boy.

SHOTGLIN, 12 GALIGE, 30," S&W 916, case & 530
DINING ROOM TABLE, 72" glass table, chrome legs rounds ammo, \$200 all or will consider trade, 276-8386 with 4 matching chairs, velveteen uphoistery, \$70.

ELECTRIC TYPEWRITERS 2 IBM desk models 6 I porta-ble. MS each 582-6513

MOVINGS MUST SELL Queen Anne sofu, new ton, 1400, 295-4437

METAL DETECTOR, 165, Breitine scring blek MIXII.
180, Will-Weber due ICT 34 catourero vis. 1100.
451,000.

ELECTRONIC cash register, \$75, 2 night stands, each has 2 drawen, \$25 each joid; 941-7193 or 744-1683

AFRICAN MASK (Wagona Bayube), appraised 5850, asking 1500, Janice, Claim Dept., 571-5800, Barn. 4 Waren.

GARAGE SALE/MOVING SALE nice witerbed se gass sheking, waiter & dryer, real cheap, miscelland out Saturday & Sunday, 10am 4pm, 2621 32nd Street

HEART RATE VENDING machines, small einting Sears route for sale. 5 machines in good condition. \$1550 or best offer: 224-6411.

LIKE NEW SOLID out cocktal table & end tables with smoked beveregilist tops, new Ward's 3-stech sewing fem. 525, 563-6081.

561 BHEI after Agen.

25" RCA TUBE TYPE color TV. 125, at a 284-9866.

Derms 271-6079, Topen-Tigen. CAMPER SHELL for longbed mini-truck, excellent cond-traction of the state of the s GE DISHWASHER, under-counter, good condition, avoidable present of larty, size ocado green. Remodeling kitchen, 150 or best offer. 2k2," under glass, unique, 515, 282-5617 days only. Mart he with a reservoor 270-2702.

2 DARK STARRED rattan chars from Japan, good cond-tion. \$100 for the set. 698-5590 after 50m. AVIDINE TICKETS. 1st class solders to Hong Kong or 5" ALBRIGHT COFFEE table & end soller, 7" Hammer 2 OCC/SISONAL CHARRS, not maching, 5275 each; 3 Tolyo, business class to Locodon or Amsterdam. Deep count & char, table lamp. All for 1400, 452-7567 tall deceases 428-6488, not maching, 5275 each; 3 tall deceases 428-648. It is not maching, 5275 each; 3 tall deceases 428-6488, not maching, 5275

WATERBED, SUPER SINGLE, excellent condition, nested, padded, waveless frame, 5175, 421-0975. Store, sel-contained water system, cont-potty, excel-tracondision, 3200-561-4511-372-8419-489.

WEDDING DRESS. Alfred Angelo, white unaltered size

8, 3250 misching white vel, 550, double-ter slip, 325

486-4556, lec-+ message

consider purkage, 5300, 464-4929 CABBACE PATCH DOLL by Conco. new stell in box.
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COCKTAE TABLE told wood, Mediterranean style 542 x 16 * 2 door center section 571-7636

RESTAURANTS

\$2.00 **OFF** PIZZA with this coupon Expires March 1, 1985

HOLIDAY RECOVERY SPECIAL **FAMILY FEAST** FOR 4 \$11.00

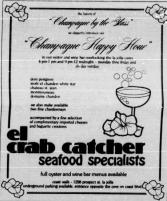
Cheese Pizza · Spaghetti · Salad · Garlic Bread Eat in or take out · Serves 4 generously Expires March 1, 1985

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Mexican Combination Dinner Steak Ranchero, Olii Relleno, Chicken Enchilada, homemade torillas, rice, B bearts phas complimantery, B bearts

\$5.95 Carnitas

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Prime Rib Dinner For Two \$13.95

Norman Clifford & Frankie Fertin are back in the lounge!

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for lunch and dinner on Scott Street across from Sportfishing Landing Point Loma (formerly Moby's Deck) • 226 1871

ILEATINGS BECOME vary count with indexesty less.

MANUAL DEPTH (170 487-786) After sign of section (17

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2837 Highland Avenue. National City 477-8343 (across from Sweetwater High School) Open evenings at 5:30 pm.

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BLANGEON, STURDY, good shape. 195, life new must use a blook giving test. Queen 13 SO. Autor double 195.

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Prices start at \$3.95 to \$12.95

Upstart Crow and Company is a full service bookstore and

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ROSE CANYON

Purchase one entree

and get the second at half-price. Breakfast - Lunch - Dinner Omelettes, sandwiches, char-broiled bu steaks, chicken, seafood, vegetarian dis

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\$20.453-466. A COCID broad-matters 11-1/2 perm. 1.

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Datasar Continental Home Account: Booler-bund Payrol' Applied Versatom', Howardsoft Real Estate Analyse'', more, cheep 224-9395

WOMEN INCREASE CONFIDENCE in small sup-portive group. Relationships, work, family and re-lated issues, will be discussed with pone-line-minded women. Wendendays, 7-8-20. Begin-ning 2(13):85. Women's Center 698-3336.

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The Best Italian and

Seafood in San Diego Luncheon buffet Monday-Saturday 11:30-2:30 Lunch menu available 11:30-4:00

Dinner Monday-Thursday 4:00-10:00, Friday and Saturday 4:00-11:00

Cocktail lounge open until 12:00 am

Banquet room available

Dine with a beautiful view of the

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FriE. RELATIONSHIP SEMBNAR (TRS) Fire introdu-tory letture and book Learn how to initiate de-velop and mandam successful relationships, time-interesting people. Attend. Saturday, Frie. This John, Arter Room, Sports Arena Brakel Lodge, 1733 Sports Arena Blvd.

CAREER WHOLE PERSON Healing classes for certified Equipose Practitioner begins 3/2/85 framing includes deep tissue structural bodywork, your dialog processing sectionality and secretary

herapist Cart District Long hippy? Tes. Do happy is THERE A SECRET to being happy? Tes. Do happy necole do things differently than you do? if your answer.

SPAGLES BIG DANCEPARTY February 2nd. 8:30pm. Royal Affairs, 1021 Scott Severt Normoners only. Two dance Ricers, great music, delicant from diceivres, underground parking. The Healinty Set. 202:7406. See our ad in Personals for Wednesday parties.

ARE YOU TIRED of biregeing and puriging? Using food to feet OK? Free screening. Weekly group therapy with trained, experienced professionals. Begin: February Janke On; RN, MA = 235-4422.

BARNABAS HAS RISEN AGAIN! See him on "Dark Shadows" Mon-Fri, 12 30 pm, channel 69 Be care-ful he goes for the insulant

need your.

HABANTS OF DYSEXIC chapter are holding a general interior, January JB, Type, Creat American
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All inquires are compactly DBTRNO, a 6-week class to reach and support you by a professional Call for more information. Ask for Linda Erwin, 589-7625.

"AN INTRODUCTION TO NEW THOUGHT" pre-sented by Burt Hotchkiss and New Thought Net-work, April 20, 1985. Pacific Brach Free Seminar Bring a fixend Information/Registration 746-2722 BEGINNING JOGGERS Learn from agric Lesson, good whice, moderate run. Meet Saturday, Feb. 2nd. 2pm at foundam as Balpos Fales. Ask for John.

WRITERS IMUJIC, COMEDY, DRAMA), ungers, dancers, actors, comedians, nosts, directors, and production assistants to work on several variety show video specials for public access television, 280-1054.

HOST A FRENCH student, ages 14-21, July, Euro-langues Homestay Program Many free trips for hosts, ages 10-20, Burry 561-6246.

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ARE THERE ANY culture groups out there that like to go to exhibits, lectures, plays or speak French/June trave stories? Itim 4056, 50 197104 FREE CATHOLIC SINCLES information. Receive free information in activates for single Catholics, 21.40, in Sin Diego & vicinity. 280-1354.

KEARNY HIGH Class of 1955 is having a 30-year reus-ion. Where are you, alumni? Call Kearny 277-4910 for

Music

THE AMAZING NEW Korg Poly-BOD is available for rent at Music Power Rentals, B-voices, 6-4



Hallbut Oreganato Salmon with Red Pepper Butter 513.95 Prawns with Dill Sauce & Herb Vermicelli Maine Lobster with Herb

Butter & New York Steak

"Doe" MASTERS





\$12.95



des a trip to the salad bar and a complimenta or mug of beer. Evenings after 5:00 p.m. ood with this ad through February 14, 1985

Fondue for Two \$10.99

8 JANUARY 31, 1985

MELODY MAKER MOBILE D. J. Service in ready for your next activity. Make it a success. Cell Jm. 463-1903. Aristhade, great tone, accessories included, 1900. 487-0617. SinGER'S WORKSHOP offers vocal training in all pop-styles. Videotaped classes, performance opportunities, Special class for Steright auditions starts recovery 4th Call to receive information, 456–1310.

COUNTRY COUNTRY MASS. Making the party street.

ACRES COUNTRY MASS. MA

ARE five-piece. All cymbals, chain throne, complete. Beauchu black.

MARSHALL 50 WAIT combo with Groove Tubes, 1400.

D-6 Claimet, \$275, Min-Moog with Anne cise, 1400 and 1400.

Dine today in the restaurant everyone will be talking

about tomorrow.

Enjoy prime beef, tender baby back pork ribs, fresh fish and extraordinary desserts from our bakery, all set in the atmosphere of

prohibition-era Chicago. And, many of your soon-to-be favorites are also available for take-

out at our gourmet grocery. Unbeatable for happy hour. Unbelievable for dinner. Why not

Reservations suggested. 299-2811 San Diego • Phoenix

OLD MARSHALL 412 some cabinet, 25 wort Celebon speakers. Best-up but sounds great, 1350. Mike 579-6996.

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GOSTBERGH CHEER A TO program were Made & Anni Gost Francisco Control (1997).

GOSTBERG CHEER A TO program were Made & Anni Gost Francisco Control (1997).

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BASS PLAYER NEEDED for rock & roll band. Scott

SPEAKERS — BOSE 901 Series V Brand new, still in factory cartons. Original price 1925; will sacrifice for 1490 425-544

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GALLEN KRUEGER 250 RL 1325. Two Marshall JAC ead series speaker cabinets. 1265 each. All items only used tweek il quat. Sacrifice 265-1601

COMBO

BLIE BOGE MUSIC custom hear

RICOCHET IS LOOKING for a guitarist to fill immediate opening in working new wave rock band. Julie 445, 946 or 599,0264.

ACAI SEEL-TO-REEL model 2500, 4 heads, 3 motors, 3 speeds, 505, auto reverse, solenoid control, heads no wear, 5200, 286-7856, 286-7821.

VOCALIST WANTED by all originals rock band. POPERENCED FEAALE vocalist/lyncist looking for rock band. Serious musicians. No new waver Dawn 200 8392.

SEMI-ANNUAL CLEARANCE SALE!

20% OFF EVERYTHING IN THE STORE!

JAZZ. BLUES, BIG BAND records waterd. Will tury stEREO RECEIVER & turnscele in one, Unyth, Johnson white offictions (315) 287-282.2 or send your list to 1100, 268-8446. sumscele in one, Unyth, Johnson water bland Stage presence & attitude a music Julie 465-9669 or Larry Roye, Roster 1 flor 345, Remotion, NY 136-79.

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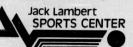
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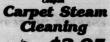
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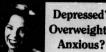
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1972 BLKCK RIVERA, 100% factory original beauty mimicuste in and out, J9K miles, 2nd owner, sen-ous cashingures only, 12200 fam 277-4496.

1970 TOYOTA COROLLA, meets brakes, seats, and a

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1976 HONDA CVCC station wagon, \$1600 Or 1977 Accord, automatic \$2300, Automatic excellent condition 248-3247 isransportation car, \$500, Monica 264-8656.

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1975 BLECK BLECTRA, new tires, runs excellent. ALITOMATIC TRANSMISSION from 1963 Buick Bivingly loaded, \$1300-223-4165 era, excellent condition, \$75, 575-4775.

1979 ALCH 5000, 4 door, AMERIN cassette, air condi-tioning, 5 speed, 76,000 miles, 14500 frm 648-8002

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1981 HONDA HAWK 400, excellent co

CONSIST AND SERVICE AND SERVIC PROHONDA GOLD-WAVG, 1100c; were faring & each 276-5926. Bell CYCLE Reinigh 23: & 25: 3125-begs & western from independent on the control of the control of

1981 2 STROKE YAMAHA Enduro 175 m excelens condition. 6400 miles. \$5000 best. 466-7634 or 486-7883.

MEN'S BICYCLE, 28" Huffy, 565. Excellent condi-tion, leave message, 284-0061.

1974 SLEUIS 15 125, very few miles, rebuilt motor, cards and brakes, used very little, 195. Dave terret ball, but were 1888 few femilies, 279-480.

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HELPHI LAFFEN'S BIKE SHOP needs help clearing out the SR warehouse of all 1984 stock! Sizes and colors are lented; prices Maxima: 1475i, Pro Am-3149, Seen Pot Bouring: 3,315 Similar savings on all SFSI We are also pleased to offer trip85 Birdges-tone and Panasone beyches including the Birdges-tone and Panasone beyches including the Birdges-

RACERS, TRIATHLETES, Looking for that special bite to help your performance this season? I got a S8 centimeter Mais, Campagniolo equipped, new re-cord Maria sell. Asking 5375, 488–4522.

ACAN BCYCLE, beautiful machine 61cm from set, great condition. Asking \$800. Paul 265-1928 let [port, tools like new, 1225-424-5544.

23" PEUCIEOT RECORD DU MONDE, new brakes, good condison, toe clips, and pump 1125. Kevin 19"C. Like new 5 speed lades Diamondback 453-2112" (Cruzes 110), and nodal. LADIES TO SPEED INCYCLE, 130 OF Best Offer. parts 5175 453-9026.

BICYCLE 10 or 12 speed, good cond able, South Bay area 425-3771 EXT. SE FOOT MET FOOT MED FOOT MET. THE PROPERTY OF THE PROPER

BICYCLE, "TEAM FILIT" 25-1/2" frame, excellent

3 WHEELER BIKE motor, unused, this is the 1 horse power Electro-Ped model, complete with battery case, fettings and charger, \$115, 427-8528.

Roommates

10-SPEED BICYCLE, 23," 27" wheels, Volkscycle (Japanese), old, neavy, basic transportation, 125, 270-0817 eventure.

BOY'S 10 SPEED bicycle, Huffy, Red 24" small frame, excellent condition, 175. Envirolate 753-8606.

BICYCLE WANTED: 21" light weight frame, ladies model preferred but not necessary, \$100, 273-6007 evenings or weekends.

HELMET - 517 Brancale hard shell. Size 58cm (me-dium); tellow color so you can be seen. Very light-weight and protective. 464-8603.

"HETCHINS' CUSTOM MADE hand built bicycle, ex-otic lug work, Cinetti bars, full Campy, bright green with willow trim, 61cm 1750, 294,4502

SCHAVININ PARAMOUNT Tandem, 24"-22" frame. Excellent condition, must see, \$1400 or best offer 276-1653.

1 SCHWINN WARSITY, new \$175, 1 Schwinn 3 speed Speedster \$125. Excellent condition, 267-6415

ANTIQUE BICYCLE, one speed, made in England by Comrad, rare, value unknown \$100, Jan 422-2524

PACIFIC BEACH. Male roommate, low to ROCMMATES - SHARE large new home near high-way 15 & 94. Large furnished bedroom, bath, atchen privileges \$750-\$770. Private, secure, bus hear all 264-6694.

FEMALE ROOMMATE for Pacific Brach house, 3300month, + 1/3 utilities. No tobacco. 273-8470,

POINT LOMA, 2 bedroom, 1-1/2 bath townhouse apartment. No smoking or drugs, 1230 plus utilities. Nice area, male or female, Feb. 1, 1985. Bruce 224-6558.

CARDIFF TOWNHOUSE - how about a working person without animals that wants an ocean view, garage and great noormates. Only 1260 month, last, deposit if you valve call. 40, 400.

BKE - 10 SPEED, cost \$250, sacrifice for only \$125. Brand new 296-2909 after Som.

I WANT A PROFESSIONAL man or woman to shale my centrally located view home 1300 + unities 276-2595 or 215-0453 for information FEMALES - NEW IN TOWN? Plans ungertain? Need a place to stay? We have legiomate solutions offer ing free rent in exchange for housekeeping, etc. Li festype floormases, 291-4157.

WILL SHARE 25 room Point Loma mansion with 3 professionals. Meditation retreat among crees, large room, balcony. \$335 + utilities. First, last + \$200 depoint. Linker message 226-185.

ROCOMMAN WANTED LINERY rondo, own room, pool pours, same Lake Marray & Navigo, near 5051 & Gressecot College 5200 - 1/3 utilities.

AMSSIGN HELS. Female professional, employed, quet, novimorités faver larque, degars 2 bedoorn, pedicion cortage. Off the street, fevorég yard, port, and patio. 1160 - utilités. Michael derings (orm. Hurly 1572 - David 2014).

PACIFIC BEACH house, nonsmoker, female prefer-ed, 24-34. No pets, no children. 5252 - 1/3 utitions. First and last + \$100, 483-1657.

in BAY AREA, for female 18-30, mon si at dogs, cats or children. Nicely furnish stroom 4 bedroom house. Outstanding

COMMATE WANTED. Female to share with female, nice 2 bedroom, 2 bath mobile home. Many

ROOM FOR BENT - Mira Mesa, pool, spa, nonimole-ing female only 1350 + 1/3 utilities. Sally 6/9-7006 - Intelligan Repostersonaus Asset, 1-35 weeks online 1-18/11JAN REPOSTERSONAUS ASSET, 35 weeks online 272-4481;

HOUSEMATE FEMALE WANTED, \$325. Share lise-sity townhouse by sea. Pool, jacuter, recreation room, dishwasher, washeridger, sunfeck, patro, garage, 2 bedroom, 2 bath. Norsimoles solice em-ployment, Chusic (Golege instruction), 769-7020 [wil. 2421 Cominito Ocean Cove, Cardiff.

ROOMMATE WANTED, male, to share large town-house near beach & Sai Buy. Freter clean, responsible professional, 24-29, friendly, nonmoker, 54-50.

EMPLOYED DEPENDABLE female seeks same to share 2 bedroom apartment in Kernington. \$245 plus. 1/2 stitles. Brst. ISS. & \$125 depose. Metissa 239:2121 data. or 281. 1404. engages. SOUTH MISSION BEACH: Housemate for 2 bedroom cottage. Prefer meticulous, quiet nonsmoler: Ideal for runner, cyclist. \$285 plus 1/2 utilities. Must have few possessions, no pets. 498-8113. ROOM FOR RENT in Powiny house, carport, RV park-ing. No smoking, some pets OK. \$300, half utilities. Mike 466-2131

FEMALE ROOMMATE, Mira Mesa, 4 bedroom house, must be quiet, clean & enquipped. No smoke Furnished utilities paid. Lots of extras. References required. AMS, 1948.

ROOM FOR RENT in 3 bedroom apartment in Claire-mont area. Laundry facility & pool & jacuzzi. Rent \$175 plus 1/3 utilities. \$65-2627.

LAKESIDE: ROOM for rent in rustic country home. Quiet, scenic, stream, 1225 month plus utilities. Male preferred, 561-7742.

LEUCADIA ROOMMATE wanted for 2 bedroom du-plex, west of 101. Steady income & sense of humor a must. \$250 plus utilities. Buth 942-9668. / illam.

FEMALE BOOMMATE share 2 bedroom. 2 bath new La Mesa condo. All amenides, 1275 month. 1/2 utilities. available: 2/1/85. Terri 560-7711 x250, 570-1904.

CARDIFF ROCMMATE WANTED Nonsmoking, no pets, ocean view. Salary & stability a must, 1260 month, lst & last, depose, Jack or linne 436-8308.

PACIFIC BEACH roommate to share 2 bedroom, I bath apartment. Male or female: \$290 month: 274-1842.

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By Matt Groening @ 1984



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CHAPTER IV

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"MS. VAGUELY DISSATISFIED SHOULD I SOUTH NY CAMERA GOOLS, HOME, AND HAIR COLOR? STAND UP STRAUMT PUT ON A DIFFECENT THE GET A HARRUT CHANGE YOUR DOE MAKE SOME MONEY DON'T GIVE ME THAT LOOK.



SOSU AREA, WORKING female, share new furnished 3 bedroom home with 1 man & 1 lady. Laundry, garage, pool, lacuzet, 1300 month plus 1/3 utilities, 287,0471

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RODAMATE REEDED for 4 pedroom house in University City, male preferred, non-house subsets of professions. Logic Front, Table 5 bits. Park East. Table 18 bits. Logic Robat Public Research in terms of the professions to perform the professions. Logic Front, Table 5 bits. Table 18 bits.

clean responsible male or female. Garage with parking 2/1/85, 1250 paus utilities. Korey 571-7548, 466-8834

FEMALE PROFESSIONAL age 24-33, to share Deauthal 3 blocks from SDSJ, Washer, dyer, feeplace, furnished Alisson Valley condo. 5250 plus 575 depose plus ideal for 2 friends. Call new! 5200 month. Easter 583,1560. RODAMANTES MANTED for very nice nonhaist.

Claimmant house with Insplace & warrey (rayer Main
or responsible, nicel & quart. \$230 or \$150. Share
united. \$244510 or \$2724755.

And the same his peet. 18, leat
united. \$244510 or \$2724755.

private bed/bathroom, UTC, UCSD area. No smoking no pet. Magge 453 6689 before 11am, after spm.

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RODAMMATE WANTED, Mira Mesa Calony Homes condo. Nice 3 bedroom, 2 bath, wisher & dryer Share with 1 other person, 3300 month, 1/2 utilities. Alan 578-7250 rotes & wersengs.

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sevole MOTHER, Professional employed needing to locate and share home and expenses Responsible Deoble 484-5288.

warm finnify, supporter amoughner Fregisca execu-ciones. 1:500 monto fuju utilines. 148-160 and to the common of the common of

ROOM FOR RENT in private Mira Mesa'home, no smoker, includes bath, laundry & Milchen privileg garage, yard, utilities included: \$245 × depo-743-1207 weekdyst, Nancy

MALEFEMALE WANTED to share bright, suriny 2 bedroom townthouse. Has pool, park and laundry. Near UCSD, UTC: 3300 mornthy, utilities included Norsmoker only 453-5362, 455-230.

HOOM FOR RENT to MIF professional and share home with family in Claimmore, 5300 + 173 utili-ties + 5300 security deposit, 1 child/student nego-table 273-574 leave message.

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Free Installation We ship anywhere Car covers & bras 2 year warranty MasterCard/Visa

CHRSTIAN MALE roommate to there Mira Mesa luxury 2 bedroom, 2 bath cords, 5305 plus 1/2 still tex, 1/50 depose, 8bb 296-7576, 586-1253.

MARTID: Miff roommate to share 2 bedroom luxury 2 bedroom, 2 bath cords, 5305 plus 1/2 still busines, pool 5325. Moy 587-4450.

PACIFIC BEACH near ocean, furnished facilities in new home overlooking ochan for secure, respons-ble person. Optional maid available: 488 4848 feave message criting what you are looking for and when needed.

FEMALE NEEDS to rere room from you immediately My nonminite's getting married. Del Mar through Enciness areas only, 942-5565 after 8pm only. Females

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AMRA MESA 2 bedroom house to share, male or fe-male, 1/2 utilities, nice yard, 5325 695-0264 male

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FEMALE, 2 ROOMS available in nice 5 bed story house. Own furnished room, bith, is laundry and phone privileges, \$220 total, 42

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GARAGES - SINGLE CAR SIZE. Elm & 29th area. Dry storage only, clean & dry. 140 month, also small locker spaces at \$15, 290-1625.

HEART OF HILLCREST, quairt Spanish-style studie with lots of old-fashioned charm. Natural wood work, tile, min-blinds. Some utilities paid, \$345 275-4800 lepnanutum.

their immediate families are not cligible.

5. In the event of disputes or ites, decisions of the judges will be final, and arbitrary. We've only got five prizes each 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. r trips to our office.

7. One entry per person.

LARGE 2 BEDROOM apartment North Pan. Best 1650 3 BEDROOM. 2 bath. 2 car garage with area, nitrly large and very quiet. New carpets and draper. No pets. 4032-112 Kansas St. 1450. 2417.

THE READER PUZZLE #342 Name Brands

1415 LARGE 2 BEDECOM apartment, manager 5722 Bases, San Diego, Apt. #59 (near 58th & Uni-

FOR EENT: Mission Valley deluxe: 1 bedroom condo inter location, his recently building, private publishing, poly, accust, sauna, necroise facilities. Beach: Feb. 1: 0 June 25: 1 bedroom, 1495: s 1500 per month. At 228-2215.

9.50

Reader Puzzle #340, Oh, Godzilla The solutions, top to bottom, followed by a few of our favorites: 19, 30, 8, 2, 3, 16, 27, 20, 28, 18, 26, 4, 13, 12, 14, 11, 10, 15, 23, 24, 17, 6, 5,

14. II., 10, 15, 23, 24, 17, 0, 5, 25, 1, 29, 21, 7, 9, 22.

Daaburu Kurachi (Double Clutch), Kurizaki Sandaa Roodo (Crazy Thunder Road), Misuta, Misesu, Misu Ronrii (Mr., Mrs., Miss Lonely), Buruu Kurisumasu (Blue Christmas), Ore wa Inaka No Puresurii (I'm the Country Presley). No kidding, we didn't make these up.

Of the 348 entries, almost all



Ruthe Donlon, Encinitas
 Gail Donnan, Leucadia
 Beth Hawrylo, San Diego
 Ken Matsumato,
 San Diego
 Michael Reynolds,



-

Rules of the Game

1. Prizes for solving the Render
Puzzle will be two free passes to
OFURO HOT TUBS in Pacific
Beach or Render T-shirts.

2. All entries in the Render
Puzzle contest must be received by
the Render (addressed to Render
Puzzle, P.O. Box 80603, San
Diego, CA 922183 by 9-00 a.m.
Wednesday, six days following the
issue date.

Mednesday, six days names issue date.

3. All entries must be accompanied by your name, address and choice of prize (include shirt size S, M, L, XL).

4. Employees of the Reader and their immediate families are not

All of the characters at the right endorse products on television. They represent them, they recommend

them, they recommend them . . hell, they're even beginning to resemble them. We'd like the brand name of

the products, for starters. And for extra credit, see if you can

1400-1475 LARGE 1 and 2 bedroom units. Lakeside. air conditioning, pool. Park and lake setting. MCIFIC BEACH, 4 bedroom, 2 bath house. 1875 Oil-ver Street, 457-4477 or 254-2684.

3 BEDROOM, 2 BATH CONDO near Stadium in Woodbridge Fireplace, washerldryer, stove, dish-washer, microwave, central air, pool, jacuzzi No pets 1725/month 569-1657 after 5 or weekends

GOLDEN HILLS — SPACIOUS 1-bedroom, unitry room, walk-in closes, 1350. May arrange 550 rebase for dependable handyman services to older 4-ppartment building, laure learn temporary.

APARTMENT, 2 BEDROOMS, drawers, storage in each, available February 15, 5375. No pets. Near 2 hydroge. 502,3757

TWO BEDROOM, one bath duplex, Ocea glass door, patio, carpet, drapes, wood ceiling, parking, near beach. Adults No pets, 276-3459. 1350 — I BEDROOM, CUIET GARDEN apartments, north of El Cajon Bivd. Stove, refrigerator, etc. Must see. 2-person limit. No pets. 264-2736, 9am-5pm.

SMALL DESIGN STUDIO, suitable for drafting, graphic deign, photo, clerical, one-man office, etc. No live-in. Dave, 232-7159, Monday - Friday, days. BALBOA PARK LAW OFFICE, large, carpeted, drapes, wethar, reception area, conference room, scretary and word processing access. 2150 Fourth Are. 236-006.

FOR RENT TWO BEDROOM house, unfurnished, near SDSU. Huge yard and patio, quiet. 287-2797

HILLCREST 1ST AVE. (new), 1550, 1300 depose, 3rd Ave. 1460, 5200 depose both 1 bedroom, unitur-rished, stove, rehiperator, parking, no pets, storage, oaraor 590, 295-1432. VACATION CABIN, loyllwrid, privacy on 1/2 acre, fully equipped, I large bedroom, 584-1u68 after 4 ROOM FOR RENT. 3 miles from SDSU. Pool, jacuzes, microwave oven, cable. 229-0445 mornings & evenings.

3 - 10 X 20 GARAGES for rent in Clairemont for stor-age only Bob, 295-5020, ext. 302. CONDO PENASOUTIOS, 1525, 2 bedrooms First and last. Call Frank after 6pm, 225-8227.

(Foo-Tahn) noun

LARGE ROOM with private entrance, bath, kitch-enette, walk to \$0\$U. Available Feb. 1st. 1340 per month, no pets. 265-8525 after 6pm. STUDIOS 1385 - I month fire, patio, wall-to-wall, washeridryer, fireplace, etc., etc. 3611 Van Dyse. 277,7994.

FUTON

Derivation—Japanese for bedding

COTTON FUTON FROM \$99

SAN DIEGO

PACIFIC BEACH

DOWNTOWN

MIRAMAR

CHULA VISTA

KEARNY MESA

POINT LOMA

CARLSBAD

LA MESA

POWAY

ESCONDIDO 217 E Grand Ave

OCEANSIDE

Valley Waterback 541 First St.

. 270-3680

. . 234-5031

578-9470

425-3252

440-4571

565-9407

224-2808

729-8903

489-8555

748-7999

942-8417

WANTED TO RENT Very responsible quiet, em-PACIFIC BEACH: I bedroom I bath apartment. Ex-cellent building with off-street parting and loundr facilities. Available February 15th. 2736 Figuerou #4 1425 459-5222

CONDIO, 4 BEDROOM, 2 bath, garage, fireplace, dishwasher, children play ground, pool, jacuza, HWY B & Late Murray Blvd, 1900, Misch 464-7549. GARAGE FOR RENT North Park 140 per month. Dave 272-1964 NEED A TEMPORARY PLACE to stay? Cure 1 bed foom cottage in North Park, completely furnished, available Feb. 1. Nonsmokers, 1450 month

IDYLIM/ILD MOUNTAIN cabin getaway, gorgeoin view, 3 bedrooms, frieplace, sundeck, game room, reserve now for winter snow. \$120/weekend. \$275/ week, 744-4038. MISSION BEACH HOUSE, 2 be stove, refrigerator, Organical

ALL NEW DELLIKE 2 bedroom, refrigerator, sove and air conditioned, 5495. East San Diego, adults preferred, 563-0843, PM. RENSINGTON PRIVATE ROOM with 1/2 bith, in beautiful caryon view home. Full use of house faundry, refrigerator, letchen, using noom, fire-place, etc.). 5275. Norsmoking, women's house-hold 273-8806, 281-6729. MRA MESA, large 3 + bedroom, 1-3/4 bath, family room, fireplace, new kitchen, refrigerator, washer/dryer, garage, fenced yard, 1900, 271-6381.

2 BEDROOM IN TALMADGE area new SDSU up-stairs newly decorated. Equipped with stove, refrig-erator, carpets and laundry facilities. No pets, adults perferred \$415, 286-4886 or 286-9339. STORAGE SPACE for rent in Pacific Beach, secure, dry, clean. 8x10 space, \$30/month. 483-4297, leave 3 10x20 GARAGES for rent in Clairemont for stor-age only Bob 295-5020 Ext. 302

2 BEDROOM HOUSE Pacific Beach, stove, refrigera-tor, drapes, hardwood floors, storage shed, walk to everything, 1800, 272-1079 STUDIO, POINT LOMA Heights, remodeled, stove and refrigerator, large fenced yard, single adult, 1390 224-1716. SOUTH MISSION BEACH, 1430 Inc year round. Farking, no pets. 223-2225 weekdays. 2660 South Mission Blvd.

GARAGE FOR RENT North Park, single car size, pri

Real Estate

3 ACRE NURSERY with 3 green houses and 5 room house. Call August at ."5-1141 between Ram to lom or 291-8656 after for... & weekends. IR BALBOA PARK Inplex - spacious 2 bed-2 bath. French door, plush carpets, patio, asher. Available Feb. 15, 5625, 283-0146, No. 1978 MOBILE HOME. 12x56 Expando, with hookup. 2 bedroom, air, choice El Cajon park, 55+, reason-able rent, near stores & bus. \$19,955. \$61-4836. FIXER UPPER - SCRIPPS RANCH. \$15,000 down, save thousands! Large 4 bedroom, 2 bath, single stury surrounded by trees Ramily room, formal dining, fireplace. Quick possession and closing, 271-8400 Broker.

SOLANA BEACH SINGLE family house for sale 3 bedroom, 2 bath, yard, garage, 5129,500. We're motivated. All offers considered 263-6136 or 454-1028.

FURNITURE RENTAL

Framed prints

WEEKLY SPECIALS!

Dresser with mirror \$99.00

Sofa and chair \$179.00

Lamps \$9.50

You save more because we've rented it before

6195 University Ave.

583-2981

\$79,00

Occasional tables

JACE SHASTINA LOT: Utilines, good hunting, fishing, sking 17,000. Assume 1st balance, \$3,000 at 8-1/2%. Consider trade car, motorhome, etc. 425-2317.

BEST VIEWS EVER ocean, bay, and carryoni 2/2 Sea Carryon unit in guiet and convenient Claremont loca-tion, Linguist R. F. Inne, 481-2345, \$110,000 FOR SALE BY OWNER: Carryon Woods Condo in Hill-crest area. I bedroom, I bath. Approximately 700 sq. ft. Upstains end-unit with carryon view. Tennis courts, poot. sou. recreation facilities. Two reserved parking spaces. 171,900. 295-0554.

OCEANFRONT EXECUTIVE CONDO — 2 bedroom, 2 bath; 1500 sq. ft. overbooking Surset CRRs, Solver, refrigerator, isuandly hook-ups, serving building with gazage. 14.100/month, Steve Richards Realty, 483-2844 (Rathy).

PACIFIC EEACH, under construction: 3 bedroom, buth townromes from \$119,900. Only 2 left! Cerams see baths, detuue letchers, beautiful cabinetry, green house windows. Pluge master bedrooms, 2 bacones passa, more Buy direct from Projess Construction It's most affordable quality bullor! 280-3400

'84 DELLIXE 20x48 2 bedroom, 2 bath, 5 year war-ranty. Excellent El Cajon location, 1205 space rent. Pool., pet., below market. 134,500. Owner 488-7828, 512-4024.

DOM: 243-7882.

1100,000 EQUITY 10.24 acres, 360* view in Valley
PARK HOME 100,000 272-2231.

100,000 EQUITY 10.24 acres, 360* view in Valley
Center. Water to trade for house or los in North
County or fath Diego 343-7253 owners267-725 owners267-725 owners267-7250 owners267-72

WANTED - 5 + ACRES within 30 minute drive of 1-5 for cabin. Easy terms. Principals only. 276-6514

GREAT VALUE at \$235,000, 3 bedroom front home 6.2 bedroom guesthouse over workshop, garages, more, 8-1 zoning in Clairemore with excellens financing (10% down, 9-1/2% fixed 30-year rate) 295-0676.

TIRED OF HIGH RENT and no deductions? Studio condominium at 4060 Huerfano, \$206, 10% down, total payments % \$38/month. No qualifying, Sacri-for, \$45,500,457,107.

CLEARANCE

CENTER

BY OUTNER Outstanding value 396-60th Street, near SDSU. Almost new 3-story townhouse. 2 bedrooms, 2-1/2 baths, fireplace, 2 batconies, patto, attached gar-age, Laundry/storage room, pool, jaouzzi. Price 374-500, low innerst, assumble: 265-2266, 565-7664. OFF THE CUFF What did you have a chance to buy and didn't?

SPACIOUS MOBILE HOME, Powey, \$11,900. Adulto over 30, kingging bedroom and small bedroom. Great stothers Frost-free refrigerator. Fericed yard, Fruit trees finall pet allowed. Culchure, pool. Owner, 486,4025. FOR SALE BY OWNER La Joila Village condo, near UCSD & University Towne Centre 2 bedroom, 2 bush.

BY CNI/NER, SANTEE, 2 large bedrooms, 1-1/2 bath 2 car garage, laundry room, 172,900, 562-9417. PRIVATE PARTY seeks fixers, foredosures, problem properties of trust deeds from owners. No points, commission or fees. 295-3290 or 296-2381. HOUSE WANTED: Couple want to buy a house in a quiet area of by park for residence for \$90,000 to \$120,000. No agents please 297-6477.

LEUCADIA MOBILE HOME: Pride of ownership 980 sq. ft., I bedroom, den, large kitchen, yand trees, cont. private may beach Everyon \$36,4458

PACIFIC BEACH HOUSE - J bedroom and 2 barn (900 tq. ft.) carport, small lot, small price. Need new loan, 20K down, will carry 2nd, \$102,000, 941,4125.

\$83,500 DUPLEX 2 & 3 bedrooms, East San Diego. good income property. New wicker furniture and accessories, below cost, 453-0010.

180,000 3 BEDROCMS, 2 baths, 2 car garage, fire-place in National City, Low down and low interest. Fired 583-2417. BY CM/NER, 12x60 mobile home, upgraded with nice yard, private lot, good park, low space rent. El Calon area 118 900, 441,5750

CLAREMONT DUPLEX LPGRADED & remodeled Each 2 bedrooms, bath, dirring area, garage, Yard fenced, \$126,000, 20% down large Fst. Owner will Carry 2nd 12 48% completed \$65,2131, 755, 688. SOON TO BE COMMERCIAL, at interstate-6 and Fletcher Parkway, La Mesa, make me an offer I can't turn down. Call me now! 664-8801. 185,000 3 BEDROOM, 3 baths, 2 car garage town-house in Santee. 10% down. 11% interest. Fred 583-2417.

MISSION GREENS, 190,000, 2 bedroom, 2 bach condo, air conditioned, trash compactor, dishwasher, microwave, pool, spa, gym. By owner 153-3505 AM or leave message.

POINT LOMANIEW BI lot, 1125K after Spm, DELINE (I) BEDROOM CONDO, 175,990. Vaulted ceiling. (2) car garage, microwave, washeridryer, fireplace. skylight, all amenities. Assumable 12% loss Exercises \$4,000.00

FORECLOSURE? Want out? Will assume payments for your home, property. Box 1287, San Diego, CA 92112, S89-9065 mornings, evenings. HOUSE, CLAREMONT, 3 bedroom, large family room, 1,5 bath, tenced yard, caryon lot, 4621 Jul-land Dr., shown by appointment only, 1992 Societies.

CONDIC, LA MESA, by owner, I bedroom, good to cation, quiet, 151,500, 461-2701. AAA.ARLE MID FEE. 4 bedroom, 2-1/2 bath imma-ulate condition. San Carlos area. Dead end stree fricod yard, fruit trees. Assumable 152,500, loa 10/14%, 1129,500, 502-4416.

COZY MOBILE HOME 12x56, 2 bedroom, 2 bath dishwasher, Maytag washer/dryer, new fridge wet ice maker, 160 space, next adults over 18, vacant 30 "ON in LEASE - option, 5828, suitable 2 families 3 bedroom + granny-flat, 1800 sq. ft., 2 level Schools, 3 freeways, R2, low security fee, 584-6715.

FOR SALE - 3 bedroom, plus 2 bedroom plus 3 ga rages, \$30,000 down. Balance 10% for 20 years University Heights, 4211 Mento Ave. 168,000 CLOSE TO BEACH, totally upgraded, wall to shop, schools, Ideal for retired, single or small family James Imparts Basels December 2011 100 DULZURA, 20 acres on Marron Valley Rd. Fairly level, oak trees, 165,000 or trade for logs). Principals only 267-1923.

BY OWNER RefERAL BEACH. Two on one, 4 bed-rooms plus 2 bedroom, big lot, 50x176, excellent condition, \$135,000, 589-2359.

\$15,000 CASH buys 40 acres in San Bernardino County farm area. Good location, cash buyers only. Dwner 457-1115.

SECULDED YET CLOSE, Ramona area, 2 acre parcei, excellent view, rearry level, good access, \$4,000 down, \$400(monthly, 487-2802) evenios. LUXURY HOUSEBOAT TIMESHARE SO houseboat with 17' ski boat on Lake Havaru. Best offer over \$4500 755,7870

FOR SALE 112,000 Hawaii property, 2 acres Elc. 481-2920 ELEGANT SPANSH STYLE home on cui-de-sac in Talmadge Park. 3 bedroom, 1.5 bach, \$125,000 280-426 Everyings.

LARGE 1 bedroom condo; 4444 West Point Loma, 725 sq. ft., patic, pool, sauna, security building, as-sume 10,5% loan, 564,000, 223-5825.

S.D. Zoo Secretary La Mesa

La Mesa
A piano. I get obsessed when
I decide to buy something.
About three years ago our
family was going on Family
Feud. I just knew we were
going to win and I decided I
was soing to use my cire. going to win and I decided I was going to use my prize money to purchase a pinan. I wanted a walunt spinet. I had a spot all measured out for it. I looked in the paper for sales, I went to piano stores, I told everybody that I was looking for one. We went on Family Feed and we woo 65500. My husband and I paid off bills with our share. That was that. I could have kicked myself for not getting a plaino. It's not onlen you suddenly have a block of money to spend. It's funny, my sister-in-law bought a piano and we didn't. a piano and we didn't



Military Coronado

It was back in 1966; we had a chance to buy a house in a beautiful older established neighborhood back in Norfolk. Virginia. The property we were looking at was about seventy-five thousand for a big three-bedroom home with a lot of amenities. It was on a good-sized property. I bemmed and haved. My wife aid. "Let's do it." I said, "Naw, I'm no going to sign our lives away." signing a thirty-year mortgage when I was just an ensign was big thing at that time. Now the same property is worth over neighborhood back in Norfolk, ong tining at that time. Now the same property is worth over two hundred thousand. We should have done it and we didn't. If we had done it at that point we could have bought a house here. I'm sure there were other smaller things, but that's the first thing that came to



Billie Dailey Retired Balboa Park

About three years ago we were up in Montana by Flathead Lake in a little town were up in wontants of called Kasispeli. In fact, think called the Kasispeli. Well, the man who owned the motel was a fabulous sculptor. He carved Indians into wood. I mean the whole face, intrincet lines, every detail. I just love arts and crafts and he was selling them for a very reasonable price at the time, just thirty-free dollars. Now you see then for avery reasonable price at the time, just thirty-free dollars. Now you see then for arren't easy for fall. I wanted one as bad I don't know why! didn't buy it. ... If you ever do get up that way, go in the fall, the cherry trees are just beautiful.



The two and a half acres of land next to me in Alpine. It's a beautiful piece of property-rolling hills, overlooking a lake. At the time we had just purchased our house. I was brought up to pay cash for everything and the house was all I felt I could afford. That was about nineteen years ago was about nineteen years ago and the property next door was going for eleven thousand. Ironically, seven years later I had the chance to buy it again for thirty-five thousand. That seemed very overpriced. Now it would be worth about ninety-five. We really like the prople it would be worth about ninety-free. We really like the people who bought the property and built their house on it, so it worked out well. I don't regret it. It's a lot of peace of mind knowing you don't owe anyone money when you wake up in the morning.

- Lin Jakary

Many delute with attached garage. Certs is octoon.
Many delute feature. By Garrer. 197,900 or mate
offer. 282-4347 or 223-9036. COLIVIEY HOME overlooking El Cajon Valley from Grante Hills, 4.3 acres, 2,600 square feet, 4 bed-room, Spanish style, 1219,000, Tom, Broker 292,0720.

POP SALE BY CAWNER La Joila Village condo, near UCSD & University Towns Centre 2-bedroom, 2 bath, cathedral ceiling, styrights, balcomy, pool, ja-cutzi, sauna, garrige, racoprebale court. 1111,950, 13% assumble toom, Call Dan et 453-6782.

NVESTMENT: Tax advantage 4-plex buildings, 528,010, 7.3 x gross, 15 year ACRS, 200% DB, HUD what 1983 flow, Broker 292-0710

SPACIOUS MOBILE HOME, Poway Adults 30 or over King-size bedroom, small bedroom. Warm Great Machen, Frous-free refragrator, Fenced yard small pet attowed. Fruit. Pool. Owner, 486-4025

DEL MAR OCEAN VEW/I Enjoy the best: pool, ten-nis plus walk to T.P. Beach. Testefully decorated 3/2 is ready for you. \$239,000. Unique B.E. Irene 881,7364,881-800.

A HOUSE FOR 149,000. You bed Cute 2 bedroom, large loc. Enclosed patio, hardwood floors, nice area, 1500 Lowards closing costs! Agr. Ann 440-5161, 442-4645.

ramic tile baths, deluse kitchens, brauthur netry, greenhouse windows. Huge master rooms, 2 balconies, patios, morei Buy direct Progress Construction, PE's most affordable of

Jay Mager
Bookstore Owner
Normal Heights
About twelve years ago when
Scripps Ranch was starting to
sell their second phase, we
were looking at houses. We

vere looking at houses. We

found a nice four-bedroom house for thirty-five thousand. I thought that was a ridiculous

I thought that was a ridiculous amount to pay and we passed it up. Two years later we ended up buying a much smaller house for the same amount of money in a neighborhood that wasn't as nice. Now, the same type of house at Scripps Ranch sells for close to \$250,000.

Just last week a guy came in and said he had about 200 books from a collection in the trunk of his car. They were gorgeous. I didn't have the cash right there to buy them. Oh

LEMON GROVE - 1/2 acre lot, can be split into 2 lots, 180,000. Located on west side of 8247 Adams. (818) 340-9899. HOUSE WANTED, 4/5 bedroom, 3/4 baths, 2500 plus sq. ft. under \$1500 Pfft monthly, central loca-

BY CWINER: 3 bedroom, 2-1/2 bath, large living room and family room. Fully insulated Large feeced yell. over 16 arc new 2001. 119,000 CM: 31,000 CM: 32,000 CM: 31,000 CM: 31,00

LAKE SHARTINA AREA. 20 view acres. \$22,000. As-LAKE SHARTINA AREA. 20 view acres. \$22,000. As-sume 1st balance \$8,500 at \$17%. Consider trader spit, post, government path from the covered parting \$18,000.

WE

NEED

2,000 dollars you may have interest in nice 3 bedroom Good area of town. No oth

Call 229-0295 Pager number

CASH tome buyer with good credit cash to qualify for home pure

TRADE 2 LARGE CONDOS, owned free and clear, downtown area, surely end units, attractive building and grounds. 272-2260.

the art of

IKEBANA

Japanese floral arrangement 5 sessions—lim

5 sessions—li 6 persons per session. Days and

Casa Japon 2439 Juan Street

N

FOR SALE BY OWNER: 2 bedroom, 2-1/2 bith con-dominium, freplace, wet bar, garage, patio. Exci-lens location near Mission Bay. A sacrifice at 127 900 571-0240.

LOCKING FOR A BARGAIN? Park Villas upgraded I bedroom plus den, immaculate condition. Bakony overlooks courtyand and water fountain! Amerians, FIA4 financing. Won't last! 450-2449 weekdays, 299-0281 evenings.

FOUR 3 BEDROOM units, \$130,000. Fully occupied. Evenings 287-4002.

CONDO, NORTH PARK, large I bedroom, separate sorage room, fireplace, screen porch, security build-ing, washer/dryer, microwave, dishwasher, 157,000, can assume 145,000. Jo 260-8039

CONDO, LA MESA, by owner, I bedroom, good to cation, quiet, \$51,500, 461-2701.

PENTHOUSE ON THE beach. Fashionable Drive. Affordable I bedroom unit in luxury ing. Great fireplace, wet bar. Some bay 129:900. 270:152:

"WHITE" people! Now get a gorgeou tan safely without sun. See results in SHELTER ISLAND NUTRITION Open 7 days a week 1230 Rosecrans St., San Diego Call us—we'll ship 225-1409

Champion juicers \$149.95 with this ad

FOUR ACRE DESCANSO homesite. Fancastic view of Mr. Cuyamaca. Huge oaks, paved road, well. In-MISSION WALLEY CONDO, 2 bedroom, 1 bath, lun-ury complex, tennis, poots, saurias, clubhouse secu-rky, 171,500. Owner 421-5726.

WHY PAY RENT when you can rent to own? Beautiful 3 bedroom, 2 bath, newer Escondido home 11725 a month 489,0476 leave message. VISTA, BEAUTIFUE 2200 sq. ft. 4 bedroom, 3 bath, fireplace, large redwood derds, RV, spa, close to schools 2,1/2 years new 224-7451.

BY CWNER: Paradise Hills/Bonita kusury detached townhome: 3 bedroom, 2 bath. Double garage opener, extras. Managed landscaping, spa. LAND FOR SALE, 40 acres, 2 miles off of Highway 15 in Utah, water, flat meadow near national forest. 12000 down, 1200 month. Leo 281-0125.

PROPERTY FOR SALE, Grants Pass, Oregon, 5-1/2 wooded view acres. Well, septic, electric, Private yet 8 minutes from town on pawer roads, 541,000, owner will carry, 224-7145. BY OWNER: 2 bedroom, 1 bath condo, pool, ga-rage, minutes to UCSD & UTC, assume 8-14% loan, asking 175,000. After 7pm, 453-950s.

FOR SALE BY OWNER. Canyon Woods condo Hercrest area, 1 bedroom, 1 bath. Approx. 700 sq.ft. Upstain end-unit with cenyon view. Tennis courts, pool, spa. recreation facilities. Two reserved parking spaces, 171,900. 275-0554. NEW 85 LAW for any person collecting mortgages. Have us do your collections and avoid the \$50 fines. Call Buth collect (714) 832-7942. Also Homes Inc.

GURDJIEFF OUSPENSKY Centre

accepting students

San Diego 267-6942

RENT A HORSE

meadows near Jamul.
Ranche San Blogo Stable
11990 Campo Road
Call for directions 463-2836
8:30 am-4:00 pm Tuesday-Sund
Let the phone ring!

34 JANUARY 31, 1985

GOING OUT OF BUSINESS SALE!!





Electronic Car Siereo k/scan, model TCX/100, DNR e reduction. 12 station presets. sarate bass & treble, fader & balance, List \$299.95 189.95



















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Sim Pocket Radio AM/FM, hi fi with stereo headphones. APC #183029 57,95
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Tracactions Telephone with 6.8.20 Memory by La Phone U-7.205.

Compact on piece in the memory of the piece in the memory of the















Portable AM/FM Cassette Pla Daytron PT2 Telescopic anten adjustable shoulder strap. Only \$16.95

Black & White 12" T.V. AC cord 154.95







now \$1.99
Calculator alarm chronograph
now \$4.99
Ner pen watches \$1.50 in lots of 10
or \$1.99 each
LCD stick-on clock \$1.29

Toshiba V9200T \$249.95 cash \$262.50 check or charge

Saryo 4400 \$244.95 cash
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with remote \$359.95 cash
3. Video Recorder VHS 6-head
with remote \$359.95 cash
3.50.95 check or charge
\$359.95 check or charge
\$359.95 check or charge
\$357.50 check or charge
PLUS MANY MORE

CAR STEREOS, EQUALIZERS, VCRS AND MORE!!

Kraco Kid 565 AM/FM tape-track \$14.99
 Jil FM/Tape under-dash \$15.99
 Mecoa MCC 1000 AR auto-

2. Ji TM/Tape under-dash 113.79
3. Mecan McC 1000 AR autoreg. 3179.95 Nov 388.59
4. Audiocus McMoSO AM/TM
cassette car steere or dolly noise
per 3179.95 Nov 388.59
5. Concept CO 72 DNIR pushbutton
pre-sess * fader * loudness * key-off
evect 460.77
pushbutton 569.95
7. Craig To10 AM/TM cassette car
steere * auto-reverse 489.5
8. Ornivora AM/TM cassette car
steere * auto-reverse 489.5
9. Tancerd Specthum TSS 2020 Nghton size) \$13.80
1. Round AM/TM cassette car
steere * auto-reverse 489.5
1. Tancerd AM/TM cassette car
steere * auto-reverse 489.5
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