



companied travelage, memorizang mem.

umming, In a blank area near the left dge at third figure is begun.

Aaron is a computer, the invention of UCSD professor of art Harold Coence. Cohen, once a painter with a sono ming career in his native Englos, began experimenting with a consuming career in his native Englos, began experimenting with on putters after moving to the Sain (began experimenting with on the computers after moving to the Sain on the Companied of the Companied of

Harold Cohen's portrait of the artist as a computer

City Lights

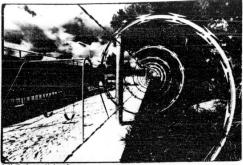
Not Around Here, You Don't

On the slush-covered streets of Pittsburgh and the icy, wind whipped corners of Chicago, working stiffs daydream about the Southern California good patio of an ocean-view condominium, tennis and jogging on sunny winter days But the easy life can be a nightmare for those North County locals who don't follow the rules at Leucadia's Sea-

bluff Village town homes.

Karen and David Fields, for example, took their dog Chuck out for a walk a few days after moving into a Seabluff town home in 1980. A fellow resident appeared at the Fields's front door next morning. "She handed me a paper bag and said, 'Here, I think you forgot something. Karen Fields recalls. "I thought, how nice, my son dropped his lunch sack. But th

bag was filled with dog doo." The Fields have since learned to curb their dog, b still sometimes let him walk around Seabluff's cliff-side caths sans leash. For this impropriety they've been ticketed eight times by the



The first fine was twenty-five dollars, the second fifty dollars. Subsequent penalties have increased geometrically, with the most recent violation costing \$3200, for a total of \$6375. David Fields has also drawn three twenty-five-dolla fines for riding a bicycle on a Seabluff sidewalk and speakir abusively to one of the development's billy-clubcarrying private security guards. The couple has refused to pay most of the citations, and learned recently that the community's homeowner oard has placed a lien on their property. Seabluff resident Tom

Montgomery admits he lagged seven months behind in his

homeowners dues, but says h paid off \$1200 of his \$1765

January. Before he erased his debt, though, Montgomery received a notice from the Seabluff homeowners board that he could no longer use the community tennis courts or swimming pool and that his friends and relatives couldn't park on the street outside his town home. A neighbor told

debt in November and

promised the balance by

Montgomery to disregard the notice, and he continued practicing his serves and volleys. On January 24 the homeowners' attorney persuaded a county judge to sign a restraining order rohibiting Montgomery from playing tennis. Montgomery got a lawyer, and the got a lawyer, and the restraining order was dropped last Thursday. "People leave countries to get away from what Ithe homeowners poardl thinks is right," he says half-jokingly. Homeowners board attorney

Doug Grinnell counters that the board members are "just trying so hard to do what's right" in levving fines agains "people who don't like the rules." The Fields's dog is 'vicious" and prone to fights Grinneli says, and Montgomery was "boasting" that he hadn't paid his homeowner's fees and could still play tennis. "What the heck are you going to do to deter these folks?" Grinnell

asks rhetorically.
The Fields have responded heavy fines and "harassment" by moving out of Seabluff, but fontgomery and twenty other homeowners have pledged to



How Much Do You Make On Tips?

David Lucas, suspect in the November murder of college coed Anne Swanke, goes to court Friday, but the tipsters who helped the county sheriff remain unrewarded. Six weeks after Lucas's arrest, guardian of \$25,000 in reward money are in no hurry to parcel out shares to the still-anonymou informants, or even to decide whether any of the informants deserves a cash award.

deserves a cash award.

The reward kitty originally totaled \$26,000, but shortly after Lucas's December 16 arrest the local Crime Stoppers Program withdrew its \$1000 offering. "We were told by the sheriff's office that none of the information received over our nformation received over ou Crime Stoppers hotline led to the arrest," explains San Diego police sergeant Bob Nunley. Five thousand dollars is still being offered by the University of San Diego, which Swanke

attended, USD spokesworn Sara Finn said last week that she planned to "sit down with" sheriffs homicide detective Dennis Hartman, who led the Swanke investigation, and San Diego Crime Commission director Roger Young to decide how the money should be disbursed. Finn figures Hartman can calculate the value of tips in the Swanke case, but Hartman says

he won't suggest any award amounts. "USD and the crim commission can decide what money goes where." he says. role is to tell the where the information came from." USD has meanwhile

prepared its donors for the possibility that no reward money will be paid. University spokeswoman Finn sent letters to donors thanking them for disbursed, the money may be transferred to a music scholarship established in Swanke's name. Finn says nonof the contributors wrote or

of the contributors wrote or phone doposing that possible use of the donations. Crime commission director Young says the \$20,000 offered by his group will be distributed after consultation with the annoymous donor who offered the generous reward. (Unlike the USD and Crime Stoppers awards, which were backed by cash in the bank, the Crime Commission has nelty a spleder. Commission has only a pledge of reward money from the donor, who is an acquaintane of Young's.) Acknowledging that "the money was offered, and help from the public was forthcoming," Young pledges that "it's not a matter of us tightening up at the last minute. As a matter of fairness, some

of the reward should be paid."

Soledad Brother On the northern side of Mt. Soledad, just off Torrey Pines Road, one can hear Bob

Freppel screaming. He screams until he becomes hoarse, until he can scream no more, at any time of the day even late into the evening What he yells are the two words "slow down." This enigmatic phrase is not directed at his neighbors, but rather at the cars that zip past his house on Soledad Avenue a speeds he says sometimes exceed forty-five miles per

Some of his neighbors admit that the speeding is a problem
that the speeding is a problem
the posted limit on the
curvy, wooded street without
sidewalks is fifteen m.p.h. and are somewhat pleased that Freppel is doing his part to help. One neighbor, who declined to be named, said of received to be named, said of Freppel's months-long crusade "His yelling can be disquieting at times, especially in the morning, but shortly after Christmas there was an accident not far from his ho and I'm sure he felt

But not everyone is so accepting of Freppel's effort to rid the area of speed demons. One neighbor complained that more than once both she and more than once both she and her son, while walking along the street, have been startled by Freppel yelling at them to be careful of passing motorists. "I really don't think he does much good," she says. "I don't thin he ever screams at the same driver twice." And another



neighbor living within earshot of Freppel says it's true that traffic along Soledad Avenue can be bad, especially when police divert traffic onto the street from nearby Torrey Pine Road after an accident there But the neighbor says that Freppel "has the illusion that his screaming helps, but some of us don't feel quite like that

It's a damned nui Freppel says that after moving back to his home four months ago (he had previous)

rented out the house and used it occasionally while vacationin from his home in Denver), he became alarmed at the number of people speeding along the road. He contends that many those speedsters are among the 40,000 drivers who daily travel along Torrey Pines Road, some of whom attempt to short cut the traffic that often clogs that the traffic that often clogs that busy thoroughfare. He claims that his yelling has helped. "Some of the neighbors haven't been happy with my yelling," he admits. "But they make noise, too. They have dogs that bark."

—4. O. City Lights

March of last year when.

The Pelican Woman Of Shelter Island

You may have seen her hanging out around the Shelter Island pier, catching pelicans with her bare hands. She squats there sometimes for as long as a half an hour, waving a fish at some pelican until the bird waddles close enough for her to nab it. And some pelican it is The bird has been mutilated; meone has cut off one of its

wings Farra Kitrell, the woman catching the pelicans, wears a wet suit to protect her legs from the frightened birds' nasty scratches. She's been capturing injured pelicans since October of 1983, when she first saw such a bird on the Ocean Beach pier with thirty feet of fishing ine trailing behind it. Sicker by the sight, Kitrell clambered on top of the Sea Dog Restaurant to rescue it, and she's been helping pelicans ever since. The log that she keeps to fulfill the federal requirements for obtaining a license to aid endangered

Mexican

To Hear

The Spot

Officials Want

Mexican radio stations that

broadcast in English and aim their signals north of the border have long been a source of irritation to American

broadcasters. Ever since the early Seventies, when such

Tijuana radio stations as XHIS-FM and XHERS-FM started

dollars, typically with popular

rock programs, local broadcasters have charged their south-of-the-border

counterparts with unfair competition. Ten years ago, a

group of local radio station owners, led by former KSON-

AM/FM owner Dan McKinnon, banded together and took the Mexican stations

o court (the matter has since

subject to the strict regulations

been settled out of court)

Their grounds: that since

Mexican stations are not

species shows that since October of 1983 she has rescued more than 800 brown pelicans, and of that number, roughly twenty have died. The rest of the birds have been nursed back to health by Kitrell or Sea World, and she later releases them at a small cove at the end of Sunset Cliffs in Point Loma.

Kitrell spends between

twenty to forty dollars a day seven days a week, on bait (she lives off the income she makes from property she owns). She spends most of her time cruising the Shelter Island pier looking for pelicans in trouble and, on a busy day, has rescued as many as fourteen birds. Recently, however, Kitrell has been shocked to find a numbe of birds which have had their wings neatly severed from the bodies. In the past month she has found four of these birds. and all of them died. Kitrell

during a fishing contest, a mar kicked a pelican, breaking its leg, then pulled out his fishing knife and cut off its wing, ther dumped the bird in a nearb trash can to die. Mortified contestants called the California Department of Fish and Game, which in turn referred them to Kitrell. By the time she arrived on the scene. the bird was very weak, the fisherman had disappeared, and she had to take the bird to a local animal clinic to have it put to death with an overdos of barbiturates.

Kitrell stays on call twentyfour hours a day, and this past year she was called out on both Christmas and Thanksgiving days to save pelicans. But pelicans are not the only animals for which Kitrell feels a strong affinity. Last year she nearly drowned trying to save little mallard ducklings at the marina behind the Kona Kai. hotel employee called and told her that there were fourteen of the birds being eaten by sea gulls. Kitrell drove down to the site, scrambled down the rocks and dove in after the birds with a net in her hand. The boots o her wet suit filled with water and made swimming difficult Kitrell says that she may not have made it if a bystander hadn't pulled her and the net

filled with squawking ducklings from the water. Although the recent rash of mutilations has horrified her, Kitrell vows to continue saving pelicans and says that the time she has released recovered birds at the small cove near Sunset Cliffs have made the danger and inconvenience worthwhile. "I know that wha I do sounds a little extreme," she says, "And I've probably painted myself as quite a



Para Para

imposed on American stations the Federal Communications Commission (FCC), the Mexican stations have an unfair advantage.

How things have changed. In the early Eighties, the American broadcasting industry became deregulated and American stations are free than they've ever been. And now it's the Mexican stations that are bogged down by guidelines from their own version of the FCC and carried

out through the Camara de Radio, a national association o broadcasters. Most of the guidelines — such as the quirements to shy away from religious programing of any sort and to devote at least twelve and a half percent of nonmusic time to Mexican programing — have been in existence for years, but only for the last year and a half has the



Upward Mobility In Golden Hill

Bob McCarty and Steve Greenwald stand amid the clutter and rush of worker remodeling the insides of a large, twenty-five-unit apartment building on the corner of Twenty-second and Broadway on Golden Hill's west slope. From the window of the one-bedroom apartment where the two men compare prices on sash cord, boric acid, and linoleum, one can see the downtown skyline, Point Loma, and the full reach of the Coronado Bridge. "Did you see the article in Tuesday's Daily Transcript? It was great really great," Greenwald says to McCarty, who smiles and lights another cigarette. "But I'm a little worried about you, Greenwald cautions. "I think

your rent's too high "Don't worry about it."
McCarty replies. "I'l! get what

The San Diego Daily Transcript article referred to by Greenwald catalogued the findings of a recent Todd Research survey of 468 men and women who work downtown. Of those polled, thirty percent said that they would consider living in the Center City area if "appropriate housing were available." McCarty, Greenwald, and other real estate investors in the Golder Hill area are counting on luring some of that thirty percent to their area because of the cache of well-remodeled old apartments and spectacular iews. Up until one month ago before McCarty purchased and started to refurbish the large apartment building on the corner of Twenty-second and Broadway, the structure's spacious one-bedroom units with excellent views rented for as little as \$210 a mouth McCarty is now asking for \$550. "But you should have

seen this place," he says, "It

wasn't very pretty inside." McCarty is a veteran of such

real happening place,"
McCarty says. "In the past the
wealthy used to live in Golden Hill, and it's going to become that kind of area again." There has been talk of a Golden Hill renaissance since 1974, when a boom in real estate prices drew attention to the neighborhood's affordable Victorian homes. David Dean, a realtor in the area since 1969, sees the latest influx of renovators and the attendant rent increases as being just one in a series of leaps Golden Hill has made toward this ssance. While over the

four apartment buildings in Golden Hill since last April

His friend, orthopedic surgeor Steve Greenwald, has bought two since December. "I am

thoroughly convinced that downtown is going to become a

past three years property values have remained level in most of San Diego County, in Golden Hill they have climbed by eight to ten percent each year and rents have increased by twentyseven percent, Dean says. And while rents have also increased in other parts of the city, Dean claims that they haven't climbed as much in such a case in his area. "I wonder, though," he says, "where those who can't afford these new rates, who live in the area, are moving. A slow exodus began three years ago of mostly ethnic area residents." Dean also says that he estimates it will take approximately five years for the effect of the highrent apartments scattered through Golden Hill to inflate the rates of all the remaining

housing.

Despite the area's relatively high crime rate, the upwardly mobile apparently are making their way to the neighborhood (police statistics show that during the first nine months of 1984 there were 102.53 crimes per thousand people living in Golden Hill, compared to the



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Neal Matthews's article "Diary of Despair" in the January 24 issue accurately deptes the difficulty in arranging involuntary treatment for certain types of mental patients, those who cannot care for themselves or who are a danger to themselves and/or others. Balanced against the need to provide such care is, of course, protection of the rights of the rights of the

The Cause.

The Course

The Cure.

protection of the rights of the individual and the possible abus of the system. The sufferings of the patients and of their families are severe, and in my opinion whatever changes in our present system are necessary to help ecure treatment for them must be are really understood only by those who have observed o those who have observed or experienced them tirsthand, and there is no lobby on this side of this issue to bring about reform. The public's lack of informatio

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LOW FARES BOOK NOW-FARE INCREASE

about mental illness is illustrated by the article itself. Billy sparents examination of his upbringing "in order to find a cline to his sudden." order to find a cline to his mental illness" and their

willingness to blame them an example. Schizophrenia is currently thought to have a very strong genetic, bus hermood component, and it is unlikely that anything his family did or did not do caused his littless. Billy's family and families in similar forcumstances might be self-from Schrieghermin, by E. Fuller Terrey, M.D. Albo, the family's attempts to get Billy into "long-term herapy" are misguided. Long-term psychothermy has been easient and again to have no sekrirophermin. Medications is the only treatment modally which have no sekrirophermin Medications is the only treatment modally which is to strong genetic, biochemical component, and it is unlikely that only treatment modality which is consistently effective. Finally, presumably Billy's medication was

intidepressant Steven C. Buchanan, M.D.

Different Facets

"You can't tight the big guss."
This is the impression left with me after reading "Rong Fingers" ("City Lights," January 24). The smaller independent jewelers can't omnete with large departmen stores, especially when their "sales" consist of doubling the gular price, then "slashing" it wen to its regular price.

Department stores buy in bulk an Department stores buy in bulk and receive a large descount, but they don't pass the savings on to the customer False advertising is against the law and when a "sale" price from a department store is the same as the regular price from a department store is the same as the regular price from gower being for the same as the regular price from a small peeder; something is wrong. Not only is the small powder being cheated, the customer is as well. Mellisan Dorricott Lown Detail.

Can't Really Tell

You recently mentioned ("Events Highlights," January 24) an imminent evening of waltzes, and in connection with the music, the Mayerling tragedy of 1889. the Mayerling tragedy of 1889. Although nearly a century old, this affair has been the subject of books and films. A number of fanciful explanations of what occurred that night were also given

in your announcement.
Whether or not you wish to Whether or not you wish to credit me with veracity, I know the true account of Mayerling. True, it was kept secret by the royal family. Nevertheless, one person knew, and many years later, recounted it here in the U.S., and members of my family — having once lived in Austria-Hungary — were among

A lady-in-waiting at the court of Franz Joseph helped the Empress Elizabeth in covering up these events. The lady was then given a small bag of gold coins, and told she had tw enty-four hours to leave

she had twenty-four hours to leave the country.

There is no point in telling the story better, but those who know the characters of the participants would understand the logic of the actual events. The archdude, the baroness, and also her fiance, the count, acted in a predictable way. All three — by the way — died that

All three—by the way—used unnight.

After doing a large amount of
research into history. I might be
able to write abook illuminating
the tragedy. Granting justice to
these three leading actors in the
drama is long overdue.

K.H. Boment.

Derelict Duty

I had no idea the crime rate in Balboa Park ("Crime Visits Balboa Park," January 10) is so high. I'm shocked and scared for the times I had been walking

the times I had been walking around there at night with Friends. The park is incredible at night so peaceful and mystical, like its so peaceful and mystical, like its own intie world. My friends and I would walk all around the place, down puthways to sit by the pond, up pathways to go climb the large tree, and even go stand on the bridge to hear the apes secrean, which at night made you feel like was woren in deen part of the you were in a deep part of the jungle. There is even a huge bird that lives in the clock tower and

that lives in the clock tower and sometimes screeches like something prehistoric. We did see a person sleeping in the cactus garden and in the rose garden, which freaked us out a little so we went somewhere else. It seems ironic that Balboa Park was one of the only blaces I would was one of the only places I would ever walk around at night because it gave me a safe feeling, yet it has an intense crime rate. No more for me, and I hate to say that!

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Straight from the Hip

Dear Matthew Alice:

Why do balloons pop so easily when they land on the grass in the yard? And if you couldn't answer a question, would you give an answer saying you couldn't an-swer that question? Please answer if you

Mort Schwart:

San Diego
Tut, tut, of course I can answer this question (and if I couldn't, I'd never admit it — too many bloodthirsty readers looking for a sign of weakness). Balloons pop on lawns for a very good reason: to pop on lawns for a very good reason: to make little kids cry, especially if they're at a birthday party or they've just come home from the circus with their precious balloon, and they've only thrown it up in the air a cougle of times and then Sis grabbed it and threw it and didn't each it and it lambed on the grass and peppedi tykes to learn. In the middle of good times, there's always something or some-one just waiting to pop your balloon.

Dear Matthew Alice:

Dear Maitnew Alice: In the southwest corner of Lindbergh Field, they've erected a very curious orange-and-white structure. What is it? orange-ana-write structure, what is it.

And while you're at it, how come most
planes come in to land from the east, but
every now and then one comes in from the west; and how come all runways are des ignated "30" or "31" even if there's only two or three runways? Huh? Mike Gleeson

San Diego One man's curious structure is an-other's beautiful castle, and in this case I'll be fricasseed in cod liver oil if I can figure out which is the curious structure two orange-and-white structures. One is a



small building about the size of a garage. small building about the size of a garage, in which is stored equipment used to maintain runway approach lights. An-other, more unusual orange-and-white the center of the runway. Of course, that's not enough to land a plane if you can't see the runway, so additional equipment send structure is what is known as the "antenna farm." That's the tall, square tower that the pilot information about his distance farm." That's the tall, square tower that looks a bit like scaffolding, and it houses from the runway and his approach angle These instruments are kept in yet another curious orange-and-white structure, this one in the small parking lot just to the southwest of the antenna platform. If none of these is the structure that

looks a bit like scaffolding, and it houses various antennas for transmitters and re-ceivers. (Incidentally, orange and white are the two colors used around asports to paire any possible obstructions.) To my mind the really intriguing orange-and-white construction at the air-port is on the southeast corner, near Lau-rel Street and Placific Highway. It looks the some kind of grandstand overlooking the some kind of grandstand overlooking what the structure is, in fact, is an antenna platform. Look closely and you'll see an array of short bass — they're called bar antennas — that are used to aid pilots making instrumental approaches to the arouses your curiosity, I give up. Call the airport for the correct answer. But I have arouses your curiosity, I give up. Carl the airport for the correct answer. But I have the feeling it's the antenna platform, be-cause it's only been there for about a year. since the airport went solid state with its instrument landing system. Your other questions are more easily resolved. I guess you never watched Sky King as a kid, so I'll fill you in on a few fundamentals of flying. In San Diego the

making instrumental approaches to the runway. Specifically, this antenna plat-

a lot better if it lands into the wind - the wind slows it down — and also gets off the ground with more lift if it takes off into the wind. For that reason, planes almost always take off to the west and land from the east here, flying against the wind. Airplanes are not very Zen-like,

are they?
Here's a riddle: how can a plane ap-proaching Lindbergh Field from the east land on runway 27, yet a plane corning from the west (if the wind shifts) can land from the west (if the wind shirts) can tain on the same runway, only it's called run-way 9? Elementary, my dear Michael. Runways are identified by the numerical numays are identified by the numerical points on the compass, using the direction the plane is flying toward as the basis for the designation (90 degrees is east, 180 south, 270 west, 360 north). Thus a runsouth, 270 west, 360 north). Thus a run-way on which a plane lands from the east would be assigned the number 270, from the southwest it's 310, and so on. But here's a tricky point: you drop the last digit (90 becomes 9, 310 becomes 31), and these numbers are combined for planes coming from both directions. Therefore one of the two runways at Lindbergh is called 927, and it is oriented east-west (90 and 270 degrees). The other runway is 1331, and I'll leave it to you to figure out in which direction it is aligned. And that is why when you fly into San Diego, just after you per into the top-story offices and cast a quick glance toward any surphilement of the footbags, god can look toward and see the green market 27 welcom. called 927, and it is oriented east-west (90

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

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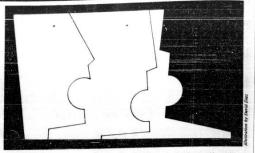
A GROUP OF LOCAL ACTIVISTS WANTS THE SAN Diego City Council to join the cities of Berkeley and Davis in refusing to invest any municipal funds with banks and corporations doing business in South Africa. Six of the local protesters trooped down to city hall January 28 and asked members of the council's rules committee to protest South Africa's apartheid system of racial segregation by yanking city investments from such corporations. A larger group, including Black Federation director Kathy Rollins and Vernon Sukumu of the Rainbow Coalition, has promised to return next promised to return next Monaya, February II, when the debate continues before the council's five-member rules committee. Though they'll again address the council's most liberal gathering of members, there's little chance

members, there's little chance that they'll achieve their goal. Marian Howell, a black city employee who last month raised the issue of an economic boycott, figured her real challenge lay in getting a fair hearing before the full council, with its conservative majority. with its conservative majority But Howell was surprised that the powerful rules committee, which screens public testimony and schedules items for the council, gave her allies such a tepid reception last week. Committee members Roger Hedgecock, William Jones, and Uvaldo Martinez all talked of approving some sort of symbolic protest of apartheid, but none forcefully grabbed the

out with the city manager or executives from the city employees retirement board. These administrators together supervise more than \$800 million in investments, and feel strongly that the city should not politicize its investment strategy. A city manager's report

presented at the January 28 committee meeting noted that an unspecified portion of city funds are currently deposited in three banks which lend to firms doing business in South Africa (First Interstate, Security Pacific, Manufacturer's Hanover Trust). But the manager warned the committee not to adopt a strategy of "making investment decisions partiall on the basis of moral or political considerations."
While "social investing" may
be a "powerful tool in bringing
change to situations which are
politically or morally offensive politically or morally offensive to the investor," it is "inappropriate for a city," and would break with San Diego's 'prudent investor' rule of considering only economic factors in deciding where to place funds. Administrators of the city

employees' retirement board, which controls \$400 million pension funds, also appeared at the January 28 committee meeting and disclosed investments in six firms doing business in the apartheid nation: Avery International, Dun & Bradstreet, IBM, Minnesota Mining and Manufacturing, Phillips Petroleum, and Times-Mirror



international disputes, the

'control" over the issue.

sses that trade with

which has an editorial office in Johannesburg. (Of the six, the retirement board's biggest Minnesota Mining, worth \$6.5 million, or 1.7 percent of the stment is 100,000 shares of administrators joined the city manager in arguing that "to cease investing. . . in firms doing business in South Africa would compromise the fiduciary responsibilities of the Retirement Board [and] be detrimental to the investmen

Retirement Board jand) ce detrimental to the investment performance of the fund.

Committee member Bill

Mitchell agreed with what and policy of "coording" and said be "can't see hamstringing the policy of "coording" and said be "can't see hamstringing the system." by placing South African investments off limits. Mayor Hedgecock countered with the idea of "targeting a list of companies doing unideating our displeasare in office of the place of the place of the policy of "companies doing of the place of the place of the policy of the place of the place of the one of the major's aides this week expanded on that vague statement, explaining that Hedgecock would support

pulling some investments from administrator with questions, learning that \$28 million, or certain of these firms, but adding that the mayor is "open to compromise." The aide seven percent of the retiremen portfolio, is placed with these wouldn't specify what sort of firms. "That's not exactly compromise Hedgecock has in mind. Councilman William chicken feed," the councilmar replied. His questions helped Jones, a black Democrat whose the committee to concentrate district is home to many of the anti-apartheid protesters. on the retirement fund investments, and step away from the \$400 million attacked the manager's report for its conclusion that "there is controlled by the manager and treasurer, since none of that money is invested in corporate no unanimity among black leaders. . . regarding the effectiveness of a U.S. corporate withdrawal from South Africa." But Jones

Martinez, who angered liberals and minorities by supporting conservative Dan wouldn't commit to backing Larsen for a port commission seat, is sticking to his call for divestment. He rattled on this week about how "the South any divestiture plan and warned it would be "idealist to think we're going to divest from every corporation. . . That's not going to happen." It was Martinez who African system flies in the face of what we stand for," and how surprisingly came on strongest "San Diego is one city that doesn't want a penny of its money going to that country." Martinez's rhetoric, however, serves mainly to modulate his in support of divestment. He declared that unlike most city's investments in banks and political image, and he knows that when the South Africa issue comes before the full South Africa give the council Martinez peppered the manager and retirement fund council, its chances of approare virtually nil.



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scant information about humans and a few other things that exist in the "real" world. Since then Aaron has produced artwork of a startlingly different kind, in which human forms seem to float in a landscape of boxes, trees, and irregular shapes. "The ma-chine is massively more intelligent than it was five years ago," says Cohen. "I don't want to push this com-parison too far, but it's like a child going through different stages of cognitive development."

Cohen has been criticized for signing his own name to the computer's drawings and for letting the machine, in effect, mass produce artwork which he then sells. Much of his equipment has been donated to him by a major computer manufacturer for promotional reasons, an almost unheard-of situation for an artist, and many of his fellow artists are put off by work that is not only tainted as it were, by corporate sponsorship, but in which a machine apparently replaces human sensibility. Such criticisms, di-rect and implied, rankle Cohen, but they have not deterred him from his fundamental goal of using the com-puter to model the processes which the human mind uses to form and interpret images. In fact, he is hoping that among other things Aaron will help revolutionize what Cohen refers to as "the art game," in which a few supposedly gifted artists produce a limited number of works for a small.

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a gray sport shirt showed neatly out-side the neck of his sweat shirt and his

wardrobe was completed by sky-blue socks and worn brown shoes. His

shirts and socks vary from day to day,

but the pink sweatshirt and jeans are a kind of uniform that Cohen wears

much of the time. As a result he often

of color on it - a description that also

He is not simply a painter who gradually became enamored of com-

puters; in a way, Cohen was always a

computer man trying to be a painter. He claims he was never particularly good at mathematics; what he was

good at was working with tools and machines. He once supplemented his income as a teacher by building furni-

ture, and until a few years ago he did

all the tune-ups on his own car. "Harold likes to invent things," says

resembles a canvas with large patches

fits many of his paintings.

elite audience of critics and buyers. There's always been something less than satisfactory to me about manufacturing luxury commodities that are destined for the walls of chic boudoirs on Fifth Avenue," Cohen says. "I think I have better things to do with

sitting in his cavernous studio on the UCSD campus re-cently, Cohen gazed at a com-puter screen with a bemused expres-sion. On it the letters 4.4 were being spelled out over and over again by a rapidly moving cursor. The letters ap-peared to be handwritten, however, and no two were exactly alike; they varied in size, width, and other more minute details. "I'm just teaching it to write its name," Cohen explained, referring to Aaron with a little smile. "I've only gotten as far as the first

Cohen was wearing a pink sweat shirt and old blue jeans. The collar of

molded metal handle for gripping a bulky Hasselblad camera as two devices Cohen has produced. "He has a low impedance level for undertaking things, coming up with a new solution where other people would just put up with [an existing device] as it is."

During the 1950s and 1960s Cohen

built a formidable reputation as a nonrepresentational artist in England, and was invited to exhibit his paintings in major international art shows in Paris Venice, Tokyo, and Kassel, Germany He had contracted with a private gal lery in London to sell his paintings, and his works hung in London's Tate Gallery and other museums. He had had one-man shows at galleries in London, Oxford, and Nottingham, England, and in the Allan Stone Gallery in New York. And yet by 1968 he was feeling frustrated, as if he might give up painting altogether. Part of the reason was that "I was getting very pissed off at the London art scene," he recalled. "I found myself going to the same dinner party three times a week. They were at different people's houses, and sometimes my own, but essentially it was the movable feast .. and it was a very establishmentoriented scene. It became clear that I wouldn't really have to do anything after 1968 to assure my continued suc-cess. All I had to do was sit still and not misbehave, and in due time I'd not miscenace, and in due time I'd have my retrospective show at the Tate, and every year various establish-ment organizations would buy my work. I'd be comfortable for the rest of my career, but I'd never really have to do anything. And I found that auto-matic approval mechanism more and more distasteful.

"I also found some of the people in London not to my taste, the art dealers





particularly. The worst part is that they never know anything about art. My dealer at the time was just a rich kid who became an art dealer so he would have something to do.... I had always had this idea that an artist was someone who worked in a studio, and once a month your dealer came round and took away your paintings and gave you a check. But in fact that's not how it works, [and] you yourself wind up talking to the curator who calls on the telephone from a small museum in the country, who is essentially Lying to bum paintings from you for his museum, or the guy from Japan who in fact manufac table mats but represents himself as a serious art dealer. All these people require some sort of civil response, and ou waste a lot of time talking with

In addition to growing weary of the London art scene. however. Cohen was becoming increasingly dissatisfied with his own painting. Artists are often compulsive workers, and Cohen is perhaps more compulsive than most, yet he found it more and more difficult to conduct artistic experiments on canvas. "One of the things that became almost obsessive with me was the idea that my painting relied much too heavily on invention, that it required me to make up the things that went into the painting [as I went along]. And it seed impossible to go on doing the temfold impossible to go on doing the temfold impossible to go on doing the temfold in the fine the Sattes, it became increasingly au-London art scene, however, Cohen the Sixties, it became increasingly au



dinarily romantic place," Cohen said,

explaining why he accepted Brock's offer. "I had no intention of staying; I

came out to California thinking a rest

would do me good.

tomated. That is to say, to a greater and greater extent the painting would be planned out as a series of moves There was a whole series of paintings I did around '65 or '66 in which I would splash paint on the surface of the canvas, and then draw lines. But there would be rules as to where the there would be rules as to where the lines were allowed to go in relation to the splashing. In that sense, it was almost like a dry run for a computer drawing. And that was before I even knew what a computer was."

In 1968 Paul Brock, the chairman of

In 1968 Paul Brock, the chairman of the recently formed art department at UCSD and an acquaintance of Co-hen's, invited him to come to UCSD for a year as a visiting professor. "I was offered two or three teaching jobs lat different institutions]. but for anyone who has never been to Califor-

things in your work that you don't necessarily see yourself. But anyway, he introduced me to this guy Jeff Raskin...and Raskin taught me programing for about six weeks on the old computer in Urey Hail."

At about the same time Cohen was

being introduced to his first computer he was also meeting his second wife, Becky, a graduate of Hilltop High School in Chula Vista and a promising undergraduate art student at UCSD. After what Cohen calls "a classic campus romance," they moved into a rented house on Nineteenth Street in Del Mar toward the end of 1968. Cohen had never lived by the ocean before, and when asked what he thought of the experience initially, he replied with a chuckle. "Awesome, as tracted to the coastal ambiance, and he and Becky lived in the Del Mar house until 1978, when they bought a house in Leucadia. They still live in the Leucadia home, a modern, white, one-story place that is furnished very sparingly. A few low mattresslike sofas are practically the only furniture in the living room, and these and nearly all the other furnishings are pink and white. Cohen, who claims it is possible to make use of modern technology without being fanatically devoted to it, only bought a television

devoted to it, only bought a television a year ago.

Cohen said that after 1968 he stayed in San Diego partly so his wife could continue to pursue her art education, and partly because, in 1969, he was appointed chairman of UCSD's art department and became involved in developing a graduate program in art. Also he remembers that when he got his first psycheck from the un'versity, "It was the first regular psycheck I'd (continued on page 14)

would do me good. "I learned computer programing within a matter of weeks after arriving. That was not part of my reason for coming; I had no interest in high technology at all. But one day technology at all. But one day showed some prints I had done to Paul Brock, and he told me I should talk to this gay Jeff Raskin, a graduate student in the music department who was involved in computing. And I thought, 'The last thing in the world want to do is get involved in computing.' I don't know whether Brock thought the prints had a sort of high-tech look, or what. People see funny

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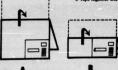
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2. □ □ □ □ I am a very patient person.	27. 🗆 C
3. Romantic love is a must in order for me to be happy	
4. □□□□□ I believe in the biblical account of creation.	29. 0 0
5. □□□□□ When I'm upset, I'd rather work things out alone.	30. 🗆 🖸
6. I dislike public displays of affection. After people die their souls go to heaven or hell.	31.00
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10. DDDD If I get angry at someone, I tell that person off.	35.00
11. □□□□□ During courtship it's a good idea for someone to bri	ng flowers. 36. D C
12. □ □ □ □ □ God answers my prayers.	37. DE
13. 13. 13. 13. 14. 15. 15. 16.	of sense. 38. 🗆 🗆
14. 14.	ure. 39.00
15. I am pretty comfortable in any social situation.	40.00
16. I would enjoy viewing a classy "X" rated film.	41.00
17. On an airplane, I am likely to start a conversation wi	th a passenger. 42. 🗆 🗅
18. It's difficult for me to await my turn in a conversation	n. 43. 🗆 🗆
19. □ □ □ □ It is easy for me to show affection.	44.00
20. 1 go along with most of the teachings of my religion.	45.00
21. Working for a conservative company would make me	
22. □ □ □ □ □ It's hard for me to get excited.	47.00
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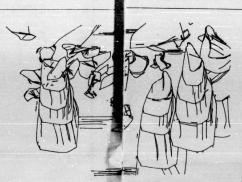




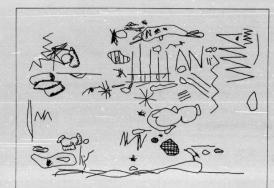
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(continued from page 12)
ever had. I'd done patt-time teaching
in England, but I had never had a regular job. So after feeling increasingly
fed up with the business side of art, I saw my first paycheck, and suddenly

it was like the sky opened and the sun shone. And I thought, 'Wow, I don't have to talk to those [art] dealers any-

Overriding all of these concerns Overriding all of these concerns was Cohen's realization that returning to England would bring his experi-mentation with computers to a screeching halt. And programing was something he found increasingly in-teresting. In the beginning it was

more or less an intellectual game to get the computer to do what he wanted it to, but within a few years Cohen could see he might be able to use computers to pursue a knotty problem that had fascinated him as a painter: that had fascinated him as a painter: How do artists go about making im-ages, and how do people go about de-ducing meaning from them? Why do we interpret a circle with two dots in-side it as a face? Why do we often look at a zigzag line and see it as a row of mountains? What are the rules the mind uses for understanding that the mind uses for understanding that these simple marks "stand" for some-thing else? Cohen suspected this "image-making" ability lay at the very heart of art and the functioning of the human mind, and he believed computers might help him unravel its

In 1972 he applied for a position as a visiting scholar at Stanford Univera visiting scholar at Stanford Univer-sity's Artificial Intelligence Lab. He was accepted, and he began to learn the most powerful and versatile the most powerful and versatile computer-programing languages known from some of the top experts in the field. The next two years prowed to be a difficult time because Cohen knew far less about computer languages than the other students at the lab, and the school wasn't exactly set up to provide tutoring for artists who were neophyte computer programers. Nevertheless he persisted, communing during his second year from Stanford's Palo Alto campus to UCSD, where he had resumed teaching art.

One weekend in 1973 Cohen and

One weekend in 1973 Cohen and

his wife decided to drive from Palo Allo to Becky's parents' condominium in Mammoth for a few days. Once there, at Becky's urging, they made a special trip to see some ancient Indian petroglyphs in the Chalfard Valley, about twenty miles northeast of Bishop, Becky had become interested in Indian rock art through her father; Cohen knew practically nothing about it. But as he stood gazing at the curious figures carved into the rocks, Cohen began to think. "There was nothing artsy about them. They seemed very raw," he recalled. "The culture that produced them had been destroyed completely, so there was no way of knowing what the people who made them had intended to convey. And yet I was enormously impressed by how meaningful they were." As by how meaningful they were." As Cohen's mind sought almost automatically to assign a meaning to the carv-ings, it dawned on him that these were images in their most basic form, vir-tually free of any cultural references or attempts to be artistically coy or complicated. Perhaps they embodied the most basic concepts through which a human mind could under-

stand that they were images — that they stood for something.

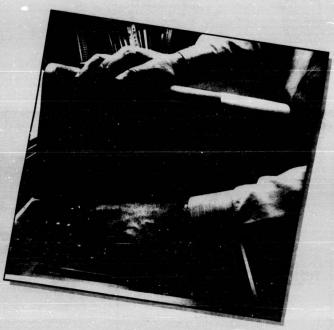
As Cohen and his wife continued on to the condominium in Mammoth, he to the condominium in Mainimout, lee was thinking about the petroglyphs. When he returned to Stanford he was still thinking about them. "It was im-portant," he says now of the day he spent in Chalfant Valley. "It was a turning point." Within a few months

after returning to Stanford, he real-ized that a computer which had been taught a few very basic rules about how to draw images would produce drawings nearly identical to the petro-

glyphs.

ohen's studio at UCSD resembles an electronics repair shop more than a place where someone would attempt to pursue art. Boxes are strewn everywhere, full of

circuit boards and other computer parts. A pegboard has been fastened to one wall, and on it hangs row after row of pliers, clamps, serewdrivers, wrenches, and coils of wire. Multi-level toolboxes can be found in several places around the room, if one digs deep enough through the debris to find them. Cohen's desk lies behind



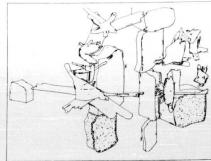
14 FEBRUARY 7, 1985

From 1979

room, and near it is a shelf of small boxes brimming with microchips, ca-pacitors, and other computer components. Looking almost forgotten in a corner is a cardboard box full of paintbrishes. Aaron sometimes pro-duces large murals and other draw-ings, which Cohen then paints by hand, a process he refers to as "colornd, a process he refers to as "color nand, a process he refers to as color-ing" rather than painting. As Linda Winters, Cohen's assistant for the last two years, noted recently, "The only thing Harold really draws by hand anymore is schematics" for his electronic devices.

Upstairs, in a room where many of

Cohen's old paintings are stored, is the soul of the computing system Co-hen calls Aaron (Cohen's own given Hebrew name). It consists of a VAX 11/750 made by the Digital Equipment Corporation, and it is the size and shape of a large washing machine. In spite of its relatively small size, however, the machine's memory is vast. A ever, the machine's memory is vast. A typical IBM-style personal computer can store a couple hundred thousand characters in its memory at any one time; the VAX can store 140 million. The intricate circuits of the VAX can also process information at a speed many times faster than a personal computer, a necessary feature as far as Cohen is concerned, since rate decisions in the course of a single rate decisions in the course of a single twenty-minute drawing. The VAX can operate sixty-four separate terminals at once, but Cohen rarely uses more than two or three, including one lo-



cated in his house in Leucadia. In addition to using the computer to generate drawings, he uses it to write papers and letters, and also to figure

his income taxes.

The \$125,000 VAX, along with four terminals, was given to Cohen two years ago by Digital. Cohen has no contract with Digital but concedes that the company gets extensive pub-licity every time he demonstrates Aaron publicly. "Anyone interested would be able to see it's a Digital computer running the thing; the com-puter is on full display," he said. In addition, Cohen often demonstrates addition, Cohen often demonstrates Aaron at technical institutes and sci-ence centers (most recently, the Buhl Science Center in Pittsburgh last sum-mer), and he points out that the pro-fessors, engineers, and budding com-puter scientists who view Aaron in

such a setting are precisely the type of people among whom a computer company would like to be known. (Digital also paid for the production of a catalogue for the Buhl show, and of a catalogue for the built snow, and the final page includes four para-graphs about the company and its po-sition as the second largest computer manufacturer in the world.) But Co-hen insisted that "I've never been on hen insisted that "I've never been on Digital's) payroll, and no one has ever asked me to do anything in return for the hardware they've given ne." It would be impossible to do the kind of work he does without a gift of equip-ment from a major company, Cohen said — he receives no government or university grants for the purchase of equipment — and added, "You talk purity, but you go where the money is But I can sleep at night because I've never changed anything I've done" to make it more lucrative for a computer

manufacturer. Mary Ann Burek, a spokeswoman for Digital, said recently by telephone from the corporation's headquarters near Boston that the company donated equipment to Cohen "partly because we're a supporter of the arts and partly because we knew he'd be touring around the country with our equipment. Typically we [donate equipment] to broader nonprofit instions like museums or art institutes. rather than individuals. But Harold's situation was unique because he was going to be traveling around with the equipment. It's not that his research is going to be valuable to the company in terms of product development...."

Corporate sponsorship of the arts has been growing in recent years, creating suspicion on the part of some critics and artists that corporations could influence the very direction of art and the issues, often political, that it raises. But Moira Roth, an associate professor of art history and criticism at UCSD, said that if artists and critics are suspicious of Cohen's work because of Digital's patronage of him,

"They're being very naive, because a lot of big exhibitions are sponsored by major corporations... Whether cor-porate funding is good or not is a whole issue in itself, but a lot of artists are affected by it." And Hugh Davies, director of the La Jolla Museum vies, director of the La Jolla Museum of Contemporary Art, commented unequivocally, "Doo't listen to anyone who says [Cohen] has sold out....
[Other artists] get threatened when someone breaks away from the pack."
Intriguingly, researchers in the field of artificial intelligence tend to be envisor urther than superious of

be envious rather than suspicious of Cohen's gifts from Digital. It is much

sponsor scientific work than it is for them to sponsor artists, and Cohen's work is a unique combination of both science and art. "The kind of research we do depends on having firstrate equipment, and many researchers receive gifts from manufacturers." pointed out Bruce Buchanan, a professor of computer science research at Stanford's Artificial Intelligence Lab. "Those gifts are not easy to get; lots and lots of people would give their left arms to have the equipment Harold has." (Cohen is well known among

the small group of scientists who are conducting research into artificial in-telligence, and many of them are impressed with his program for Aaron.
"One generally thinks of artists as not having a good grasp of technology," Buchanan commented with a chuckle. "Harold has certainly corrected our

In recent years computers have been used more and more in the production of films and art, but much of this work has been in the realm of computer graphics, in which an ex-tremely complex program is written to make a single computer image— say, a spaceship—seem as lifelike as possible. Cohen said he finds some of this wark impressive for possible. Cohen said he finds some of his work impressive from a program-ing standpoint, but that for him there is little artistic interest in typing to re-create some real object on a computer screen. "They're essentially trying to make simulated photographs of the world,' I'be said. On the other hand, a few so-called

On the other hand, a few so-called computer artists have incorporated computer-generated images within more complex artistic pieces, but Co-hen complained that most of these art-ists use only the limited technology of store-bought machines without really understanding how to manipulate it.

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"Most artists can't write their own programs, and most of them don't think they ought to have to.... You can get away with buying a car that way, but about all you're going to be able to do with your car is drive it to work every morning. You wouldn't win the Monte Carlo [sports car] rally if you shoule Carlo Isports carl raily if you bought your car that way. To win at Monte Carlo you're going to have to know a lot more about the car than what a salesman tells you, including how to take it apart and change the transfers.

structure of the engine.

"Most artists see a computer as a transformation device. You stick some input in at one end and something comes out the other end. If you don't comes out the other end. If you don't stick something in, it doesn't do any-thing. In that sense [they see it] as a bit like a musical instrument — you put one kind of energy in and another kind of energy comes out. But from the start I believed that you don't actu-able have to give a converse as it. ally have to give a computer any in-put; it should be able to generate everything it needs by itself. In order to do that, of course, the machine has to have a significant body of knowleds about how to go about things. I re-member some of the earliest pro-grams I wrote merely printed out blocks of numbers that indicated blocks of numbers that indicated where fields of a single color should go—I had to transfer the whole thing to carnes. And I remember thinking how silly it was, here's this machine capable of making all the key decisions, and then I had to come along like some kind of bloody servant and do all the handwork. And that was the point at which I pretty much stopped painting and started building drawing machines."

Cohen not only writes all of his own computer programs himself, but de-(continued on page 18)

Taipei Rattan Sale





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functions as Aaron's "drawing hand." At first this consisted of a "turtle," a kind of miniature go-cart with a permanently affixed pen that carried out the system's decisions about what to draw by running around on a large piece of paper spread out on the floor. But two years ago Cohen abandoned the turtle in favor of drawing ma-chines that resemble workbenches. (The turtle was so engaging to watch as it rolled around on the floor drawing that Cohen felt it was stealing the show from the drawings themselves. In addition, the turtle was capable of doing only large compositions that took two or three hours to complete.) Now Aaron draws by sending instruc-tions to a mechanical pen held in

place above a piece of paper spread out on one of the drawing machines, and it can complete a single drawing in about twenty minutes. In several re-cent exhibitions the computer has operated four separate drawing ma-chines at once, simultaneously producing four different, original

Computers can be exasperatingly comperamental, however, and not even Cohen is infallible when it comes to getting them to operate. As he stood watching the machine make drawing after drawing in his studio one afternoon not long ago, he seemed as fas-cinated as any first-time observer of the machine. But all at once Aaron ment from drawing graceful figures to endlessly drawing a small ellipse in one corner of the paper. "Uh-oh, looks like it's gone into outer space," Cohen remarked ruefully, tapping a few keys on the keyboard in front of him to start the program over. "The program is not free of bugs." Cohen unveiled his first version of

Aaron in 1977. The machine was a combination of Cohen's powerful computer, the complex program he wrote for it, and the turtle. In the early days Aaron often drew strange amorbalike shapes and zigzag lines. Some of the shapes had parallel lines running through them, and others had rays radiating outward. None of them overlapped; each had its own unvio-

located inside another one, and when

figure on top of another. It knew how

lated space in the drawing.

More than anything else Aaron's first drawings resembled Indian rock art. Yet all Aaron really knew about a great deal more as well. It knows a a great deal more as well. It knows a little about perspective — that a figure in the foreground might partially ob-scure a figure behind it, and that the figure behind should be drawn drawing were a few primitive rules that anyone, even a machine, might use to draw a figure that would mean smaller and higher up in the drawing, as if it is farther away. In this respect Aaron's new drawings differ radically from its early ones, because the figsomething to someone else. The com-puter knew the difference between an ures and shapes now relate to each other spatially in the picture. open form and a closed one — for example, the difference between a circle and a line. It knew when one form was

Most recently Cohen has taught Most recently Cohen has taught Aaron about certain things in the real world, too. It knows there are such things as people, but all it knows about them is that they have append-ages, bodies, and heads with noses to shade things in a manner that Co-hen described as "Renaissance" in

and eyes. It knows there are things style. Perhaps most importantly, it called trees that have trunks with more branches higher up. It knows could scan what it had already drawn and decide what to do next. (Aaron there are things called boxes, and that boxes can be stacked on top of each preserves a drawing in its working memory as if the drawing were a other but not on top of people or trees. This is all Cohen has decided to teach of graph paper divided into piece of graph paper divided into 43,200 small squares; certain squares are already filled and are not available Aaron about the world so far. The computer draws many other things that make it seem as if it knows more for further use.) Aaron still knows these things, and

that make it seem as If it knows more—
for instance, it draws shapes that
look like clouds, and other shapes that
look like mountains — but the machine comprehends these things only
as variations and repetitions of certain
kinds of lines, not as objects.

kinds of lines, not as objects.

The computer's program selects the type of figure to be drawn and where to draw it, in essence using guidelines that say, for example, "Ten percent of the time draw a human figure, ten percent of the time draw a tree, fifteen percent of the time draw something behind what you have just drawn," and so on. Once these decisions have been reached, another part sions have been reached, another part of the program begins the drawing.

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The machine has instructions to select a beginning point at random, but it knows that if it begins too close to the paper's edge there will be problems in trying to complete the drawing, unless it moves the pen in a certain direction It selects a second point and begins drawing a line connecting it to the first point, but it constandy pauses to decide whether or not to change di-rection, and if so, which direction (again using a range of choices Cohen has given it). Thus, a line can change directions many times before it actu-ally connects two points. In addition, if Aaron calculates that the line it is drawing will cross a figure that has al-ready been drawn, it can pick up the pen when it reaches that figure and re-sume drawing on the other side. It even has a factor for mistakes built into it — a certain percentage of the time it will deliberately throw the line it is drawing off course, "as if you was deliveraged to the course," as if you drawing will cross a figure that has alwere driving a car and hit a rock in the road — not a big rock, but big enough to throw you off course

slightly, and you have to steer to get back," Cohen explained. "I wanted to simulate the way human beings really behave, not the way they're ideally supposed to behave." The number of choices Aaron can make is, for all practical purposes, infinite, and it can

therefore generate an infinite number of different drawings.

"Aaron is a model for some aspects of human behavior. There's no claim to completeness," Cohen continued.
"In a way, there's a line above which what Aaron does corresponds to what people do; but below that line it is not doing them in the same way people do doing them in the same way people do them. The machine is not like a human being at all. It does busy itself with the same things we busy ourselves with. but what's in Aaron is only interesting as an embodiment of [my] beliefs about how human beings use images, and how they go about making art." Many people have remarked that Aaron's drawings have a consistent "personality." but while consistent "personality," but while Cohen agrees, he insists there are no

instructions in the program to make drawings that have a particular per-sonality. Aaron's personality, he has

sonaity. Aaron's personaity, he has concluded, "is simply the signature of a complex system."

Since 1983 Aaron has produced more than 7000 original drawings. Cohen has sold more than 3000 of these, including 1000 during 1000 during a seven-week exhibitio at London's Tate Gallery in 1983. He at London's Tate Gallery in 1983. He selfs the black-and-white drawings for twenty dollars each; hand-colored versions go for \$2000. The That Gallery and Boston's Computer Museum also sell original drawings by Aaron in their gift shops, and Cohen himself sends out drawings from his studio in response to requests that come to him in the mail from all over the country. In the last five years Cohen has also painted, on commission, eight large painted, on commission, eight large murals that Aaron has drawn. He readily admits he could not possibly have produced this much artwork in the same time span without the aid of



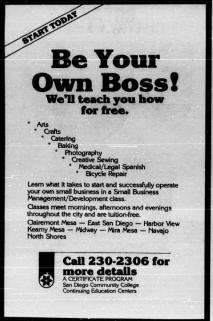
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BALLOONATIKS

the machine but he insists the ma-

chine's voluminous output is only a by-product of his research, not a goal. vertheless, he is proud of the fact that his artwork reaches a larger and more diverse audience than most accomplished artists'. "There's something very elitist about a commercial art gallery," said Cohen, who has not had a gallery show in seventeen years and demonstrates his computer only in museums and public institutes. Cohen personally attends nearly all these shows in order to field questions from the audience and explain the meaning of what he is trying to do. Galleries, he says, are set up to show a limited amount of artwork to a limited number of people, and are forced to charge high prices for the work displayed. "I'm setting up where I can sell original pictures to people for twenty dollars apiece. But I'm not just talking about buying 'art' at twenty dollars a shot, either, I'm talking about [establishing] a different relationship between art and the public. I'm not naive enough to think the world will change overnight because of what I've done, but in the early stages of any endeavor the idea is to show that it's possible."

Cohen is far from the only mem-ber of the artistic community who has become uncomfortable with the trend for serious contemporary art to appeal to a smaller and smaller number of sole people who can afford it but the only ones who can understand it.

Maurice Tuckman, a senior curator at the Los Angeles County Museum of Art, noted recently that "it's desirable and, to a degree, possible" to expand the accessibility of art to the public, and that Cohen's work will likely at-tract viewers who otherwise might not have much of an interest in art at all particularly scientists. UCSD's Moira Roth agreed, saying Cohen's work at least challenges the notion that good art must necessarily be scarce, expensive art. She also countered the criticism that Cohen signs Aaron's work himself, using an argument Cohen himself uses: "An artist did do the programing...."
Ironically, though, Roth pointed out

that while some artists and critics are interested in Cohen's work, "basically his audience doesn't seem to be other artists at the moment. I think it's largely due to prejudice against the computer, and maybe a discomfort in thinking about how the computer is 'aping' human visual inventiveness. As a critic, I can say that [Cohen's work] is obviously hard to write about, too, because most of us know very little about computers." Cohen sometimes seems bothered

that the artistic community has shown

only grudging acceptance of his work he complained there was apparently a limited but organized artists' boycott of his show at the Tate Gallery in 1983 — but it hasn't daunted his experiments with Aaron. In fact, he recently worked out a system by which the machine can memorize every sin-gle drawing it has ever done. Cohen gave Aaron that ability hoping that at some point the computer will be able to learn from its past performances and modify what it does in the future - in effect, call on its experience to make better drawings, just as a human

artist does. The problem is, how do you explain to a machine what is "good" and what isn't? Cohen hasn't figured that out yet, but he's working

He is also working on building a device that will enable Aaron to paint its drawings on its own. "The one I'm going to start in a few weeks will be a large flatbed device, rather like the drawing machines but about twelve feet by nine feet. It will have a couple of gripper mechanisms, one capable of picking up a container of color and the other capable of holding some kind of implement that can be dipped into the color and transferred to the paper. It sounds sort of bizarre, but in fact it's a perfectly realistic solution.

"Of course, I'm also going to have to find some way of characterizing colors [for the computer], so that it can manipulate them... But I have some clues as to how to go about that, and a good deal of confidence. For instance, you could [break colors down into various characteristics] - light or dark, pure or impure.... And then you could tell the computer, 'If color A is dark, and color A is pure, and color A is associated with, say, a face, then color B next to it should either be less dark and more pure, or color B should ' And so on and so on and so

on."

Cohen, who says he does some of his best thinking while lying in bed in the morning at his house in Leucadia, noted he has considered moving away from the San Diego area in recent years. "I actually like San Diego, but a few years ago it was beginning to feel like a comfortable prison. I got a few job offers for chairmanships [of art departments at other institutions], but I'd go off to, say, Toronto in mid-winter for an interview... Two or

three interviews like that convinced me that I was really quite well-off in San Diego.

"Besides, the last thing I want is to become chairman of an art depart-ment. I've got more work ahead of me [on Aaron] than I could possibly imagine ever getting done. It's as if I'm only at the beginning of my ca-

"One of the most exciting things about Harold's work," says Moira Roth, "is the effect it has on an audience. He's very good at responding to questions, and it's dazzling how quickly he can get people to go from simple questions, like whether the computer is actually doing the drawing, or how long it's going to take, to really speculating about the nature of imagination and technology and arti-ficial intelligence.

"I went to see his exhibition at the Brooklyn Museum the day after it had been written up in the New York Times fin 1983]. I came up on an elevator with a whole family. It was the kids who had dragged the family off to the show - children often seem to feel closer to Harold's work than adults do. And there were two children of ten, and they were quite arrogant in the elevator, talking about how they ten, and they were quite arrogant in the elevator, talking about how they had computers, too, so what's the big deal about this arriat using computers. But nevertheless they wanted to go and see his work. So I said to the chil-dren, "Would you like to meet the art-sist?" And then of course they lost their nerve completely and became very shy. But I introduced them to Harold, and right at the beginning they said, We have computers; can we become 'We have computers; can we become artists, or do we have to be artists first before we can use the computers?'
And Harold just stared at them, and



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A RICARAGUAN JOURNAL

PART II: LOVE AND LIFE IN NICARAGUA LIBRE



In last week's issue, San Diego student Jordan Jacobs recounted the events that led her to Nicaragua: a chance meeting with San Diego college professor Peter Silk, who was making plans to visit the country to conduct sociological research; severe depression following her departure from a psycho-religious organization she'd worked with for ten years, which left her eager for adventure; and a fascination with the "social experiment" in Nicaragua. arrived in Managua with no plans for accommodations, but soon found a family to stay with, and she met young Nicaraguan. Part two of her ournal begins with interview undertaken as part of Peter Silk's research. (The names of all characters in this account have been changed.)

INTERVIEWS

Back to our interviewing adventures of the first week. The place that made the biggest impression on me was a prison farm that we visited, part of a new and expanding system of alternative treatment for well-behaved prisoners. These are mostly exguardia of whom there are 2200 7000 originally captured. One of the first things the Sandinista government did when it came to power in 1979 was to abolish capital punishment, in contrast to the usual mass executions that accompany a coup. And they reduced the maximum prison term for any offense to thirty years. This is usually commutated to much, much less. Several hundred of the exguardia had been pardoned in a single day, several times.

This particular farm had been started two years ago and built up



from nothing by the forty-nine prisoners who lived there, with only wo guards. They had begun with no knowledge of farming, had taken classes, and now had a thriving concern planted with bananas, corn squash, yucca, and mango and papaya trees, of which they are immensely proud. Our Sandinista guide told us, "Because of the ifference in how the guardia treated the Sandinistas, and how the Sandinistas are now treating them. the prisoners start to analyze themselves." This was all that was said concerning their mental rehabilitation. There was apparently no teaching, preaching, or counseling, but only an ethic of 'right livelihood" and providing the prisoners with a decent life.

Our guide said, "A person in a cell is destroyed. If a person is producing, he feels good." And all the men I saw appeared to feel good The American Maryknoll nun who'd brought us there explained that there had been two escapes in the farm's history, but that generally the prisoners seemed to feel that this was the best possible way to live out a jail term, and staved put. We were told to go wherever we liked and to talk to whomever we wanted to, though appropriate to ask the men about their pasts. In fact, a large sign or

the front of one of the three small buildings connected with bamboo fences read, "El Pasado Quedo Atras. Hablemos del Futuro," or The past remains behind. We speak of the future." I felt completely safe among these people, even when a man escorted me, alone, for a long walk through the fields to rejoin the rest of my party. It was hard to remember that these people were not simply more of the farming



extraordinary Nicaraguan "nicenes - though some of the first men I'd seen were older and more corpulent maybe because they were in charge of the kitchen, and I could imagine them as part of the degenerate men looked healthy, relaxed, and

Their day began at 4:00 a.m. as they arose early to work in the fields before the midday heat. They had two or three hours of siesta then, and after 4:00 p.m. was free time. Three of them were being trained by the literacy campaign so that they could teach the rest to write. A teacher from the ministry of culture was coming in and giving painting lessons, and some skillful-lookin paintings were in evidence. Also guitar, TV set, and radio. They ha onjugal visits every Saturday, and I heard of new farms starting where the whole family would live there it

Who thought up this idyllic and idealistic prison system? Tomás Borge - now minister of the inter who was brutally tortured for ears, and whose wife died under torture. Truly, they call it a

revolution of forgiveness. We also visited a reforestation farm, and talked to a Canadian forester there who had moved to aragua with his family to help

impressive attempt at soil protection, as well as replanting ests. The farm was composed of acres of little saplings, from a few inches to several feet tall, carefully tended and growing in tiny, dirt-filled black plastic bags. In depressing contrast to this spirit of life was what the official related of the vicious attacks by the contra: against the young trees and the foresters, who are some of their favorite targets, along with teachers and health workers. Several highranking foresters had been killed recently. Also the contras often set hich have to be allowed to burn. nce part of the contras' tactic is to in ambush to kill arriving fire ghters. It was heart-wrenching Another memorable visit was with Maryknoll lay worker who had een in Nicaragua for four years doing health-care work, impanied by her physician husband and two young children She talked to us about the new wellmother and family planning programs, and about the national drive that had virtually eradicated malaria. But what lingered in my

mind was her description of the

the country. The Nicaraguans are

planting rows of trees as windbreaks about every five miles in an





revolution have administered more than three million inoculations to the population of three million people.

What had impressed her most was the public participation in health care, and she told us, "Before the day of the vaccinations, they do a tremendous amount of publicity. The kids from the children's organization love to do publicity. They'll take pots and pans and go up and down the street, banging as loud as they can. Everybody will go outside, exclaiming, 'What's going on?' and this kid will be shouting This Sunday is the vaccination campaign! Bring your children because we don't want our children to be suffering from this terrible disease called polio. The Juventud Sandinista (youth group) and the organization) will be doing the sam thing, only with microphones. But the little kids are the greatest, because they've got the most

"The vast majority of the health care brigadistas [volunteers] are tecnagers. They're the ones who have the energy, who go from house to house bringing in the children who are not coming themselves to get vaccinated [all those six and older are vaccinated at school], and who actually give the vaccination drops. So what you see is not some doctor or nurse in white that you've never seen before and you'll never see again, but it's your neighbor!

And the people from Amnlae usually bring in these huge pots of rice and beans. Of course they've got music playing, and in the afternoon the teenagers will be tired of the vaccinations, and they'll be doing a little dancing. It's not what we would consider a vaccination campaign. We expect kids to be crying. This is a very, very happy place, a happy

She described how the Sandinistas can be tough as well as caring.
"They have vaccination campaigns to vaccinate all pet dogs against rabies. When a dog gets vaccinated. it gets a yellow collar. Then later, the sanitation personnel come by with poison meat. They'll feed this ison meat to any of the dogs that don't carry this yellow collar, which means that everybody brings their dog to the vaccination campaign. It's way of keeping down the nu of dogs and controlling rabies. They usually bring in medical personnel to vaccinate babies against measle and diphtheria and tetanus, but the teenagers vaccinate the pet dogs.

LOVE AND LIFE IN NICARAGUA LIBRE

So for the first week my life consisted of tagging along on the interviews Professor Silk and his crew were conducting, my only rea contribution having been to introduce the ever-helpful Dan to the group. Our relationship began to

take on a life of its own. I was crazy about Dan: you couldn't help but like him. At first I thought that he just liked to hang around with us as a group of Americans, but he seemed particularly to like me, too. We became pretty inseparable, and progressed to walking around holding hands all day. On the fifth night, after a moving thank you dinner for an artist we'd interview I finally ended up sleeping with Dan. The next morning. Pete Silk, asked me slyly, "What happened?" I told him about what had transpired at the dinner after he left, and that Dan and I had ended up at his cousin's vacant house. I should've just said, "Yes, Pere, I slept with

The first night I told Dan, "It's just for tonight." My reasoning went that if I slept with him once, then it wouldn't be as if I were some mystery, or playing hard to get, and we could stop it at that. I kept telling him about my boyfriend at home, and how I loved him and couldn't hurt him or give him cause to leave me. The third night. I told him that I just could not keep doing this. I started sobbing, for a long time, though he had told me several to

'What is more important? The body or the heart? Sure I want to sleer with you, but if no is okay, I still love you. Is the heart that is the important." Maybe I was crying because this, along with other things about him, really moved me: I was becoming more and more impressed with certain qualities he had: his always helping others, as he raced around doing errands and questioning people for us; his unwavering positiveness in the face of large or small frustrations that made the rest of us ready to snap; his seeming ability to take on endless burdens without tiring - he insisted on always carrying my things for me, just for starters. Not to mention his incredible outgoingness; he was always bailing friends. I felt that these qualities were an example of how I ought to be, but was only barely working toward. Or maybe I was crying because of the pressure of being in a foreign country, and I

was just cracking up.

And we had a lot of interests in common. I had started my current round in school in physics because of an interest in engineering, which was his field. And we were both thinkers. When we first drank with my American friends in the evening he told me that this was very hard for him, because normally he only drank alone. He seemed to regard drinking as a solitary experience maybe like the kind of religious schieve with drugs. He told me how he sometimes used to go to the house of his grandparents, at the beach, and drink alone there for the

BY JORDAN JACOBS

A NICARAGUAN JOURNAL PART II: LOVE AND LIFE IN NICARAGUA LIBRE



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— though some of the first men I'd seen were older and more corpulent maybe because they were in charge of the kitchen, and I could imagine them as part of the degenerate Somoza guardia. But most of the men looked healthy, relaxed, and

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Another memorable visit was with a Maryknoll lay worker who had d Maryknoll lay worker who had been in Nicaragus for four years doing health-care work, accompanied by her physician husband and two young children. She talked to us about the new wellmother and family planning programs, and about the national drive that had virtually eradicated mind was her description of the vaccination drives, which since the





revolution have administered more than three million inoculations to the population of three million people. What had impressed her most wa

What had impressed her most w the public participation in health care, and she told us, "Before the day of the vaccinations, they do a tremendous amount of publicity. The kids from the children's The kids from the children's organization love to do publicity. They'll take pots and pans and go up and down the street, banging as loud as they can. Everybody will go outside, exclaiming, 'What's going on' and this kid will be shouting. 'This Sunday is the vaccination campaign! Bring your children because we don't want our children because we don't want our children be suffering from this terrible disease called polio.' The Juventud Sandinista [youth group] and the women from Annalae [a women's organization] will be doing the same thing, only with microphones. But thing, only with microphones. But the little kids are the greatest, ecause they've got the most

"The vast majority of the health "the vast majority of the health care brigadistas [volunteers] are teenagers. They're the ones who have the energy, who go from houst to house bringing in the children who are not coming themselves to get vaccinated [all those six and older are vaccinated as exheal] get vaccinated (an inose six and older are vaccinated at school), and who actually give the vaccination drops. So what you see is not some doctor or nurse in white that you've never seen before and you'll never seen before and you'll never seen before and you'll never the seen seen that it's war painthen! And the people from Amnlae usually bring in these huge pots of rice and beans. Of course they've got music playing, and in the afternoon the teenagers will be tired of the vaccinations, and they'll be doing a little dancing. It's not what we would consider a vaccination campaign.
We expect kids to be crying. This is a very, very happy place, a happy

ane described now the Sandinistas can be tough as well as caring;
"They have vaccination campaigns to vaccinate all pet dogs against rabies. When a dog gets vaccinated, it gets a yellow collar. Then later, the sanitation personnel come he wish poison meat. They a feet this poison meat to any of the dogs that don't carry this yellow collar, which means that everybody brings their dog to the vaccination campaign. It's a way of keeping down the number of dogs and controlling rabies. They usually bring in medical personnel to vaccinate babies against neasles and diphtheria and tetanus, but the

LOVE AND LIFE IN NICARAGUA LIBRE

So for the first week my life consisted of tagging along on the interviews Professor Silk and his crew were conducting, my only real contribution having been to introduce the ever-helpful Dan to the group. Our relationship began to

take on a life of its own. I was crazy about Dan; you couldn't help but like him. At first I thought that he just liked to hang around with us as a group of Americans, but he seemed particularly to like me, too. We became pretty inseparable, and progressed to walking around holding hands all day. On the fifth night, after a moving thank-you dinner for an artist we'd interviewed I finally ended up sleeping with Dan. The next morning, Pete Silk asked me slyly, "What happened?" told him about what had transpired at the dinner after he left, and that Dan and I had ended up at his cousin's vacant house. I should've just said, "Yes, Pete, I slept with

The first night I told Dan, "It's just for tonight." My reasoning went that if I slept with him once, then it wouldn't be as if I were some mystery, or playing hard to get, and we could stop it at that. I kept telling him about my boyfriend at home, and how I loved him and couldn't must now it love init and couldn't hurt him or give him cause to leave me. The third night I told him that I just could not keep doing this. I started sobbing, for a long time, though he had told me several times, though he had told me several times, "What is more important? The body or the heart? Sure I want to sleep with you, but if no is okay, I still love you. Is the heart that is the important." Maybe I was crying because this, along with other things about him, really moved me; I was with certain qualities he had: his with certain quaittes he had; nis always helping others, as he raced around doing errands and questioning people for us; his unwavering positiveness in the face of large or small frustrations that made the rest of us ready to snap; his on always carrying my things for me, just for starters. Not to mentior his incredible outgoingness; he was always hailing friends. I felt that these qualities were an example of how I ought to be, but was only barely working toward. Or maybe I was crying because of the pressures of being in a foreign country, and I was just cracking up.

And we had a lot of interests in

common; I had started my current round in school in physics because of an interest in engineering, whice was his field. And we were both my American friends in the evening drinking as a solitary experience, maybe like the kind of religious consciousness some people try to achieve with drugs. He told me how he sometimes used to go to the house of his grandparents, at the beach, and drink alone there for the

BY JORDAN JACOBS

NICARAGUAN JOURNAL

weekend, and just think. We had even both lived in religious communities — he at Solentiname when he was sixteen, a famous quasimonastery founded by Ernesto Cardenal, Nicaragua's minister of culture, who was a disciple of the well-known Catholic monk Thomas Merton. And we'd both left home at an early age to work, and were work- and study-aholics. And he told me of his hopes of going abroad to

study engineering.

He told me seriously, "I make all my dreams into reality," which I felt boggled by. His determination was chilling. I ended up with the impression that "what Dan wants. Dan gets," that he bowls over or overwhelms all opposition with his endless, well-intentioned energy. All I could think was that it's lucky the world that that kind of drive had good values behind it.

Anyway, a couple more nights and we were sleeping together again -you couldn't fight nature. At one point I became seriously afraid that I was pregnant. Dan exhorted me not to get an abortion, told me that we could marry and that he would work and support us, and said, "Don't worry about the baby. God will take care of you." He repeated this, and then philosophized, "The oproblem is death. All other only problem with no solution." I

He was rather drunk on this occasion and rambled on a bit about his views. "The body is not what is important," he said again and again "The body will get old, sick. It is the soul that is the important thing.' Sometimes I would just start crying when he was talking. I tried to tell true, but it was sometimes hard for me to believe it fully and live that way, having had a father who believed the opposite. But maybe the real reason we liked each other was that there was essentially nothing that we disagreed about. We were in accord about the basics in life. We both believe in God, and believe in revolutions and in becoming better people, which he often talked about

wanting to better himself physically, intellectually, and spiritually. At one point he said to me, "I don't ask for much. I want a woman who believes in me, who wants to become a better person, and who we can give our hearts to each other. I don't look for perfect body. perfect teeth, perfect arms." When I told him of various problems I thought I had, he said, "You're not a common woman to me. I don't see you as the world sees you. I believe in you. I believed in you from the first second I saw you.

Yes. I listened to you. You were talking to other man . . . maybe thirty minutes. And I decide, 'This is not normal North American woman. You different.' And I decide We told each other about our

pasts. He was always understanding of others' foibles. Not that I was ashamed of mine - my young days of drink, dope, and sex; my other crazy adventures like alternative schools, traveling around the country on my bike, working at carnivals, and working as a raft skipper. But he told me several times, "You mustn't see our reintionship as an adventure." He commented on my life. "You've experienced things and learned from that." He also said, "You're not a common person. To look at your life, decide to do something about it and enter a religious community for ten years, is not common."

And he wasn't "common" either. He kept telling me that people thought he was crazy. He did things like constantly singing, and breaking into dance, which I happen to think are great things to do. It seems to me that if people aren't just plain ve, often in ways that appear strange, that that drive will probably come out in some other form which really is strange. And he told me of how he had sat in his front yard one night from 4:00 a.m. on, to watch a flower open. And of another time when he had taken a plane to the inaccessible east coast of Nicaragua over the ocean, just once, instead of always seeing it set over the Pacific. So the world might think he was crazy, but I happened to agree with all his "craziness." And he seemed to appreciate that I appreciated him. He told me that nobody had ever told



him he was smart before. He said "I think you understand me. And when you leave Nicaragua, I feel alone.

After a week's grace, and within a few days of one another, all the Americans I knew went home. At this time I also had to move from the house where I'd been staying, and had ended up paying a cheap rental for, because Crista's grown son had had an accident and was now coming home from the hospital and needed my room. Dan arranged for me to stay with some friends of his who lived near "Los Piños," where mos of our American friends had stayed. It was a sort of combination whorehouse and dormitory for poor Americans, or those were its two main uses. It consisted of two rows of rooms that rented for three dollars a night - simply boxes, about ten feet by ten feet, with a bed, a sheet, and a night stand. The Americans would sleep there, but eat and hang out in the lobby of the much richer

out in the loops of the much richer Hotel d'Lido, around the block. Dan and I had been sleeping every night at his cousin Louisa's room, which she had not been living in since her husband left her. It was one of a string of one-room residences all connected in a row, with one roof, one bathroom at the end, and a common area for washing. The roof was slanted, with slats at the top of the walls, so that all was heard from one room to the next, or at least

from the most proximate. I'll never forget lying there in bed, and hearing the sounds . . . the continuous sound of water running and women scrubbing the clothes and babies, which began at about

4.00 a.m., with the first lightening of the night sky. Plus, in Managua, you seemed always to hear the radio. Somebody always had one on, usually loud . . . the continuous sound of Latin music and news. Luckily I'm not one to mind noise much. Out walking, there was continuous honking of horns. At first I blamed my driving, or walking too far out in the street. until Professor Silk's assistant, Tad

commented, "They love to hear their horns here. They use them

instead of the brakes

I guess everyone in Managua becomes adept at tuning things out

animal noises, the sounds of families talking, children squealing, women splashing. There is also a feeling of togetherness which I really like. The typical bathroom, for example, if it's in a house and not a separate structure, has no door. It will be around a corner in an alcove. or have a curtain, so people can call things to each other while they shower. Children are always shower. Children are always underfoot. Families, usually including the very young and very old, can often be seen as you walk down the street, especially at night, sitting together in their houses on rocking chairs with the front door open, or crowded together on the porch steps, looking into the street. Once Dan and I were walking down the street, and it began to pour. "We can go in here," he said, pointing to the nearest house, not much more than a shack. I acquiesced, curious as to what would happen. But everything is permissible with the courteous phrase "con permiso."

and so saying we walked in. We were offered chairs and began to talk with the residents about the rain and whether they had been to the July 19 anniversary celebration.

The women and children. especially, seemed to sit around and watch TV a lot. There was a television in virtually every house l saw, usually broadcasting news, old American movies, or cultural events. The women also spent a lot of time on laundry, since everything is washed by hand, hung on a line to dry, and then ironed. When I suggested that ironing "no es necesario," they looked shocked and laughed at me. But it did seem that many of them, especially the older women, had someone else come by to do the washing and

The Managuans have these huge sinks, the identical style, in every house. They are large, gray cement outdoor sinks with three compartments. The faucet runs into the middle one, which is kept full of clean water. From that repository, it's scooped with a plastic bowl into the left, clothes-washing side, or the right, dish-washing side. The bottom of the shallow clothes-washing side is cast with ridges, like the surface of a washboard. You soak the clothes in a bucket and then wash them with a bar of soap on the sink's surface. I was horribly embarrassed when Dan saw my ineptness as he washed dishes on the right, and showed me the traditional movements of how to wash clothes by hand, grasping one part of the fabric and rubbing it

sink. The clothes are rinsed in buckets of clear water. The dishes are washed, without being immersed, in the right side of the sink with a rag kept in a bowl of pastelike soap, and are rinsed by pouring bowls of the clean water from the middle compartment over As for the people's dress, as in the

U.S. there were lots of T-shirts, with political slogans on them, or initials of political, military, or civic groups on them. But there was an even on them. But there was an even greater showing of American T-shirts, with "Joan Jett," "Harley-Davidson motorcycles," "Harvard University," and "San Francisco" themes particularly popular. Of course I wanted T-shirts of Sandino and the popular Nicaraguan political logans, so I shouldn't wonder at their wearing U.S. ones. Designer blue jeans and track shoes were also the fashion, for those with enough oney. Dan told me that tenni shoes were black-market items from Panama, and said sourly that they cost 3000 cordobas — half a month's salary for a skilled technician. In general their clothing tended to be a little more synthetic and conventional than the U.S. clothing. and looked a little lower-class. Th women often wore make-up, but didn't shave their legs. They wore tight pants and high heels, but not shorts, except in their homes, or for sports. Some of the women looked more Indian, more primitive, with browner skin and pin-straight hair and more oriental features, and never wore make-up.

Another feature of Nicaraguan life

was the signs, which were everywhere. Banners hung across streets and against factory buildings. oillboards announced government propaganda or advertising, and lots of graffiti was sprayed on homes. The three most omnipresent sentiments were "A 50 años, Sandino Vive" (After fifty years, Sandino lives), illustrated by the traditional stencil of the outline of Sandino, the inspirational leader of the Nicaraguan peasant revolution of the 1930s, with his big sombreso, "Todo para los combatientes, todo (Everything for the combatants, everything for the war front); or simply "FSLN" (Sandinista National Liberation Front). But the most outstanding

impression of the character of Nicaraguan life that I was left with was the honesty of the people. Every American I talked to was continually amazed by this. One of our party was riding a very crowded bus when his wallet fell out. The passengers returned it to him immediately, passing it up the aisle to where he'd gone, and several people took pain to ask questions to make sure it had gone to the right person. Another incident was when we visited the tree farm, and Tad left his 35mm camera there. He finally remembered, and we got back about twenty minutes later. They had put away the camera, which had been left sitting on a truck, and gave it back to us. Tad was incredul "Even where I live, in a middle class suburb, that camera would've been gone, just like that!" he said. he's a pretty cynical guy, and was just bowled over by their actions. But my favorite honesty story is of the woman we met who'd left her watch on the beach, and returned sometime later to find it not only still there, but somebody had placed it on top of a little wooden stilt so that the owner could find it.

TRAVEL

As the days went by, Dan kept telling me that I had to see Granada before I left. So on my last weekend there, we took off for a short tour. First we went to the beach, Pochomil, which was very pleasant, in its primitive-tourist-attraction sort of way. It reminded me of beaches in California, except that the water was

much warmer, and heavenly. There were several men on horseback on the beach, selling rides and posing with people for photos. "No caballos on beach in California?" Dan asked in surprise, as I laughed at the very thought. I explained to him that there also were not chickens, goats, or cows in the middle of the city. Not that I minded. I thought they were a very humanizing influence, and had read of incidences in the U.S. where inner-city crime rates had been cut down by having animal husbandry and gardening classes in ghetto schools. I love animals, and only in Nicaragua had I ever seen the following scenes: cars honking as a confused herd of goats, without keeper, crossed the street. The ver sped up to almost touch them. honked exasperatedly, and the goats reversed their direction twice before finally making it to the other side of the street! I also loved the pair of white geese who would pose statuesquely inside the wrought-iron gate of the house next door, looking like beautiful swans. And Lalways got excited and yelled "lijertije (lizard) when I saw one of the lizards or huge iguanas slither through the grass beside the sidewalk. Another me, we were riding the bus when Dan pointed out the window to a scene by the side of the road. A huge gray hog was standing there, while a boy half its size grasped tightly onto its ears, straining to tug it somewhere, and another boy came running to his aid! On another occasion I was riding the bus when I suddenly heard an ear-splitting 'squawk!" from about a foot away. A woman across the aisle looked over, our eyes met, and we both started cracking up. The bus was so crowded that we couldn't see the chicken that somebody must have been transporting. Another thing they have there is beautiful, wild, green parakeets. When we went to see the volcano, Santiago, a mountain you can drive to the top of and gaze into a huge crater emitting billows of steam, there were swarm of the parakeets flying around on the stark lava rocks. Also many tiny, yellow- and black-striped flying beetles. I pointed questioningly to the many beetles that had landed on my blouse. "They like yellow." Dan said, which was the color of my



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blouse; as usual, explaining the obvious to the poor, convoluted

After visiting the beach we headed for Granada, an ancient city built by the Spaniards in the 1700s, which not surprisingly reminded me of Spain.

I liked practically all the other cities better than Managua. Granada was at a bit higher elevation and hence old buildings had held up and were still much more solid than structure in the capital. They were in need of paint, as everything in Nicaragua is but were real brick structures with tile floors. There was also a gorgeous old cathedral, new and tasteful stone walkways and palmthatched gazebos for tourists along Lake Nicaragua, and ancient mang trees dropping their fruit on the streets. We stayed at a more expensive hotel that actually had air conditioning, and luxurious furniture in the large lobbies. As we strolled around, Dan told me that life I gathered more pleasant, as he pointed out the bicycles, totally absent in Managua. Apparently everyone goes to Managua because the work is there. We went twice to a taurant on the lake that was

owned by an old childhood friend of his, which had the best fish cooked whole but with the bones removed - that I'd had any where Dan was talking to me more these

days, and as we wandered, especially to different towns where he hadn't been for a long time, it seemed to stir up his memories. He constantly reminisced about his long-time best friend, who had become the husband of his oldest sister and who was known as "the bluebird." I first heard of him because of the tattoo above Dan's heart. Dan and Tad were discussing how they both had tattooed themselves with the same designs as their best friends had worn — both of whom had died. Dan bore the bluebird on his chest, while Tad had the word "Coors"; Dan's best friend had been killed in the war, and Tad's best friend died in a motorcycle accident on Tad's motorcycle

Lastly, Dan and I headed for Masaya, the city where they made most of the embroidered clothes for sale in Nicaragua. Dan told me the story of the famous "tactical retreat" to Masava as the Sandinistas winning the revolution. At that time, the Sandinistas and Semoza's were locked into a battle to guardia were locked into a battle the death. Somoza had overcome half of Managua, but the other half of the city was walled off, and they and the guardia were at a stand-off; the guardia couldn't get in, and nobody in it could get out. So the

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guardia cut off the electricity and water. The residents couldn't see; t night, eat much, or drink enough, at es no more than an ounce of water a day. They remained like this for two months. There was nothing for the women and children to eat. Dan said. Finally a plan was made and on the appointed night 5000 soldiers left the city, undetected, by a secret path, and went to Masaya. The next day, the guardia came to fight, and there was nobody there! That story of their attempted strangulation of the city affected me

Two days before I left Nicaragua sickness struck me, all at once. The sore throat I'd had ever since swimming at the beach turned into a head cold: I was very sick to my stomach from eating too much meat the night before; and I got the runs

more than anything else I heard.

 which I had managed to avoid the whole time — probably due to a generally lowered state of resistance. Lawoke in the middle of the night and whined and periodically punched the bed in fury at how awful I felt, which didn't go over too well with stoic Dan, but I needed some

Dan was so incredibly longsuffering. I always expected him to make fun of my pampered yanqui ways, but he never did; in fact, he'd try to help me remember the things I needed that I guess most people there did without — toilet paper and mosquito repellent, for example —

and would go to lengths to get them for me. But occasionally the truth would come out. One day, he was saying that the norte were "different." He said. They always have the mosquito medicine, the cream."

"What do people here do?" I asked. I was always asking him why I was the only person who gets bitten. I mean, I didn't see Nica women going around with their legs looking bitten and battle-scarred like

"We get bitten," he'd usually say, which explained nothing. Today he just said, "We don't use any."

"You just don't pay attention to the bites?" I asked. He nodded. "I'm not used to them," I defended myself And then there was the time he

asked me a question while I was flossing my teeth, and I started to thinking that was what he'd asked. 'You think I am a savage," h

exclaimed. "You think I not know what that is? I been in other parts of the world. I see Johnson for this. Johnson for that, Johnson for everything." I tried to apologize and explain my misunderstanding, and why I'd been told to floss my teeth why I'd been told to floss my teeth by the dentist. "It is not necessary," he said, and explained why. "But if you want use all the Johnson products, is for you to decide." I had to laugh. He had really seen through the consumer ethic. In fact I hated using Johnson products, and the

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bsurd price of dental floss was a particular irritation.

CONCLUSION

On the last night I was there, there was a scene I'll never forget. We were in the middle of the street at midnight. Dan drunk and in a fit of rage over a Frenchman who had tried to pick up his sister Anna at the club we'd gone to. "I do not love the French," he shouted, which was about as negative as he ever got "He thinks my sister a prostitute? These people come, they want to pick a Nica woman like a prize. Do not think that I am a prize to you! They want to make the love to a Nica wonan, then forget her; it is shit!
They are shit!" he yelled in the midst of the sleeping street, periodically kicking things. I tried to say that a lot of men everywhere had that attitude toward all women, but maybe he was right. I was puzzled. because he'd always said he liked the French, and had had French friends stay with his family for several months. But I didn't disagree. Every culture has its "national" faults amorous tendencies of the French and I certainly hadn't liked the attitude of this "golden boy"-type toward Dan's sister.

Dan cried again, "I work with many people — French, German, all peoples. I sit and joke with them. But underneath, they think we are

savages. I am Dan Ramos, I am not a savage, I am a person! I will be a great man someday, I know it. I like the Jews. They study much, they try to become better people. But these others, I do not love!" I could feel

his pain. He was right. He was a strange combination of racial types. When I'd first seen him at the park, I'd thought he was French, because of his dress, accent rrench, because of his dress, accent, some air he had. In fact he told me that all his life people always thought he wasn't Nicaraguan. Sometimes when I looked at him, he appeared like a Latin movie-star type. But more and more lately, I saw his face as being like a black person's. His features were faintly negroid. I think his mother is partly black, from her kinky hair and features. I've had my own feelings to cope with from being a minority myself (Jewish), and feelings of self-hatred, which are probably stronger among my parents, who grew up in less enlightened times. Often when I looked at Dan. I felt I was looking at my father, or myself, or looking at the downtrodden races through the centuries. It was uncomfortable, yet me; I couldn't escape my own racial identity with him.

"Why do you come here, to this poor country, why?" he almost sobbed. "This poor country, this shit ree," he said, kicking a tree, lashing out at the nearest thing in a rare instance of self-deprecation. "And then you leave." What could I say?

"You've done a lot more in your life than I have," I told him. "You're a better person." That was the understatement of the year. "Really?

Why had I come here? I was always embarrassed when people asked. I couldn't pretend to be some sort of do-gooder, or rather a person capable of doing them any good. "I want to learn about Nicaragua," I said lamely.

At some point he said, "What do you know of the life, of the ways of the people of Nicaragua, the heart, what they been through? You know nothing." I was glad that he sometimes got drunk, because it was the only time he was willing to get when drunk, but the truth came out

I had always questioned my own motives in being there. I practically never asked people questions, though I figured that was why I was there — some sort of journalistic endeavor. It felt as though I was trying to probe into people's pain, or that I hadn't figured out how to do it in a positive way.

Dan said, "I talk to the

Frenchman when we in the club because I want to know, 'Who is he? Who is he, some Frenchman? Where is he coming from?" And then, "What kind of person are you? And Isabelle, what kind of person is Isabelle," he said, referring to one of our party who was about as real a person and as idealistically

motivated as anyone I could imagine. I guess it would be pretty infusing to see this moving picture, this influx of all sorts of peoples with all kinds of motivations and personalities — all well-intentioned it least on the surface, from all different countries - into little Nicaragua, a country fighting for its life on a pretty basic level. It's a country struggling with problems that seem more real than the problems a lot of the rest of us struggle with - of motivations. what to do with the rest of our lives. social and psychological problems These seem just as big to us - pain from source expands to fill the same space, and often feels just as bad but it's hard to communicate that to someone who's hungry or in danger of getting shot.

I'll always remember Dan as he was that night — a "live one" with his rippling muscles, forceful voice, and deep pools for eyes; writhing around on the end of the fishing line that the human condition has us all on, pitting himself against the stices of mankind. It moved me. I felt compelled to help him, because he was usually always laughing, and maybe his eyes were so deep because they had a touch of being long-

suffering. Or was he always serious? The next morning, after three hours' sleep, it was finally time to get to the airport to leave. I had a sad farewell with Dan, and part of his



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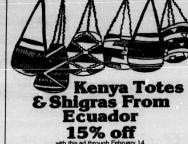
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family, who came to see me off. I promised to write, and gave Dar some money as a promise I wouldn't forget him. I later thought it was a mistake to have done that, especially after I came back to the States and people told me he must just be after my money or citizenship. Life is complicated, especially in a world where so many are denied so much no matter what their amazing abilities or willingness to work hard.

I realized, on the plane on the way home, that I guess what I was really trying to get out of this trip was some sort of feel for what these people had gone through in their everyday lives - what real suffering is like, and what real change is like. I don't know if I got all I was looking for, but I was there for three weeks. going through something intense that I wasn't in control of, trying to do and learn whatever I was meant

What I did get to know was a man who always came back to talking about his dead best friend, who had been the most valiant person he'd ever met and who had the most influence on him of any person he'd ever known, and whom he always felt hollow without. I got to know this man, who appeared to me to be made of steel, with his tireless strength and good humor, a mar who seemed to know and be loved by many in town, but who told me whe he was drunk, "I don't have many friends. I am like this straight street," he said, pointing, "that



stretches on and on . . . always alone. My one friend was killed. Tomorrow you leave . . . I die tomorrow. I have four friends, they are all Ph.D.s; we get together and talk about work, and joke and joke, but I don't really like it.'

I met a woman, his sister Anna, who on several occasions had wanted to work in the literacy campaign, but whose father wouldn't let her. She finally insisted on being one of the students who went to help the peasants with the coffee harvest, for two months. It is hard work. She got lice, and had to cut her long hair short.

I also met a fine-looking guy, a close friend of hers who lived next door and had known her for years, who went to work with the peasants too in order to "give her force." a Dan said, or moral support. Dan had gone to visit her on the weekends.

I met a woman who was going to have a hysterectomy in a month, Dan's mother, of whom he told me, "She is a very special woman." When I asked why, he said, "No matter how bad conditions are, I never once see her bad. She alway smile, be happy, and say, 'Wait.'' And I didn't any longer have to use too much ima

'conditions bad." I couldn't stop thinking of those two months without electricity, water, or food.

I met Dan's sister Francisca. beautiful and spiritual looking, whose husband, Dan's best friend whose husband, Dan's best friend, had been killed in the war. She had a great way with children, and a special, hefty child, whom Dan said reminded him of the child's father every time he looked at him. The last time I saw them, Francisca looked as if she'd been crying - I didn't have to wonder why - and her child, at age three, was thro fits in the restaurant over not being allowed to drink more beer.

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And I met a woman who had a severe limp, Dan's other sister Maria, the result of an accident at age one and a half, who was the only one of Dan's three sisters still married. I was glad it was her. It was obvious what she must have already gone through in her life because of her disability. She was beautiful though — all of them were gorgeous.

I met a man who drank too much the father, Franco Ramos, tall and handsome. He had had a lot of money when young but gave it all away, and still seemed to give away his possessions at the drop of a hat, I noticed, as he gave a painting, done by a family member, to a friend of ours who had admired it.

I met people who took security measures as a basis of their lives habits gained under Somoza's brutality. They often wrote down the cab license plate number after seeing off friends. Dan always locked doors behind him, and carried any papers in his knapsack between the pages of

I met young people who liked to go dancing at the clubs (though I

suspected they seldom had the ney) and were excellent dancers to the same quasisex-act movements and salsa rhythms popular in the U.S. They listened to the same music as in the U.S., though with more mixed in from Mexico and Central America.

I saw teenagers with that "thug" look, which I suspect teenagers the world over have — that "I want to grow up right away, so I'll look tough" attitude.

I saw incredibly dirty children -all children love to roll in the dirt. I saw old people living with their families, with opportunities for learning and involvement they never had before. Dried milk, donated by Canada, was distributed as an attendance incentive at adult reading

I saw a mass of people, most of whom probably weren't idealists at all — people who were very poor, tired of being downtrodden, cared about their respective forms of commerce and getting ahead, people who didn't necessarily like the FSLN (though the overwhelming

majority seemed to) because they were probably largely selfish and shortsighted as are the mass of people everywhere, and were out off by the temporary shortages. These shortages, I believe, are caused by bringing all of the people up to a certain standard of living; a worldwide drop in all of the commodity markets which Nicaragua depends on for its income (coffee, cotton, sugar, beef); the complete transformation of a government, and the wizardry of organization that transformation requires; and the complete rebuilding of a country, decimated by the sombing and financial thievery of a degenerate dictator.

But I saw leaders who I felt were

inspired. Sure there was propaganda, but I really have the ression that their motives are about as pure as is humanly possible. How are you going to work with an ignorant people, downtrodden in body and soul by generations of repression? What better first step could be imagined than to start by teaching all the

people to read, to give them the tool for knowledge, abstract thought, judging issues for themselves, as was done in the literacy campaign within a year of the revolution. What better thing than to give them an idealistically motivated party to look up to, something more sophisticated and realistic and practical than religion, something to get excited about, to uplift them; something totally constructive that they can work within, which is a way of connecting themselves to the larger world.

The Sandinista party reaches them on a basic moral level of equality and sacrifice. Their slogan, "Todo para la frente de querra, todo para los combatientes" (Everything for the war front, everything for the continue sacrificing, to hold on a little longer until the fighting stops The Sandinista party is like a shepherd to a wounded people.

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del Pueblos," read a popular sign. "Registration for the elections One more victory for the people."



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OUARTER NOTES



FRANCESCA DA

The opera scholar Gerhart von Westerman has written about the operas of Riccardo Zandonai (1883-1944) that they Zandonai (1883-1944) that they "have not stood the test of time." Giulietta e Romeo, produced at the San Diego Opera a few years ago by Tito Capobianco, showed why, and won Westerman's judgment has been further confirmed by the Metropolitan Opera's 1984
production of Francesca da
Rimini, shown here by KPBSTV last week on Live from the Met. Francesca is a compendium of the worst traits in bad opera, among which the foremost is the tendency to use music and spectacle to inflat rather than to intensify the dramatic material. Dante's dramatic material. Dante story of these thirteenth-century adulterous lovers is told briefly, swiffly, and with tremendous power. Their mutual passion bursts explosively out of a few dozen lines, and their tale of love and death is styre countic meaning. death is given cosmic meaning by its use as an illustration of the vice of lust and of that the vice of lust and of that vice's eternal punishment. The opera libretto, after Gabriele d'Annunzio, packs the action with superfluous filler, surrounding and suffocating the lovers in cascades of

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else that can be found to st The cosmic meaning has quite disappeared, to be replaced by a vapid sensuality. Zandonai's musical style has this same quality of inflated emptiness with its feeble Wagnerisms, its penchant for the emotional cliché, its lack of motivic inventiveness, and its undisciplined, slithering chromaticism, which is scarcely ever justified by siderations. The best scene in the opera — quite beauti sung in this production by Renata Scotto and Placido young sister-in-law at last succumb to the erotic passion unconscionably long and devoid of incident. It is Dante's scene desperately prolonged but never enriched, with the main addition by librettist and composer consisting of huge inexpressive pauses and the "Paolo," "Francesca,"
"Paolo," "Francesca,"
"Paolo," "Francesca," like the
Nichols-May routine of
"John," "Marsha." The Met production was an opulent one, with a luscious pre-Raphaelite atmosphere exquisite in itself but perhaps a bit too pure and graceful to suit d'Annunzio's morbid and garish imagination and Zandonai's febrile attempt to graft Wagner's orchestral style onto Italian operatic

operatic Styrofoam: battles,

ballad singers, servant girls

extra relatives, and anything

SYMPHONY & OPERA: 1985-86 SEASONS

The two major musical performing organizations in San Diego have announced San Diego have announced next season's programs, and it may be of interest to comment on what we will be hearing from the San Diego Oppera. The problems of programing for these organizations are manifold. Both must appeal to diverse audiences. In

THE CUTTING EDGE



particular, they must please the masses of ordinary music lovers, who want to hear good educated concertgoers with what they want: the classics, concertos with soloists, concertos with soloists, familiar masterpieces. All the major symphonic composers are represented, with the exception of Bruckner. There is a wity emphasis on fifth symphonies (by Beethoven, Schubert, Tchaikovsky, and performances of their mainly nineteenth-century favorites and who are reluctant to confront anything too new, too old, too odd; while at the same time they must not neglect the passionate lovers of modernity passionate lovers of modernity and of the unusual, those who would rather be stimulated and shocked than cosseted and lulled. The latter group is a considerably smaller one, but their passion counts for a lot. Unfortunately, the two groups are often at odds: one will balk at anything with a lot of dissonance in it, while the other will look ill at the very mention of Tchalkrosky or mention of Tchalkrosky or

mention of Tchaikovsky or mention of 1 chaircovsky or Mascagni. In any case, the music director of a large metropolitan orchestra or opera company must have concerns

company must have concerns beyond giving these varied constituencies what they want, and even beyond selling tickets and attracting donors. There is a responsibility to the larger world of musical culture — an obligation to educate the audience and to foster music as

a living art.

Maestro David Atherton has

put together a season's program for the San Diego Symphony unprecedented in its intention to meet all these diverse

demands. It is generous in supplying average, tasteful.



Sibelius). We will also hear the Sibelius). We will also hear the Beethoven Second and Fourth, the Brahms Fourth, the Schumann First, the Dvořák Seventh, the Mahler Ninth, the Tchaikovsky Third, the Mozart Fortieth, Haydn's Nos. 47 and 19, Mendelssohn's Italian, and Berlioz's Symphonie funtatique. The piano concertos will include the Brahms No. 2 (with John Lill). Brahms No. 2 (with John Lill). Beethoven's No. 4 (Lill) and 5 (Andre Watts), Rachman

Concerto (Schenly), and the Mozart No. 23 (Imogen Cooper). The violin concertos will be the Mendelssonn (Schlomo Mintz), the Dvorák (Mark Kaplan), Mozart's No. 5 (Cho-Liang Lin), Haydn's No. 1 (Joseph Silverstein), Bach's No. 2 (with Andrés Cárdenes, the orchestra's new concertmaster), and Vivaldi's concertmaster), and Vivaldi's Primavera (Cárdenes). Still in the concerto category, there will also be the Sinfonia Concertante in E-flat and the Second Horn Concerto of Mozart (the latter with Jerry Folsom) the Bassoon Concerts Weber (Dennis Michel), and Bach's Brandenburg Concerto No. 3. To these works are added the equally familiar Daphnis et Chloë of Ravel, Strauss's Don Quixote, and (at istmas time, as in this past on) Berlioz's L'Enfance d Christ. There are even a few relatively unfamiliar works of the classic repertoire: Mozart's "Mitridate" Overture and his Adagio, K. 261 and Rondo, K. 373 (these are violin concerto movements), Dvořák's "Othello" Overture, Cimarosa's Concerto for Two Flutes and Orchestra, and Brahms's Four Songs, Op. 17, for female voices, two horns,

No. 2 (Alexander Toradze) and

"Paganini" Rhapsody (Paul Schenly), the Gershwin

for female voices, two horns, and harp. Juxtaposed with these well-known works, or little-known works by well-known eighteenth- and nineteenth-century composers, is an extraordinarily rich and varied extraordinarily rich and varied selection of twentieth-century music. The modern works include Bartok's Wooden Prince, Debussy's Images, Copland's Dance Episodes from Rodeo, Bernstein's Dances from West Side Story, Nicken's Symphony No. 3 Nielsen's Symphony No. 3, Vaughan Williams' Tuba Concerto (with Matthew Concerto (with Matthew Garbutt), five major pieces by Stravinsky (the Symphonies for Wind Instruments, the Mass, L'Histoire das Soldat (staged), the Dumbarton Oaks Concerto, and The Rite of Springly, Henry Cowell's Symphony No. 4, Luciano Berio's "Folk Songs." Jacob Druckman's Auriolo

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Francis Poulenc's La Voix Jumaine (staged), Kurt Weill's Mahagonny Songspiel (staged), the first profes performance of Samuel Barber's A Hand of Bridge (staged), the West Coast première of Richard Rodney Rennett's Double Bass Concerto (with Peter Rofé), the West Coast première of Roger Sessions' Concerto for Orchestra, the West Coast première of Michael Tippett's First Symphony, and the world première of a new work by Bernard Rands, along with his Canti Lunatici and Canti del Sole. This remarkable list give the lie to those critics of the orchestra's programing who insist that the San Diego Symphony is merely a museum, and that its concerts offer nothing new or challenging. Maestro Atherton has in fact constructed an astonishingly daring season, if we compare it with those of five or ten years ago. Yet this bold affirmation of a ommitment to modern music

(including the music of today) is nicely balanced by the more conventional programing of the Balancing of this sort is much more difficult in the case of the San Diego Opera. Opera is terribly expensive to produce; the necessity of produce; the necessity of the audience (and hence selling out the house) is far more pressing; and hence the scope for taking risks is far more limited. The former general director of the San Diego Opera. Tito Canobiseno, use a risk taker of San Diego Opera, 1 to Capobianco, was a risk taker of a mild sort. In addition to the standard masterpieces (Aida, Bohème, and the like) he ventured into the early and relatively unknown Verdi (Il Corsam, Un Ciorno di Regno) LIBRETTOS and into various more or less justly obscure works from the nineteenth-century French repertoire (Chabrier's Gwendoline, Thomas's Hamlet, Saint-Saëns's Henry

conservative twentieth-century opera by composers off the main track (Zandonai's Guiletine & Romeo). We these timid fornys out of the standar repertoire proved financially disastrous, and when Capobiance's successor, lan Campbell, took over, the company was firstly deeply in the red. To deal with this situation, Mr. Campbell has beaten a retreat, as the 1985-1986 season testifies. The summer Verdi Festival has of course already been

four, and the choice of operas is unreproachably conservative, right in the middle of the mainstream: lales of Hoffman, Eugene Onegin, The Marriage of Figuro, and Osello. The object here is evidently to avoid all risk, to produce operas of universal appeal, and to sell tickets. But to counterbalance this emphasis on the standard repertoire and the standard reperto

repertoire and the standard

Werner Henze (a decade and a half ago, and long before even

VIII), even offering an occasional example of decently conservative twentieth-century along with his wide knowledge of and deep enthusiasm for opera — proved to be quite sufficient. After a brief history of the origins of opera in the late Italian Renaissance, he devoted most of his talk to a reading (with commentary) of selected arias from Italian summer verifi restrival has of course already been eliminated. The usual six productions at the Civic Theatre during the winterspring season have been cut to four, and the choice of operas is unreproachably opera librettos, concentrating on the masterpieces written b Lorenzo da Ponte for Mozart' Italian-language operas. Hearing these texts spoken — indeed acted, for Dr. Caprioglio has the resonant voice, beautiful pronunciation, and histrionic flair of an actor — provided the rare opportunity of listening to the words in themselves, without the capacity of their musical setting, and so of appreciating to an even greater degree than in the opera house their wit, poetic shapeliness, and independent artistic operagoer, Mr. Campbell has also programed the most avant-garde opera that has been produced by the company since The bining Lord of Hans Werner Henze (a decade and a and independent artistic validity. The speaker's nts were amusing an

Capobianco's time). This is Peter Maxwell Davies's The Lighthouse, an important worl by one of England's foremost contemporary composers, and something all lovers of modern opera should be grateful for the opportunity to hear. Cannily, Mr. Campbell has chosen to produce The Lighthouse not in the huge Civic Theatre but in the smaller Old Globe. The Globe is better wiset to be Globe is better suited to the intimate nature of this opera – but, even more importantly, the limited number of seats will ensure that the house will not be shockingly empty, that all San Diego's venturesome operagoers will be comfortably accommodated, and that those subscribers resistant to operas outside the standard repertoire will not be forced to sit through something they detest on principle. Like Maestro Atherton, Mr. Campbell has mixed conservatism and innovation in what appears to be the optimum way, given the realities of musical life in San Diego at the present time.



CAPRIOGLIO ON

LIBRETTOS
The Italian Community
Center provides San Diego
speakers of Italian with a
number of monthly meetings
devoted to Italian language and
culture. At the Kona Kai Club
last Thursday, before an
audience of native Italians and
students of the language,
Giovanni Caprioglio gave a
charming talk on opera
librettos. Dr. Caprioglio, a
chemist, began by explaining
that his only credentials in the
fact that as a youth he had lived
on Via Bellini, and later moved
to Via Caruso. But for what he
sought to do in his talk, this comments were amusing and insightful, his manner graceful and engaging. Da Ponte himself would have enjoyed this talk.



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DUNCAN SHEPHERD

Lucky thing my deadline precedes the announcement of the Oscar nominations, and I can say what I have to say about A Passage to India before they can have a chance to change it. Let me hurry up, then, and state that if A Passage to India goes on to take the Best Picture prize, it will be a lone way from the worst movie.

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to have done so. How high I hold the Os-cars will be plain enough if I say that my money, had I setter truck record as prog-nosticator, would be on Amadeus. All I can go by is that the new David Lean movie seems to me to have a closer kin-nip with the last David Lean movie, Ryun's Daughter (1970), in its combina-tion of epic soope and intimist scale, than it has to those full-for over)blown epics, The Bridge on the River Kua, Lawrence of Arabia, Dr. Zhivago. And two of the

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latter three were Oscar winners - and the third a near miss — while Ryan's Daugh-ter is universally acknowledged, except by me and maybe three or four surviving mbers of the Christopher Jones Fan

Here as there, the epic factor, without Here as there, the epic factor, without the accompanying spectacle and sweep and so forth, means that there will be plenty of allowance for old-fashioned novelistic virtues; the unhurried construc-tion of the accompany tion of the narrative, the tangential embelishment of it, the omniscient circulation lishment of it, the omniscient circulation among the dramatis personae to obtain various perspectives on it. The individual point-of-view shots are perhaps the most enlivening and enriching things in the entire movie: a glance out the train window. the movie: a grance out the train window at the inky glistening river; a turn of the head at the scrabble of leaves on the mosque courtyard, and the appearance of a ghostly floating figure on the far side of it — that kind of thing. Fourteen years is a long time to go without making a movie, but there is no indication here of a fall-off

in Lean's powers, such as they ever were.

The commodious scope of the movie, for example, would hardly have accommodated so much if Lean were not also a modated so much if Lean were not aiso a director of some economy. The cultural geography laid out in just a few shots, in the short trip frivugh the teeming native marketplace to the tranquil British oasis, and the short trip frivation of the short property shot in the introductory phase speaks volumes. Granted, it is nothing we should not already have heard somewhere. But if this tale of colonial India is less urgent than when E. M. Forster first told it in 1924 (less so, even, han since the advent of Gandhi in 1982), it might well mean something more to a filmmaker now in his mid-seventies, who are something to the should be suffered to the should be sufficiently and the should be sufficiently should should be sufficiently should should be sufficiently should director of some economy. The cultural

finitely more humane and compa than that of his countryman Richard Attenborough in Gandhi. In place of lib-eral piety and self-flagellation, we get deep crimson embarrassment over snob-bery and insensitivity, and watery tender-ness over the smallest tolerance, inquisitiveness and (best) comfortableness Outrage always looks a trifle silly half a century after the fact. Lean - whose name, in combination

with whose budgets and running times, has inspired quite enough ironic puns —

is certainly capable of heaviness: the sense of premonition built up around the Marabar Caves; the significance attached (but none too securely) to the sun and on; the horror-film frisson of a young English virgin beset by monkeys at a tem-ple of erotica. Such things would best be seen as part and parcel of the oldfashionedness, or simple oldness, that has its good side too. Apart from the broad and civilized perspective brought to bear, there is also the solid craftsmanly 1940s studio technique (almost brazenly trum-peted in that first, patently false shot of a parade of umbrellas in front of a travel agency show window) that is no longer And here might be the place to notice that although Lean has taken credit for the script adaptation himself, he keeps that as a separate credit from the unusual tail-end credit of "Directed and Edited by. . " -as if to declare thereby his professiona evolution. No director, presumably evolution. No director, presumably, would have quite as carpenterly a view of film construction as would a former editor; and it is perhaps cause for lament that the connecting door between editorship and directorship, so freely swinging when Le-n went through it forty-two years ago, has since been all but nailed shut. There has lately been Ashby, yes. But there used to be, among others, Wise, Robson, Parrish, Siegel, John Sturges — as sober and erect a group of filmmakers, Lean included, as you could happen to rope together.



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haracteristic touch than heaviness; and the movie as a whole can be seen as a ju-diction pruning job on the Forster original, trimming and shaping his slow-turning pages into scenes that will "play." The indignity of the major plot turn — the harge of attempted rape brought by ou English virgin against a respected Indian doctor — is pointed up nicely, for instance, in the unemphasized moment when the Scottish commandant, picking through a box of "evidence" culled from the accused's apartment, perfunctorily opens a portrait of his dead wife, in the sence of the only white man who has theretofore been privileged to see it. (Even we, as we cannot help but be aware, (Even we, as we cannot help but be aware, are not so privileged.) To bring such a moment off takes preparation and patience and art — yes, that, too. It would not have been as potent a moment without the presence of that other white man; and it would have been altogether too potent with the presence of the openly chagrined loiding, or with the presence of additional. Indian, or with the presence of additiona minions of the commandant. It is just

ight as is. Besides scenes that play. Lean is blessed with the players to play them. Alec Guinness in brownface is perhaps to be regretted, but he is too much on the sidelines to be regretted for long. And Victor Banerjee, with darkened skin him-self, is somewhat too strained to tap the full comic potential of the accommodat-ing Moslem who invites so much trouble on himself. (Invites the visiting English

ladies to his home, that is, and then to wriggle out of that commitment, invites them instead on the fateful picnic he can ill afford.) But he might have been right, after all, to let the situations take care of any humor. And all doubts may leave off there. James Fox, as the Englishman who has ventured furthest into the intercultural no-man's-land, doesn't spoil the effect with the slightest trace of selfcongratulation. And Peggy Ashcroft, the open-hearted and good-Christian tourist who comes to symbolize for the natives some impossible fraternal ideal, fully some impossible fraternal ideal, fully lives up to the doctor's description of her as possessing "the most kind face of any English lady! I have ever seen." But the finest display comes from Judy Davis as the overstrung virgin. The Tole, like that of My Brilliant Career, is rather far beneath her actual attractiveness, but she plays it at a level of such subtlety as somether. how to equate with mousiness. I take it as a test of her virtuosity that her effects never lose clarity even as they dwindle in size and volume; and I submit in evidence size and volume; and I submit in evidence that smile of anticipation which just barely starts to form on her lips when her fiance taps on her bedroom door, and which vanishes before it fully arrives when he follows up with a mere "Goodnight." That sort of "range" — a singer's or instrumentalist's sort of range — strike, me, as for none interesting and the strikes me, as for none interesting. strikes me as far more impressive and worthwhile than the sort that calls for brown greasepaint and the humorous mimicry of a foreign tongue.

strapped with the most overplayed and un playable scene in the movie: the court-room "drama," with the slow-motion trudge to the witness box, the flashbacks to those sinister Marabar Caves, and supposed victim suddenly behaving as the prosecution. The hostile witness to the prosecution. The scene is in the novel as well, but how much truer it might have been to the For sterian spirit — or what I think of as the Forsterian spirit — if the Davis character were allowed to screw up her courage in a somewhat less spectatorial forum. Ashcroft, on the other hand, has had the luck to pull one of those distinctive Forsterian disappearing acts, dropping volun-tarily out of the action just as it ap-proaches its climax (and immediately thereafter dropping involuntarily out of life altogether). It is as if she knows somehow that what would have been the highpoint anywhere else will be the low-point here. Or to return to our pruning metaphor: the story has been clipped down here to the bare and knobby branch. But the movie recovers from its trial phase in time for a brilliantly tricky dénoue ment. I have to take people's word that this ending is not up to the ending of the novel, having not got there myself. I won-der, though, how much more surprise, hope, and human mystery a man can stand. A moviegoer has no business turn-

I always seem to be one major movie in

arrears these days, and today the movie I am tardy on is Bertrand Tavernier's A Sunday in the Country, currently at the Cove. The least I can say is that no one should risk letting it slip away while waiting for me to say something about it. I hope to do that next week. In the mean-time, and certain by then to be past time, there is also Pierre Schoendoerffer's Le Crabe Tambour in the UCSD Interna-tional Film Series, next Tuesday. And there is also, at the Ken through Saturday, Sergio Leone's Once Upon a Time in the West: "the fully restored director's cut." You would have to have a better memory than mine, or have seen it more recently than I have, to pick out the alleged twenty four minutes that have been restored. had the help of a detailed rundown of those minutes in the press packet, and I can only raise the question of whether this might have been one of those movies that was cut after or during its premiere engagement. This sometimes happens: The Wild Bunch and New York, New York come to mind as two times it has hap-pened. I would swear, in any case. I had already seen Henry Fonda kick the crutch out from under Gabriele Ferzetti's armoit and threaten to crush him like a wormy apple. But maybe this just goes to prove that the movie is all very much of a piece. One way or another, it will be good preparation for the more extensive restoration job on Sergio Leone's Once Upon a Time in America, which I am told is on the Ken schedule some time in March.





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Aunt Bertha has never dropped her vo-cabulary borrowed from the movies; to this day she awards people or situations "two stars" or "four stars" and anyone whom she likes or admires she refers to as

fans since his earliest days at Cote d'Azur on Prospect Street in La Jolla, to the per-iod when he was maître d' at Mon Ami in Del Mar, to his time at a restaurant named for him in Leucadia, Bertrand's, and to his recent interval at La Maison du Lac in Carlsbad. No matter what herman is ac-tually thinking or experiencing, he is un-failingly ebullient, outgoing, dancing be-tween tables as he exercises his prodigious powers of memory, he is able to recall what you had in any of his restau-rants as far back as a half decade ago and

he never forgets a name or a face.

He's also lucky; no matter how unpromising the situation, Bertrand manees to land on his feet. Though diners admired the food served at La Maison du Lae, the drive to Carlsbad prevented many from dining there midweek. Rest less, and with a great need for new and better experiences, Bertrand sold Maison du Lac and began negotiating for a restaudu La and began negotiaming for a resaurant in the newly expanded University Towne Centre. Far from weeping when the deal could not be completed, he searched for another locale and came up with the floundering Mille Fleurs in Ran-

with the floundering Mille Fleurs in Rantho Saria Fe.

Now called Bertrand's Mille Fleurs, the
place is as beautiful a sever. You enter
through a charming tiled courtyard, and
the restaurant is broken up into a series of
rooms, all beautifully appointed. The
tablecioths and silverware are impenceable,
and if there aren't exactly one thousand
flowers distributed through the rooms,
well, as Aunt Bertha would say, "Who's
counting?"

One nicety that Bertrand always practices is personally conducting every party
to its table. When Aunt Bertha sees him at
the door in his may blue suit, white shirt,

to its table. When Aunt Bertha sees him at the door in his navy blue suit, white shirt, and red tie, she hisses redundantly, "Did you see that movie start" Mat a movie start" Mat a movie start "At first he leads us to a table in one of the smaller rooms, the one that was originally an open sun room. However, at our request he gladly give us another location that affords the maximum amount of privacy, the end table in the back where the entire wall is a seat lined with pillows.

Since there are three of us, Aunt Bertha insists on taking the chair so that she car crane her neck and not miss any details of this glamorous Saturday evening, which includes softly played classical music in the background. My friend and I luxuriate against the pillows. Then we glance at the

Every item is a la carte. Appetizers range in price from \$7.50 to twelve dollars, soups are four dollars to \$6.50, salads \$4.50 and \$8.50, and entrées cost seventeen dollars to twenty-four dollars Aunt Bertha emits a deep sigh. She is fiercely independent and pays her own way. But at best all she can afford is an entrée. She doesn't order any wine and I can almost see her calculating the cost of every mouthful of food. But the splendid bread and butter are free. She wolfs down two basketfuls. When we order, I mention to the captain of the tables that we have to watch our budget. Bertrand seems to be in one of the other rooms, but a second later he brings Aunt Bertha a glass of house wine. "Compliments of Bertrand." He bows to her and smiles. We haven't tasted a single one of the dishes, but I can al-ready see those stars emblazoned in the heavens. Aunt Bertha is silenced into

I ordered one appetizer for all three of us, angel hair homemade pasta with wild mushroom sauce (\$7.50). The pasta is multinoom states (\$7.50). The pasts is delicate and the mushroom states is enhanced by veal stock. It's first rate, but the table and Aunt Bertha spoons the pasts into our smaller dishes. "In Prance." Aunt Bertha notes, "the waiters always divide the portions. They never the patrons do this, fool around with alippery pasts. Of course, it would have been note if they gave us this service." She glances around who come here don't bother sharing appetizers so there's not too much need for hem to require the help of the waiter."

them to require the help of the waiter."

This slight gaffe on the management's part she immediately forgives with the advent of the mustard soup (four dollars). It's nothing short of incredible. Prepared

from yeal stock, cream, and two types of mustard (Dijon and Pommery with tiny black seeds), the soup is a stunning tri-

s fork tender and at its peak of freshness.

The fish filets vary according to the mar-ket, but you can't go wrong with this dish if you are a fish lover. All entrées are acompanied by rice over which is placed a basket of fresh vegetables. The baskets are prepared from wafer-thin slices of potatoes placed in a mold and deep fried into the form of a rosette. This presentation of the vegetables is not only gorgeous but delightful to the palate.

My friend's salmon in sorrel sauce and

Pommery mustard was equally fine (\$17.50) and salmon lovers will do well with this dish. I had one of the evening specials, veal loin in zingara sauce pre pared with madeira wine, truffles, and ham julienne. The sauce was outstanding, but next time I intend to try the pavé of veal, which is a tenderloin of veal in a

morel sauce. Veal dishes are the most costly on the menu. The veal toin was twenty-four dollars and the veal pavé twenty-one. Yet I must confess that every dish that we sampled had integrity and

cause she didn't get to meet Chef Remy ("definitely a movie star") but she of-fered a round of applause instead. Though I tried to restrain her, knowing that today she would moan and groan about the cost. Aunt Bertha grew characteristically rebel-lious when I suggested that we all share one bavarian cream (bavarois) for dessert, the likes of which can't be duplicated in this city. This rich dessert with its choco-late sauce and creamy interior is a killer in terms of calories and if you have a

small amount of it you are able to feel both virtuous and sated. But Aunt Bertha cried, "When we're out with movie stars we have to act like them." Nothing would do but for us to have one dessert each: a fresh fruit tart, a strawberry cake, and the bavarian cream (each five dollars). The first two were pleasant indeed, but not in the same class as the bavarois. As we left, Bertrand gave Aunt Bertha a

hug. She held up bravely until we were out in the courtyard when weak-kneed but resolute she exclaimed, "That movie star has a hit on his hands. The food is expensive, but it's worth it. Beginning tomor-row, I'm going to start saving for my lunch here." Then she added wistfully, "Do you think the movie star gives hugs

cause she inevitably refers to them as "movie stars." "Her sons are movie stars," is denist with a modest shrug of her plump shoulders, "regular movie stars." It will take a moment of two for the listener to realize that this is a generic compliment that has nothing to do with employment in films. Having made to denit procouncement, sum Bertha will add, movie stars? They're ten movie stars." Aunt Bertha swards these "tens" to my. Aunt Bertha swards these "tens" to my. The Restaurant: Bertrand's Mille Fleurs

movie stars? They're ten movie stars."
Aunt Bertha wards these "tens" to my
sons, to Saul Bellow the novelist, to Ralph
Nader the consumer advocate, and to
Mario Cuomo the politician — to Aunt
Bertha they are movie stars all. Needless
to say, Aunt Bertha has her favorite reateaurant people and when I mentioned the
possibility of dining at Mille Fleurs,
which has recently been purchased by
Bertrand Hug, Aunt Bertha virtually
swooned. "What' but'e thinking of goling are the movie star and not taking
Aunt Bertha has been one of Bertrand's
Aunt Bertha has been one of Bertrand's

mph. (I would have settled for the musard soup, a salad, and a dessert as my en ire meal). There's no harshness to this oup: it's simply unique and elegant. please he sure to phone to see whether the mustard soup is available the evening you dine there. It's worth the trip. I would be hard pressed to say which of

our three entrées was the best. Aunt Ber-tha had filets of three fresh fish: turbot, John Dory, and swordfish prepared in a bell pepper sauce (eighteen doilars). Red and yellow bell peppers are steamed, then puréed with a light butter sauce. The result is delicacy itself, and each fish filet



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Hands



JEFF SMITH

In 1936, amid the Great Depression and a private foreboding that the novel is "painfully dead" as a genre, John Steinbeck began writing a book for children. "I want to re-create a child's word," he wrote to Ben Abramson, "not of fairies and glaints but of colors more clear than they are to adults, of tastes more sharp and of the quere heart-breaking fielings that overwhelm children in a moment. I

want to put down the way 'afternoon felt' and of the feeling about a bird that sang in a tree in the evening.' The book never materialized, but the child's perspective did in O'Aftice and Men, John Seimbeck's hymn to the homeless. Like a child, Lenniene. A huge man with the mind of an infant, Small is attended to the uneser poerty of things but is cursed to crush them with love. Soft textures, in particular, make him turn savage.

tures, in particular, make him turn savage.
"He's all right," Lennie's partner George says, "he just ain't bright." But George

knows from experience that Lennie's "bindle-stiff" (an itinerant farm laborer whose belongings could be carried in a bindle, or rucksack) he worked alongside a man like Lennie. But it matters not where the character came from - be it the fields of Salinas or from Benjy, the tale-telling idiot in William Faulkner's The Sound and the Fury - Lennie is one of the most unforgettable characters in American letters.

Lennie has come alive, once again. The Lennie has come alive, once again. The Old Globe Theatre's production of Stein-beck's Of Mice and Men is quite good overall (though its acting is surprisingly sporty) and Larry Drake's portugal of Lennie is outstanding. Often the best man-or an usber, but never the groom at the Old Globe. Drake has final-based reac-tion has readed to the control of the programment of the control of the formance that verges on the definitive.

tor has made the most of it win a per-formance that verges on the definitive.

Drake makes us believe, as Steinbeck wanted, that Lennie's sensitivities are su-premely acute. His Lennie becomes joy-ous at the things we take for granted — or may even find reputsive, like the tiny field mouse in his pocket, which Lennie has fondled out of existence and yet refuses to fondled out of existence and yet refuses to abandon. Where we here richtekts, Lennie hears a choir, and to him a routine sunset becomes a masterpiece. He is surrounded by hardship and plenty, a feudal world of landowners and caravans of penniless men whose dreams of imagined wealth have shriveled to the talisman that guides have striveled to the talisman that guides them on: the hope for a simple, "stake" and maybe, someday, a little land of their own. These men live in a foreshortened future. Only Drake's Lennie lives in the present, a realm of fluid sensations he is compelled to acknowledge in ways that reveal the powerty, both economic and spiritual, of his fellow laborers. In scene after scene, Drake consistently re-creates this child's perspective. In doing so, he refreshes our eyes as well.

But Lennie is also a monster, albeit au mointentionia one. Like the audiences who filled the amphitheaters of ancient

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Greece, Of Mice and Men has become so ingrained in our dramatic heritage that most modern audiences already know the story, including when and where Lennie will strike. In this regard, Drake has wisely refrained from giving the charac-ter a Frankensteinian edge. Instead, he creates the monster with a subtle econcreates the monster with a subtile econ-omy of means. Small reactions become suggestive. A minor change of Lennie's expression — as when Curly, the owner's son, goes storming through the bunk-house — is all that Drake uses to indicate

son, goes storning through the bunkhouse is all that Drake uses to indicate
a major shift of mood. And when Lennie
and Curly's unamed wife begin to discuss the thrill of touching velvet, in act
two, scene two, Drake moves a half an
inch toward her, no more, and demonstrates vividly that a dark cloud has just
blocked out the sun. The move was barely
perceptible on opening night, but it was
also eloquent. Drake's next line disappeared amid a rautle of squirming seats.

Most impressive of all is Drake's — and
this productions" — ability to make Lennic's violent acts completely devoid orcreatly. The pain he influes contice of the control of the concreatly the pain he influes contered to the control of the concreatly. The pain he influes concreatly two just he influes the concreatly. The pain he influes concreatly two just he influes the concreatly two just he influes the concreatly two just he influes the concreatly. The pain he influes the concreatly two pains he influes the concreatly two pains he influes the concreatly two pains he influes the contraction of the con
traction reach for his pistol of mercy, and become torn in two by conflicting feelings about the necessity of ending so destructive yet gentle a life.

Drake's performance is excellent. Not far behind, in the Old Globe production, is David Huffman's portrayal of George Milton. Where Lennie exists in the

present. George lives in several worlds at once — the fields, his romantic vision of a once — the fields, his romantic vision of a better life, and at Lennie's side as a con-stant protector and spiritual brother — all of which George attempts to hold to gether. Though he relies heavily on a staccato delivery of his lines in a machine-gunning, at times monotenous reading, Huffman is nonetheless a fitting reading, Huffman is nonetheless a fitting-companion to Drake. He shows us that George's real dream is for order and that, unlike the choos around him, George is courageously single-mided in the purse it of his gaid. Where Lennie is careed by an accident of birth. George is cursed by his ability to care deeply. We also see in Huffman's performance that were George less dedicated, he would never have en-countered the dillemma he faces in the end.

end.

After Drake and Huffman, however, the quality of acting drops off severely at the Old Globe. Philip Reeves is reasonably competent as Slim, the savvy muleskinner, and Fred Pinkard has some good moments as Crooks, a black man segregated

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from the rest. But in general the support-ing cast is dreary, and in some cases so cardboard-like that they detract mightily from the production. Nancy Claire Benfrom the production. Nancy Chine Ber-neuct anche forgoven, since her character is more a blond-haired prop than a person. She plays Curly's wife, whom Steinbeck has drawn as unappealing as possible has drawn as unappealing as possible che's an ex-hooker, a compulsive flirt, and — to make sure we don't become scached to her at all — the author hasn't exen given her a name). Bennett is unable to a proper size of the control of the con-trol of the con-trol of the control of the con-trol of Don 100K, Mitchell Edmonds, and Johnny Crawford (whose Curly, when angry, speaks like Lennie) all are flat and at least a beat behind the pace of the scenes. Everyone knows where Of Mice and Men is going, and thus knows to be patient. But the supporting cast, especially in the slow first act, made the wait seem much

AFFORDABLE MEDICAL CARE

When the supporting cast is on stage and while we wait, we have a chance to admire the technical work done for the production. Scenic and costume designer production. Seein and costume designer and production. Seein and costume designer seed of the period. His set—skelted buildings—in framed by huge wooden pilings and rossbeams. Initially they represent the railroad trestle under which George and Lennic camp. But during the production there hover over the bunkhouse and the barn like a death shroud, as. become a massive, symbolic reminder of where the story will end. Michael Holton's sound designs, more felt than head, provide a fine subliminal atmospheric than the story of the statistical provide a fine subliminal atmospheric than the statistical statistics of the statistical door illustration, tatered monthlight, or the sun's gradual dance across the sky. Most impressive is Dorsey's raitary on saive is Dorsey's artistry on hich captures a poetry worthy

also a reality of the area, one of those bone-chilling. Monterey Bay fog banks that can shoot icicles of pain through the raw hands of a picker in the fields.

In concert with Steven Rubin's set, di-rector Craig Noel has located a majority of the action downstage, close to the audi-ence, which achieves a necessary, Cassius ence, which achieves a necessary, Cassias Carter Centrs. Stage intimacy for the play, Craig Noel's direction of the play, Craig Noel's direction of the play, in general, attrices for a balanced, natural-istic tone that only failers when his cast does. At its worst moments (and there are does. At its worst moments (and there are to the production directed by Noel), the show its talky and repetitive, and Sicinbeck's sty-listic habits of repetition and overexplana-tion emerge uncropped. But in its best listic habits of repetition and overexplana-tion emerge uncropped. But in its best moments — Larry Drake's splendid work, his tandem efforts with Huffman, and the conclusion — libe Sisinbeck the produc-tion powers through the verbiage and gen-uinely strikes an ineffable chord, a canti-cle for the homeless who, as in 1937, wander once again in our mist.





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Something from **Nothingness**



JONATHAN SAVILLE

Kodo, which appeared at Mandeville Auditorium last week under the sponsor-ship of UCSD's University Events, is a ship of UCSD's University Events, is a group of Japanese performers whose work is centered on what would seem a rather unpromising musical instrument, the drum. Their ninety-minute program was divided into fourteen pieces, most of which employed drums of various sizes. Like other Japanese companies that have visited, where the object of the property of the propert

Kodo cannot be neatly characterized as to genre. At first, it would seem that this is a musical concert, a drum recital. Yet even within the category of music, the drums are supplemented with other instruments — pulced string instruments such as the koto and shamiten, and bambon flutes — as well as with singing. At the same time, the performance is thoroughly theatrical. The musicians wear various costumes, the stage is set with striking dispositions of objects for each piece (not all of them drums), and the leaving of the instruments is treated as a belying of the instruments is treated as a

demons and animals, cavorting with each other even while they participate in the drumming. This is acting, but it is pre-cisely choreographed acting. Indeed, throughout the performance, the move-ments of the musicians come close to the quality of dance, sometimes explicitly crossing the border into that art.

Kodo does not offer us a miscellany, however. The mixture of genres, with each blending into the others, itself has a meaning. It imitates the form of ritual.

Music, drama, and dance are elements in
a more comprehensive experience whose
aim goes beyond that of ordinary art and aim goes beyond that of ordinary at and suggests the religious. In fact, the Kodo performers regard their at as a means of communicating with superhuman powers, the gods of nature. As he plays, the drumer is removed from the everyday world and enters a "world of nothingness," in which he confronts the divine and demonic forces that ordinarily lie hidden herealth the world of appearance. His drumming is a means of bringing him into contact with these gods, and also of conveying his experience to the audience; he —and his drumming — become a conduit by which the divine force can enter into the experience of those who are watching

the experience of those who are watching and listening to him. The performance of Kodo is therefore less like that of a sym-

and listening to him. The personance, who is therefore less like that of a symphomy orchestra or a dance company than like the celebration of the Mass.

The performers, indeed, undergo training that is scarcely distinguishable from the contract of the co

the physical, but as its highest manifestation. The gods do not dwell in nature but are nature; at that level of perception unclouded by imprecision or routine, by flabbiness of mind or body — the spiritual and the physical are one. Hence the immense emphasis on physical perfection, evident in the appearance of the Kodo performers and in their mastery of the muscular activity of drumming. The perperformers and in their massety of under muscular activity of drumming. The per-fected and disciplined energy of the body is transferred to the sound produced by the drums, and that on a physical in its own nature, is spirit, the language of the gods, the language of ultimate reality. In the cli-matic moments of the performance, the central instrument is the miya daitho, weighing 900 pounds, and with a head diameter of five-and-one-half feet. Two performers, naked except for lonicolots, drum with mighty bests upor, this massive instrument. The sound i gives out is inde-scribably thrilling. One does not so much hear it as feel it, deep within oneself. In responding to that sound with our body, with our entire being, we are participating as communicants in a ritual whose priests are the drummers, whose medium is the body-understood-as-soul, and whose aim su union with a divine soul-understood-as-sent, and the produced in the control of the conis union with a divine soul-understood-as

is unon with a divine soul-understood-as-hody.

Again and again in the theart it is Ja-pun that brings to us these examples of art, of the merging of categories, of radically new ways of thinking, feeling, seeing, hearing, knowing, being. Why Japan? Kodo's approach to drumming provides an answer. Most of these pieces are based on native Japanese dances and rituals, on the folk music of the primitive Japanese village. We this is not authentically primi-tive art, in which there is an unbroken, organic connection between the art and the traditions of the community. It is a primitive and the traditional by highly so-phisticated artists. They are artists who was lived in the modern world and exper-ienced its alienation from buman needs,

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and who have made an enormous effort to overcome that alienation by giving new life to traditions being crowded out by industry, commerce, urbanism, and the in-fluence of the West. Japan is the prime fluence of the west. Japan is the prime contemporary instance of an extraordinar-ily formalized traditional society under-going radical modernization. Its tradi-tions are attacked both by its internal development and by contact with alien cultures. Out of the extreme tension of cultures. Out of the extreme tension of this conflict arise arists who wish to maintain tradition out can no longer do so screnely, who wish to respond to inodernity without being overwhelmed by it, and who in the course of attempting to control and reconcile the two great rivals discover a figure different from either of them, be-

hind them, encompassing them, giving them a meaning greater than themselves. It is that figure, that enhanced artistic form and the reality it reflects, that is evoked by the performances of Kodo. The vision of Kodo is a universal one, but it should cause no surprise that those theat-rical artists who are calling this vision to our attention are Japanese

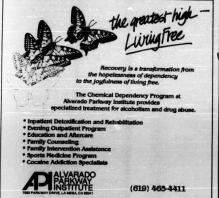
our attention are Japanese.

The metaphysical vision of Kodo is attained through a supremely powerful
motional experience, and that emotional
experience is principally one of aggression. There are quelt, délicate moments in
slow. There are quelt, délicate moments in
slow. There are quelt, délicate moments in
slow performance, but the breakthroughs
are performanced by the performance of the perfo

seems to spring from the very heart of the world. It is an impersonal fury, working through the individual drummers rather than constituting part of their private emotional biographies. It is a controlled emotional biographies. It is a controlled fury, transforming the unalloyed aggres-sive drive into precisely coordinated rhythmic patterns. But its underlying na-ture is unmistakable. There is very little of the erotic in Kodo's art. It is not through love but through pounding, hit-ting, smashing that one rises to the world of nothing and everything, the world of the gods. Kodo demonstrates that there is a destructive energy in the universe (per-haps it is the only energy in the universe) and a destructive energy within us, that that energy is of the body, and that with

unremitting discipline of the self and its powers we may use that energy to trans-send the supposed separation of the physical and the spiritual and to arrive at a perception of the real. The drummer slams his drumstick into the head of the drum. But the drumhead does not break.

sound into the air that speaks to us with the voice of the divine.
"Kodo' means "children of the drum" and "hearthest". The heart, like these children of the drum, is driven by an im-personal aggressive force. It fights unre-nittingly against the sluggishness of things, the desire of the blood to stagnate. It beats. Yet this is a beating that results not in destruction but in like.









Nostalgia Trip

JOHN D'AGOSTINO

Stone's Throw has been one of San Dego's basies and none popular dance' longo's towards and none popular dance' longo's concert acts for a docube now, and critics, musicians, and fans have been nearly unanimous in their praise of the group's contemported yet authentic renderings of classic jazz and pop from the Presenties through the Sixties. So when the quartet's cofounder, Molly Stone, received a phone call recently from a local reporter, she was taken aback by the caller's query. "He sadd he wanted to do a conversation last week in her appropriately vintage home in North Part," but he wasn't sure I'd want to talk to him because the angle of the story would be. "May hasn't Stone's Throw made it big?" That really made me think." Stone's Throw has been one of Sun

really made me think."

After giving the matter some thought,
Stone concluded that Stone's Throw has,
in its own way, "made it big," and her satisfaction with the band's ongoing local
success stands as a rebuttal to those San

EUROPE

ID when signing up.)
RESERVATIONS ARE REQUIRED

actly the kind of music we love most is pretty amazing," allowed Stone. She might have added that the odds of a group sustaining a career by playing scaled-down versions of old songs — some of which were popular in the days of hand-caralled phonographs — are not very-caralled phonographs— a

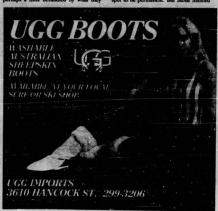
ing in a local rock band called Back Step. Severtson, a graduate of Yale who had first met Shopoff in New Haven, Con-necticut, was a violinist in the San Diego necticut, was a violinist in the San Drego Symphony, which was at the time on strike. None of them was making much money. Despite their obviously disparate musical backgrounds, the three decided that there was little to lose in experimen-tation and in 1975 began playing together "just to see what would happen."
"Whe functor that this was a chance to

We figured that this was a chance to "We figured that this was a very liked," recalled Stone. "Even though the death of the state of

were seeing and hearing. If one were to read and internalize enough press releases one would begin believing that every group in existence provides a "unique musical experience," but when those words appeared in early advertisements for Stone's Throw, they were for once jus-tified. The trio dressed in Thirties and for Stone's Hrote, yeare not there, yeare not free, and free in Thirties and Fourier Interest and Fourier Interest and gave lively readings to wildly varying material that ranged from turn-of-the-century New Orleans jazz to Gershwin to Erskine Hawkins to Elvis to Motowa, officin in the same set. Close vocal harmonics — in which Stone's hosky also was frequently the lowest — gave way to Severtson's sprightly fiddle solors, Stone's forays on future or tenor sax, or Shopol's cornet blasts. A Billie Holday song with Soverston's print of the same state of the same set. Close the same print of the same should be solored to the same print of Bobby Levis's 1961 chestunt, "Tossia' and Turnin'," only to be followed by "Chattanooga Choo Choo" or an zarly bop standard. One never knew quite what to expect from Stone's Throw, and that was Gand remains) a large part of the band's appear.

score i new quie want to expect runs a Stone's Throw, and that was tond remains) a more proposed to the proposed standing of the proposed standing to the proposed standing, converting new listeners at folk festivals, nightchibs, and private parties. The band even initiated a series of cight, self-produced, coctume-optional "period parties" that included a Sixtee-style "Junior Prom" (aboard the ferryboard logy," held last August at the Flored San John Charles of the proposed of the source, "but the most successful one defi-nitely was the "New Jump Steady Ball," with a Twenties theme, that we put on at the Host Del in 1978. We sold out the main ballroom, and a lot of the 800 people who came arrived in limos and every-hing, No one was more suprised than us

in 1973 a move to beef up their sound was partially responsible for the group's eventual, though brief, dishandment. "We added a pinnist thinking that would allow us more flexibility and give us as bigger sound," said Stone, "but if just made it harder for us to get jobs. Clubs that didn't have pianos were telling us that we'd have to supply our own or not play, and some club owners didn't like the idea of paying for an extra musician. That and the suddend issue craze made it real tough for Stone's Throw to find work." As prospects for employment worsance, the band decided to break up, 'tully intending the uplit to be permanent. But Stone insisted



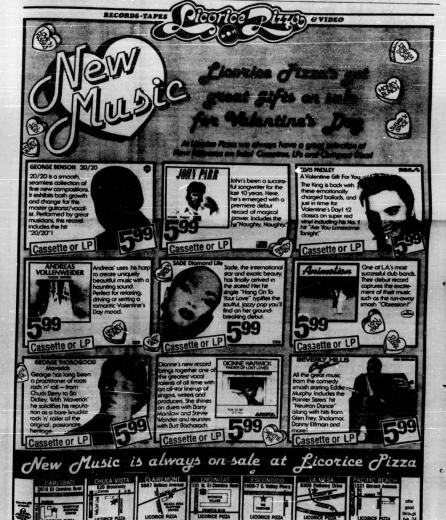
that they at least have a memento of their were seeing and hearing. If one were to that they are as a mement of their rime together. Fortuitously, some people from L.A. who had heard Stone's Throw at a folk festival stepped forward with an offer to record the group on their own small folk label. Sterra Briar Records, So-tals 1, 1970 Stone's Those objects. on all falk label. Sierre pp on their own counting falk label. Sierre pp. and percords. So on July 15, 1979 Stone's Thru Paccords. And recorded a special farevell conceptual and recorded a special farevell conceptual and recorded as perial fall studies. The result was Suppressed Desires, a representative surprises of the band's stage show that received airplay on college radio stations and on the Dr. Demento radio program, and was even given a glowing review in and on the Dr. Demento radio program, and was even given a glowing review in Secrit Beira? § Pr. Heiding magazine. But Sierra Beira? § Pr. Heiding magazine. But Sierra Beira? § Pr. Heiding magazine. But show the label went under in 1980, a said Suppressed Desires. But the band's "re-

tirement" was not to last.

"Pont called me one day in 1980." said
Stone, "and "Hey, this is sailly
lef's play, "Phila", "Hey, this is sailly
lef's play, "Phila", "Hey, this is sailly
lef's play, "Phila", "Bay, "Bay,"
left play, "Bay,"
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which disco dying a horrible and welldeserved death, "Sone's Throw soon regained its local profile, and when the
closerup death, "Sone's Throw soon regained its local profile, and when the
Sheraton thous, "Sone's Throw Sundowner
Lounge thousand the death of the latery
left play, "Bay,"
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bonus. The only personnel change since then came in March of last year when neit came in staten of tast year when Severtson defected for family reasons and was replaced by guitarist Wayne Riker. Just as their repettoire and line-up have expanded, Stone's Throw's audience has broadened to include people in their early reaction, the state of wenties who are curious about the music's nostalgic/historical value and older sic's nostalgic/historical value and older folks who simply relish the opportunity to hear their favorite music performed inc. Many of these seniors drive to the Belly Up Tuvern in Solana Beach every Wednes-acy to dance at Stone's Throw's popular supper-hour gigs, and a number of them soiced their disappointment as foot an-nouncement last Wednesday that the group would soon be leaving for several weeks. Stone berself has mixed emotions.

"It's fumy," she said, "we're all excited about the rigs, which will take use
from L.A. to despute and then through
the Patamato San Juan, St.
Thomas, Martinute, or Cartagena, and Araba, "and Antique," Antique
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City Lights

Not Here

3 election. This informal group will run a slate of three candidates - including neowner and Municipal Court Judge Ronald Mayo for vacancies on the executis board. Mayo admits the electoral challenge is "a real pain in the butt." but says he's ated and unfairly dealt with by having mandates sed on them that aren't legal." Judge Mayo has nicknamed the 225-unit development "Camp Scabluff," in reference to the strands of barbed wire stretched across the top of the development's entry wall. He blames the cost of the fences which are designed to keep neighborhood surfers from using Seabluff as a short cut to the beach - and the price of maintaining a squad of private security guards for the \$230 per month maintenance fee

that the fee exceeds that of comparable developments nakes it difficult for Seabluf homeowners to sell their units at competitive prices. Homeowners attorney Grinnell counters that the Seabluff directors are spending only what's necessary to enforce the development's by-laws.

Golden Hill

(continued from page 3) city's average of 67.38). Stewart Mayo and his wife live in a large, one-bedroom apartment with hardwood floors in a building that was renovated last summer, two blocks south of McCarty's project. While the Mayos pay \$475 for their place, rent for the top-floor one-bedroor apartment occupied by another young couple is \$600 a month. When the Mayos first arrived in San Diego from Dallas-Fort Worth late last year, they had trouble finding an apartment and initially had not wanted to spend more than \$350 a month for rent. After a couple of weeks of searching, the couple

found that the beach-area apartments were too expensive nd often too dilapidated for the rent being asked, and the only large and relatively cheap places were to be found in El Cajon. But the two didn't want to live that far inland. "This place is big, nicely done, it's kind of like something you'd find back East," Mayo says. "Although the neighborhood is kind of run down, we haven't had too many problems. One of the other tenants, a single woman, had trouble with a peeping tom, and someone bashed my car's rear windo out. They didn't want or try to take anything. I guess he just said to himself, 'There's a new car, these guys have more money than we do, I'll just break their window."

Mexican Radio

Mexican government begun a stringent enforcement

campaign.
Still, the four Tijuana stations that aim their signals north to San Diego listeners

XTRA-AM (oldies): XTRA-FM. or 91X (new music); XHRM-FM (black); and XHITZ-FM (Top Forty) - had been largely unaffected by the beefed-up enforcements, outside of devoting an hour of broadcast time each week to a Mexican "national hour" and periodically identifying the stations' signals as emanating from Tijuana. But last November the Camara de Radio group held a meeting in

stations, things began to change. Victor Diaz, who own XHITZ-FM, says that at the time of the Tijuana meeting the several public service announcements he had been running each day on behalf of Mexican organizations had been "accidentally suspended," and that particularly aroused the ire of Mexican officials. The result: XHITZ-FM now runs an average of twenty-five ncements a day, which consist of promotional spots for the Mexican Department of

ourism, designed to entice

Tijuana with top Mexican broadcast officials, and when

the officials tuned in to the fou

south of the border. A sample "If you're planning to drive during your next stay in Mexico, you'll find that your trip is now easier than ever The Mexican government has developed a system of modern highways that have made aveling anywhere in the

contacted by Mexican officials last November, says operations manager Darryl Cox. The station had not been broadcasting any tourism ads now it runs an average of nine a day. And even though John T. Lynch, general manager of XTRA-AM/FM, says he knows nothing of the meeting — and claims his station has always been running its average of twenty to twenty-four tourish spots a day "just because it's good business" - another station source says the tourism spots are indeed a fairly receivelopment brought about through government complaints last fall.

-T.K.A.

- Paul Krueger, Thomas K. Arnold and Abe Opincar.

MARIKA and BALLERINA BOUTIQUE

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etters

As for helping to make the puri safer place. I like the idea of n mer parking lots and adding a ars, sort of fine was has, I filling it han Diegans also became more aware of this problem it would help greatly. Launch a campaign for safety in the park, including posters, alvertisements, and articles like yours. Go all out with fundraisers and contributions. Most of all, get people to open their eyes and acknowledge that "derelicts" exist, because most people preter it's not around — the "not in San

it's not around — the "not in San Diego" attitude. Without Balboa Park, San Diego would be missing something. We all use it, so let's contribute and fight for it; and tell those derelicts to get a job! Lori Ann Elder Del Mar

Sucked Into One

Phew! Finally, I have a solu-after a thorough investigate allysis — to the mystery ashrouding the modus opens

ent of time to accomplish such a feat, but it was by no means

I mention this in passing a I mention this in passing only because I have assumed that you, as his editor, would appreciate knowing just how this capricious character operates. He closely guards his secret from even you, no doubt. And well . . . i's true I do have an ulterior motive. Knowing his secret, as I now do I. Knowing his secret, as I now do, I would be willing to render rabid reviews for less remuneration than you are currently doling out to im.

The validity of my solution has

The validity of my solution has been substantiated by environmental testing of his adversariation of the continuous and adversariation of the methodology in manuary verify the methodology of manuary verify the methodology of mine. Here's how it works:

To start, you sidentify the lexicon of the film cytic. Two procedures or two procedures oread the film cytics or two procedures or two procedures or two pr

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SUNGLASS

nousehold phrase — in San Diego, it any rate — "pas de quiche"). Having now become a Having now become a lexicographer in your own rite, you inject life into your otherwise mundane pontifications regarding the film in question by haphazardly — the more arbitrary the better — incorporating these glossarial delicacies into your scrittures. It is imperative that the scrittures. It is imperative that the scriptures. It is imperative that the context of the vocables equal the obscurity of your lexicon. (Or at best, be no less bewildering.)

extrapolate any sort of comprehension from the ms.) logically all thought of progressing. Occasional alliteration can be an amusing

afterthought, as well.

Fete accompli, you assign the film an astronomical rating using scale of black hole to five stars. This rating is necessarily antithetical to the parent perspective as portrayed to this point in the proposition. This

should be done solicitously. It must creep furtively upon the naive reader, grasping the unsuspectingly, as if he had been surprised by a phantom in an

abandoned projection booth. American films can receive no higher rating than three stars though you will typically find one or two stars to be adequate. Foreign films, with rate coceptions, are to automatically receive four stars — especially any poles. As any transfer of the stars — especially any poles, as any Traksic can tell you, are to be avoided, but you will occasionally find yourself sucked into one, abbeit unwittingly. New you were to be avoided with your and you will not be added and you are done. You now have The Compleas Ducana Shepherd Move Review. though you will typically find one

So, therein lies the solution, dear editor, to how Mr. Shepherd reviews his films. Its utter simplicity is quite obvious once subjected to such an in-depth analysis, don't you agree?

Oh, begging your pardon, sir, am most amnesial! The use of all

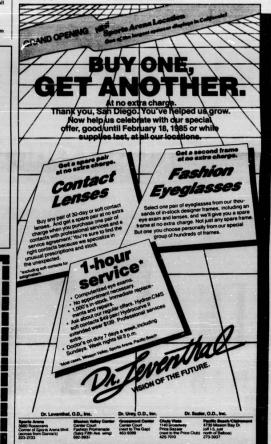
only one possessing sufficient galactic authority to allocate the entire constellation. You nor I will ver use this rating so we may

And in light of that, it is now obvious that it is fudierous for me to even give a second thought to aspiring to duplicate such eulogistic excoriations as his. Alas, you would be wise to retain him after all. But a word of admonition: beware of films to which he has comispied all five stars. You will find them so overburdened with find them so overburdened with ranges, and weight yellow the films. And in light of that, it is now

images, and weighty dialogue that you'll need Doan's Pills to rise you if need Doan's Pills to rise from your seat. And even exponents of Carlos Cestaneda will leave the theater shaking to heads in wonderment. Yet, have I labored in vain?

ret, have I labored in vain?

Obviously not. You are now privy to Mr. Shepherd's modus revideri, for which you will no doubt be ciernally grateful to me, remaining as I do,



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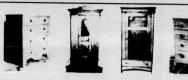
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L.J.

Section 2

Events, Theater, Music, Film

Remember The Future

From the perspective of our histoch, fantasyland America, it is not entirely easy to imagine that, during most of the long trek of human history, the future (for those who bothered to think in such terms at all) was a decidedly prosaic and outchirtered petture. Tomortow would be simply another imitation of spectraly and today, in which labor, tools, food, clothing, and the test would

Béjart:

The Exotic

& The Erotic

Two years ago formidable dance critic Clive Barnes ate crow and was gracious enough to do so publicly. What appeared in his New York Post column (for

his new fork rost column (for three consecutive weeks, in fact) was nothing short of a recantation of his long years of negative criticism aimed at Maurice Bejart's Ballet of the

Maurice Bejart's Bailet of the Twentieth Century dance company. Not that the company's technique had suddenly improved for its 1983

New York appearances, or even that Bejarr's choreography often puzzling and always change very little. The future might have spanned the farming season or the hunting migration, but for the most part it was probably no more ambitious a reach than guessing the next day's weather.

The concept of future, with

spectacularly theatrical — had been found less wanting. Not at all. The dancers, Barnes wrote,

were as superh as ever, and Bejart's choreography flamboyant, assertive, and intelligent. The epiphany was the result of one critic's coming

the result of one chick stoning to terms with the choreographer's persistent iconoclasm and, engendered a newfound respect for the creative brilliance of the man who had been Barnes's long-time

who had been Barnes's long-time friend and artistic foe. Maurice Bejart, age fifty-sis, founded his dance company twenty-five years ago in Brussels, Belgium, since then he has created sixty hallers for his dances, most of whom graduate from either of the two dance schools he also directs. For vents, American critics railed against the auccess the company engine

so imagine which we are familiate roday then, is a relatively recent use from the many and then is a relatively recent was a to former ow the familiar roday and the former ancestors have become officers which is former ancestors have become officers which is a contamy makes of thinking for its as we trip effortlessly past alleful to the subject to profound changes in the future — that, for

example, a cure for and vaccine against cancer will be found, that beer will eventually be less filling and taste great, and that tive-even liver overhauds will be performed nourinely on an outpatient basis for no more than the cost of a good bortle of

than the cost of a good bottle of champagne, grows before us the the found complexity, the postime of speculating on its dimensions has become institutionalized, as well as appended to distinctly commercial strategies. And in the revered American tradition of carting the new and the of carting the new and the strategies. The complexity of the body of the control of the conlabolity of the body. First Expo will take the three the Expo will take the three three weekend for a tow-day peek at the products of the institute that, through the muscle of model,

innegati the minute of the density in section, you can buy to done from the cape's advantage of the cape of the cape of the cape of the section of the cape of the show over Sucramento and Seattle, in part, because of the Al-Bahr Shrine itself, which the event's cognitives call "one of San Diego's most futuristic buildings," One mode this architectural space of sweet, visition will be irrested to visition will be irrested to visition will be irrested to which is often mistaden as the technique women use as a last resort to get their way, but which, in fact, is the science of freezing an ongoistm for preservation and future resourcement.

resuscitation.
"Several moving holograms will be featured." we are told, one of which is a three-foot-by-two-foot image of Dracula at work on a victim. A four-foot tall robot named Hubot, billed in "the ultimate appliance of the (continued on page 8, col. 3)

across the Atlantic. His works, when performed on tour here, were labeled gaudy, hysterical,

were labeled gandy, hysterical, unimaginative. The expressionless posturings of his women, the sensuality laviabed on the male roles, the lush theatrical elements that foo the critics word; legined intentiveness and thus made its absence more palpable, all mounted to time around gander of the properties of the proper

ovations, Barne's defection to Bejart's camp all have left the critics wallowing in contrition. This weekend the San Diego Arts Foundation introduces Ballet of the Twentieth Century to San Diego for the first time with four performances. Two programs are planned on Friday.



John Singleton Copley

"In this country . . . there is

no example of art except what is to be mer with in a few prints, stafferently executed, from which it is not possible to learn much. I think myself particularly mucks in though a particularly mulack in though in a place into which there has not been one between the particular the particular

time, and became the first American-born painter to be recognized here and abroad as one of the great artists of his day. At a bout the age of thirteen (1700 to 1700 to 1700

commissioners.

But as a portrait painter.

Copley was considered simply a skilled tradesman. His subjects saw his work as a memorial to their social standing, he saw it a means of exaging the powers of his childhood and perhaps a wan, eventually, to escape America's crude sensibilities for the artistic world of Europe a.

this aesthetic "uum it is remarkable thir Copley's portraits went beyond the requirement to present a likeness and became instead individualized, personal statements about each subject. His work adds immercedy to what is known about some of the most important figure in pre-Revolutionary America and of the society and activators the



"Self-Portrait," c, 1776

Warking streadly alone. Copley had no real idea at how his an compared to that of the prominent patient of Europe and the prominent patient of Europe and the prominent patient of Europe and the prominent patient of the consideration. He submitted at for consideration to Johns Reynolds and the other masters of the das. Their acceptance of the das. Their acceptance of the das their acceptance of their

thinking, the first real confirmation of the tallent. He left Boston in 1774 for Rome and intally settled in Landau.

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BRUARY 7 1985

Iturs show some in order to be considered for publication. Please de into phone. The beautie State and the phone. The beautie State complete to edit all material. Send complete information, including a description of the event, the date and time it so to be held, the precise address of where it is to be held, a consider phone when the state of the product of the event is to be held, a consider phone when the consideration of the product umber, and a phone ru public information to READER EVENTS EDITOR, PO Box

Dance

Scottish Country Dancing is held Fridays, 7 30 p.m., St. James Hall, 7776 Eads Avenue, La Jolla. 454-5191.

The sixty-member, Brussels-based Dance Company, Ballet of the Dance Company, Ballet of the twentieth Century, founded by French choreographer Matrice Beistr, makes in San Dieso debut this weekend. On Frada, February 10, 2 pm., the company performs the secreticers received from Thandary, featuring works from the choreographer - active. The program for Standars, February 9 and Sundar, Standars, February 9 and Sundar,

DVA

T.V. COMMERCIAL SCHOOLS

proudly announces veteran actor Gordon Jumo---"WKRP in Cincinnati"

"Dance Jam," create your own

Benefit Dance, a dance to benefit

International Folk Dancing is

held every Wednesday, 7 p.m., Balboa Park Club, Balboa Park, 583-2541.

Israeli Dancing is conducted ever Israeli Dancing a conducted ever Wednesdar evening, 8 p.m. Col-lege Area Branch Jewish Commu-nity Center, 4079 Fafty-fourth Street, East San Diego, 583-3300 x31.

"Sweetheart Dinner-Dance," the Hotel del Coronado hosts its annual Valentine's Day gala next Thursday, February 14, beginning at 6:30 p.m. Music from the Big-Band era is provided by Bernie

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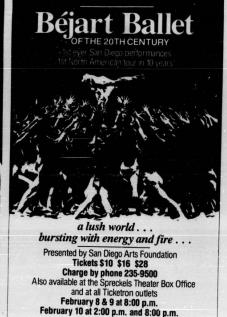
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Seaport Village



TO LOCAL EVENTS

Strayed" the movie will be shown tonight, Thursday, February 7, 7 p.m., Meeting Room, Warren Campus, UCSD, Free, 452-8116.

"Political Film Series," two films will be shown this week, Malcolm X, a 1972 profile of the black activist's life, and CEDDO, a political thriller that examines the conflicts that arise in the wake of the expansion of Islam, shown with subtitles, Friday, February 8, 7 p.m., room 110, Peterson Hall, UCSD Free, 452-4450 or 452-2016.

"Festival of Animation 1985." sixteen animated short films by Mary Newland, Catherine Hardwicke, Isa Patel, George Unger, Borge Ring, Will Vinton, Paul Dressen, John Weldon,

artists, are featured in the festi which continues Friday, Februa through next Thursday, Februa though next Thursday February 14 (no shows are scheduled for next Wednesday, February 13, however), with screenings nightly at 7 and 9-30 pm., and on Sunday February 10, at 2, 4, 7, and 9-30 pm., Sherowed Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-2594.

Museum Film, the hour-long film, Caty of Coral, about the ecosystem of a coral reef, will be shown Sun-day, February 10, 1 and 2-30 p.m., Natural History Museum, Balboa Park. 232-3921.

"Women in Cinema" is the theme for February's film screenings at the downtown library; the month-

of Passion, starting Elleri Burstyn and Melina Mercouri, Monda, February II, 6-30 p.m., San Diego-Public Library, 820 E. Street, down-town, Free, 236-5849.

"Le Crabe Tambour," UCSD's "Le Crabe Tambour," UCSD's second annual International Film Series continues with Fierre Schoendweffiel's omanus, film, acclaimed for its stunning photog-raphy, about a French naval officer (Crabe Tambour) who served in Indochina in the Fitties, Tieselay, February 12, 7-30 pm, Mandeville Auditorium, UCSD 452-4559 and Ticketton outlets.

"International Film Series," the month-long series of Mexican film classes by Spanish director Luis Burnel continues with the 1952 adaptation of the Daniel Defoe

classic. The Adventures of Robinson Crissor, The Patenthries of Robinson Crissor, Burnaci Collaborated with Philip Roll on this film, which is shawn in English, Wedinsolas, February 13, 7-30 p.m., Sherwood Auditorium, La Jolla Museum of

Music

"The Clarinet and Friends." Robert Zelickman hosts this pro-gram, which features works by Xenakis, Milhaud, Poulenc, and UCSD composer Joji Yuasa, Friday, February 8, 8 p.m., Mandeville Recital Hall, UCSD, 452-3229.

"Burnt Amber: Shared Disposi-Karen Wimhurst Friday February 8, 8 p.m., Multicultural Arts Center, 425 Market Street, ilcum town, 235-8092

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Your food enrombles that special-ne in the performance of mass.

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the concern secon sponsoral by
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ty, Saudap, February 9, 7 10

pm. Cheart Hall, Sr. Paul's Episco
gold Church, ar Fafri Acerons and





8:00 pm show \$5.50 11:00 pm show \$4.00 La Maison in Galerie 5 3681 Fifth Avenue, San Diego Reservations & Information: 298-0119 Watch the Reader for the March Comedy Calendar.

A MAISON February Saturday

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Classical Guitarist George Svoboda performs Sarurday, February 9, 3 p.m., Words and Music, 3806 Fourth Avenue, Hillcrest, 298-4011.

Harpsichord Concert, an all-Bach program is featured by harpsichord ists Elizabeth Hamilton and An-thony Newman, who teaches at The Juliard School, SUNY, and Indiana State University, Sunday, February 10, 7 p.m., First United Methodist Church, 2111 Camino Del Rio South, Mission Valley.

"Bach and Sons, and Scarlatti and Friends," harpsichordist Jennifer Paul, winner of the 1983 Erwin Bodky International Competition Bodky International Competition for early music performers, will perform a program of works by the aforementioned composers, Pietro Domenico Paradies, and Padre Soler, Sunday, February 10, 7:30 pm., First Unitarian Church, 4190 Front Street, Hillcrest. 298-9978.

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Ayurveda, the 3000 year old health science from India, promotes resistance to disease and aging, increases vitality and extends lifespan.

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For further information call The Ayurveda Longevity Center (213) 454-5531

Pianist Pame torns at a lunch-hoar minicon cert, Monday, February II, noon Athenaeum Music and Arts Li-brary, 1028 Wall Street, La Jolla, Free, 454-5872.

Spring Chamber Music Series. Spring Chainber Music Series, the Miramar Trio, with Pamela Stubbs, piano; Roy Dymott, violin; and Bonnie Rogers Rocker, French horn, will open the chamber series Tuesday, February 12, 7:30 p.m.. third floor auditorium, San Diego Public Library, 820 E Street, down-town, Free, 236-5849.

Chamber Orchestra, the San Diego Chamber Orchestra, under the direction of Donald Barra and with guest baritone John Reardon, performs Debussy's Pichale a Street, downtown, the concert will be broadcast live from the theater at 8 p.m. over KSDS-FM (88.3) atres mult d'un fanne. Vaughan Tagnes malt d in Jame, Vaugnan Williams's Aristophanic Suite, "The Wasps," Respight's Suite No. 1, "Ancient Airs and Dances," and arias and soings by Gounod, Verdi, Mozart, and Richard Rogers, Tuesday, February 12, 8:15 p.m.

Fairbanks Ranch Country Club, Rancho Santa Fe. 756-4865.

"Jazz Live," Dwight Stone and

"A Little Mozart," the Pacific "A Little Morart," the Pacific Chamber Open's Susan Lord and Christeen Lindsay will perform operatic arias and offer a sneak preview of parts of the upcoming production of The Marriage of Figura, Wednesday, February 13, 6-15 p.m., Jower Jounge, Casa de Mariana, 499 Coast Boulevard, La Jolla, 454-2151.

B-a-a-d perform Tuesday, Feb

12, 8 p.m., Sun Diego City Co Theatre, Twelfth Avenue and

Flutist Marya Martin, who has performed with Jean-Pierre Ram-pal and James Galway, will perform Wednesday, February 13, 7 p.m., Smith Recital Hall, SDSU 265-6947 or 229-2427.

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Lectures

Poetry, Philip Whalen will read from his work tonight, Thursda, February 7, 7 p.m., Council Chim-bers, Attec Center, SDSU. Free



poems based on enotic poetry of India, with musical accompani-ment, Sunday, February 10, 3:30 p.m., Greenwich Village West, 536 Fifth Avenue, downtown. Free. 237-9351.

"Photography in California: 1945-1980," in conjunction with the ongoing exhibit at the Missium of Thotographic Arts, Robert Flick, chair of the USC department of photography, will speak, tonight, Thursday, February 7, 7.30 pm., Natural Historn Museum, Balboa Park, 239-5262.

"Crossroads and Crosscurrents in Contemporary American Per-formance," you you sait through last year's entire season of performance to you have through the year's entire season of performance to the performance of the per

TANTRA

EXPERIENCE

Holiday Inn - Feb. 23-24 For reservation information cal 296-8784 - 270-0552 - 277-2056 Art, 700 Prospect Street, La Jolla. 454-0267.

TO LOCAL EVENTS

Former CIA Analyst David Max Michael, who was assigned the documentation of alleged arms trafficking from Nicaragus to El Selvadar from 1951 to 1983 and will speak on "United States Policy toward Nicaragua", sponsored by Friends of Nicaraguan Culture, tought, Thunday, February 1, pm, Frie Unitarian Church, 430, Pout Street, Hillieres, Free (459).

Activist/Author Daniel Berrigan will speak on "Peace: A Past Promise," tonight, Thursday, February 7, 8 p.m., Salomon Lecture Hall, USD, Free, 293-4802.

"United Nations Development Programs in Africa," Evelyn Pickarts will speak and present slides from a visit to West Africa that included stops at UN Devel-

opment projects, Friday, Februar 8, 7:30 p.m., First Unitarian Church, 4190 Front Street, Hillctest 453-9780

The Peninsular Mountain Range, its history, and the local's wealth of proctous generotors and minerals will be the topic for a slide-illustrated presentation by natural-ist Dorcas Urter, sponsored by the El Cajon Valley Germ and Minery 8, 7:50 mm, Wells Park Chubboure, 1153 West Madison Avenue, El Cajon. 464-7841.

Opera Preview, Vere Wolf con-tinues his series with a discussion of Puccin's La Boheme, Saturday, February 9, 10 a.m., MiraCosta College Del Mar Shores Center, College Del Mar Shores Center, Ninth Street and Strarford Court, Del Mar, and on Wednesday, February 13, 1 p.m., Carlsbad City, Library, 1250 Elm Avenue, Carls-bad, 92:1312.

"Great Leaders of San Diego's Past," Philip Klauber, president of the San Diego Historical Society, will present an illustrated program such personages as Kate Sessions,

THE SDSU 為 LIVING WRITERS SERIES **WINTER 1985**

7 PM Council Chumbers Astro Conter
Wed, Pob. 13 (IN) RAIABAN
Presidential Suite Astro Center
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(Sponsored by The Lipinaly Institute for Jude Thurs., March 14 RONALD ROBETCE & GERALD LOCKLIN 7 PM Scripps Cettage Wed., March 20 JERRY BUMPUS & HAROLD JAFFE 7 PM Scripps Cettage FUBLIC INVITED — ADMISSION FREE For more information and directions 265 5443

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OR . 0 RIFORNIA, SAN DIEGO FEBRUARY 14-17, 1980

Schedule of Events

Thursday, Feb. 14 7:00 p.m. Registration \$5:00 Advance Conference Registration 8 00 p.m. Pauline Oliveros Talking Bottles and Bones
Posh Kaye Homelife of a Wildgirl
Jill Krossen Joseph Hannan New Narrative Songs

Friday, Feb. 15 4:30 p.m. Joe Brainard Readings

8.00 p.m. B. P. Nichol Three Essays on Language Jerry Rothenberg/Berl Turetiky That Dada Strain Charlie Morrow Light Hitus! of Cleansing

Saturday, Feb 16 400 n m Marc Battler/ Jean-Paul Curtay Audi-Body Across the Screen Linda Montano 7 Years of Living Art Eleanor Antili Reading from Being Antinova

6 00 p.m. Jean-Charles François Cooking What

8 00 p.m. Carolee Schneemann Fresh Blood — A Dream Morphology Marina La Palma Here's Ojuna then, a Habit Jill Kroesen The Lowell Jerkman Story

Sunday, Feb. 17 11:00 a.m. No Host Brunch

2:00 p.m. Daryl Chin Narco-sism or the Drug of Self Love 4:30 p.m. Jean-Charles François Open Forum

NOTE: All programs will be presented in the CME Main Performance Space. 408 Warren Campus. UCSD. What's Cooking a supported by a grant from the National Endowment for the Arts. Additional funds have been provided by the Carvada Council, by the University of California. San Diego, and by the UCSD Departments of Music. Visual Arts Diema, and Literature.

UCSD University Events Office presents



February 13, 8:00 p.m. Mandeville Auditorium G.A. \$10.00, Students \$6.00 UCSD Fac/Staff/Sr.Cit. \$8.00

TICKETRONº & UCSD Box Office: 452-4559



The UCSD Department of Literature

presents Regents' Lecturer In February FREDERICK W. **TURNER III**

Mr. Turner, a onetime university professor whose passion for jazz and the environment led him to a free lance writing career, will give two public lectures:

"ORIGINS OF NEW ORLEANS JAZZ: SIGHT & SOUND"

Tuesday, February 12 · 7:30 pm International Center Reception to follow

"MUIR IN THE MOUNTAINS"

Wednesday, February 20 - 8:00 pm Third College Lecture Hall 104

BOTH ARE FREE TO THE PUBLIC

WEST COAST WHALE RESEARCH

Jim Darling, internationally recognize presents of the West Coast Whale Research forum, is stunningly beautiful film and multi-media show featuring the sights and sounds of Riller. Grey and humpback whales in the wild. These may be the most striking whale images ever shown!



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Thetes 1650 Advance; 17:00 at the Door
Ahance skets available at San Dego Diver's Supply in La Jolla ; Ps. Siv and Spon
in Plefic Reach. Seathered Planced Blookstore in Pont Lorna, and all

forton, and Spicckels families all be discussed Monda, Februar II, 7-30 p.m., Forshaw Hall, Con-regational Church of La Jolla, gregational Church of La Jo 1216 Cave Street, La Jolla. 454-5872.

Wanted to Know about Water." the Ocean Waivers section of the Clean Water Act, water reclama-Clean Water Act, water reclams-tion, and other water-related issues will be discussed by Lawlen Dela-nes, of the Executive Office of the Regional Water Quality Control Bond, in a shidedillustrated talk, sponsored by the San Duego chap-ter of the Sierra Clab, Monda, February II, 7:30 pm., County Community Center, 131 Pacific Avenue, Solana Beach. 481-7420.

"Origins of New Orleans Jazz: Sight and Sound," former university professor Frederick Turner will speak linesday, Februa 12, 7-30 pm., International Center, UCSD, 452-3120.

Travel Lecture Series," Sherilyn Mentes will narrate her film, Greece, a tour through Athens, the Orece, a four triangn Affiers, the islands, and the mainfand, Tuesday, February 12, 7-30 p.m., Carlsbad Union Church, at Harding Street and Pine Avenue, Carlsbad, sponsored by MiraCosta College Community, Services, 942:1352 or 757-2121.

"New Views of Women" Lecture Series, SDSU professor Christine Downing will discuss the mitad-and myths associated with meno-pause in other cultures, and the sociological, psychological, and spiritual aspects of this stage of life in her talk Wolkneskin, February D, 3 pm., nsom 221, Hepner Hall, SDSU, Free 265-6524.

"Oceanography from Space," Paul Scully-Power, the first oceanography

Challenger last October, will present slides and a movie shot during that mission and speak about space occanographs, wednesday, February 13, 7-30 p.m., Sumner Auditorium, Scripps Institution of Oceanography, 8602 La Julla Shores Drive, Free. 452-3624.

Radio/TV

"Sex and the Single Girl," Natalia Wood, Henry Fonda, and Tony Curtis are featured in this comedy, Saturday, February 9, 2 p.m., XETV. Channel 6.

"AIDS: Chapter One," Nov.

examines the complexities of Acquired Immune Deficiency Syndrome and the scientific of

munity's attempts to understand the origins of the disease, Tuesday, February 12, 8 p.m., the present February 12, 8 p.m.; the program repeats Friday, February 15, 2 p.m., KPBS-TV, Channel 15.

"And Still I Rise: Maya Angelou."

And Still I Rise! Maya Angelou; the author of the bot seller I Kruuw Why the Caged Bod Sings speaks about her life, career, and disap-pointment with the slow progress of the Cavil Rights movement, Sunday, February 10, 6 p.m., KPBS-TV, Channel 15.

"The World According to Garp," Robin Williams plays John Irving's Garp, Wednesday, February 13, 8:30 p.m., KFMB, Channel 8.

"The Status of Blacks in San Diego," UCSD professor Charles Thomas and activist Walter Ku-dumu discuss relevant issues duri the call-in hour, next Thursday, February 14, 11 a.m., KPBS-FM

in this hour-long retrospective of the magazines divised glory. Wednesday February 13, 10 p.m. the program repeats Thursday, February 14, noon, KPBS-TV, Channel 15.

Sports

PSAA Surfing continues with the San Diego Pro, the third event on the 1985 cort, sixty-four men and ine 1985 our, sixty-four men and sixteen women will compete Saturday, February 9 and Sunday, February 10, 7.30 a.m., North Torry Pines State Beach, Del Mar. 758-0635.

Tennis, the Valentine mixeddeubles tournamert continues into final rounds Saturday, February 9 and Sunday, February 10, 8 a.m., North Park Tennis Club, 4044 Idaho Street, North Park. 298-9833.

Hobie Cat Fleet Four Winter Hobie Cat Fleet Four Winter Series, the second winter race series begans this Sunday, February 10, with 9 a.m. registration. The race begins at 11 a.m., in the water-sking bay off the northwest side of Fiesta Island. Free viewing, 578-3193.

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

"Fun with Dick and Jane."
George Segal and Jane Fonda are cast as a couple whose Bordeaux budget work support their champagne tastes. Without a doubt, Gallo humor, Wednesda, February 13, 9 p.m., XETV, Channel 6. Photographers and Editors of Life Golf, PGA Player of the Year Tom Watson, Gary Koch, last year's sourchast, Williams San Dengs Spen champson, Mark O'Means, Lerika, and Feed Cangles head the last de ng olders competent next set heads of the set of the set of the last de ng olders competent next set he 1885 FLS dams, ear som lastal Aradi, Williams San Dengs Open, the \$400.002 pane to numer spents and the set of the set of the 1855 FLS dams of the set of the

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, Balbou Park, Free 298-0920.

Special

"Footlight Fintasy," the acting ememble Star Makers presents this natical revise festioning a materia-member cast, all of whom have some physical or developmental disabilities, and the substitution of the s

Cultural Odyssey, the San Francisco-based performance art duo of Rhodessa Jones and Idra Achamoor returns to perform encores of their successful works, tonight, Thurdsay, February 7 and Sunday, February 10, 8 p.m., the due presents Supposition on His-tory, a study of famous pair couples,

Saturday, February 9, 8 p.m., perform The Legend of 1 ib Co street. All performances will be held at Sushi, 852 Eighth Aven downtown, 235-8466

French Poet Jean-Paul Curray, known for his "body sound art" performances, will present an

If has enchanted the many who have come to admire its golden coart and its bright blue face. Put soon, the celebrated wisit of the golden monkeys must come to an end. So now is the time to enjoy the only appearance of the mysterious golden monkeys outside of China. And while you're at the San Desgo Arc. Will blue the control of the mysterious golden monkeys outside of China. And while you're the control of the mysterious golden monkeys outside of China. And while you're for the control of the control of the monkey outside of China. And while you're for the control of the control o

robins. There are Formosan muntjacs, Chinese dholes, lesser pandas and many more.
You'll also have an opportunity to help preserve the giant panda in its native habitat by donaring to the Panda Preservation Fund. Each donation will be acknowledged with a color souvenir photo of the golden monkey.

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Don't miss one of the last local sightings of China's hairy wild man of the woods.

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The Western Computer and Business Expo continues with more than one hundred exhibits, minet we make the computer than one of the control of the

234-8178.

San Diego Economic Conversion.
Conference, the three-day conference, bested by people who contend that the future of this city's economy will be jeoposalized by cuts in defense spending unless production are untraduced, open production are untraduced, open production are untraduced, open production are untraduced, open with a 6-30 p.m. reception, Frials, February 8, speakers that evening and throughout the weekend intende certific floor Admiral Crew professor Lloyd Duma.
Columba University professor.

TO LOCAL EVENTS

evening of the medium Friday, February 8, 7 p.m., at the Institute of Psycho-Structural Bulancing, 4502 Cass Street, Pacific Beach, 272-4142.

"Cabaret," an evening of song, dance, music, and poetry is featured, with soprano Carol Plantamura, piantis Jean-Charles Francois, and others, Friday, February 8, 8 p.m., noom 801. Southwestern College, 900 Oray Lakes Road, Chula Visra. 421-6700 x260.

The Improvisational Comedy Ensemble, Modern Times will perform Friday, February 8 and 11 p.m., La Maison, 3681 Fifth Ave-nue, Hillcrest. 298-0119.

A Six-Mile Hike to the waterfall area of the Los Penasquitos Canyon Preserve will be sponsored by Friends of the Los Penasquitos Canyon, Saturday, February 9, 8:30

Nature Walks in the porthern Nature Walks in the northern Tijuana River estuary are con-ducted every Saturday, 9 a.m., sponsored by the Southwest Wei-lands Interpretive Association; meet at the south end of Fifth Avenue, imperial Beach. 237-6768.

Future Expo, there will be robots, holograms, futuristic fashion shows, UFO eshibits, NASA space exhibits and films, later shows, and all kinds of state-of-the-art equipment for fine and recuestion, Saturday, February 9 and Coundain, February 9 and Samuda, Sa

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.

Comedy Writers are invited to bring their material and good humor to the Improv Comedy Cafe, Tuesday, February 12, 6-45 p.m.; for the daring, an "open mike" session before the audience begins at 8 p.m. The Improv is located at 832 Garnet, Pacific Beach. 483-4520.

reading of Robert Lord's Bert and Daisy, Monday, February 11, 8

p.m., Cassius Carter Centre Stag Old Globe Theatre, Balboa Park Limited seating, 231-1941. Comedy Writers are invited to

The Public Is Invited to Artend an open meeting of the San Diego County Review Panel, the first of several such meetings to be held thoughout the county: the public impact into Jisses relating to the Charter of San Diego County, next Thursday, Pebruary 14, 3 p.m., Hearing Room C, East

UNIQUE

BUSINESS

Feb. 9-10 & Feb. 16

OPPORTUNITY

New program for nationally known natural herbal skin care of Product demonstrations
 Marketing program

Feb. 9-10 - Al Bahy Temple 10 am-8 pm Product demonstrations

Feb. 16 - Hanalei Hotel Mission Valley 1:30 pm Kauai Suite Marketing Program

County Regional Center, 250 East Main Street, El Cajon, 236-3888.

For Kids

a.m., and Saturday, February 9, Sunday, February 10, and Monda February 11, 11 a.m., 1, and 2:30

Film, children's film will be shown Friday, February 8, 3:30 p.m., Chula Vista Public Library, 365 F Street, Chula Vista, Free, 691-5176.

Boye' Gymnastics Competitions, more than 300 boys, ranging in age from age from five to nineteen, will participate in the 1985 All-Star Selection and Second

reliminary Meet of the Southern alifornia Boys Gymnastics sociation Saturday, February 9, 115 a.m., and Sanuke February 9.

In Honor of Black History Month, a children's program, featuring dance performances by SDSU's Black Repertory. Total Theatrical Experience and the Malaiko Dance Troupe, will be presented Wednesday, February 13, 10 a.m., Casa Real, Artec Center, SDSU, 265-6531.

"Kazoo's Kids." a mime, puppers. Songs, and special guests entertain every Sunday, 1 p.m., near the Tile Shop in Seaport Village, down-town. Free. 235-6569.

Essay Contest, kids age eleven and up are invited to enter the essay competition, the theme of which is "My Future in Space," sponsored 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.

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1

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9 a.m. Saturday's Folk

The best of recorded folk and acoustic music, with occasional in-studio guests and news of the local folk community.

3 p.m. A Prairie Home Companion

Live from St. Paul, Minnesota. Folk and other music, and the humor of Garrison Kellior—creator of the mythical town of Lake Wobegon. (Also heard Sundays at noon)

6 p.m. Thistle and Shamrock na Ritchie with the music of Scotland and Ireland.

7 p.m. The Folk Sampler Mike Flynn hosts this hour from Arkansas, with a different topic each week.

8 p.m. Our Front Porch

John Sheffler hosts this live-on-tape concert series from Michigan, featuring a different traditional music artist each week.

9 p.m. The Flea Market Live-on-tape concerts from Chicago featuring the contemporary and traditional.

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Galleries

"The Arts of Black Africa," and textiles, are included in the exhibit, which opens with a reception Friday, February 8, 6:30 p.m., and continues through March 14, International Gallery, 643 G Street, downtown, 235-8255.

"Beyond the Monument," sixteen American artists, including Jackie Fernar, Dan Flavin, Richard Fleischner, Nancy Holt, Robert Irwin, and Scott Burron, are teatured in the earlibit, which features profosals, photographs, blueprints, and drawing that document American public art arunday, February 9 and conti brough March 10, Mandeville Art Juliery, UCSD, 452-3120.

"Streets of Europe," recent photographs by Eric Blau are on view from Tuesday, February 12 through February 23, with an opening reception on Friday, February 15, Acevedo Gallery, 4010 Coldflinch Street, Mission Hills 296-8748.

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

Katsuhisa Sakai are on view through March 9; a reception is scheduled for February 16, 7 p.m., Quint Gallery, 664 Ninth Avenue downtown, 239-8592.

New Work by visiting lecturer and painter Kenneth Morgan remains on view through February 8, Gross-mont College Art Gallery, Grossmont College, 8800 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.

Faculty Exhibition, the annual faculty show continues through faculty show continues through February 15, Mesa College Arr Gallery, Building D104, Mesa College, 7250 Mesa College Drive, San Diego, 230-6895.

"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, Tijuana Cultural Center, Pasco de los Heroes, in the new river develop-ment zone, Tijuana. 706-084-1111

Furniture and Drawings by David Daniel Wiener are on view Party Aande Gallery, 660 Nanth Ave-nue, downtown. The show continues through February 16 233,9242

Intaglio Prints by Beverly Pearson are on view through February 22. Grays Gallery, 250a Crest Street, Escondido. 746-5226.

"Photography in California: 1945-1980," fifty photographes, including Robert Heinecken, Lewis Baltz, Minor White, and Judy Dates are included in this hittp-five-year collection; the exhibit continues through February 23, Museum of Photographic Arts, Balboa Park. 239-5262. Figure Space Image," sculptures drawings, collages, and assem-blages by Eduardo Chilida, jos-Lus Chilida, and Henry Moore are on display through February 2 Essende Gallery, 820 Prospect Street, La Jolla, 454-3691.

Dimensional Paintings of wood.

bilis and materials, collaged pa-pers, and found objects, by Eller. Schreibman Salk are on view through February 23, Sushi, 852 Eighth Avenue, downtown. 235-8466.

"Iceland: Eighth Wonder of the World," forty photographs by Jeffres Mendler may be seen through February 2B, Seewald's Photography Gallery, III4 North Highway 101, No. 4, Leucadia. 942-5671.

here, right now, in the future, at the Al Bahr Shrine Temple,

has everything, there will be the one-seater "paraplane . . . an aerial recreation vehicle,"

aeral recration vehicle.

designed with 'parachute wing technologi,' which consumes a meet was gallored, for the first the first the first the first the first the first metal-grip inverted-loft putter.

Finally, look of the Joseph Charles and first the fir technology. Yes, sir, step right up, it's all

Kearny Mesa, Saturday from 10:00 a.m. until 10:00 p.m., and on Sunday, from 10:00 a.m. until 8:00 p.m. Call 565-7111 for more information on specific demonstrations - Stephen Heffne

Copley

(continued from page 1)
Getty Museum; Jules D. Prown. professor of art history at Yale University (and Copley's principal biographer); Robert R. Wark, curator of art collections,

NORMAN COUSINS "New Dimensions in Healing"

Sunday, February 17, 8 p.m. Bahia Hotel, Mission Room



You are invited to

An Open Session

AMBRES

Channeled by Sture Johannson This will be an opportunity to meet and engage "live," so to speak, with Ambres, an unseen channeled entity de-scribed by Shirley MacLaine in her recent best-selling book, Out on a Limb.

Ambrés first spoke through Sture Johannson on November 14, 1976. Since that time, thousands of people have heard that voice, become inspired, learned, and expanded

Sture and his wife Turid are concluding a brief visit to the U.S. and will soon return to Sweden. It is indeed a privilege and special opportunity for us to have them in San Diego.

DATE: SATURDAY, FEBRUARY 9

TIME: 7 P.M.

LOCATION: OLD TOWN OPERA HOUSE OLD TOWN, SAN DIEGO

COST: \$20

For reservations call the box office 298-0082 For further information contact Larry Koss 755-6681

"Verbally Charged Images, "Verbally Charged Images," contemporary painting, sculpture, and photographs by such artists as Jasper Johns, John Baldessart, Robert Cumming, Barbana Kruger, and eleven others, supplied with accompanying (and purposefully manipulative) text are on display through March 2, University Art Gallery, SDSU, 265-4941.

"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, Mingel International Museum of World Folk Art, 440 E. J. Jolla Village Drive, La Jolla, 453-5300.

"John Hoagland: Photo-journal-ist," an exhibition of thirty-five photographs taken in Central American war zones between 1979 and 1984 by San Diegan John Hoagland, who was killed in El Salvador last March, continues through March 7, La Jolla Museum of Controuses, Ast. 700 Perc. of Contemporary Art., 700 Pres pect Street, La Jolla. 454-0267.

pect Street, La Jolla. 494-2051.

A Groug Eshibition of Works in Mixed Media, Martha Charclain's handmade paper wall reliefs.

Yoon-chung Kim's ceramic forms.

You'an Vaughan's woven baskers, acrylic wall pieces by Canol Shaw-Sutton, wood vessels by Dennis Stewart, and ceramic works by Joanne Hangkawa, Janna Hanners, and Joann Spamer are presented through March 9, Gallery Eight, 7464 Girand Avenue, La Jolla.

434-4781.

Sweethearts F.E.S.T.I.V.A.L

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This Saturday & Sunday February 9th & 10th 10:00 am-4:30 pm **CARDIFF TOWNE** CENTRE

Come shop among the 50 booths and the attractive shops and busi THE CARDIFF TOWNE CENTRE

For Additional Information

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Neptune Artisans Guild
arous organized to promote arts and craft

The Future

(continued from page 1) Eighties," will strut his stuff while speaking in fluent synthesized English and flashing on command his built-in stereo, television, and video-game

displays.

The makings for the patio of the future will be there in the form of outdoor furniture constructed of plastic pipe. Cell Tech, Inc., will peddle a line of vitamin and mineral complete of the construction of the cons vitamin and mineral supplements that it calls "Super Blue Green." The miracle ingredient is algae, and for reasons that Cell Tech's Don Impert will probably be happy to explain, the Super Blue Green is necknamed "The Money Machine'

_____ Diabetes Bulletin FROM SHARP CABRILLO HOSPITAL

A unique team approach brings together the skills of many specialized professionals to offer you comprehensive and upho-det diabetes and upho-det diabetes and uphote and proper diabetes outpetion care, classes in proper diel and outpetion care, classes in proper diel and exercise and social and psychological counseling. All are backed by state-of-the-art modical technology and diabetes: research.

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DIABETES SEMINARS

Focus on Feelings: Film and Disc Speaker: Debra Kimmel, LCSW

"Creative Diabetic Diets:" Part I

rch 20, 6:30-9 pm, Inform-a-thor



TO LOCAL EVENTS

Henry E. Huntington Librar and Art Gallery; David Bull. and Art Gallery; David Bull, curator of painting conservation at the National Gallery of Art; Joseph J. Ellis, professor of history, Mount Holyoke College;

instory, shount Holyoke College; and introductory remarks by Grant Holcomb, the Timken Gallery's associate director. The symposium will be held Saturday, February 9, 9:00 a.m., in Sherwood Auditorium of the La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. For registration information call the Timken Art Gallery at 239-5548. In

conjunction with the symposium, the Timken will have on display through March Copley's portrait of General

Thomas Gage (1769) and other archival material of the Revolutionary era. — Lydia McRae

Béjart:

(continued from page 1)
February 8 at 8:00 pm., and on
Sunday, February 10 at a
2:00 p.m. matinèe, the
seventeen-section Erns Thanatos
(Love and Death) is featured.
Each section comprises a work
from one of Bejart's full-length
ballets of the past quarter

ensemble performances threaded on traditional Indonesian music pop music, or works by Bach, Beethoven, Verdi, Mahler, and Stravinsky. The choreography ranges from the classic deux to folk and disco movement to what has been described as "a pulsating, breath-catching mating ritual." Featured in the finale (and in several other pieces during the company's engagement), which is danced to Ravel's Bolero and is a frankly sexual work, is
Argentinean-born Jorge Donn,
who, at age sixteen some twenty
years ago, doggedly followed
Bejart-on-tour halfway around
the world before being accepted

into the company. It is for Donn that Bejart has since created some of his most famous ballers

some of his most famous ballets.
The program for Saturday,
February 9, and Sunday,
February 10 (both performances
at 8:00 p.m.) includes three
works Seven Greek Dances, set to funct-mif music for wind and string instruments by composer conductor Miks Theodorakis, provides esuberant classical variations to Mediterranean folk of the full sixty-member company—dancers sway in and out of formation and finally slip into the sea from where they initially energed. Conserving the choreographed to Stravinsky, is Dejart's mechanical tribute to faux-naif music for wind and

the greatest choreographer of all time," and in comwhom Beiart fared badly for ompany's signature piece, The Rite of String, an exotic, erotic ballet that first brought Beiart

ballet that first brought Bejart fame worldwide in 1959. Maurice Bejart's Ballet of the Twentieth Century debuts in San Diego at the Spreckels Theater, 121 Broadway, lowntown, this Friday downtown, this Friday, February 8 through Sunday, February 10. For further information and reservations phone 235-9500 or any Ticketron outlet. — Dinah McNichols





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"I'd like to talk to you about a very interesting career in travel . . .

isingly, it is the travel agen



READER'S GUIDE TO THE THEATER

Jonathan Sacille and Jeff Smart. Information is accurate according to material given us, but it is always custe to phone the theater for any last-minute changes and to inquire, about tocket availability. Many theaters offer discounts to students, senior citizens, and the military, asse, at the box offers.

AND SOMETHING MORE . .

Belieherst Productions presents the San Diego première of Marie Chapian's dama about survival in Najoslavia during the Second World War. The play with masic will be staged in the Epic Theater style of Berlolt Brecht and will be part of a new Act Euro program hoised by the Restoation's Tempie. Admission for this rehibitory production is ieee. (Sm.) Restoration Temple, 2633 Denver Street, San Diego, Sunday, February 10 at 7:00 p.m. For information call 296-9745.

BAREFOOT IN THE PARK

BAREFOOT IN THE PARK
The Fiests Dinner Theater is staging
Nel Simon's cornedy about
newlyweds who move into an
apartment on the sixth floor of a
building with no elevator—among
other problems. Frank Wayne directs
the production. Membes of the cast
are Sid Gans. Georgie Lambron, Many
Challs Haward Skynlews and Qualls, Howard Skullnick, and Pete Tavares. Marty Burnett is the set

MHODUNNITS 3

SPECIAL VALENTINE'S DAY **BENEFIT PERFORMANCE**

Thursday, February 14
7 pm—Wine, hors d'oeuvres, costumed w
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ANOTHER

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M

THE

TIME

YOUR

William Sarovan

尚書

designer. (Sm.)
Piesta Dinner Theatre, Friday,
Piesta Dinner Theatre, Friday,
Piesta Dinner Theodom Arab 3-Tuesday
through Saturday, dinner at 6:30 pm.,
cuttain at 8:19 pm., Sunday, dinner at
5:30 pm., cuttain at 7:15 pm., Matinee
Wednesday and Sunday, buffel
luncheon at noon, cuttain at 1:35 pm.

CALIFORNIA SUITE

dinner-theater performance by the Alpha Ornega Players, a national sequel to his Plaza Suite. Composed of four playlets. California Suite is set in Suite 203 of the Beverty Hills Hotel in Suite 203 of the Beverit, Hills Hotel where visitors from New York, Philadelphia, London, and Chicago experience our mellow scene in less than laid-back situations. There will be one performance only of this production, which includes a

production, which includes a prime-rib dinner preceding the show. (Sm.) Montezuma Hall, San Diego State University. Thursday, February 7 at 6:00 p.m. For information call 265-6555.

A comedy spoof of murder mysteries of the 1930's FRIDAYS &

SATURDAYS AT 8 PM

CANDIDA CANDIDA
Shaw's comedy-drama, a stylish production of which is currently on display at the Casisiemp Gauarter Theatre, is one of his best-constructed and most accessible plays. One doesn't have to read voluminous prefaces or put up with his claptrap Marchbanks: Forget that Shaw wanted Candida to represent the Vigin Mother of pre-Raphaelite painting True interactions of these three characters: — so open, so candid—are much more delightful and compelling than all of Shaw's symbolic patinas put together. Carnidia is one of Shaw's Pleasant Plays: Marchbanks, a young port has faller in low with a narried.

lagether Canadas a one of Share's Probables from the west of the control of the c

role with D Ann Paton: Byron La Due as Marchbanks. Navarre Perry as Candida's ungodly father; and Rebecca Nachson — a new face — as Monell's secretary Proseptine. In general, director Will Simpson has nightfully treated Shaw's urgent pleadings for pre-Raphaelite symbolisms and the like as pure hoo Shaw may have had such things in symbols and the like as pure hoosy. Shar may have hid worth things in mand when he wrote the play, and addences are live to take them has addences are live to take them has marken. He was to take the production cardiact, but distancy production cardiact, to use Shaw's own Cardiact, to use Shaw's own deception, is pleasant. And under Simpoins detection and added by several live performances. If plays, (SIM). Feetung 9 Thindsy through Seaturey of the cough Feetung 9 Thindsy through Saturday at 800 p.m.

COME BACK TO THE FIVE AND DIME, JIMMY DEAN, JIMMY DEAN DIME, JIMMY DEAN, JIMMY DEAN The Lamplighters are staging Ed Graczyk's comedy drama about the twentieth reunion of a James Dean fan club in a small west Texas town, just down the road from Marfa, Texas, where Giarut was filmed — and where.

FOOTLIGHT FANTASY

FOOTLIGHT FANTASY
The Catisbad Department of Parks
and Recreation and the Association
for Retarded Crizers of North San
Diego County present a musical revue
witten by Rod Lathin mand Michael
Barnes, with music by Mark
Henderson — which integrates a cast
of physically disabled persons, those
with developmental disablish.

Feederson — which integrates a case was desired and the case with overlopmental disabilities, the hearing impaired, and also mondisable individuals in the maissil review, a group of people explore a review, a group of people explore a review, a group of people explore a review, and people review in a group of people explore a review in a group of people explore a group and Aice Repuish in the assistant director. (Sm. 7) Repuish in the assistant director. (Sm. 7) Repuish in the assistant director. (Sm. 7) People and Aice and Aice Repuish and Aice assistant director. (Sm. 7) People and Aice a

GETTING OUT

GETTING OUT
As part of the Experimental Theatre
Series. San Diago State Chreenity is
staging Metanh Forman's Natices
Prize-winning drama about a young
worms attempting to find her way in
life der being released from prison,
experiment in Louiselfe, intent co is
starting her life over. Rebelloius and
dharpohe as young git she has
found stereigh in religion and wants to
found stereigh in religion and wants to
found stereigh in religion and wants to
the stonget for fine in evaly in the
present las "Artene" is contrasted with
her past by the use of flashbocks, and
her two personalities are expressented
by two performers, who sometimes
purpose the contrast of the contrast of the
Experimental Theatre, SDSU.
Experimental Theatre, SDSU.
Experimental Theatre, SDSU.

Names, recovary to a coop pin.

HARLEM, HARLEM

The ira Addridge Players present a musical, written and adapted by Cahin Manson, that re-creates the music and denor of the 1900 and 30s. Lewis Chains directs the production, which pays tribute to the Harlem apply the production, which pays tribute to the Harlem and the Player of the Harlem and the Har





Theater Directory

ADAMS AVENUE THEATRE THE BOWERY THEATRE 480 Elm Street. San Diego 232-4088

CMC THEATRE 202 C Street, downtown 236-6510

EAST COUNTY PERFORMING ARTS 10 E. Main Street, El Cajon

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FOX THEATRE 720 B Street, downtown

GASLAMP QUARTER THEATRE 547 Fourth Avenue, downtown 234-9583

GROSSMONT COMMUNITY COLLEGE Stagehouse Theatre 8800 Grossmont College Drive, El Cajon 465-1700 x410 JEWISH COMMUNITY CENTER Front and Center Theater 4079 Fifty-fourth Street, San Diego 583,3300 k36

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

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

LAWRENCE WELK VILLAGE THEATRE 8860 Lawrence Welk Drive. Escondido 749-3448

"DELICHTFUL... staged with optimism, affability, affection and intelligence... the cast is uniformly good... A thoroughly enjoyable experience."—The Tribune LA JOLLA PLAYHOUSE Mandell Weiss Center, UCSD 452-3960 LA JOLLA STAGE COMPANY
Parker Auditorium. La Jolla High School
750 Nausilus Street. La Jolla
459-773

"The Rep has definitely hit its stride with this vibrant production."—Drama-Logue

"Douglas Jacobs (Joe) is a

A FINE PRODUCTION

Woodhouse has effectively captured the play's strengths ... Douglas Jacobs and

William Anton are first-rate . . . Tavis Ross delivers an amazing piece of acting."—The Reader

For reservations call 235-8025 San Diego Repertory Theatre 1620 Sixth Avenue

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

MARQUIS PUBLIC THEATER MARQUES GALLERY THEATER 3717 India Street, San Diego 295-5654

295-5654 MIRACOSTA COLLEGE Little Theater One Barnard Drive, Oceanside 757-2121 x236 MORTH COAST REPERTORY THEATRE Lorius Senta Fe Plaza Lorius Santa Fe Road, Solana Beach 481-1055

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

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

PALOMAR COLLEGE Palomar College Theatre: San M. 744-8860

PATIO PLAYHOUSE Vineyard Shopping Center 1151 E. Valley Parkway, Escondo 746-6669 PINE HILLS LODGE 2960 La Posada Way, Julian 765-1100

POINT LOMA COLLEGE Salomon Theatre 1900 Lomaland Drive, Point Loma 222-6474 x248

SAN DIEGO CITY COLLEGE THEATER Thirteenth and C streets, downtown 239-7854 SAN DIEGO MESA COLLEGE 7250 Mesa College Drive, San Diego 279-2300 x23b

SAN DIEGO PUBLIC THEATRE 311 Eighth Avenue (at K), downtown 232-7378 SAN DIEGO REPERTORY THEATRE 1620 Sixth Avenue, downtown 235-8025

SAN DIEGO STATE UNIVERSITY Main Stage and Experimental Theate 265-6884 Open-air Amphibheater 265-6947

SAN DIEGUITO PLAYHOUSE Del Mar Fairgrounds, Del Mar

SANTEE COMMUNITY THEATRE 10025 Los Ranchitos Road, Lakeside 448-5673

SOUTH COAST REPERTORY THEATRE 655 Town Center Drive. Costa Mesa 714-957-4033

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

THE SUSHI GALLERY 852 Eighth Avenue, downtown 235-8466 CHITED STATES INTERNATIONAL UNIVERSITY Zable Theater 10455 Pomerado Road, Scripps Ranch 271-4300

UNIVERSITY OF CALIFORNIA SAN DIEGO UCSO Theater, John Muir Theater, Saudo Theater 432-4574 Mandeville Auditorium, Mandeville Rectal Hall 452-2380 UNIVERSITY OF SAN DIEGO Carnino Theater, Alcala Park Linda Vista Road, San Diego 291-6480

WAY OFF BROADWAY DINNER THEATRE 3459 Imperial Avenue (at Broadway). Lemot

READER'S GUIDE TO THE THEATER

musical director. Joan Wong is the designer of costumes remniscent of those worn by the black performers at the famous Cotton Chub. (Sm.).
Marquis Public Theater, Friday, Pebruary 8 through March 10; Friday, February 10 through Sunday, February 10, and Saturday and Sunday (after February 10) at 8.00 pm. Matinee Sunday, March 10 at 2.00 pm. musical director. Joan Wong is the

Gilbert & Sullivan

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Casa Del Prado Theatre
Priday & Saturday 8:00 pm;
Sunday 2:30 pm
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at 200 pm.

JUKE BOX SATURDAY PIGHT
Sebasians West Dimer Pelphone is staging anotating local at the 1984b, written and conceived by the late Dox Wortman (with combustions from Wortman (with combustions from Johnston, and Holy hape. Deelvin, Johnston, and Johnsto

\$1 discount with this at box office on each full price ticket next Friday, Saturday & Sunday

maisol directors. (Sm.) Sebastian s wist Dinner Theatre, 140 Avenida Pico, San Clemente, through March 17: Wednesday through Saurday, dinner at 6:30 p.m., curtain at 5:30 p.m., curtain at 7:00 p.m. Addince Saurday, brunch at 11:30 p.m., curtain at 100 p.m. For information all (7:14) 4:29-3950.

call (714) 482-9950.
THE LEGEND OF LAY
OVERSTREET
THE Subhi Calley presents a return
engagement of Cultural Objessey, the
maintening performance ensemble
maintening performance ensemble
for the control of the life and the control of the life and three (at a control of the life and three) of a scorman entat
business. The share of the score of the score
firmatics and has performed
entenskey in the life year and
Europe, including the international
business. The share of the score of t

MASS APPEAL

MASS APPEAL.

The Laverroce Wells Villago: Theatre is staging the cornelly-diama. by Bill C. Davas. should Faller Feller, an institution of the Control of t

MODERN TIMES
Back by popular demand, this
improvisational comedy troupe has
returned to Galerie 5, on the top floor

A MURDER IS ANNOUNCED

five members range, in lineage, from Chicago's Second City to the Comedy Store, and in theater, radio, and video. Their show takes its direction from suggestions by the audience, and is based on scenarios like Mr. Rogers at a pick-up bar, and game-show families. Galerie 5, La Maison restaurant, 3681 Fifth Avenue, San N

Galerie 5, La Maison restaurant, 3681. Fifth Ávenue, San Diego, through February 23; Friday, February 8 and Saturday, February 9, and Friday, February 22 and Saturday, February 23 at 8:00 p.m. and 11:00 p.m. For information call 298-0119.

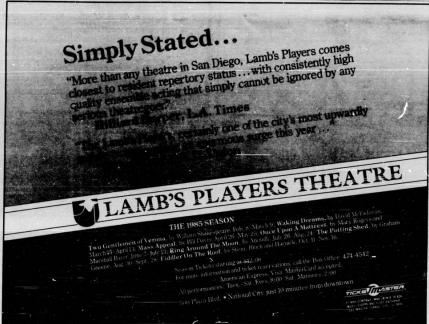
A MIRDER IS ANNOUNCED.
Leslie Darbon wordy adaptation of
this Agatha Christe thriller, currently
lephing at the Cornado Palyhouse.
John Williams of the Cornado Palyhouse,
other works. The play's trust, asule,
form a squirming plat loaded down
with appetition and a full serie of red
herrings, is halt the manufer is not
herrings, in bath the manufer is not
play to make play the play to the
play's unraweling is singlely devoid of
action, the intrigue is contrived, and
many of the performances in the

Coronado production leave much to be desired Coderced by Rehand Coderced by Rehand Coderced by Rehand Coderced and Probest the show boasts a fine set, designed by Gleen R. Feet, and there capital on a kindly ladule Man Marpin. Chrother super-seated by the Egypping as Inspector Chaddock, whose longs is fair suit. Past Egypping as Inspector Chaddock, whose longs is fair suit. Wereen as Lettal Bubblich, the soft because where the much encourse facilities and of these actions plays with subtlets and well in place, which makes the efforts of the others in gold the more failed. The rest of the cast views in sail. The rest of the catt views in sail. The rest of the catt views in sail. An experience of the other lades are the restrict of who their characters are. The arethright to be found or Christic But restring to the dark of chair and which is the production of their other activities. by subtracting suspects on aesthetic grounds — based on faulty acting and not on what the play says the character should be doing — one can narrow the list of possible villains quickly and focus on a more manageable number of candidates.









READER'S GUIDE TO THE THEATER

breadth and significance of Stakespeare's character, this remains a juicy role for an actor of Mr. Boussom's superlative abilities. Director Lee Shalist has done a breautiful job in bringing out Kelly's artful adherence to certain Broadway

conventions as well as the numerous ways he goes beyond them. A fiss-rate production of an important and entertaining play. (Sa.) South Coast Repentory Theater. Mainstage, through February 10: Thursday through Saturday at 720 p.m. 800 p.m. Sunday at 720 p.m. 230 p.m. 230 p.m. 230 p.m. conventions as well as the numer

And while the true culprit comes as a complete surprise, the path to that revelation in the Coronado production is vely slow — and at best uneven — going (Sm.).

Coronado Playhouse, through

February 9: Thursday through Sunday at 8:00 p.m.

OF MICE AND MEN

Natinee Saturday and Sunday at

OH, COWARD! The North County Community Theatre is staging a musical revue based on Noel Coward's fifty-year-

based on Noel Cowards fifty-year long contributions to the theater Directed by Renee Potte, the production includes "Expurier." Mad Dogs and Englishmen. "Till See You Agam. Miss. Worthington, "Ill Follow My Secret Heart." and "Someday III Find You." Cast members are Bill Curts. John Marron, Lisbeth Arbarrason, March Cowards, Bob Plaschek, and Bob Petts. (Sm.) North County Community Theater. through February 10: Friday and Saturday at 8:00 p.m. Matinee Sunciay

PLAYIT AGAIN, SAM

Woody Allen's romantic cornedy about a horm-when participation of beautiful people. Scott Kinney directs the production Cast members are Tony Howley, Linda Leisten, Rick Swella, Rick Silven, Sally McFarlaine, Sue Ancenic, and Kim Rowe. The diment theater opens at 6:30 p.m., with no-host cocktails

"That's dancin'" followed by a barbecue dinner of ribs-or streak at 7:00 p.m. (septamen, 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.

THE POSSESSED

adaptation of Fyodor Dostoye novel, based on the stage version by Andret Carmas and the adaptation by Andret (Wajds, Wolt Jones, in residence at UCCS) as a visiting faculty member (and whose crodits included in the control of the slaughter. (Sm.)
Mandell Weiss Center for the
Performing Arts, UCSD. Thursday.
February 7 through February 17:
Thursday through Saturday at
8:00 p.m. Sunday at 7:00 p.m.

RECKLESS

RECKLESS
The South Coast Repertory Theatre presents the West Coast premiere of Craig Lucas's "bizarre comedy" about Rachel a "contented middle class house wife whose sweetly or dered existence is suddenly shattered into a existence is suddenly shattered into a series of reckless and outrageous encounters. Jan Eliasberg directs the production. Members of the cast include Joan McMurrey, Michael Canavan, Jeffrey Alan Chandler. Ann Hearn, Fran Bennett, Anni Long, and Richard Doyle. (Sm.) Richard Doyle. (Sm.) South Coast Repertory Theatre, through February 17: Tuesday through Saturday at 8:30 p.m. Sunday at 8:00 p.m. Matinee Saturday and Sunday at 3:00 p.m.

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THE SHOW-OFF

The SHOW-OFF
Coope Kelly connedy of character.
The b.s.American play of 1924 is
about a Philadelphia working class
family and the ne er-do-well braiggart
whom one of the daughters marris it
is an amusing play, which achieves seflects without the devices of their
eventhing here, and in the uniformly
excellent cast at South Coast Reg two
housesterns and in the uniformly
excellent cast at South Coast Reg two
housesterns and in the uniformly
excellent cast at South Coast Reg two
housesterns and the control is The Old Globe Theatre presents.

Simon Gray's mystery thriller about an acress, her stage-manager husband, and her "possible lover." Stagestruck is the fourth of Gray's plays staged at the Old Globe, the others are Quantum ratine's Terms. Otherwise Quantum ratine's Terms. Clastic Harris & Germs Othercises Engaged and Belling Libard His deres the production Members of the cast are Members but the cast are Members Damic Glassin Eason, Jonathan McNarty, and Fed. Anni Charles McNarty, and Fed. Anni Charles McNarty and Fed. Eason, London E. Forbes the lighting designer, and Joseph Fed. Ped. Sespera and Joseph Fed. Ped. Cassina Clarter Centre Stage, through March 10: Thesiday through Shahaday at 600 pm. Shahaday at 200 pm. Marche Shanaday and Shahaday at 2000 pm. even thing here, and is the to assessing the control of the contro

STRANGE SNOW

STRANCE SNOW.

The South Count Repressory Theatre is oflicing Sieve Metastile is heart saming comedy-dema about free-ship, healthy, and Joseph was also the ship of the ship o

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from African influences — talking drums, balaphones, shaskers— to the blues and bebop, and to the experimental musical developments of the Eightes. (Sm.) The Sushi Gallery; Thursday. February 7 and Sunday, February 10 at 8:00 p.m. and 10:30 p.m.

THIS PROPERTY IS CONDEMNED and TALK TO ME LIKE THE RAIN AND LET ME LISTEN The UCSD drama department is The UCSD drama department is staging two one-act plays by Tennessee Williams. Set in Misassipp. Tennessee Williams. Set in Misassipp. This Property is Condenzed is about a world that has crumbled and yet is kept alive in the fantasies of areits in innocent and tragically abandoned young girl. Michael Kantor directs the production. Talk to Me Luke the Rain. Hence the time Pers. Where the Parin.

production. Inlik to Me Like the Ratin, directed by Ross Wasserman, is a tender depiction of a couple whose minimate relationship has been reduced to routine convensation. Lucie Lord has desligand the sets. costumes, and lighting for both productions. (Sm.)
Studio Theatre, Warren College Campus, UCSD, through Fehruany 9.
Friday and Saturday at 8:30 p.m.

THE TIME OF YOUR LIFE Since it was first produced in 1939. William Syroyan's life-embracing comedy-drama has carried the unfacomody-drama has carried the under-bruiden of bring too air-headedly-sentimental to be taken seriously-seen from our cooler, post-Wood War-post-Theater of the Absurd Association of the Absurd San Diogo Repersory Theater sine production — beneath the play's genilal caring surface is a world as dark as Walting for Gooto. Saroyan's logs taken a demantic inapathet of characters in transfer. To be worder they altempt to finish happiness at



air/hotel transfers) \$540 \$239 \$239 \$899 RT \$256 RT \$256 RT \$250 OW \$239 OW \$249 RT \$460 RT \$364 RT \$156 - Mazatian
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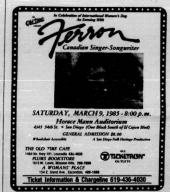
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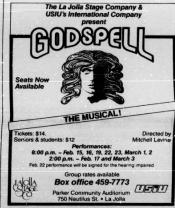
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Saroyan's wistful, foundation-less paean have ampling to tell us today? I he answer, in an age where one doesn't know what will come first, the bomb or the rent, is yes, volumes, (Sm.). San Diego Repertory Theate, Sixth Averuse Playhouse, through March 10; Thursday through Sunday at 800 p.m. Matrinee Sunday, March 3 at 2,30 p.m. THE TWO GENTLEMEN OF YERONA. The Larn's Payers Theater opens is the Larn's Payers Theater opens is the Larn's Payers Theater opens is the Larn's Payers Theater opens in Control of the Larn's Common of the Larn's Common of the Larn's Common of the Control of Larn's Common of the Control Common of the Larn's Common of Larn's Comm

WARREN C. BOWLES PORTRAYALS OF PAUL ROBESON AND JACKIE BORINSON

weeter C. GDURLES FOR TRAVILL'S FOR TRAVILL'S FOR THE ADMINISTRATION AND ACRES FOR THE ADMINISTRATION AND ACRES FOR THE Educational Carlos and C only, (Sm.) Education:al Cultural Complex, Frida February 8 (Paul Robeson) and Saturday, February 9 (Jackie Robinson) at 8:00 p.m.

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READER'S GUIDE TO THE MUSIC SCENE

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

The next time you're at a party and you want to stump that annoying dilettante who seems to have an opinion on everything, ask what he thinks of "zydeco." The know-it-all might blindly plow ahead, allowing that zydeco is a marvelous advancement in synthetic fibers that should revolutionize the carpet industry. But a more honest individual would respond. "Zyde-who?" and admit that the term is a new one for him. Just so you'll be prepared to go one up on the competition, know that zydeco (usually pronounced "zye-deh-coh") is not a new word at all but the name for a hybrid of blues and Caiun music that came into being some forty years ago. Originating at the fais-dodos, or es held in the entral area of Louisiana known as Acadiana, zydeco nixed the bob and sway of Louisiana swamp music with the tousiana swamp music with the full-tilt, energy of jump blues for a sound that was custom-made for quick-stepping dancing and what the Cajuns call "le bon temps" ("good times"). The word "zydeco" is actually a bastardization of les haricots which is French for "green beans," the subject of a very popular song brought to the Louisiana bayous by the



expatriated French Canadians who settled there long ago. In Cajun country, where mastery of anything of significance earns one the title of "King" or "Queen," the current occupiers of the zydeco throne are Clifton "King of the Panne". Bayous" Chenier and "Queen Ida" Guillory. Of the two Chenier's name is probably familiar to a greater number o people, but ill health yanked Chenier off the road a few months ago, leaving Guillory as zydeco's leading exponent. But not entirely by default. Like Chenier, Guillory plays the button accordion, an instrument of Bavarian ancestry

not widely regarded for its funkiness until it was introduced to Acadiana in the late to Acadiana in the late.

Nexidana in the late.

Nineteenth Century, As the lead instrument in a sydeco band, the accordiants, chopps, propulsive rhythms dovetail with those produced by a drummer, bassis, and rub-board is assibband-like sheet of corrugated metal worn like a vest and mampulated with hand-lead bottle openers to be seen to be a support of the control guitar.

As befits her royal station,

by mastering not only the button accordion but also that neculiar blend of spicy neediar blend of spicy ingredients that is zydeco. Zydeco may have begun as a blues-Cajun alliance, but over the years it has taken on elements of modern rhythm and blues country-western, jazz, Caribbean music, and even rock and roll. Like zydeco itself. Guillory has absorbed several kinds of music during her lifetime, beginning with the old-style Caiun music she heard as a child in Lake Charles, Louisiana, a community so far removed from city life that it had no access to radio stations or even radios. Rhythm and blues was just coming into its own as Guillory was entering her teen years, and it managed to find its way into the swamps, where it added a certain urban grit to zydeco. Eventually moving to Texas with her family, Guillory started listening to country music, and when at age eighteen music, and when at age eignteen she picked up an accordion for the first time, the music she coaxed from that botte petite was a natural mixture of her influences to that point — traditional Cajun music, rhythm traditional Cajun music, rhythm and blues, and country-western. Settling in San Francisco some years later. Guillory's musical education continued as she was exposed to Latin music, jazz, and rock and roll. By the time Guillory played her first public performance (at a church/school festival in the Bay Area) she had been added to the performance together without in the Bay Area) she had been sudeou interdelients together.

Immediately following that first gig. Guillory was crowned "Queen Ida."

Since her debut ten years ago, Guillory has played all over the United States and in Europe, where she is a big star. Like Chenier, Guillory has won a Crammy Award (best traditional or ethnic album of 1983) and has recorded a number of albums that showcase the kitchen-sink eclecticism of zydeco - veering into swamp-soaked blues one minute. rhumba-like Cajun swing the next. But more than anything else, zydeco is great live dance music, and an artist such as Guillory can best be experienced in person. For a experienced in person. For a graduate course in zydeco that will earn you the respect of an eavesdropping musicologist, let alone an irritating dilettante. check out Queen Ida and the Bon Temps Zydeco Band tonight, Thursday, at the Belly Up Tavern. Opening for the Queen is Talk Back.

Queen is Talit Back.
In other concerts this week,
Angelle Upstarts, Vandals, the
Front, and Condemned to
Death will play at Curpenter's
Hall on Saturday; while fusion
voininst Jean-Lue Ponty is at
UCSD's Mandeville Auditorium
for two shows; and Din, Doll
Congress, Luna, and the
Hidden are at the Spirit. On
Sunday, Creation Rebel will
nalus vegsage at the Bacchanal play reggae at the Bacchanal. Oddly enough the busiest day of the week will be Tuesday.

Tolna Billy
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when Mose Allison and Rick Gazlay and His Blue Zoo Review are at the Bacchanal; Dwight Stone and B-a-a-d are at the San Diego City College Theater in a continuation of the "Jazz Live" series; and jazz saxophonist Eddie Harris is beginning a week-long stint at Elario's in La Jolla. But Wednesday needn't lower its Johnson brings his trio to the Belly Up Tavern for a gig with the Tom Grant Band (Johnson) last show at the now-defunct Rodeo was an unqualified triumph, so look for a big crows at this one); and Irish traditiona musicians, the Chieftains, will musicans, the Chieftains, will perform in UCSDs Mandeville Auditorium. I would have trouble choosing between the Chieftains and the Boys of the Lough if pressed to name a favorite traditional group, but at any rate if you like this stuff, don't miss this concern.

don't miss this concert.

CONCERTS

Queen Ida and the Bon Temps Zydeco Band and Talk Back: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

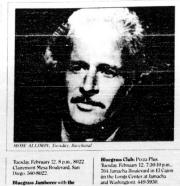
Din, Doll Congress, Luna, and the Hidden: Spirit, Saturday, February 9, 9 p.m., 1130 Buenos, 276-3993.

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

Jean-Luc Ponty: UCSDs Mandeville Auditorium, Saturday, February 9, 8 and 10:30 p.m., University of California at San Diego campus, La Jolla, 483-6/319

Creation Rebel: Bacchanal Sunday, February 10, 8 p.m., 8022 Ciairemont Mesa Boulevard. Caircmont Mesa Bouleva 234-8462 or 239-9236.

Mose Allison and Rick Gazlay and His Blue Zoo Review: Bacchanal,



Tuesday, February 12, 8 p.m., 8022 Clairemont Mesa Boulevard, San Diego. 560-8022.

"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, 239-248.

Reggoe Evtrandama: 95 featuring Jack Miller, the Rebel Rockers, Barbara Paige, the International Estates, Fo-Mo, Dalk Back, and the Fortune Hunters: Bells Up Tween, Tuesday, February 12, call for time, 143 South Cedro Avenue, Solana Beach, 481-9022.

Eddie Harris: Elario's, Tuesdas, February 12, through Saturdas, February 16, 9 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0541.

The Chieftains: UCSD's Mandeville Auditorium, Wednesday, February 13, 8 p.m., University of California at San Diego campus, La Jolla, 452-4559.

The Wayne Johnson Trio and the Tom Grant Band: Belly Up Tavern, Wednesday, February 13, 9 p.m., 143 South Cedros Avenue, Solama Baseh, 84, 9022

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UB40: Golden Hall, Thursday, February 14, 8 p.m., Community Concourse, downtown, 483-6339 The Det Fuegos: Spirit, Finday, February 13, 9 p.m., 1130 Buenos

The Supremes Forever Show: Fox

Suicidal Tendencies, Tex and the

Allan Holdsworth: Beily Up 9 p.m., 143 South Cedros Avenue Solana Beach, 481-9022

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

Archa, Fridas, February 22, 8 p.m. 224-4176.

Toxic Reasons, Bad Religion, and Ministry of Truth: Fairmount Hall, Fridas, February 22, 8 p.m., 3760 Fairmount Avenue, 565-9847.

David Clayton Thomas and Blood.

Sunday, February 24, 9 p.m., 143 South Codros Avenue, Solana

George Thorogood and the Delaware Destroyers: UCSD's Comtassum, Monday, February, 8 p.m., Univerity of California at San Diego campus, La Jolla, 483-6339.

Los Lobos and the Beat Farmers:

Belly Up Twern, Thursday, February 28, 9 p.m., 143 South Cedros Avenue, Solana Beach.

Billy Ocean: Fox Theatre, Friday, March I, 8 p.m., 720 B Street,

downtown, 183-6339. Hüsker Dü, Minutemen, Meat Puppets, Saccharine Trust, and SWA: Rock Palace, Sunday, March 3, 7 p.m., 3465 El Cajon Boulevard, 565-9947.

CLUBS

Club listings are compiled by Ron Jenuings. It you wish to be included, please call 265-9382 Thursday afternoon or Friday before 5:00 p.m. The listings

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

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 481-9022-Queen Ida, Zydeco music icajum, rhythm and blues, Carribean, country and rock), and Talk Back, reggae, Thursday, the Rebel Rockers, rock and reggae. Friday, the Mar Dels, wintage rock, Saturday, the Paladins, rockabiliy and rhythm and blues, Sunday, the Mar Dels, vintage rock, Monday: the Rebel Rockers, rock and regg:

North County

Belly Up Tavern, 143 South

the International Reggae All-Stars, reggae, Fo-Mo, reggae, Talk Back, reggae, Fo-Mo, reggae, Talk Back, reggae, Barbara Page, reggae, and Jack Miller, reggae, Barbara Page, reggae, Martin Jack Warne Johnson Tiro, Jazz, and Tom Grant, Jozz piano, Wednesday, Afternoor, Concerts, The Chrego Six, Dixieland Jazz, Friday: Stone's Throw without Phrow vintage jazz, swing, and ock, Wednesday.

Bobby G's, 485 First Street, Encinitas. 436-7397: Dash Magnet and the Dragsters, rock, Thursday through Saturday; the Reflectors, rock, Wednesday.

3735: The Peter Sprague Trio, jazz,

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 Saturda/y.

The Country Side Restaurant and Lounge, 450 Douglas Drive. Oceanside. 757-0860: New Country.

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Distillery Nightclub, 140 South Sierra Boulevard, Solama Beach, 755-6733: The Reflectors, rock, Toursday through Saturday, the Beat Club, rock, Sunday, Notice to Appear, rock, Wednesday.

Poway. 486-1010: Rick Rivas, ontemporary, Friday happy hour Ambition, contemporary, Wednesday through Saturday.

Fireside Lounge, 439 West Washington, Escondido. 745-1931: Kracker, rock, Thursday through Saturday; the Effect,

rock, Wednesday

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

Henry's 264 Flm Street Carlabad Henry 8, 264 Elm Street, Carlsbad. 729-9244: Tony Soraci and Co. with Judy Ames, contemporary, Tuesday through Saturday; the Road Runners, Fifties and Sixties rock, Sunday and Monday.

Hotel Escondido, 2500 South Escondido Boulevard, Escondido 747-5000: Denny and Kristina Clark, contemporary, Tuesday through Saturday; Fim Moore, contemporary, Sunday and Monday, Piano bar: M.J.B., Monday through

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, sazz and



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Menu: Love Apple Soup Hearts of Lettuce Shrimp Casanova Mousse D' Amour

Champagne
Thursday, February 14 * Two seatings — 8:00 & 10:30
530 per cnuple * Reservations required
For more information, call (619) 483-4521





Plaza Music Shoppe and Pleet Exchange, Ticketniaster change (619) 232-080

NED BY ASSOCIATED STUDENTS AS WITH 91%





EDDIE HARRIS

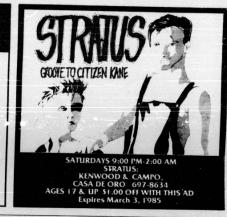
BOB LONG AT THE PIANO

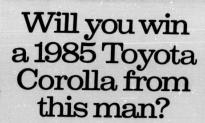
Sarios RESTAURANT mmer House Inn 7955 La Jolla Shores Drive • 459-0541



THE GREAT AMERICAN LIP SYNC CONTEST
Every Thursday, 1175 cash prizes each week. Winners of 10 week
competition will be eligible for "finals" and \$500 cash prizes on April 4.
Bring your own music (cassettes okay) or choose from our music library.
Original costumes are encouraged.
Sign up by 10 pm each Thursday
Show begins at 11 pm
294-9010

Crystal T's Emporium





It's the sixth week of the Great KLZZ Car Giveaway. John Forsythe has given away five cars already and you still have a chance to win. This week listen to KLZZ FM 106.5 or AM 600 for the title of the mystery song. Be the first listener to call in when the mystery song is played and take delivery of your new car from Toyota of Escondido. Listen to KLZZ, San Diego's Class Radio and call in to win.



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ing an atmosphere of musical distinction FUNK, PUNK, POP

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Jully Roger Occanside,

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

Leo's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos, 744-4120; Stampede,

Lu's, 1903 East Valley Parkway, 15 couldn's 246-7528 Dakota, country rock, Wednesday through Sunday, Rou Bell, contemporary, and country, Monday and Baesday

McCabes, 1145 South Bemont, Oceansole 4,99-6840; The Road Runners, Fifties and Sixties rock, Wednesday and Thursday, Back Beet, Tep 10 dance music, Peidae through Sunday

Mille Fleurs, 6000 Pasco Delicias Rancho Santa Fe 7305-3085 30el Nash piano show tunes. Wednesday through Saturday.

Monterey Bay Canners, 1325 Harbsi Drive, Occanside, 722-3474, Good Stuff, contemporal Wednesday through Saturday

Mulvaney's, 340 East Grand Avenue, Escondido 741-0805 Thrillseeker, rock, Thursday through Saturday Circles, rock

Normandy Cocktail Lounge, 215 North Hill Street, Oceanside, 722 4771, Soderna, rock, Baesday through Sunday, Outta Controll, rock, Monday and Tuesday.

Oakvale Lodge, 14900 Oakvale

Old Del Mar Cafe, 2730 Via de la slues and rhythm and blues. Sunday: Ella Ruth Piggee, jazz and blues, Monday and Tuesday: Private Domain, rock, Wednesday.

Old Time Cafe, 1464 North Old Time Cafe, 1443 North Haghway 101, Leucadia, 436-4030-Mick Maloney, Robbie O'Connell, James Keane, and Liz Carroll, Irish music, 7 and 9 p.m., Thursday; Trapezoud, folk, bluegrass, and jazz, 7 and 9 p.m., Friday; the Somewhat Sawyers, mountain music, 7 and 9 p.m., Saturday, Deborah Liv Johnson, singer-songwriter, 7:30 p.m., Sunday; Old Time Hoot Night, Tuesday; Jes Stollberg, folk, Signi lacsday Jos Stoinerg, fors, 7,30 p.m., and Denmis Ware, single songwriter, Wednesday, Sunday Brunch Concert, Catherine Espinoza, Irish harp.

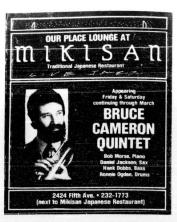
Pacific Espresso, 235 North El Camino Real, Encrustas, 436-1248 Road Map, jazz, Friday, Stone's

Pea Soup Anderson's, 890 Paiomar Airport Road, Carlsbad, 438-0880; L.A., rock, Thursday hrough Saturday, Delene, ontemporary, 5:30-8 p.m., Monday

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

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

Ralph and Eddie's, 390 Grand Avenue, Carlshad, 729-2989, Denny





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Rancho Bernardo Inn.

The Red Coach Inn. 135 North The Recordable (ASA) (20) Dick Tauner and the Skillet Lackers, country and rock, Thesday through Saturday, Chaser, vintage rock, country rock, and country, Sanday and Monday.

Reuben's, 2515 FT Cammo Real Carlshad, 434-1766; Stevens and Lee, Top 40 dance music. Toesda through Saturday

Rogue Stills, 9850 Carmel Mt. Road, Penasquitos, 578-2144 Carmen and Carmen teaturing Na Benedict, Top 40 dance music Tuesday through Salunday

Roxy, 517 East First Street, Encounts, 4 % 5001, Peter Spragos with Steve Konala, and Hob

Rudi's Hidden Acres, 4700 Carme Valley Boad, Del Mar 481 9634 Lave music, Friday and Saturday, call club for information

Stage Coach Inn, 1865 Vista Wave

Teepee Room, 1270 Main Street, Ramona, 789-3755; Live no sic Friday and Saturday, call club for

Saturday, Fastlane, rock.

That Pizza Place, 2622 El Camin Real, Carlstyad, 434-3171: Brass Tax, Jazz, Friday, Bluegrass Etc., new and traditional bluegrass.

Valley Center Inn Saloon, 275 749-1466: Red La.ie and Ramblin Fever, country, Friday and Saturday

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

Vista Entertainment Center, 435
West Vista Way, Vista, 941-1052
Jockey Club Planet, rock
Thursday through Sunday, Robyn
Bany, rock, Wednesday, Tuarf BounTion Tagether, contemporary,
Wednesday through Saturday
Derby Room: recorded music. Friday, Saturday, and Wednesday

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640; Notice to Appear, rock, Thursday through Saturday; ZZYZN, rock, Sunday and Monday; Crystal, rock Tuesday and Wednesday

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

Beaches

Aimee's, Hotel La Jolla, 7766 Far Avenue, La Jolla, 454-3001; Mike Lamy, contemporary, Tuesday through Saturday

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

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

Bahia Hotel, 998 West Mission R. Baha Hotel, 998 West Mission Ba Drive, Mission Bay, 488-0551. RPM rock, Tuesday through Saturday Cheathams Jazz Quartel, jazz Sunday, Piano Bar, Buddy Reed



QUEEN

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Two bands

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Ø1.



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2828 Camino del Rio South, Mission Valley 290-2828

Beach Club, 1971 Hando Sto

Carlos Murphy's, Land Land The Two Tones, rock, Thursday through Saturday, the Starmake recorded music and video audience participation presentation. Sunday through Tuesday: Ron Bolton and Bruce Dallas, rock, Wednesday,

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 488-1081: Forward Motion, Top 40 dance music, Tuesday through Saturday

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-3325; Sakuro, iazz, Wednesday through Saturday.

Elario's, 7955 La Jolla Shores Drive La Jolla 459-0541; Eddie Harris, jazz, Tuesday through Saturday: Bob Long, jazz piano,

Halcyon, 4258 West Point Loma Neon Vanilla, rock, Thursday brough Saturday, Circles, rock. Sunday and Monday: the Heroes, rock, Tuesday and Wednesday with So Reveal, rock, transfer-

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

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

Islandia Hotel, Supper Club/Lounge, 1441 Quivera Road, Mission Bay, 224-3541; Peter 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 Boulevard, Pacific Beach, 270-3220: The Siers Brothers, rock, Thursday tirrough Saturday, the Toss, rock, Sunday and Monday, the Heaters, rock, Tuesday and

La Valencia Hotel, 1132 Prospect Street, La Jolla, 454-0771; Bob MacLend, piano and vocal variety, early evening Tuesday through

Le Chalet, 5046 Newport Avenue Decan Beach, 222-5300: The Source, rock, Thurselay through Saturday, Millennium, rock, Sunday and Monday; Born Crosseyed, Tuesday and Wednerday.

McP's, 1107 Orange Avenue, Coronado, 435-5280: The Convertibles, contemporary, Thursday: Thank You White Face, contemporary, Friday and Saturday the Rockassays, contemporary, Wednesday.

Mexican Village, 120 Orange Avenue, Coronado, 435-1822: True Spirit, contemporary, Friday and Saturday, Piano bar: Wayne Steele, Sunday through Thursday.

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

Mony Mony's, 3595 Sports Arena Boulevard, Loma Portal 223-5596. In Colour, rock, Tuesday through Saturday; live rock, Sunday and Monday, call club for informat

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

Mulvaney's, 4230 Mission Boulevard, Pacific Beach, 483 7383: Robin Henkel, blues go



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U.S.A. (ex-Flirts); Bauhaus—pic disc

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* GENTLEMEN'S NIGHT *

OPEN WEDNESDAY-SUNDAY 8:30 UNTIL ? 741-4055

Old Pacific Beach Cafe, 428 sday through Saturday, Ella Ruth Pages, jazz and blues Sunday, Notice to Appear, rock, Monday and Tuesday: the Fry Careless Lovers, blues and rhythm

Rodeway Inn, 2901 Nimitz Boulevard, Loma Portal, 224-3655 Thursday through Saturday; liv music, Tuesday and Wednesday, cal club for information

The Salmon House, 1970 Quive Road, Marina Village, 223-2234 Sally Saxton, contemporary, Wednesday through Saturday happy

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 Sanday

Silver Fox Lounge, 1833 Garnet, Pacific Beach, 273-9190, Dan 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 outer 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 n.m. Friday and

Texas Teahouse, 4970 Voltaire Street, Ocean Beach: Tom "Cat" Courtney, blues, Thursday; Chuck Bolt, blues, ballads, and rock, Tue:day 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 Square, 4475 Mission Beach Boulevard, Pacific Beach, 272-8990; David and Francesca Savas light classical music, Sunday

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay 274-4630: Shine It On, contemporary, Tuesday through Saturday: Laura Springer, jazz and contemporary piano and wocals, 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 Downstairs Norman Clifford and Frankie Ferlin, contemporary, Friday and

Windrose, 1935 Quivera Road. Marina Village, Mission Bay Park. 223-2335: The Heroes, ros b. Thursday through Saturday, live rock, call club for information. Toesday and Wednesday.

San Diego North

The Abilene Country Saloon, The Abliene Country Isaloon, Town and Country Hotel, 500 Hotel Circle North. Mission Valley, 291-7131: Jesse Danie's and Bandera. country, Tuesday through Saturday; country dance Jessons. Tuesday through Thursday.

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

Bacchanal, 8022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022: The Beat Farmers rock mekabilly and country rock. Wednesday through Saturday, with the Electric Sons, rock, Thursday and Saturday.



Sunday, February 10 & every Sunday night

RESTAURANT EMPLOYEE'S NIGHT

If you work in a restaurant or bar just wear your establishment's T-shirt or bring pay stub with you NO COVER CHARGE \$1.25 hear wine & well drinks all night. This week





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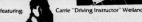
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Hosted by 9/X-FM's Steve West
9/X Happy Hour from 6-9 pm.
Hors of oeuvres, 9/X cheese
914 Long Island iced teas 914 Schnapps shooters \$1.91 potato skins

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Little Kings beer-2 for \$1.50 • Bucket of Little Kings \$4.00

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Carriage House, 7945 Balboa Avernic, Claremont, 275-2597 Peter Jay, contemporary

Islands Lounge, Hartalet Hotel, 2270 Hotel Circle North, Mission Valley, 207 HOT. The Small Brothers: cornects and misse, has days through Soturday, Bobby O'Dec, contemporary, Sanday and Monday.

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

Mission Valley 298-828] Live masse Tuesday through Saturday club for information

Lehr's Greenhouse, 2828 Cammodel Ros South, Mission Adley, 200-2828. Phytogodio Brothers, 1968; Thusday through Saturday, with Private Domain, 1968; Finday and Saturday, the Spud Brothers. Automatics rock, Buesday and Weibiesday

The Magic Lamp, 9502 Miramar Road, Mira Mesa, 271-8780; Recorded music with Mr. Goodbye. music Saturday through Monday.

Monk's, 10475 San Diego Missaon Road, Missaon Valley, 563,0060 Decocyan, Top 40 dance misse. Thursday through Saturday Breem, contemporary Sunday through Tuesday, Lon and the

Monterey Whaling Company, 887 Cammo del Rio South, Mission Valloy 291-1638: Jim Hawley,

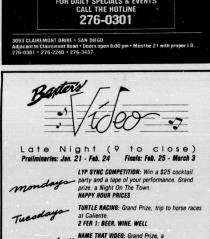


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THURSDAY, February

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Peter D's, 5149 Clairemont Mesa pholograph 277,3217. The Rosie may contemporary music and

Seven Seas Lodge, 411 Hotel Circle south, Mission Valley, 291-E100 (Lumn Topaz, contemporary,

Smureder's Inn. 402 Fashion Ly, Fashion Valley East, 91-7170; Moore, contemporary, Friday

feveral, Mira Mesa, 566-0970; family Corsaro Trio, fazz,

SIERS BROS.

Spirit, 11:30 Buenos Avenue, Ray Park, 276-1990. The Eves, rock, the Fan Club, rock, and Defour. blues and rhythm and blues. Appmal Cate, rock, and Wicked Fence, rock, Friday: Boll Congress, rock, Lama, rock, the Hidden, rock, and Swen Erik and the F. Tefset Rollers, Saturday: the Pank Rasta Low Biders, reggae, Thesday: Born Crosseved, music of the Grateful Dead, Wednesday.

Tio Leo's/Mira Mess, 10787 Camino Rutz, Mira Mesa, 695-1461: Jeff Williams, contemporary.

TOVS

8 domestic beer 8 wine 6-8 pm Island Iced Teas 2-8 pm Entertainment 8-10 pm 50c from 8-9 pm 8-closing by THE ESCAPE 6-8 pm

José ends cover charges Sunday-Thursday

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Thursday and Wednesday, Joe Stewart, contemporary, Friday, Saturday, Monday, and Tuesday, Websa McCrackert, contempora-sunday Tio Leo's/Mission Gorge, 62333

> Boulevard, Tierrasanta, 560-6677 Ray and Laime Correa with Bert Miller on drums, swing, pop. nostalgia, and contempor music. Thursday through Saturday

Mission Corge Road, Mission Gorge 280/9944 Costa V, contemporary, Wednesday through Saturday, Frank Dexter, contemporary, Sunday through

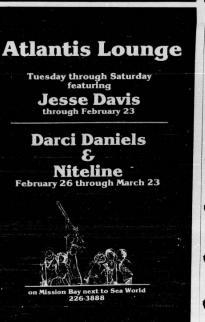
San Diego South Anthony's Harborside, 1355 North The Wellhouse, 10789 Tierrasanta Harbor Drive, downtown, 232-6358: The California Transfer, contemporary. Tuesday through Saturday.

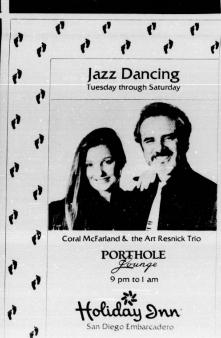
Barnacle Bill's, 1880 Harbor Island Drive Harbor Island, 20

Big Dick's, 3.15 Farmount Avenue 280.0269 Eckorech bine and rock, Sunday

The Boat House, 2040 Harbor Island Drive, Harbor Island, 291-8011: Ron Bolton and Bruce Dallas rock, Thursday through Saturday.







Bodies, 6149 University Avenue Bodies, 6149 University Avenue, East San Diego, 583-5709: Anson Funderberg and the Rockets, blues and rock, and the Paladins, rhythm and blues and rockabilly, Thursday; the Electric Sons, rock, Cindy Lee Berryhill, country and folk, and Chords of Fame, rock, Friday; Army of Love, rock, and the Syndicate of Soul, blues and rhythm and blues, Saturday: Cruzin', oldies and Latin-

rock fusion. Sunday.

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

The Chocolate Affaire Gourmet Restaurant, 806 West Washington Mission Hills, 296-1311: Mimette

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MILLENNIUM

Sunday & Monday February 10 & 11 • No cover

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The Coo-Coo Club, 4383 University Avenue, 283-8213; B Wilkens, contemporary, Friday through Sunday.

Doc Masters, 2051 Shelter Islan 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

East San Diego. 283-6581: Piano bar: Paul Gregg, Tuesday through Saturday; Patti Glenn, Sunday and Monday.

Drowsy Maggie's, Thirty-first and University, North Park, 298-8584: Andrew Calhoun, folk and originals, Thursday; Ol Train, new originals, Thursday, Ol Train, new and traditional bluegrass, Friday, Tobacco Road, vintage jazz and broughe woogle. Saturday: Sound Dynamics, classical guitar and cello, Sunday; Old Time Hoot Night. Monday: the Stamsa Gael Ceili Band, Irish music, 'Usesday, the Dates Sengate Tro, jazz, E. Peter Sprague Trio, jazz. Wednesday

The Escape Lounge, 421 University Avenue, Hillcrest, 295-8282: The Bob Dolph Trio, jazz, Thursday, Tobacco Road, vintage azz and bessfie-woogie, Friday; the Sime More of Trio. Latin 1922 through Wodnesday, call club for information

Fat City/China Camp, 2137 Pacific

Highway, downtown, 232-0686: at GEORGE JOE'S Valentine's Party Thursday, February 14 6:30-on Enjoy the contemporary GREG

Hwy 8 east of Grossmont 469-6158 (Grossmont/Murray exit)

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Holiday Inn/Embarcadero, Port Holiday Inn/Embarcadero, Port Hole Lourge, 1355 North Harbor Drive, downtown. 232-3861: Coral Thuet and the Art Resnick Tho (Art Resnick, Billy Mintz, and Gunnar Biggs), Jazz, Tuesday through

Holly's Inn, 4246 University Avenue, 280-5834: Kevin Green, contemporary, Friday and Saturday, and Sunday early evening.

Hotel San Diego, 339 West jazz. Sunday; Jose Caraba, contemporary, Monday through Wednesday: Joe Azarello, jazz Monday through Friday happy

Imperial House, 505 Kalmia Stree (at Park Boulevard), Hillcrest. 234-3525: Wayne Juré, jazz, Tuesday through Saturday, with the Imperial House Opera Singers, Wednesday; Wayne Juré and Hank Young, jazz and vocals, Friday hapt

"The Invader," at the dock, 1066 North Harbor Drive, downtown. 298-8066: The Invaders, contemporary music for dancing. Tuesday through Sunday.

Jolly Roger, 807 West Harbor Drive, Scaport Village, 233-4300 Night Manager, contemporary, Wednesday through Saturday.

Le Maison, 3681 Fifth Avenue, Hillcrest. 298-0119: Lynn Hall. Latin American harp, Friday: Stu Shames, jazz piano, Saturday evening and Sunday afternoon.

Mandolis Wind, 308 University Avenue, Hillcrest, 297-3017: King Biscuit Blues, blues and rhythm and blues. Thursday through Saturday: Storm, Latin, fusion, and rhythm and blues. Tuesday: the Paladins, rockabilly and rhythm and blues, and the Pleasa Two, rhythm and blues, Wednesday.

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: The Bruce Cameron Quartet, jazz. Friday and Saturday.

Prody and Saturday.

Patrick's II, 428 F Street,
downtown. 233-3077: Fro
Brigham's Preservation Band,
Dixieland jazz, early evening,
Thursday, Rockola, Beatles music
and oldies, Friday and Saturday:
Sugar Jazz, jazz, Tuesday, the Sy
Rainey Trio, Dixieland jazz,
Wednesday
Wednesday

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

The Rock Palace, 3465 El Cajon Boulevard. 563-1066: Limbo Slam. vock, and the Accessories, rock, Thursday: Pishbone, rock and rhythm and blues, N-E-1, rock, and the D-Fendants, rhythm and blues and ska. Saturday. West Coast Idea. rock, and Cultural Breakthrough, rock, Tuesday.

Sheraton Harbor Island, Reflections. 1380 Harbor Island Drive, Harbor Island. 291-2900: The Jets. vintage rock, Tuesday through Saturday; the Ducktail Revue, vintage rock, Friday happy

Sternwheeler Showboat, at the dock, 1066 North Harbor Drive, downtown, 298-8066: The Sacramento Trio, contemporary, Tuesday through Saturday; the KCBQ Flathed Band, country,

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island. 291-9110: Dusty and Melissa. contemporary. Wednesday through

tviton, 6011 El Cajon Boulevard. ast San Diego, 583-3240; Ella toth Piggee, jazz and blues, hursday through Saturday.

Trojan Horse, 6179 University uc. East San Diego. 582-1070: ment Forrest, rock, Thursday oth Saturday, with Scarlet. k. Friday and Saturday happy rs; Fast Lane, rock, Sunday ugh Tuesday; Strike Force, Wednesday.

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

Tuba Man's No. 2, 7149 El Cajon sck. Friday and Saturday.

Viscount Hotel, The Bar, 1960 bor Island Drive, Harbor Isla, d. 91-6700: Jarrett, "get your rock off with Jarrett," Tuesday through

Words and Music Bookstore, Fourth and Robinson, Hillcrest, 298-4011: George Svoboda, classical guitar and Czech folk congs. 8 p.m., Saturday.

Yukon, 4278 University Avenue East San Diego, 284-9310: The ne Riders, country rock, ursday and Friday; live music aturday, call club for infe

East County

Antonio's Hacienda, 700 North Friday and Saturday

Blarney Stone Too, 7059 El Cajon Boulevard, College area, 463-2263; Brian Connolly, Irish music, Tuesday through Sunday.

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.

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

Circle D Corral, 1013 Broadway, El Cajon, 444-7443: Country Casanova, country, Tuesday through Saturday, Jerry Baze and a Touch of Country, country, Sunday; clogging lessons, Monday and Tuesday.

DISTILLERY

140 S. Sierra Ave. - Solana Beach - 755-6733

Thursday, February 7-Saturday, February 9

REFLECTORS

Sunday & Tuesday, February 10 & 12

THE

BEAT CLUB

Happy Hour 8-9 pm 50¢ beer, wine & wells \$1.50 iced teas all night

Monday-closed

Wednesday, February 13

Notice

to Appear

Ladies' Night—all ladies admitted free 75¢ kazis all night—8-9 pm 50¢ beer, wine & wells

Due to band breakup, Plimsouls will not play Feb. 14 Feb. 14 Be sure to join us for our Valentine's Day Celebration

NO COVER 'TIL 9 P.M.

Johnson, El Cajon, 442-9827. Lonnie and Dusty contemporary.

Dock's Landing, 1185 East Main Street, El Cajon, 442-0258; Jerry Burchard, piano variety, Wednesday through Saturday; Carol Crawford, contemporary, Sunday through Tuesday.

Don's, 13321 Business Highwa 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

Coo-Coo's Nest, 12247 Woodside Avenue, Lakeside 443-2300: Dale Peanson, piano sariety, Friday and Saturday

XIO!

03

6

Brothers, country, Tuesday through Saturday; Country Breeze, country,

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

Flinn Springs Inn. 15505 Highway 80 El Cajon. 443-9568: Laredo, country, Wednesday through Sunday.

Saturday.

Sunday.

1130 Buenos Ave. 276-3993
Food, cocktalls, dancing, air-conditioned—21 on up

JERRY HERRERA'S

HORSDAY TONIGHT DETOUR THE FAN CLUB



PRIDAY, PEBREARY 6

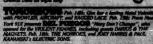
Record release party for LAWS OF MOTION brand new 6 song E.P. with special cut "Massive Doses" being played on 91X and featured on the "Local Heroes" album.

ATURDAY, FEBRUARY 9

From L.L. - one of its finest DOLL CONGRESS | | gost have forgotten them, have a characteristic for the constraint of the constraint of the have a characteristic for the constraint of the constraint of the finest productions of America hybrida to forgotters have and must be and to delicitate of America hybrida to forgotters have and must be

ESDAY, FEBRILARY 12
BLAIRS ECONOMIQUE RECORDS
and SCR ALDIO present ADVONOURES IN BECO

WEDNESDAY, FEBRUARY 13
DEED HERDS with
BORN CROSSEYED
parkerning the music of file
General Deed all night long



ROVING 3.1 F. GUPSC 1.1 FORTS and 10.2 mg

The state of t

Mai Tai

For Your Tie

and a boost for the

March of Dimes

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

a nost of cerebries who we already given us their ties to be auctioned off by Larry Himmel of KFMB-TV. All proceeds, 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 left for MB in This is

tie for a Mai Tai at

George Joe's Restaurant, 9586 Murray Drive, La Mesa, 469-6158 Greg Glover, contemporary, Frida

Coast, country, Friday through

Lakeside Hotel, 9940 River Street Lakeside, 443-9591: The Shadow Riders, country, Friday and

Drive, La Mesa, 462-2640: Jerry Baze and a Touch of Country, country, Wednesday through Saturday Horseshoe Tavern, 7664 Broadway, Lemon Grove, 469-6344: Sundance, country, Friday and Legends, 2754 Alpine Boulevard. Alpine, 445-5545: Live country music, Friday and Saturday, call club for information. Kentucky Stud, 11377 Woodside Avenue, Santee. 448-3402: Gold

Live Oak Springs, Old Highway 80 Boulevard, Jacumba, 766-4288: Cottonwood, country, Saturday.

La Posada del Sol, 8238 Parkway

Lorenzo's, 596 Broadway, El Cajon. 442-9696: Pitch N' Woo with Gerrie

With special guests

MOJO RUXON with THE REAT plus

ANUMAL CAFE and WICKED FENCE

opens the celebration at 8:30 sharp

LUNA and introducing in their debuts

SVEN-ERIK & THEE TICKET ROLLERS

plus Ton Carlo
THE HIDDEN



All major league sports on

For club booking information

through Saturday: Fro Brigham's Preservation Band, Dixieland jazz, Sunday and Monday.

136

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee, 448-8550: Circles, rock, Friday and

Mama's Mink, 533 East Main Street, El Caion, 442-5573; Rocky Kreutzer and the Big Oak Ranch Band, country, Tuesday through

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.

Mz. Bill's Backroom Saloon, 399 North Magnolia, El Cajon, 447-4500: Dusty and Gary, country and

oldies, Thursday and Wednesday; Choice Review, contemporary, Friday and Saturday; Lee and Jack, country and oldies, Sunday

Nite Owl Fast, 667 North Mollison Avere Owl East, 667 North Molliso Avenue, El Cajon. 447-3854: Main Squeeze, Top 40 dance music. Tuesday through Saturday: Sergeant Slaughter, variety rock. Sunday and Monday.

Our Favorite Place, 8646 Mission Gorge Road, Santee, 449-6240: Bob Sortillion and Key Largo, contemporary and oldies. Thursday 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, contemporary

Tuesday through Thursday: Alton and the Ox Bow Country Lads. country, Friday and Saturday.

Park Place, 1280 Fletcher Park Place, 1200 Pietener Parkway, El Cajon, 448-4111: Propiet, rock, Tuesday through Saturday; Neon Vanilla, rock, Sunday and Monday. Black Angus, 707 E Street, Chula Vista, 426-9200: Ariz. contemporary, Tuesday through Saturcay.

Bill N° Stick, 608 Palm Avenue, imperial Beach, 429-5330: L've rock, Wednesday through Scturday, call club for information. Silver Spur, 7941 Mission Gorge Road, Santee, 448-4882: Stagecoach, country, Wednesday through Saturday.

South Bay

Country Bumpkin, 1862 Palm Avenue. Imperial Beach. 429-1161: Gail Lee and Go for Broke, country, Wednesday through Saturday: the Ducktail Revue, vintage rock. Sunday and Monday. Turquoise Lounge, 5975 Severin Drive, La Mesa. 465-1525: Network rock, Tuesday through Saturday. Van Winkle's, 10055 Mission Gorge Road, Santee. 449-0060: Crossfire, contemporary and country rock, Friday and Saturday.

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161: Crystal, rock, Thursday through Saturday; France, rock, Sunday and Monday; the Toys, rock, Tuesday Win Cody's Saloon, 240 West Main Street, El Cajon, 440-9247: Ricochet, rock, Thursday through

Da Vinci's 626 E Street, Chula Da Vinci's, 626 E Street, Chuia Vista. 427-8880: Burt Torres, contemporary, Wednesday through Sunday: Tito and Augustine, contemporary, Monday and

Dock's Cocktails, 317 Third Avenue, Chula Vista. 422-1566: Diana Gilman, country, blues, and variety piano. Wednesday through

Hungry Hunter/Imperial Beach, 1344 Palm Avenue, Imperial Beach 423-0953: Ed Cunringham, contemporary, Thursday through Saturday.

Hutch's, 1463 Palm Avenue, Imperial Beach 423-3479: Grand Central Station, country, Friday and Saturday; free country dance lessons, 7 p.m., Saturday.

Joey's, 415 Broadway, Chula Vista. 420-4828: Louie and Loose Change, contemporary and oldies,

ompany, contemporary and Monday and Tuesday

Maze, 1441 Highland Avenu Maze, 1441 Highland Avenue ional City. 474-3222: Bruce ibins, contemporary, Tuesday ingh Thursday; East Coast, temporary, Friday and Saturd

admark Cocktail Lounge, 2511 Road, National Cit 7313: Four Star Cou

hula Vista. 427-4200: Live music riday and Saturday, call club for

Little Las Vegas, 1770 Palm Avenue, Imperial Beach, 424-3754: The Kings Men, ballroom dance

Now Appearing Thurs - Sat ● 8:30pr

THE

Marisol, 1680 Broadway tat Main Street), Chula Vista, 429-8045. Colour, Latino, Thursday through Saturday, with Los Lupes, Mexican cowboy music (norteño). Thursday; Musaico, Latin and Top 40 dance music, Sunday, with Los Lupes, early evening Sunday.

Oasis Bar, 1121 Third Street, Chula Vista, 426-2977: Boulevar Express, country, Friday through

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

Zoralia's, 603 Palomar Street, Chula Vista, 425-1626: The Travelers, Mexican jazz, Thursday through Sunday.

ISLANDS

Hanalei Hote

PERFORMERS

Performer listings are compiled b Ron Jermings. If you wish to be included, please call 265-9382 Thursday afternoon or Friday before 5:00 p.m. The listings are

Rock & Roll

The Accessories: The Bock Palace Animal Cafe: Spirit Army of Love: Bodies Automatics: Lehr's Greenhouse The Beat Club: Distillery Nightclub

old time

CAFE

The Beat Farmers: Bacchanas The Belair Boys: Valley Fort

The Blitz Brothers: Navajo Inn Ron Bolton and Bruce Dallas: Boat House, Carlos Murphy's Born Crosseyed: Spirit, Le Chalet Chords of Fame: Bodies

Circles: Halcyon, Magnolia Mulvaney's, Mulvaney's/Escondido Clement Forrest: Trojan Horse Crystal: Dance Machine, Whiskey

Cultural Breakthrough: The Rock

Palace
Dash Magnet and the Dragsters:

Harbor Island, Country The Effect: Fireside Lounge Electric Sons: Bacchanal The Eyes: Spirit The Fan Club: Spirit

RESTAURANT

FOLK CLUB

FOLK - BLUES - BLUEGRASS

MICK MALONEY, ROBBIE O'CONNELL

JAMES KEANE & LIZ CARROLL

TRAPEZOID

MARY McCASLIN & JIM RINGER

SAM HINTON

JES STOLLBERG & DENNIS WARE

SPECIAL VALENTINE'S DAY SHOT STAND-OUT SINGER-SONGWRITE HEDGE CAPERS

.

Fastlane: Tequila Flats, Beach C'ub,

Trojan Horse France: Dance Machine Freewill: Tequila Flats Headband: Navajo Inn The Heaters: Jose Murohy's, Old Fiel Mar Cafe Del Mar Cafe
The Heroes: Windrase:
The Hidden: Spirit
In Colour: Mong Mony's
The Jets Shratan Harbor Island
Kracker: Fireside Lounge
Lak: Plus Song Andersons:
Laws of Motion: Spirit
Limbo Slam: The Back Pulace
(the London Brothers: Lehr's
Committees:

Luna: Spirit Mar Dels: Bellu Un Tavern

Millennium: Le Chalet The Neat: Spirit N-E-1: The Bock Pulace Neon Vanilla: Halcyon, Park Place

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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

nphrey's Bogie Hour" Menu CARVED ROAST BEEF SANDWICHES PEEL YOUR OWN SHRIMP HOMEMADE PIZZA TACO BAR WITH ALL THE FIXIN'S
THE BOTTOMLESS CHILI BOWL

Raspberry Margarita (16 oz.) with a Gold Shooter, \$2.50

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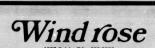
"Humphrey's Bogart Hour"

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Humphrey's late night Sunday jazz presents the best local entertainers

for your enjoyment. Free hors d'oeuvres and drink specials 6-8 pm. Jazz from 8 pm-12 am. Appearing Sunday, February 10th.





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1 12

The Paladins: Mandolin Wind.

Bodies
Planet: Vista Entertainment Center
Private Domain: Old Del Mar Cale.
Lehr's Greenhouse
The Procrastinators: Bunbury's Prophet: Navajo Inn, Park Place Reckless: Bacchanal The Reflectors: Distillery Sightclub Bobbu C's

Ricochet: Win Cody's Saloon The Road Runners: McCabe's

Robyn Banx: Vista Entertainment Rockola: Patrick's II

RPM: Bahia Hotel Scarlet: Trojan Horse Sergeant Slaughter: Nite Owl East Siers Brothers: Jose Marphy's Sodoma: Normandy Cocktail

Lisenge So Reveal: Haleyon The Source: Le Chalet The Spud Brothers: Islands Lounge, Lehr's Greenhouse
M. Stone: Hungry
Hunter(Creanside, Monterey

Sven-Erik and the E Ticket Holders: Spirit Thrillseeker:

Mulvancy's/Escondido Toys: Jose Murphy's, Dans

Country/

Country Rock

Lads: Ov Bow Inn
Jerry Baze and a Touch of

Alton and the Ox Bow Country

The Two Tones: Carries Marries Boat House West Coast: Riba Mans No.2 West Coast Idea: The Bock Pala Wicked Fence: Spirit ZZYZX: Wiiskey Flats

Cottonwood: Live Oak Springs Country Breeze: Don's, Don's Hes Country Casanova: Circle D

Country Bumpkin Laredo: Flinn Springs Inn Lone Riders: Yukon Lone Star Country: The Country Side Restaurant and Lounge Ron Morin: Calupso Lounge

Country: La Posada del Sol/La The Beat Farmers: Bacchanal

Chaser: Red Coach Inn/Escone Cimmaron: Wrangler's Roost Dan Connor Band: Silver Fox

Cornull
County Line: The Outpost
Crossfire: Van Winkle's
Dakota: Lu's
Jesse Daniels and Bandera: Abilene Country Saloon Dusty West: Oakvale Lodge

my Nivon and Downhome Firecreek: Stage Coach Inn Four Star Country: Landmark

Cocktail Lounge Gold Coast: Kentucky Stud Grand Central Station: Hutch's The KCBQ Flatbed Bed:

andow Riders: Lakeside Hotel ne Smith Brothers: Don's Hest Sternwheeler Showboat Rocky Kreutzer and the Big Oak Ranch Band: Mama's Mink gecoach: Silver Spur mpede: Leo's Little Bit of Red Lane and Ramblin' Fever: ountry r Crazy: Wrangler's Roost Gail Lee and Go for Broke:

ick Tanner and the Skillet Lickers: Red Coach

ne Wall and Bobby Allen Barr-X Ranch House Wild Fire: Wooden Nickel

Contemporary/ Top 40

Ambition: El Coma Ambition: El Camal Judy Ames: Henry's Andy and Donna: Ox Bouc Irm Aria: Islack Angus/Chula Vista Back Beatt McCabe's Barker and Orr: Jolly Boyer/Solama Beach

Roger/Solana Beach Randy Beecher: Boondocks

Restaurant
Breezin': Monk's
Jerry Burchard: Dock's Landing
California Transfer: Anthony's Jose Caraba: Hotel San Diego

Choice Review: Mr. Bill's Backroom Danny and Kristina Clark: Hotel

Norman Clifford: Victor's

The Convertibles: McPs Ray and Lainie Correa with Bert Miller: The Hellhouse Costa V: Tin Leuis/Misseum Gerra Donna Cote: Tom Ham)

Carol Crawford: Dock's Landing

Carol Crawford: Dock's Landii Ed Cunningham: Hungry Hunter/Imperial Beach Darci Daniels and Niteline: Holiday Inn/Nission Valley Jesse Davis: Atlantis Delene: Pea Soup Anderson's, Barnacle Bill's

Frank Dexter: Tio Leo's/Mission

Dusty and Melissa: Tim Ham's East Coast: La Maze
The Elements: Hotel del Coronado
Ed Ellis and Tapestry: Sandtrap

Ed Ellis and Tapestry; Sandtrap Loange Encore: Actor Board John Engren: Hotel San Diego Fortune: Reuben E. Lee's Forward Motion: Cutamaran Hotel Friendship; Gilbey's Cocktall Loange Jim Cates and Sound Investment.

Jim Gates and Sound Investment: Rancho Bernardo Inn Wayne Gire and Tony Irvine: Old Bonita Store Restaurant Greg Glover: George Joe's Good Stuff: Monterey Bay Canners

Kevin Green: Holla's In Jim Hawley: Monterey Whaling

Patsy Hanson and Prime Time Markov Manor
The Invaders: "The Invader"
Doc James, Mr. C. and Company:

Jerard's Jarrett: Viscount Hotel Peter Jay: Corrage House
J.C. and Company: Joey's
Kitty Kieffer: Muleaney's/Coronado
Mike Lamy: Atmac's
Lonnie and Dusty: Antonio's
Hacienda
Lori and the Look-alikes: Monk's

WEST COAST TICKETS

KISS

Feb. 22 General Public (Irvine)

Iron Maiden (Long Beach) **Billy Ocean** Prince (L.A.) Padres Season Opener

March 1 February 14 February 18-24

March 8

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the highest bidders

to complete your

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Brand new contemporary fashions and western apparel will be auctioned to

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CALIFORNIA TRANSFER

Great dance band • Feb. 5-Mar. 6

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* CASH PRIZES Night to the couples with

* 1st PLACE l receive \$50 and an invitation to the finals on March 13

* 2nd PLACE ill receive \$25 and a chance for a First Place win in the following weeks

* FINALS The winning couples in the finals will re \$200 for First Place and \$100 for Second Place.

Located at the Town & Country Hotel 500 Hotel Circle North



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All games— Best seats PADRES

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Complete dinner served before 10 pm Desserts and light fare after 10 pm

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Sat. Feb. 9 • 7:30-11-00 Join us Saturday for the special bon voyage party for Stone's Throw





Mercedes Lounge Tuesday-Saturday, 9:00 pm-1:30 am Cheatham's Jazz Quartet every Sunday, 6:00-10:30 pm Happy Hours Monday-Saturday, 4:00-8:00 pm Sunday 4:00-6:00 pm, hot & cold hots of oeuvres Sunday Buffet Brunch 10:00 am-200 pm, all you can eat, includes one cocktail, adults \$8.95 children under 10 \$6.95

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\$1.00 well & bottle been

ELECTRIC SONS with CINDY LEE BERRYHILL plus the debut of CHORDS OF FAME pm. \$1.00 well & bottle beer

ARMY OF LOVE with SYNDICATE OF SOUL

iay, February 10 goodies fusion / latin rock at 5:30 pm with CRUZIN'

FREE BUFFET 6-8 pm

Monday, February 11
EPISODE V: "Matt Don't Take No Jive from Bruce"
EVERETT KING'S MODERN RHYTHM

D.S.U. students welcome all week rink specials 8-10 pm, \$1.00 well & bottle beer Tuesday, February 12 — Tex-Mex & Rockabilly
FORBIDDEN PIGS

OUTTA CONTROL Rock 'n' Rolls you SYNDICATE OF SOUL "Valentine Party"
—FIVE CARELESS LOVERS and TOM CAT COURTNEY

PALADINS and TEXAS CONNECTION

10—PALADINS and TEXAS UNDECTION
11—COW JAZZ February 22—ROOSTERS
23—ELECTRIC SONS and SYNDICATE OF SOUL
24—"GET WELL BENEFIT FOR BOBBY CHEVROLET"
COUNTRY BICK & THE SYLGALE BUNNESS. ELECTRIC SONS OF DAS MICAUN
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Tuesday-Saturday, 9 pm-1 am

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Louie and Loose Change: Josep's Main Street: Bahia Belle Melissa McCracken: Tax

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> Midnight Delight: Hornelli's Back Jim Moore: Goondocks Hestaurant, Hotel Escondido, Smuggler's Inn Steve Mouzas and Brown Sugar:

Moonglow
Musaico: Marisol
Night Manager: Jolly
Roger/Seaport Village
Bobby O'Day: Islands Lounge Gil Palacios and Linda Parra: Gilbey's Cocktail Lounge People Mowrs: Hilton Hotel Pitch N' Woo with Gerrie Woo

Lorenzo's Rick Rivas: El Comal Peter Robberecht: Islandia Hotel Bruce Robbins: Boondocks Restaurant, La Maze

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SWIME! THE REFUGES
WILL BE MASSACRED
THE FIGHTER HAVE
LAUNCHED THEIR HEATOFFENSION

SEEKING

STILL CONFUSED?

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Juan Robles: China Fire Restaurant
The Rockaways: McFs, Rodeway The Rosie Trio: Peter Dis

Henry's Bob Sortillion and Key Largo: Our

Bob Sortillion and Key Largo: O Favorite Place Southwind: Purillion Lounge. Rancho Bernardo Inn Laura Springer: Vacation Village Hotel Wayne Steele: Mexican Village Stevens and Lee: Reuben's

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Every Thursday, Friday & Saturday KING BISCUIT BLUES

Tuesdays THE "NEW" STORM

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

Wednesday THE PALADINS with

MANDOLIN WIND RESTAURANT

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February 13 THE TEXAS TWO Complete Dinners

TICKET

EMPORIUM

Jean-Luc Ponty, Feb. 9 Prince, San Diego, soo (IB40, Feb. 14 Kinks, Feb. 20 Kiss, Feb. 22 Hilly Ocean, Mar. 1 Iron Maiden, Mar. 9

Deposit now for: Springsteen (July), ZZ Top, Culture Club, Prince, Cindy Lauper, Neil Diamond, Duran Duran, Journey, Zappa, Diana Ross, Padres: buy-seli, full-season, mini-season, individual garmes

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U2, Long Beach Iron Marchelob Track Meet, Mar. 15

The Sacramento Trio: Stemucheeler Showboat Sternu heeler Shourboat
Sally Saxton: The Sattron House.
Montevey Walling Company
Shine It On: Vocation Village Hotel
Chuck Showalter: Jolly
Pager/Solama Beach
Evan Shulman: Jolly
Pager/Keenside
Tony Soraci and Company:
Hemnie

Two Together: Vista Entertainment Denny Tymer: Ralph and Eddie's Ken Wilkens: Coo-Coo Club Jeff Williams: Tio Leo's/Mira Mesa. Muleaney's/Coronado

Triple Play: Hilton Hotel

Joe Stewart: The Levis/Mint Mesal Don Tennison: The Bridge Thank You White Face: McPs Tito and Augustine: Da Vincis Danny Topaz: Server Seas Ledge Burt Torres: Da Vincis

Folk/Ethnic

Acoustic Music: Marie Callander II.a Mesa Cindy Lee Berryhill: Bodies Bluegrase Etc.: That Pizza Place Andrew Calhoun: Drowsy Maggie's Siamsa Gael Celli Band: Drowsy

Maggie's Brian Connolly: Blarney Stone Jim and Theresa Hinton: Riamen

Jim and Theresa Hinton: Biarney Stone Pub. Latin Soul: La Tapatia Los Lupes: Marisol Louie and Loose Change: Jocy's Mick Maloney, Robbie O'Connell, James Kezne, and Liz Carroll: Old Time Cale Mimette: Chocolate Affaire

Gournet Restaurant
Of Train: Drowsy Maggie's
The Somewhat Sawyers: Old Time Trapezoid: Old Time Cafe

Blues/R&B/

Mose Allison: Bacchanal
Ton "Cat" Courtney: Rexas
Rahouse
The Creation Rebels: Bacchanal
D-Fendants: The Bock Pulace
Ectorech: Big Dick's
Ed Ellis and Tapestry: Sandirap
Lounge

The Bills and Tapestry: Sandrup
Louise
Flishbone: The Rock Fulace
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The Five Careless Lowers: Old
Pacific Beach Cafe Old Del Mar
Cafe
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Rockets: Foliar
Rich Gazlay and His Bine Zoo
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Reggae

Talk Back: Belly Up Taven

Jazz

The Texas Two: Mandolin Wine

Mose Allison: Bacchanal
Joe Azarello: Hotel San Diego
Joe Azarello and Poems: Hotel
San Diego
Brass Tax: That Pizza Place
Fro Brigham's Preservation
Band: Pal Joeg's Lorenzo's,
Patrick's II.

The Bruce Cameron Quartet: Our Place at Mikisan's Cheatham's Jazz Quartet: Bahia

Cheatham's Jazz Centree.
Hotel
The Chicago Six: Belly Up Turern
Jimmy Corsaro Trio: The
Speakeasy Trio: The Cove
Bob Corvin: Top of the Cove
Bob Dolph Trio: Excupe Lounge
Ed Ellis and Tapestry: Sandrup
Lounge

Lounge Fattburger: Old Pacific Beach Cafe The Fine Line: Cafe in the Valley

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Book Lott. Phinn, Old Del Mar
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Book Mayans, Seve Kujala, and
Bob Magnas, Seve Kujala, and

Everything Else

Philip Beebert classical guitar, Miguel's Cocina/Coronado Chuck Bott blues, ballads, and nck, Reas Tashouse Bill Bracketts comedy and music, Doc Masters Ry and Lalinic Correa with Bert Millers sichig, pop, nostalgia, and contemporary dance music, the Wellhouse Cruzhi's chiks and Lutin-rock

The Paladins Bodnes, Beng op-Towern
Ella Ruth Piggee: Old Pacific
Beoch Cafe, Old Del Mar Cafe,
Piton Und Bed Rockers: Spirit
The Rebel Rockers: Belly Up
Towern
Syndicate of Soul: Bacchanal,
Bodies Cruzin': oldies and Latin-rock fusion, Bodies Dee Gee: piano variety, Stardust

Dee Gee: piano variety. Stardust Hotel The Rebecca Drake Review: variety stage show with music, Carlos Murphy's Gary Duncan: banjo and guitar, Plaza feestaurant/bid Dum Dusty and Gary country and oldies, Mr. Bill's Backroom Sabon

Salvon

Ed Ellis and Tapestry: jazz,
mostalgic blues, and
contemporry; Sandrup Lounge
The Four of Use suring and group
words. Stardust Hotel
Fire Foster: Cassival guide. Cale in
the Valley Restaurant
Diana Gilman country, blues, and
carriety prima. Docks' Cocktails
Patti Glenn viamo har Docksia.

Patti Glenn: piano bar, Dookies Paul Gregg: piano bar, Dookies Guy and Jackie with Gil Warner variety, pop to opera Mona Lisa

Lynn Hall: Latin American harp Restaurant, Le Maison

Deborah Liv Johnson: singer songwriter, Old Time Cafe The King's Men: big band ballroom dance music, Little Las Vegas and Jacks

te Bill's Backroom Saloen The Dick Lopez Trio: swing contemporary, and cocals.

Stardust Hotel

Bob MacLeod: piano and vocal
variety. Bahia Hotel, La
valencia Hotel

Kevan Melton, piano variety. Cold

Coast Lounge, Doc Masters Mimette: Celtic harp, folk, and guitar, Chocolate Affaire Gourmet Restaurant

Scott Myers: comedy and music Hungry Hunter/Rancho Bernardo Joel Nash: piano show tunes, Mille

Fleurs
Norel: traditional harpist, the
Chocolate Affaire Cournet Restaurant
Oh! Ridge: comedy and music, Doc

Masters

Dale Pearson: piano variety, CovCoo's Nest

Queen Ida: Zydeco music (Cajun,
rhythm and blues, Carribean,
country, and rock). Belly Up
Towers

Towers

David and Francesca Savage: light
classical music, Upstart Crow
and CoPracific Beach
Sound Dynamics: classical guitar
and cello music, Drowsy
Maggie's

Storm: Latin, fusion, jazz, and

Stormi. Latm. fission, jazz. and rhythm and dobas, Mandolin Ward Coorge Stoboda: classical guitar, Words and Masic Bookstore Trapezodis fich, binayass, and jazz. Old Time Cale The Tweeders: Macken jazz. Zonda's Dale Versoni piamo and guitar sariety, Cale del Ruy Moro Dennis Versa rapper sonouries may Moggiel.

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EL CAJON 472 Fletcher Parks (across from Parkway Plaza) 447-5025 **CURRENT MOVIES**

ews are by Duncan Shepherd, s are indicated by one to five stars pathes by the black spot. Unrafied are for now unreviewed.

The Adventures of Robinson Crusce — Buflust's rascally subversions and perversions seem, in a way, more preclosular in the period prior to when mere, were expected of him (him, the Sovereign Surrealist), when instead eye nad to be smuggled out furtietly, wen'll, when they came from under counter or a construction of the counter of the secondary r chance to appreciate his sneaking than in this accepted Saturday-nee version of the classic Defoe O'Herliny, but shot through Bunuel's special insights and in-ations (as to, for example, the libid-spossolities of ochoes, a scare-and a long-haired native inno-ity trying on the clothes and jewels salvaged wardrobe chest). Bu-

tinst film in color, 1952. La Jolla Museum, 2/13, substitute from nood 1992.

Standing St

powers the cooling further toward oversemplification nan the portrayard of Mozar by Tom Hudes, as a sort of Mozey Roovey porce 1939, complete services of the power of the pow

everly Hills Cop — The consuming ribbino of this movie, whatever else it con the up to, is to pass off Edder upthy as a black Clint Eastwood. he Ditly Harry series comes first to mid, propelled there by the plain-consumars independent ways, his consumars independent ways, his

nd propeled there by the plan-mannan shapement ways, the mannan shapement ways. The mannan shapement ways are sto his superiors in the atternatifi, at the personal vendest that sends in the vacation, and against exploit of the property of the property of the loag, and his limited wardrobe of T-th's vessebants, nothing with a coler th the statement of the New York, under 100 gand his limited wardrobe of T-th's vessebants, nothing with a coler to the statement of the statement of the COGAN'S BLUFF. the one with the steem sheet in the New York, under 100 gand the state of the Beerland of among the start of the Beerland of statement of the statement of the 40 gand of the statement of the statement of the 100 gand of the statement of the statement of the 100 gand of the statement of the statement of the 100 gand of the statement of the statement of the 100 gand of the statement of the statement of the 100 gand of the statement of the statement of the 100 gand of the statement of the statement of the 100 gand of the statement of t

good gum erater. Perhaps neperhaps negood gum erater perhaps neGerman Sirenthom war neen of
Have More Fun comes when several
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the depo-City Neat — It may be helpful, for those who find such comparisons difficult, to see the comp persons of Burt Reynolds and Clint Eastwood side by side, the better fo gauge the superority of the latter The gab would not be to wide if they were both in their non-comic personas. But that's because

the gap is less wide — less yearing you mght say — between the two op posed Eastwood personas. Reynolds, posed Eastwood personas in Reynolds, and the same of the

addressity given then a direct leve to make autherion and the messages are or as genurely popular, maybe even stop-batt But if would be a mittake to make any, and-smothern to a man and any and-smothern to a man and any and-smothern to a man and any and-smothern to a man and a Breed and Chocolete — A little man'i comedy, Italian-style, not many doors down from Charlle Chaptel and Charley Chase. Each of the Irobal hors of an immigrant laborer in Swizerland. Is underlined, encored, as five thick black marking penol, so that you have long to clean jot the popule with a good gum entaire. Perhaps the chapter of the property o

A Clockwork Orange — Anthony Burgess's vision of the ultra-violent future (the novelets's inquiset inven-tors are carefully preserved and pro-vide the move with its strongest proxi-becomes, in limitorm, wholly a pander to the youth market. Stanley, Kubicak is fost blieft, arm-waving, grimmichy of rection seems very nearly distraught. long as its certain not to go over any body shead. With Malcoim McDowell. 1971. 1971. • (UA Glasshouse 6, 2/8 and 9)

The Cotton Club — You might well have expected that a move called That a move called The COTTON CLUB would actually be about the Cotton Club But no The movie is not so much about it as around and about it. One of the man characters work there. Others of them go there for entertainment And the cains.

others work there. Others of them go there for entertainment And the painstaking historical research into this fabeled Harten hot spot has bruned up such a doubtful nugget as Charlie Chaplin setting down to a front-row table and launching immediately into his dinner roll routine half a dozen years after THE GOLD RUSH and always proof for a launch But the chip these for good for a laugh. But the club itself of anyway the music it showcased (Cali Calloway doing his "Hi-di-hi-di-hi-di-

no — what else() is strictly second fiddle to the hackneyed gangster plot. The one moment when the music world overlaps the underworld is, in a sense, memorable a tap dancer in mid-performance neathy locks the gun out of a gangster's hand without miss-ing a tap Richard Gere, Diane Lane, Gregory Hines, James Remar, Bob Hoskins, and Fred Gwynne, directed by Francis Ford Coppola, 1994. * (Strand, from 2/8: Sweetwater 6) Dawn of the Dead — George A. Romero's companion piece to his NIGHT OF THE LIVING DEAD, set largely (and inspirationally) in a suburban Pittsburgh shopping center, less

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EL CAJON-LA MESA Ace Drive In, 8000 Broadway, Lernon Grove (489-5329) /Avenging Angel and a second leature

Cinerama, 5889 University Ave. (583-6201) Beverly Hills Cop College, 6303 El Cason Blvd. (286-1455) Call thester for program information

State, 4712 El Cajon Blvd. (284-1426) Chinese movies

Aero Drive In, 3rd and Broadway, El Cajon (444-8800) Witness and Thief of Hearts, from 2/8

Grossmont Nail Theatres, Grossmont Shop Center, La Mesa (455-3040) Theater 1: Witness, from 278 Theater 2: The Falcon and the Snowman Theater 3: Amedius

Parkway Theatres, 1296 Finisher Parkway (449-7800)
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Sentee Drive In, 10990 Woodside Ara., Santee

Sentee Drive In. 1090 Woodside Ave. Sentee (48-7447)
Thosas 1 Reventy Hills Cop and The Perty Annal Theater 2 Heaven Help Us and The Karate from 2/8

Sentee Village 8, 9625 Misson Gorge Road (562-7950) Thesetr I: Stamen Thesetr I: Stamen Thesetr 2: The Factor and the Snowmen Thesetr 4: Amadeus Thesetr 5: Praces in the Heart, Irom 2/8 Thesetr 7: Averging Angel Thesetr 7: Averging Angel Thesetr 7: Averging Angel

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Belbos, 4th and E (233-3325) 2010 and The Karate Kkd, from 2/8 MISSION VALLEY Bijou, 5th and G (235-6084) Avenging Angel and Dungeon Master Oenter 3 Cinemae, 2120 Camino del Rio Nore (297-1688) The Falcon and the Snowman Theater 2: The Flamingo Kid Theater 3: Mischel, from 2/8

Casino, 643 5th (232-8876) A Sokfier's Story and Johnny Dang 2/8 Guild, 3827 5th, Hillcrest (295-2000) Paris, Texas

Aztec, 665 5th (239-9239) Cell theater for program information

BEACHES Cove, 7750 Girard, La Jolla (459-5404) A Sunday in the Country

Pine Arts, 1818 Gamer, Pacific Beach (274-4000)

The Gods Mald Re Chaly

Frontise Drine In, 3601 Midwey Dt. (222-9996)

Theater 1: The Falcon and the Southman and I

Theater 2: Reserve High Ut and a second

feature, from 2/8

Theater 3: Severity High Cop and Teading Places

Lome, 3:500 Rosecrans (224-3344)

Bownly Hill Cop

Specty Free Stephes, 3350 Sports Arena Boulevard (223-533) Treater 1, 2014, from 2/6 Theater 2: Hitmess, from 2/6 Theater 3: Ansakrus Theater 4: Micki and Maude Theater 5: The Killing Faids, from 2/5 Theater 6: Steman

*Trend, 4950 Newport, Ocean Beach (223-3141) The Cotton Club and Johnny Dangerously, from 218

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CLAIREMONT-KEARNY MESA-LIMPVERSITY CITY Salvement, 4140 Clairement Mesa (274-0901)
Theater 1: Salven and Dune
Theater 2: Call theater for program informat

a Jolia Village Theaters, 8679 Vil (453-7631) Theater 1: Amadeus Theater 2: Machief, from 2/6 Theater 3: Bareiry Hills Cop Theater 4: A feet and Maude

Theater 4: \$50s and Mesude

Messa Cinemas, 61th Mira Messa Blvd.

(566-1912)
Theater 1: Dungeon Master and Dragonal
Theater 2: Stammer and City Meet
Theater 3: Solder's Story and a second
feature, 10om 278
Theater 4: Duns and Ghoules

University Sowns Centre 6, 4525 La Jolla Village Dr. (452-7766) Thesian 1: 2010, from 2/6

SOUTH BAY

hests Twin, 475 Sth. Chuls Vista (422-5287) Theater 1: Runaway and 7he Terminator from 2/8 Theater 2: Johnny Dangerously and The River from 2/8

Harbor Drive In, 32nd and D. National City (477-1392) Avenging Angel and The Karsto Kid

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Sweetwater 6 Theatres, 1920 Sweetwater Ro National City (474-7946) Theater 2 Jungson Masser Theater 2 Jecunity Theater 3 Jeff July and The Cotton Glad Theater 4 The Falcon and the Snowman Theater 5 Steminan and Durin The

Theater 6: Witness, rom 2/9

Ma Chale Vales 5, 200 and Am, Chula Veta
(e25-7800)
Theater 1: The Flamings Kid
Theater 2: Meast Appeal, from 2/8
Theater 4: Meast Appeal, from 2/8
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Theater 4: All

Village, 820 Orange Ave., Coronado (435-6161 Call theater for program information Vogue, 226 3rd, Chula Vista (425-1436 The Karete Kird and City Heat

Ave, Vista We; (726-3040)

Bijou, 509 East Grand Ave., Escondido (Spanish moves

Spanish movies
Camino Cinnene 4, 2253 El Camino Real.
Oscansido (433-9144)
Theater 1: Mass Agosei, from 2/8
Theater 2: Heavier Help Us, from 2/8
Theater 2: Places in the Feart and The Nat
from 2/8
Theater 4: Ghoules and The Parry Animal

Crime and Punishment — Lev Kuli

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Custrado (729-747).
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Le Patens, 471 tot St. Encinitas (436-7469) Protocol and A Soldier's Story, from 278 New Waley Drive In, 3640 Mission Avs. Oce. (737-5569) Call theater for program information.

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Powery Theater, 13845 Powery Rd., Powery (748-7110, 3010 and Red Dawn, from 218

Rencho Bernardo 6, 11740 Bernardo Place C (465-641) Thealar 1: Bleenly Mills Cop Thealar 2: The Falcon and the Snowman Thealar 3: Winness, from 2/8 Thealar 4: Mich and Maude and Protoco-Thealar 5: Call thealar for program inform Thealar 6: Amadeus

Star, 402 N. Hill, Oceanside (722-2695) Call theater for program information bwne, 217 N. Hill, Oceanside (722-2156) Call theater for program information

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32 FEBRUARY 7 1985

CURRENT MOVIES

provide version with slocker techniques and qualities receive the same of the same of the same of the version their guaranteed not to disappoint when the most hybercual trans of the earlier film. It is gradutously scandial cooks, inseethimmenty gory. But oncode, inseethimmenty gory. But oncode, inseethimmenty and the same of the post of the same can move since BEYOND THE VILLEY OF THE DOLLS—unless of course, you are one of those persons who under not crountstances can admit the postsolity of there being any the postsolity of these being and the postsolity of these being any these postsolity of these being any these postsolities. thing humorous about for example, as fesh-eating zombe having the top of his head sliced off, very thin like Oscar Mayer's luncheon meats, by a helicon-ter propeller, and then going into a rubber-kneed wobble, as hough he had just experienced. Teofilio Stevension's right hand, 1979. """ (UA. Glasshouse, 6, 2,8, and 9 markshoff).

Oragonslayer — It would appear to be an extremely difficult assignment to kill a dragon, and, more to the cinematic point, an equally difficult

1 341

Dune - The storyline of the Frank

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the back of the book. The salors is not say, are evaluated on bencom adorburnes, and those arbitrary signosts for the salor say, and the salor salor

anys reason a time lanne sequence of the opening of a rosebut, and some what above an overcooked manicotti noodle. With Kyle MacLashian, Ken-neth. McMillan, Jurgen Prochrow. Jose Ferrer and Sung, directed by David Lynch. 1994. (Cinema Plaza 5. Claremont. Mira Mesa Cinemas: Sweetwater 6)

Mesa Cnemas Sweetwater 6)

Eating Raoui – Cheerfully sick comedy (not as sick as John Waters, but
the same disease) on such subjects as
the American Deam, "tabulous Filtes
and American Deam, "tabulous Filtes
and Angeles. The self-conscious aimprison
to create an instant Cult Classic reduces the need for stichnical complestandards appears to be the top prior
standards appears to be the top prior
y. The achieved budness is neither as
sympathetic nor as amising as im
moves that by harder Directed by and
movies that by harder Directed by and
Wornon and Robert Betran 1982.

(Ken. 2:13) • (Ken. 2/13)

The Falcon and the Snowman The Falcon and the Snowman Code names those are, of two young Americans, one an amateur falconer and National Security employee, the other a drug dealer and users who self state secrets to the Soviet embassy in Mixico City, John Schlesinger's ver-sion of Robort Lindseys is onfiction best-seller provides adequate informason on the how and the where, but adequate on the why — why they did it that is, and what they thought about (10h, well) yets, one of them has an ex-FBI agent for a father, and they gailled and the series and what of \$20 fthe thinking seems to be that because the story is true, it deem't really investigate the story is true, it deem't really investigate the story is true, it deem't really investigate the sone that the series is one time to the series and the series and the series are sometimes, whether cona shape. The emotion of the moment is however, is sometimes vividily conveyed, especially as registered in the increasingly paranoid temperament of the Snowman, a flamboyant and register performance by Sean Penn, who is done up in a hairdo and a mustache that call to mid Robert De Nivon if HE KING. OF COMEDY. With Timothy Histon 1984.

KING OF COMEDY With Limothy Hutton 1985 *** (Center 3 Cinemas; Flower Hill Cin-emas; Frontier Drive In, from 2/8; Grossmont Mall; Oceanside 8; Ran-cho Bernardo 6; Santee Village 8; Sweetwater 6; UA Glasshouse 6; Uni-versity Towne Centre)

The Flamingo Kid — A trip to the re-cent past (1963), as though to a very strange place. And indeed the tim-makers and out some truly hornible resease, sevimusus, dance steps — but also some still irrestable pop somes. Sand by Me. Just One Look. "Da box Ron Ron." One Fire Day. "Heat Mose." Met Place on the hornic seeks. Sanat by Met. Just One Lock. "Die Doo Ron Ron." One Fine Day. "Heat Was." Matt Dison, in the willingness to Doo Ron Ron." One Fine Day. "Heat Was." Matt Dison, in the willingness to the property of the Common Commo

6: UA Chema 3: UA Classhouse 6)
The Gods Must Be Crary - A mod est charmer from South Africa, writen, no control of the Cheman South Africa, writen, or control of the Cheman South Africa, writen, A Cosa Collo bellic chucked out of a Cosa Collo bellic chucked out of a some Kashani Bushmer, causing union some Kashani Bushmer, causing union mecodented prosessiveness and dissension. The trical leader resolves to compressive the control of th

Hessen Halp Us — Life in a Brooklyn parochial school in the 1960s, with Andrew McCarlott and Donald Sutherth, John Heard, and Donald Sutherth, John Heard, Suther McCarlott Circlett and Donald Sutherno. Circlett and Donald Sutherno. Circlett at Carouset Crisema 6: Fasthion Valley, Placer Hill Clinemas. Fronter Drive in, Sarriero Drive In, UA Chala Vista 6: UA Circlett a 3. UA Glasshouse 6: from 2/8)

Glasshouse 6 from 289.

The Karne Kid. — O: IWIS A ITESIAGE RDCKY John G. Audisen. The
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Thurs., Feb. 21, 1:00 & 7:00 pm Sherwood Hall, La Jolla Museum of Contemporary Art 33 generil, 12:30 trudent, senier, 12 Museum members

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CURRENT MOVIES

of the bloodthirsty ex-Green With Ralph Macchio, Noriyuki Monta, and Elizabeth Shue

on from 2/8: Harbor Drive in. om 2/8. Santee Drive in, from 2/8. Suite 3 Cinemas, from 2/8; Vineyard win from 2/8; Vogue)

The Killing Fields — The narrative premse, of a foreign correspondent caught up in a country coming apart at the seams, might ring a few bells from vety close-by cinema history. But every dose by chem's heldry. But unstays staging of crowd scenes, wad impressionate detail, the fine along pilot of volence, the pro-ject strickless of confusion and un-tractive, all this goes to show that re- was still something to be added und scoops as GRICLE OF DE-IT UNDER FIRE and THE YEAR UNING DAVIGEOUSE! That the confusion of the properties of the properties of the properties of the cost of the properties of the pro-cess of campoids of the pro-cess of campoids of the pro-cess of the pro-cess of the pro-ting of the pro-ting of the pro-cess of the pro-ting of t

of the thing But one always has to be waity when being out the virtues of half which of mornes to teel that what they are covering is every bit as een courages film criticals to teel that what they are covering is every bit as een and the property of the county of the "hard ness" pages of their publications and the Rull, ING REILDS at hard ness" pages of their publications and the Rull, ING REILDS at hard ness" pages of their publications are properties why edit range to unless here. The state of their publications of their publications of their publications of mess (as whites Scharberg's ses-sions in frost of his TV back home, or mess (as whites Scharberg's ses-sions in frost of his TV back home, or mess (as whites Scharberg's ses-sions in frost of his TV back home, or mess (as whites Scharberg's ses-sions in frost of his TV back home, or ness of the slowly proper. White the share none would have done better to the properties of the share the share such as the share of the share of the share t And consequently when Schanberry has at last gotten out himself to be de-spite a resourchal and valant elloring can see clearly enough the question of puralistic critics. The frendphip are despited to the control of puralistic critics. The frendphip are despited to the control of puralistic critics. The frendphip are as a to goppe Web Sam Water-son, John Malayouth, and Dr Hamp 1984. ""Clinema Plaza 5. Plaza Bonta. ""Clinema Plaza 5. Plaza Bonta. from 28. Sooth Arena 6. from 28. University Towns Centre. from 28. Virtual Centre.

King of Hearts — One of Philippe De Broca's sticky confections. Music box metodies, fairy-tale costumes, and prance-y performances are enlisted to

Glenn Jordan (Camino Cinerna 4: Carousel Cinerna 6: Santee Village 8: UA Chula Vista 6: UA Glasshouse 6; University Towne Centre; from 2/8)

Micki and Maude — Hey, why not make a comedy on bigarmy? Well, why not make the plot mechanics less me-chanical while you are at it? Why not make bigarmy believable instead of just a given? Some of the verstal wit is actua given? Some of the verbal wit is actu-ally quite filelike, which is to say, not very furnity. And Blake Edwards often seems to strive more for a tone of so-phistication (per 1957 Hollywood) than for outright laughs. But the physical comedy and bathroom comedy are too extreme, too out of key, to say noth-room of the cut of later, and to surpress.

* (Carousel Cinema 6, Cinema Plaza 5, Flower Hill Cinemas: La Jolla Vi-lage, Plaza Bonita, Rancho Bernardo 6, Sports Arena 6, Studio 3 Cinemas, from 2/8)

Mischief — "A long time ago, in a gal-axy far far away — Ohio 1956". So reads the printed preamble. But things are not as strange there as all that There are two car accidents in the first five minutes, a bicycle accident fitteen minutes after that, and a motorcycle accident five minutes after that. There is nothing more of that sort until the big bash-up in the final five minutes; but there are the same old recycled clides. crances performances are enlated to demonstrate that wair is not not an observant to out of key, to say nothing of too out of key, to say nothing of the out of date in of to significant that the inmates of a furnity ferm are same than the inmates of a furnity ferm are same than the properties of the inmates of the third properties are for the firm and the same than the case seems to be to remove the east sensor to the firm and east or better to return to this east seems to be to remove the east sensor to the firm and east or better to the control of sensoral wreaters, scaled as if a separate species from the wash feet. Dougl McKeen, the start has populated to the control of the control o





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CURRENT MOVIES

BiRD STORY if he were to grow a mus-tache and another foot. (And the bas-kets he consistently misses here would then have been good practice). With Catherine Mary Stewart. Kelly Preson, and Chris. Nash., directed by Mel

1 70

mrs. Soffer. Turn of the century hue story about the involvement of the warden's site with a condemned mur derer staring Diane-Keaton and Mel Geisen directed by Gillan Armstrong. (Chema Plaza 5. Valley Circle, from 2/8) Mrs. Soffel Turn of the century frue

The Natural — One must of course be willing to go a certain distance however grumblingly, with the move's chosen premie the muture of base-ball lore and Arthuran Romance preserved from the Bernard Malamud novel. But the road downward from Arnovel But the road downward from At-huran Romanos to the latest sixe of Basebai Digest is not short and not been man'n late. Casely at the Bar-ninght ce thought to have but a porma-ner and to the ence approach. The problem is also, and many that finete and the problem of the problem of the problem and the problem of the pro-portion of the problem of the pro-lemman to the particles of the pro-lemman to go desant Atmush as the problem of the pro-lemman to go desant Atmush as



cestor and those others — ANGELS IN THE OUTFIELD DAMN YANKES IT HAPPENS EVERY SPRING, et al. have established the tone for such stories as whimsical. THE NATURAL makes permaps one attempt to get into that spirit, with an absurdst gag about a right fielder who like a character in a cartoon, crashes through the outfield

> The first time seems like the worst time.

but it's the one time

off here — not amid all the golden photography, backlighting and slow-motion, still less amid the flapping and crowing. Aaron Coplandisms of the Randy Newman musical score (per-

ontiled something like AN OUTFIELD OVERTURE or FANFARE FOR THE UNCOMMON SPORTSMAN) in this context a momentary lapse of judg-ment is a disaster, a single "har-rumph" can start a landside. With Rohert Rectford. Robert Duvati. Wilford Brimley. Glenn Close, and Kim Basinger, directed by Barry Levinson, 1984. 1984 * (Camino Cinema 4, from 2/8)

1984 — The second screen treatment of the Orwell novel, with John Hurt and Richard Burton, directed by Michael Radford, (Cinema 21, from 2/8)

Once Upon a Time in the West Once Upon a Time in the West— Twenty-some minicace of the American distribution have since been put Stack with Deepo Learners strakking spic was Long on build-upon and effective was Long on build-upon and effective van Long on build-upon and effective van Long on build-upon and effective land on grunde and grime on prespiration and abored breakings, on swell-ing dast, on harmonical sollar, or and on ineclamable vidency in the per-son of build-harded bedoes obeing Herry Fonda. The britished camera-work is by Johns Del Coll, whose occle sense appears to have con-cept the per-son of build-harded bedoes obeing with Charles Bristonia. Justice Re-burks and Claudia Cardinale 1969. "(etc. 1900.02) (Ken. through 2/9)

Paris, Taxes — This is a doughly lump of a soap opera pounded out to the specifications of a road move; its director an invested report of a road move; its director an invested road pounded sold to the property of the road of the property of the road of the

A Passage to India — Reviewed this issue. With Victor Baneriee. Judy Davis, Peggy Ashcroft, and James Fox, writen and directed by David Lean. — (Carousel Cinema 6: Grossmont, Oceansde 8)

December 9: December 9: The Faust-Nephilopheles legend is fined not the business of stern making in the side in the state of stern making in the side in him and in the direction. The project persist The project persist The project persist are side of more and in the directing side of more and in the directing side of more and in the directing side of conscious and in the directing side of the side of th

Pink Floyd, the Wall — A and of Video Julabbox selection, but on a very layer and very lawds scale even war layer and very lawds scale even must have been some some scale flower lawds and scale flower lawds and scale flower lawds and scale and so on, are meant to communicate camerations and outling, more blood, and so on, are meant to communicate contesting and scale more stage and scale flower lawds and with Bob Geldor descred by Alam (UA Glasshouse 6, 2/8 and 9 midingly)

Princethio — Some say the best of the Danny cartoon features, though the stoy is a title precense and the cast of characters a title motiley. The cast of characters a title motiley the cast of characters a title motiley the cast of characters a title motiley the cast of characters as the cast of clocks and music boxes in the old wood carver's workshop, the delectable black rays and chocks deligation to the delectable black rays and characters to deliver the moral of the heavers to deliver the moral of the heaver that the heaver

Places in the Heart — The among seaton beforehard was sharine or a seaton beforehard was sharine or the ealeged autobogganeous origins would produce something a little more bethand and there of bornula the past, something a little more desired and individual, more expansive and at ease. Of to more a step nearer until the past, something as little more desired and the past of the material would less an until the past of the material would be a step nearer than the past of the material would be a step nearer than the past of the material would be a step nearer than the seaton work of the material would be a seaton that the past of the seaton than the material would be a seaton work of the lack of deviation from or embellishment of the seaton work of the past of the The River - Being last in line in 1984's much-remarked "rural trend" must inevitably bring charges of copy-catism. As in COUNTRY, we get a storm straightaway, albeit a flood rather than tornado. (This permits di-rector Mark Rydell to do some livelier and more varied water imagery than in ON GOLDEN POND) And we soon and thoris varied water majory thron in an official control of the South And West South And On S investable arrival of the Ku Klux Klan, but not so soon as to spoi the race) would tend to argue against the per-coral infilmacy which is supposed to be Bentoris trump card, or in other words, it is supposed to justify the HEART in the title. And in an odd way, the odernistly modest and small scale move has as bad a case of monumen. move has as bad a case of monumen-tation (the worse for its intelligent) as any movie of its time. Not content to the a date of noral Southern Desission it seems determined to tell the stay of rural Southern Despession. Much of the bloatedness of modern moves can be summed up in the other cross can be summed up in the other throm a to the With Sally Field, Lindsay Crosse. Amy Glover, and John Malkovich. 1984.

1984
* (Camino Cinema 4, from 2/8; Santee Village 8, from 2/8; UA Chula Vista 6; Wilgand Plaza 6, from 2/8)

Protected — Brassy political salarie, shot in unawalingly muted color by Waham Fraker A cocktail wateries lois an assissandion attent on a Michael Eastern emit who then wars to add salaries, and the salaries an

(Carousel Cinema 6; La Paloma, from 2/8; Oceanside 8; Rancho Bernaro 6; University Towne Centre)

Bernard 6, University Towne Cereiny

Red Dewn — John Misus's envisionment of a Colorado small town occupied by Allied Communel Invasionary

These satists of all in a generic level of the Commune Invasionary

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police officer wischeads up the robotics squad — to arrest and rehabilistic reard robots—and who redepolition with surprising the problem with surprising the problem with surprising the surprised for the the visety partner defines, after a long drawn-out manufacture at high rese contribution of the rock group Keal who is resulted to the rock group Keal who is resulted as "rest" and certainly took, adit, and creen lie if. With "fileda West, from 2/8)

* (Freat News noon 289)

* A Bootlan's Skepy — Problem polure, concurred less with referrabel discord than entrancals through some of both. The setting-up of the problem is intrauging forf these, Louisians, 1944-ball coolen's of a segregated army pla-ball coolen's on culled from the Negot Lesipues has been marchered. A ball case on culled from the Negot Lesipues has been marchered. A lesipue de la segregate New york-Cereing young control to the first year. Copps and robots their by Michael Crichton, in the signify young control to you will you have been as wide variety of domestic, including you and criminal tolors, highlighted by a roll criminal young yo

Harrison Ford is John Book.

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Cable Hook-Up for FM Stereos Connect your home stereo to your cable system with this kit. Receive cable music on your stereo. Do it yourself! Kit including instructions.

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Watch Sale
Silver or gools color now 1.99
Designer jordache-style silm
now \$1.99
Calculator alarm chrorograph
now \$4.99
en watches \$1.50 in lots of 10
or \$1.99 each
LCD stick-on clock \$1.29

2. Jil FM/Tape under-dash \$15.99 3. Mecoa MCC 1000 AR auto-reverse. AM/FM car stereo reg. \$179.95 Now \$38.50

Audiovox AVX680 AM/FM cassette car stereo • dolby noise reduction \$79.95

reduction \$79.99

5. Concept CD 72 DNR * pushbutton

5. Concept CD 72 DNR * pushbutton pre-sets * fader * loudness' eject \$69.95

Clarion PE703CFD81 AM/FM • pushbutton \$49.95 Craig To10 AM/TM cassette car stereo \$44.95

8. Omnivox AM/FM cassette car stereo • auto-reverse \$49.95

 Tancredi Spectrum TSS2020 high-power AM/FM cassette \$29.95 Juliet tape player CTP2020 (shoe box size) \$13.00

Tisonic AM/FM cassette car stered with equalizer * 50 watts Reg. \$106.95 Now \$39.95

Audiovox AVXHCC555 Hi-comp HCC555 159.95 13. Craig W350 AM/FM cassette car stereo \$29.95

Audiovox AVX685 car stereo with built-in 40-watt equalizer \$59.95

5. Audiovox AVXAMP5008 40-watt amplifier \$12.50

16. Altus by Pace digital as is \$25 17. Sanyo FT481 car stereo * fast forward * rewind \$34.95

8. Audiovox FM radio converter 59.99

Shinoan "Walkman" style stereo with headphones reg. \$34.95 Now \$10.90

AM/FM radio headphones HP9000 \$5.99

Digital Display AM/FM Cassette Kingsonic * AM/FM cassette car stereo * Digital frequency and clock display * Auto-stop cassette
 39.95

Autotek CSR3200 Auto-reverse, pushburton dolby, sendust head, separate bass & treble. AM/FM in-dash cassette \$139,95

SPEAKIRS

Nippon FS300D 3-way box speakers \$7.92 each

2. Pro-Series II SC630P 3-way 61/2" speakers \$14.99 each

3. MGT 6920T 3-way speakers \$11.99 each

MGT W4206 4" speakers \$11.99 each

5. Sound Creation 5CS69BI 6"x9" • 3-way speakers \$13.99 each General Sound GS79 metal box speakers \$13.99 each

7. MGT 6910C 2-way speakers \$13.99 each

8. MGT PR6510C 61/2" 2-way speakers \$13.99 each Sound Creation SC622P \$12.99 each

Coustic 88225 metal box speakers plus power 400 \$24.99 each in Clant 3-Way Wedge Style Speaker Unic RV3606 * Box-type speakers with 4" woofer * 300 watts maximum * Includes mounting brackets \$14.53 each

Magnadyne Speakers SET95 6'x9". 3-way, 35 watts R.M.S. 20 oz magnet. 4 ohm – 65-16 kHz. 3'/2" mounting lepth. Crisp clarity. Only \$15.99 each.

Section 3/Classifieds

Index

How to Place Your Free Classifieds

CLASSFIED ADS maked to the Broder MUST IR. TOYED ONly les can'th and service mode manager. Office affects where can'th store 51/245 and 4-1/44/ansy also be used and may be missed without enterlaps. No abbrevations or special capitalizations are allowed. Any entirections. Usuals' be on separate paper.

DONT CALL US. Dise to the large with me of free classificity, we carried familie violet to phone expanses consenting them filtered do not call on to add have to place free classifieds, to attempt to carried to, or to request information from add serving paid source.

ALL MAILED ADS SHOULD BE SENT TO. READER CLASSIFIEDS P.O. BOX 80803 SAN DIEGO, CALIFORNIA 92138

BUSINESS CLASSIFIEDS. But

For Sale

WASHERS & CIPTERS many to choose from Afficial 500 #10 TAVELOPES, 500 Jas-ons Sets and deligher. Best prices An guaranteed foreignes 8.61, No. 100 (22.81.88). Control Applications, 14th Afficial Action Act (20.000). PICKUP TRUCK BEDIEVERS Manufactures a security from 199. If perfect, 1239-263-6136 weekships only

DIAMONDS ROLLY WATCHES, praint, Plante year etry, or at scholeside. Give us a try. We work fuel at being the best, Leo Harnet Co., 1981 FT Caylor Rest Marris Parks, 280 OLS.

FLEGAS, COMFORTERS PELCAS, mode with high estiguality cotton and fluori cores. Besideful califor-colors. Floodwood fraters by 5 sprint Penn Blossom Fution, 1036 Garrier M. Paids Brian. 274, 1910.

USCD LIGHT FIXTURES for sale: 4 froit by 2 foot, 4 temp flatures, made for layer installation: 510 each. Cut 239 0038 before Spin.

PICKLE TRUCK BEDLEMENT, Manufacturer's sec-

Take time for romance



Share Valentine's Day with your sweetheart in the romantic ambience of Jason's . . .

Dinners for two will be served tableside and will include a bottle of Aubel French champagne:

Fruits De Mer En Papillote- \$48.00 fruits of the sea baked in paper Cote De Boeuf Pour Deux-\$50.00 broiled prime rib chops with sauce choron Carre D'Agneau-\$52.95 rack of lamb

JASON'S RESTAURANT PROVENCALI



OLD TOWN Old Town Galleria Plaza Level South 2459 Juan St. - 294-8053 Reservations suggested Validated parking available Reservations suggested Validated parking available

FREE SOUP DOWNTOWN.

Enjoy a FREE cup of 12 Summer Vegetable soup or our soup-of-the-day with any purchase of our sensational, nutritious sandwiches with this ad through February 21, 1985. Pick-up orders only.

HUNGRY?
We feature such delectable sandwich delights as . . . • Cashew Chicken • Almond Tuna • Roast Beef

Vegetarian • Turkey
 Noad food
 Deakfast items, salads, hot entrees, sandwiches, soups and fresh bakery goods. Fast

good EMPRESS

121 Broadway, Downtown Spreckels Bldg. ._____

All ad items similar to illustrations. Sale items limited to stock on hand. All prices advertised are cash prices. add 5% for checks or charge.

40 SEBBLIARYT 1085

MPAKINSHAAK STEREO

M with dubbing system an CS330 • Recording

SALEAT'LL LOCATIONS

Chula VII Jan Diego Kearny Mess 575-0372 5-1885 292-1850 2244 Main St. 492 Cairon Blvo 7054 Clairemo (at I-5) 492 Cairon Blvo Mess Blvd Mess Blvd

ANA GRANCH COLD COLD Journal of the property o

HAVE A MORE BEAUTIFUL FACEI Sun care and make up class given by National makeup artist. Sun day, February ION: 2:30, 4:00, 5:30 and 7pm. Call to repace. Classes limited to 10 people per class (alf):291-440.

ORBITTS US to define docks, 4 wever clean, 1 and CAPPEL 100, OFFEC Vaint 1500, windows, 11 and CAPPEL 100, OFFEC Vaint 1500, windows, 12 and CAPPEL 100, OFFEC Vaint 1500, windows, 13 and CAPPEL 100, OFFEC VAINT 1500, OFFEC VAINT 1500, OFFEC VAINT 1500,

POOL TABLE II. 1:4 Just with iscensorer good condition Keth 277/9367 or 464-6814

ELECTRIC CHIEF (regr copacity, 1-speed, 170, 2 town bets, 170 earn, recopacity and amore, 1700, conduction of the conduc

ACTE MODE MAYAR wright waters between the management of designed processing from your common streetings of a designed processing from your

CAR STEREO, cassette, \$35, camera, 19, 427-4503.

Priction Records for the control to the control to

DINING ROOM SET with solid their wood set is leaves & 4 solid wood capitain chairs, all staneds light wainut, excellent condition, \$400 or favor Leave message 296-1224 or can 299-1218 (many conditions).

19" COLOR TV. RCA Colortral, digital quart random-access turning, superit video, perfect cons-tion, \$250 or begroffer, 755-651s.

DECORATIVE SARBOAT, wall impuneed, solid brass
& copper, Is2, 1450 new, will take best offer. Joe
469-4699.

GO.C.ART WITH SED fibergiess body, won maint
Will sacrifice 1900 value for 1450, 560 acri.

ANTIQUE RITCHEN Table, once 1930, enamel top. 344-941-4247 weekends PLAYPEN SOFA, 8-piece with chair & citioman. brown, 1400 or best offer, 453-7224

POLAROID CAMERA, brand new, never used, Spill or original package, \$14.99, tape recorder, \$14.99 282-9430

KITCHEN TABLE. 4 chain, 535, buffer, 535, desk, VCR, PORTABLE VHS, Akai, with camera, 1800, 540, convection oven, 512, wiffer inorigini, 510, 566-6768 after 6pm.

SOLID WOOD COLOR TV, 25; nice picture. This worl't lies long here at only \$130, Hurry. 744-1968.

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pn. C.4000. PFCOM MEMBRESHIP IN ACT Print is Restord, pieces and file like seri F122, beneficie ser F112, all as new F122, beneficie ser F112, beneficie ser F112, all as new F122, beneficie ser F112, beneficie ser F112,

2 FOR 1 Genuine Sicilian homemade

Veal Parmesan for two \$16.90

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SALMON

ISLANDIA 13.95

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STEAK Herb Butter

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SEAFOOD

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Prime Rib And Wine **ForTwo Each Saturday**

or a cozy table outside (weather permitting). Each dinner includes a succulent cut of prime rib, soup and rice, and oven-fresh bread Select bottle of California

Dine with a friend at **Only** wine provided per couple. the beautiful Torrey
Pines Inn. Enjoy an intimate setting inside

\$20.95 Reservations required.
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Special 50-piece Party Pac

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wings

\$10.99

SEAIT THIS FRIDAY



Seafood Buffet **Every Friday**

from the sea, featuring mahi mahi, shrimp, poached salmon, red fax Fridays from 5 pm to 10 pm snapper, scallops, and one whole, large, live Main lobster.

Plus garden fresh salad bar, homemade Boston clam chowder, and one-half carafe select California wine per

A bountiful harvest Only Outdoor seating available

11480 North Torrey Pines Road

Fresh Cut **Prices**

CIOPPINO Spicy Italian Seafoo Stew with Clams, Shrimp, Mussels, Tomatoes, Bell Pep-per and Basil 12.95

We've just put our prices on a diet. Which means you can enjoy our magnificent Hisson Bay view, our superb seafood/confinental cusine, and our outstanding service and atmosphere for less than you would have imagined. Complete dimers—including soup or salad and some spe-cial extras—start at just \$10.95. Now that this priceless diring experience is SCALONE Creative Combina-ion of Scallops and valone Sauteed with

TERIYAKI BROCHETTE thrimp and Beef Mar insted in Teriyaki Sauce Broiled with Onion and Peppers 12.95

CHICKEN CALIFORNIA
Sauteed Breast of
Chicken Topped with
Tomato and Jack
Cheese with
Avocado Sauce

11.95 PASTA ANGELO A Generous Portion of Fresh Linguini with Mussels and

10.95

RESTAURANT ON SAN DIEGO'S MISSION BAY (619) 224-3541 WISH YOU WERE HERE

PRIME RIB

OF BEEF English Cut 13.95

Beefeater Cu

15.50

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priceless dining experience is priced less, don't miss it.

ISLANDIA.

BROCHETTE Shrimp, Scallops and Swordfish in a Spin-ach, Watercress Beurre Blanc 13.50

CALAMARI BAIA

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TACKETE CONTENTATION ANTERIOR CONTENTATION AND THE RECORD pages raised chief Of organ pc.

SOURCE ACCUSE OF THE CONTENTATION AND THE CO 4 DINETTE CHAIRS, chrome tub, padded seats & backs, \$5 each, 270-1000 V Divisit Children, Original plaques seas 4

AMANGE SALE, Dooks, Coffee Lables, records, reconcerning south seasons of the s

1 70

LADIES ALASKAN seal fur coat & fur stole, top con-dition. Consider any top offer Need money for other priorities, 233-1577.

Sense 1 Propring 4 Tries from 5 Address 2 and 5 Address 2 Address

BROTHER EP-44 electronic typewriter, excellent con-lation 1225: 565-1468.

for Two

Stop by our newest

Diego and sample

Bones, 2 Pieces of

week, all day long.

San Diego, 277-8814

BBQ Chicken, 2 Fried

Zucchini Sticks, 2 Potato Skins, 2 Corn Cobbettes and French fries.

Baxter's in San

a sample of our best. Feast on 2 Prime Rib Beef

RESTAURANTS

Baxter's Feast

BUNKBEDS, SOLID wood, dark firsh, mattresses, box springs, & ladder 5125 or best offer 216-6089 after 5pm

The ALACT ENGINEER washed gate logs, 60° long.

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STAINLESS WATER IDS, Norwalk JULEY, reverse Ob-muss water jumfar, office type, 2 oven electric range, single waterbed, never used, chandeler, up-ingle freezer 29a-la48.

BOOTS, BRAND NEW Georgia, size 9-1/2E, 575, 295-1177 after Spin or messages 295-5020 x86

GE REFINGERATOR turquoise. 18 cu. ft., auto de-trost, bottom drawer freezer, good condition, \$125; 4 folding chairs, beige vinyl seats, \$24, 466-4979. CARD DE BEREIRE. une der Hang (denns, ster-pieler copier for mehrer geströter, seriere soller oger for mehrer geströter, seriere soller soller offen Alley reservative Mod Gestroter. Der der mod seriere om Alley reservative Mod Gestroter. Der der mod seriere om Mod Gestroter (des modern bl. vom der Mod seriere om Mod

BABY ITEMS only 335, waker 110, highwhair 126, footing drewing table 120, players 328, toy: cloth-ing, resionable 3891364.

VITAMIX 3600, good o manual, 1195, 449-7847 OLD ANTIQUE GROCERY scale, has large brass pan for holding vegetables, \$150, 272-3741 THOUSAND TRAILS membership unlimited, \$5000 or hest offer Everynas after 5 30 235-0979

SOFA_25" COLOR TV. Zenen, coffee & end tables, desarch fulsive end subveyer blo executation of the refused benings 420-2894.

GOLD SOFA with matching loveseat, excellent condition. Debbie 291-5392

EXERCISE BIKE, speedometer, odometer, tenson control. Has only 60 miles on it. 180. Designer radiator-style space heater, \$30, 459-9265 TV. GENERAL ELECTRIC console. 25," \$150. braus-ful picture. 7 years old; kingsize bed frame. 4-postered wood, \$75, beautiful 454-7571.

CARPET, USED in 3 bedrooms, red, blue 4 gren shag, good condition, \$75, 453-5376.

MAN'S LEATHER JACKET, almost new, 38 regular, stylish wery toff leather, russel color, Eisenhower type, sacrifice \$75, 574,0184 GOLD BRACELET, men's 14K, never worn, appraised \$800, sacrifice \$400 or best offer 483-4059

FREEZER, 16 cu. ft., GE upright, white, frostle works fine Asking \$150, Jim 944-9470 \$135, NEW KINGSIZE waterbed, perfect frame & freater, only used 3 months, 225-9254

MINK STOLE, like new, satin lining, pockets, asking \$150. Km 268-0707 days, weekends leave message PROCTOR-SILEX steam iron, \$10; fatung 19" color TV. 1300; GE stereo record player, \$20, 286-8797, 4 10-9mm

GERMAN BINOCULARS, frame somewhat worn but lenses excellent, \$27.50, 239-0919 evenings. 3 LOOMED RUGS, never used 9x12 baby blue & white, 5125, 6x9 red & black, 570; small black & white, 520, All for 77 427-8C/R KINGSIZE BED, perfect condition, box springs, mac-tress. No frame: 575. Marien 488-7409.

TEAK DINING ROOM table with 4 chars, beauthul, seats 10, with 2 leaves, cost \$1100, sell for \$550. 461-3688 FULLSIZE ELECTRIC BED, \$200 276-6745 VIDEO CASSETTE recorder, VHS, paid \$450, will sacrifice for \$375/best offer, just 4 months old.

AMERICAN ANTIQUES, 45" quarter sawn round oak table with claw feet, 5375; pressback rocker, \$150 582-9591, 447-4232

WHIRLPOOL ELECTRIC dryet, works well & is in good condition. Has time? & automatic shut-off \$50 287-3153 evenings.

OR THE CONNOISSEURS of the truly bizarre & you LINCOLN WELDER, Idealanc, good condition, little 18D fans. Human skull. The real thingl 296-7305 used, commercial type, 5575, 273-3542.

PCASO 4 DAta 14M twing signed, numbered only-man for wholes such flow-oppers, prietry or any control prietry of a

REFRIGERATOR, frostfree, 20 cu. ft., top freeze:
white: Works weri. 3175 Richard 292,1237, please
feet. 1850 or best. Jose 1, Mendez, 6967 Babisa
cette set. 3450 Evenings 223-9353.
Green 50 9201

TWIN BED. MATTRESS, box spring, headboard & fourboard, in excellent condition, 150, Cabbage Patch Dolls, 365 each; motorcycle hemet, 119, 277-1245.

ANTIQUE DINING TABLE, solid mah trestle-leg type, 48x30x31, 1200 561-1180 ANTHOUS SLOT MACHINES, \$600 & up, ar condi-tioner, 18,000 BTU; heat & cond. 230v. \$275.

MSTY HARBOR coat, 16, browntheige velour coat, 125; 13 Avon red glass dafres, 3 100; 2 black & white striped velour pillows, 15, 298-1007.

ANTIQUE CIAK DESK. S-roll, just refinished, excellent condition, 60" wide, 274-2588

FURNITURE FOR SALE 6' couch, easy char, kitcher lable & student's desk Make offer on 1 or at 574-1826.

MODULAR BOOKSHELVES, decorator mesal quality, adjustable, 186 running fees of space, light, compact. Worth 5850, sell 1295, 453-5533.

REFRIGERATOR, Frigidare, white, top and bottom, 14.1 cu. ft., \$100; bargo, Gibson RB100 5-strino with seuse case, \$350, 455-6962.

SU \$210.8 UR EXCEPTION TO A SPECIAL TO A SP

Sushi-by-the-Sea

only \$2.75 per box
Out fancy mix is only \$3.75
Pick up a box, take it to the beach, or have it here. Also, as always, lowest prices on our lunch and dinner entires. Semples. Chicken Teriyaki \$3.50 Yakitori \$3.99 Tempura \$4.25 Beef Teriyaki \$4.25



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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OF MEXICO Tried Mexican Food

By Popular Request we are now **OPEN SUNDAYS** From 11AM to 9PM

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6110 FRIARS RD. WEST
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Indian Cuisine

We invite you to dine with us and enjoy complimentary appetizers with your purchase of dinner. Call for reservations 5-10 pm • 7 days a week

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Experience delightful dining in the rich atmosphere of San Diego's enchanting new downtown restaurant Fine food. Great service. And when you dine in the evening, the parking's on us.

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Marie Co El Cajon, 442-9271

only \$9.95

Present this coupon and receive the Baxter's Feast for just \$9.95 for two. Offer expires 2/28/85. Good only at Baxter's, San Diego and

All for just \$9.95 for two. Seven days a

for two

WITH TWO OF YOUR FAVORITE DRINKS! 8 cz. filet mignon, soup or salad, French roll & steamed vegetables. **SUNDAY BRUNCH WITH** PIANO MUSIC 3282 Governor Drive (Big Bear Shopping Center) eservations needed · 453-4444

17 varieties of omelettes with vegetables, meats, seafood & special sauces. Eggs Benedict, Crab Benedict, fresh Quiche, Huevos Rancheros, plus home fries, fresh fruit & muffin **SPEND HAPPY HOUR** WITH US! plimentary hors d'oeuvres 4-7 pm Weekdays well drinks, beer & wine 75¢ YOUR PALACE RESTAURANT & PIANO BAR

No cover charge

INVITES YOU TO A VERY ROMANTIC

EVENING! ENJOY DINNER FOR 2!

FRESH SEAFOOD DINNER

FOR TWO — \$19.95
WITH TWO OF YOUR FAVORITE DRINKS!
Choose from salmon, sea bass, halibut, red snapper, scallops or swordfish (when available). Dinner includes soup or salad.

FILET MIGNON FOR TWO — \$19.95

French roll & steamed vege

4 FEBRUARY 7, 1985

ANTIQUE 1908 UPRIGHT plans, mahogany inlay, 1350; Beta video recorder & tapes, 1200 Linda

Free Dinner

Buy one specialty dinner,

get the second free

Not valid with other discounts. **\$6.00 value!** Limit to 4 people. Good 7 days a week 4:00 pm ill closing. Expires 2/10/85

Garden Restaurant & Bakery
10450 Friars Rd. - 280-6933
In the Priars Village
Shopping Center

WHEELCHAIR, 3115, 452-9102 after 5.30pm.

RESTAURANTS

9 (COUCH, black) proposed deligant a view, 133 (Fordin Several, 5, 100) (rides feparate) view, 133 (rides view) (rides vie

PONDEROSA PINE Iwing room set, \$250, kitchen sable, 2 chairs, \$50, may new, Ed 461-8068, San Carlos. SOUTHING COPE, Boach and uson Benoger and

Edit Commission of the Commission of the

indicapped, excellent condition.

CABBAGE PATCH XID and Premie, new and in boxes.

272-2450

HAMILTON BEACH food processor, model 712, only QUEENSIZE BED, brasslike headboard and frame, 550, used twice, 130, Dan 571-0135. DOURE 8ED, 140, twin bed, 530, couch, 540, love-seat, 152-233-1037.

Beef or Ham

Sandwich Plate \$2.89

Served with choice of two: cole slaw, baked beans macaroni salad or French fries & our famous sauce. Coupon good through February 21, 1985.

1030 Garnet, Pacific Beach 483-2421, 276-6482

BMOTISES BY SCR integrates, annuer, 1900 SE annuer and direct. 1905 each. Screens are some and direct. 1905 each. Screens are some till 3 pair, a 10-7 miles SE. Scree

PORTABLE ROLL-ARDUND TV stand, wood accents, standroome frame, on casiers, escalent condition, 115. FOAML FOR BEDDING, or soundproofing, 54x74x5 FOAML FOR BEDDING or soundproofing, 54x74x5 FOAML FOR BEDDING or soundproofing, 54x74x5 FOAML FOR BEDDING, or soundproofing, 54x74x5 FOAML FOR BEDDING, or soundproofing, 54x74x5 FOAML FOR BEDDING, or soundproofing, 54x74x5 FOAML FO THY SWITE. (BM. Inchross. Data type of the mode.

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FOOSALL FULISIZE, six new not com-operated 100 452-6012 WHITE ANTIAN SOFA and 2 armchains, \$200 bookcae heatinead Austient \$200 296-7761 WHITE ANTIAN SOFA and 2 armchains, \$200 bookcae heatinead Austient \$200 296-7761

PORCHISING: Quilty cultivarience, communication in springer flower flowers. Since flower flowers in the communication of springer flower flowers flowe CARPETING, plush medium brown, very good corus-tion, approximately 10 sq. yds. \$30, \$78,7531 after

SELF-CORRECTING typewriter with case, excelling shape. Make offer, 271-1530. THE IS TRACE Lender and leavy but will

SECOND CONDICTION 100, will use or part

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Carne Asada

Shrimp Enchiladas,

Carnitas or

Crab Enchiladas

Any two dinners \$9.95

EL AZTECA

Medican Restaurant 1433 Garnet Ave. P.B. 273-9748 Mon.-fri. II arn-II pm Sat. 8. Sun. 9 arn-II pm Breakfast served 'til I pm

BEER TAPPER, small refrigerator type tapper, like new, fits pony kegs, great for parties 263-5811, leave

BEFRICIENTOR, GE frostine, 14.7 oz. ft. avocado
green. Few years ond, excellent condition. 1200

ICOMOZ ANTAN luminum, solvenses and z matching
100-MICO ANTAN luminum, solvenses and z matching

22 CU F1 ADMRN. floatiler infriguetor, Accado.

GORGEOS FUR URB long cost with frost prisodawide grades, good constant. 12/0 or best offer.

For and classy, see 10.1 yes for 30.4 2/6-379.

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I MAHOSSANY and 1 maple chest of drawers, 5125 each, console pains, 5600, 465-3853.

MINK STOLE, 1150, swivel chair, excellent condition, 545, small round glass-topped table with cloth, 520, 291–6990, (Dam-Apm. LAWN EDGER, 3 hp Briggs and Stratton gasoline en-gine, excellent, \$100, 279-8611

WEDDING GOWN, full length, sater with Lace and pearls, worn once. Can fit sizes 8, 9, 10 Best offer.

COTT EED from Eart Wood), 1/2 originar price and you move. Queensize, great condition. Faul 222-0712, leave message.

PREVIOURLY OWNED lovely clothing jewelry, house FILE CABINETS, 2 drawer, flowered from, 120 each impre chest, 45" tall, 15-1/2" wide, 7-drawer, white, files 25% 369-760? exempted from 120 each for 25% 369-760? exempted from 120 each from 25% 369-760.

LOVESEAT, brown, san, beige colors. Cordition is fair to good. A good deal for 165: 692-3241, best time 6pm. OAK DINING LABLE, heavy wrought iron base, \$150, batik couch, \$125; French white crewel sols, \$150, work French bedroom, set, \$250, tamps, etc. \$70,0931.

PURE AUSTRIAN linen. Sold house, must sell linen. Estra-wide off-white or bursap round brown, tailoring, currans, or uprolistery. Originally 122:50 yard, now 112:50 yard. Rare. 483-6088.

KINGSIZE WAVELESS waterbed mattress, Monterey, 100% motioniess, \$100/offer, Judy 729-9542 JAMES OF THE SECTION OF T

ANTIQUE EXCUSH oak danny set, sibre, 6 chwis, but-ter and men, \$1300, 222 9950 Like new, 3600, negotable 278 8398

> VHS VICKCTAPE, all popular moves, all healty used and in excellent condition. Over 1600 worth, 1275 takes all 0.54 1696. Units at 120-159 1-098
> CHEST BED. 3 drowers, oak firsts, never used. Must self.
> 995. Who new double box springs, mattress, and frame, self wrapped, 199-420-4869.
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ANTIQUE HIGHBACK couch. 2 instring highback chairs, in good constions 5145. Weidling dress size 5, with vels and train, \$120 Time or horisiz 27/956.

ORIENTAL STYLE carpet: 9x12, probably all cotton, white buckground, good condition, \$100, 942-3548 ANTIQUE RECORD collection, some rare original 1-side pressings, famous artists. Must sell, make offer, 730, 151A.

THE BEST HARDRACKS around. Thate System 1050, 150 or best, 488-1725. ONE 10 CARAT MORION tooks, appraised value \$120, best offer case; 270-7920 LEATHER BROWN verys couch with Indexway bed worth 1300, will see 1150, kepter box springs and section 1300, will see 1486 1725 and services. More one 488 1725 will see 1488 1725 and 1489 1725 and 14

DIAMOND, MUST SELL 54 points, color H, clarity VVS1, USGS/GSA appraised Value S4700, sell for \$2700, Bob 562-4639 after opin

ARTIFICIAL TREE fem in planter, 6: List, \$25, beautiful
TV conside cabriert, fis 25" TV, \$50, white French
Provincial bod frame, bursines, \$50, 483, 760, and

OAK TABLE rectangular intronents size, approximately 29x38 = 150 or test offer Sharon 942-3611 spans, 2 square critimes coffee tables, cheap pictures from more improvements offer 10x10.

LITTLE GIRL'S white painted wood canopy bed with pallet, mattress. Complete set. 175, 487-3398. WEDDING DRESS, wory size 8, cap and veil sap fitter bodge and train, divolenced, \$100, 479-8574

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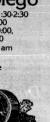
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\$5.95

Carnitas (port Madean style) omatoes, onions, aucado \$6.25

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VICTOR'S

RESTAURANT

an Clifford & Frankie Fortin are back in the lounge!

SONY TELEVISION, 13" solid state, razor-shalp clarity. Have one too many in house, 195, won't last. Anthony. 483-2216. UTE/ITY TRAKER, extra many duty, removable or hinge tool top, water-tight livier dimensions 4.5" x 3.8" x 1.6." (but in same legits, 1400; Connu 466-2675. TRABy LAYOUT, 4x7.5; landscaped board, HO outside and N in center, 5 engines and 18 cars, extras. 575, 222-2210 Coffee

Light Meals

European Coffees

Exquisite Desserts

Gourmet

Chocolates

OLIEENSIZE WATERSED, liner, heater, nexts padded side rails, 175, 483-3522 anytime BRASS PORTHOLE, 10, 130 paintings, vieto, 315 each 582-7296 QUEENSIZE WATERBED, Dreamweaver waveless mid-tress, padded raits, heater, 2 tiness, and more 1500 new, must set, 1190 or best offer 693-4043 days. PAR 8 ply truck tres, like new, \$40, new meat gander, 37.50, double mattress set, \$35, like new directle, 6 pieces, \$35, 281-0229. FURNITURE: beautiful 4-drawer deak with brass to-brig, futith with 2 shelves attached, hardly been used. 439-1522. HAWAIANA PRNT, earth tones couch plus matching location, 1100 orest ofter 548-849 days, 455-1954 evenings and evenings. CONCIDENCE of one on the angle open process. The process of the pr uprodery, notice to compare, and compared to the compared to t FIG. 140-456 and 456 a and if yet Cree (30-17), the second county area.

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LOSSE DISC FAMTR Piccent ID 660, seldom used.

LOSSE DISC FAMTR Piccent ID GOLD DEEDCE: 1-1/2" Venuri intoke, gasoline, synneergist, budgusckalor, aleeened is been than typing synneergist, budgusckalor, aleeened is beautier calforms seemin. \$250, 230-1046. ere in Southern Calforms seemin. \$250, 230-1046. ere in Southern Calforms seemin. \$250, 230-1046. ere wer is generolin (1974).

Fig. 607

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5400, 190 74 ROCKING CHAIR, gold velvet swited rocker, excellent Condition, \$75, 468-0204 after Sam. 36x30, 150, 296-4189. CASTE, CONMISSION, etc.). 3 ections, Int.¹ on ARRAS TOXETS It class states to Hong Story or ARRAS TOXETS It class states to Hong Story or ARRAS TOXETS It class states to Hong Story or ARRAS TOXETS AND IN TOXETS IT class states to Hong Story or ARRAS TOXETS AND IN TOXETS IT class states to Hong Story or ARRAS TOXETS AND IN TOXETS AND I House PLANTERS 4 round white fiberglass 36" diameter, 27" high, 540 each or \$150 takes all 677 2827 diction

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Dinner for eight (\$14.95 per person) Mixed cold plate 17 \$4 15 22 Hot and sour soup Dinner for four (\$14.95 per person) Mixed cold plate Hot and sour soup Tea smoked duck

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Fire platter Shrimp with hot Szechwan sauce 7 * * *7-

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ON VALENTINE'S DAY, FEBRUARY 14th
You and your favorite Valentine con
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DUCK a to CRANGE STUFFED SALMON
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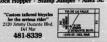


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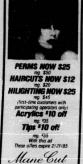


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1991 HONDA 400 Custom motorcycle, 13K miles fairing, saddle bags, crash bars, back rest, luggag rack. A beauty, 5795 or bey, 457, 3715, 455, 3743 1981 SUZURI GS-750 E with only 4,700 miles on a. Excellent condition, runs like new, 11,100. Miles 298-3511 or 461-1052

HONDA EXPRESS, new condition, scarcely ridden 950 miles, basket, all lights, miscellaneous ac-

SAVE YOUR GRAY matter! Bell Moto 3 helmet, size 7-18, for sale, Red and for only \$75, 207-4537 1979 650 YAMAHA, Kerter pipe, 397 Sport Elter rear, real good condition, 1750 or best offer, cash. Great billet 571-1691 evenings.

1981 HONDA HAWK CB400T, silver, 12K miles, 1750, 589-2622

1980 SUZUICI RS 250 dirt bike, very good condition many new parts, \$495 or best, 481-7325 evenings.

1966 TABANA 220, setting for \$150. Erit 274-5604 between 30m and 90m. 1974 SUZLALI TS125, very few miles on rebuilt motor, large rear knobby tires, Preston Petty rear fender, street legal, runs great, \$150, 222 9055.

NEX MOPED, with oil shop manual, basker, casic, neither, \$200, Evenings & weekends, 452-bit 1 NDA XL500, runs greit, new tires & nund-pertrap muffler, Works Performance shocks & 5700 256-0932

> WANTED YAMAHA TRIALS motorcycle Anyo Piesse call 481-6219 TURION ELITE 12, 22-1/2", 1200, 265-8427 1981 YAMAHA MAXIM, 650cc, 5500 miles, excelle condition, 51100. Dan. 224-6412

1972 VESPA 150 SUPER, runs great, 1525 or begrete

1979 SUZUKI GSSSGE, good condition, with faring luggage rack and backers. Great for commuting o sighteeing Asking 1900. Call 292-0413 after. Spin.

BARETTA MAGNUM mopes, grand condition helmets, 1250 or best offer, Kevin 281-5033. **Bicycles**

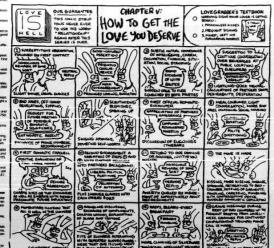
NISHIKI OLYMPIC 12, excellent condition, 21" fram 1 year old, \$189 279-7015.

BICYCLES Fuji 25" Touring bike and Schwinn 23" Le Tour Both excellent condition, great sport bikes. Must sell asking \$150 each or offer 224-26!!

1981 VIRAGO 750 V-TWIN Yamaha, 6,000 miles, shaft-driven, good tires, 1950. Or trade for pickup or

LIFE IN HELL 1982 HONDA 650 NIGHTHAWK motorcycle for sale 5300 miles, original owner, kept covered, excellent conditions blue, \$1500 cash, 268-1052.

Bu Matt Groening @ 1984



12-SPEED BIANCHI, 26", excellent condition, cat-eye computer, past \$400, set \$350, 474-7752

1 SCHMMN 10-speed, 150, 1 Fuji 12-speed, like new, 5150, Rasool 457-2259 evenings.

SENOTTO MODEL 1000 56cm, Columbus subing. BICYCLE: LADIES 10 speed, good condition, only 149 Debbie 295-6584.

"HETCHR6" custom made, hand built bicycle, er-oic lay work, Cineti bars, full Camps, longing green with view urren, iden 1750 29-4402 Service and the service

BICYCLE - HUFFY BACK style 16" bicycle, excellent condition, 150, 463-4220, after 4pm

STUMP AMPER SPORT 21-1/2" mean, clean ma FRESCHI RACING BICYCLE. Columbus tubing, 61 om. frame, alloy 700c wheels with new tres and tubes and mostly Campagnolo/Suntour, 1400-271-ASP.

CENTRICON 15 MANS 17, many more components, Mans 1747 carry where the sharing of the components, Mans 1747 carry where the sharine 600 carris, and much more excellent condition, 1400, 000 and 273 short.

AUTO ALARM \$99 Expires 2/21/85. MasterCard, VISA, American Expres

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975 KAWASAKI 400, ugly but good t est 1185 takes it. John, 223-9497.

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FIRENZE GL1000 23" 12-spred. Minst Suntour Seven. Asocet saddle, toe clips, just tuned, great starter one. \$165 firm. 280-1704 9-10: 30pm best. BICYCLES MEN'S NISHIKI Olympic 12 speed, 27", as new 3250, Worksman 20", 3-speed folding, 5175.

MSSION BEACH, HOUSE on big. 2 blocks from ucean. Extra large beeloom and bathroom. Share large poon. Person - 114 utilities. Para-tioning room. Replace on C 1550 - 114 utilities. Para-tioning room. Replace on C 1550 - 114 utilities. Para-sion Repl

12 UPLIFIES Share 2 bedroom, 2 bath La Alexa condo. No pets. Norsmoker only, 598-7288 and exposure professional by Marin 1. Mate or after 2pm. and the development of the condoction of the

Limited time! Hurry!

Smog Check \$9.95

Plus certificate (\$6)

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cyl. 6 cyl. \$35.95, 8 cyl. \$39.95, Includes: Tax & labo Condenser Points & plugs, Electronic ignition

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IANDEM BC YCLE - top of the line Santana Sover-eign, 23-21 trame size estria, ridden (els than 500 miller, axing 52, 100, 724-992, or 698-194.

PACIFIC BEACH roommate wanted, 2 bedroom, 1 bath.
1 block to bay, 3 blocks to ocean, \$250 and \$200 decores. Alan 463-4682

FEMALE ROOMMATE WANTED to share two bed-room, two bath apartment, \$260 a month plus 1/2 utilities. Clairemont area, 277-8791.

bedioom, 2 bith house, 1250 a month, 1/3 utilities: prefer female in 30s. 286-6994, leave message.

DEL MAR OCEAN VIEW modern none, lots of win-down Beauchul fireplace, prime location at beach Fernale seeking another rice roommate, age 25-35 Nonvincier, 1450, 755-3799

VEGETARIAN NONSMOKER nousemate wanted to

RENTAL TO SHARE Luxury 2 bedroom 2 bath payfront condo. Security building, all amenites, pool, jacuzzi. swinss, underground parking, 1450, 273-1758. SCRIPPS RANCH: share spacious condo, jacuzzi, pool, paticis, responsible, neut unity, maie or female: \$240, 1/3

ROOMMATE NEEDED to share Del Mar apartment. Own furnished room with bath for \$275 month

COMMANTE WANTED share Mission Village condo. 2 ledicom. 2 bath. pool. jacuze, sauna, gym. taundry, larking. 1350 plus half utilities, available 2/25. Jan

FEMALE ROOMMATE WANTED to share 2 bed-room 2 bath apartment in Pacific Beach \$300/month + 1/2 utilizes. Seek clean, nonsmoking professional. Available March 1, 272-9931 ROCAMATE NEEDED to share house in Mission Hills. For more information call Andrew, 295-2896.

WANTED A ROCAM to rent or a roommute visual tion, by a professional, nonsmoung, quet mac-References available 295-4858

HARE BAY OCEAN VIEW house, with one other erson, 30, working man. Seeking nonunciker, day-working person, 1385 + . 274-0200 or 276-1423. DOM IN BEAUTIFUL, quiet La Mesa nome, Re-fensales, only, single female, owner, Almost

ITED FEMALE STUDENT to share Clairemone FEMALE SCOMMATE winsted. Share 2 bedroom, some strain, no usities. Very quet. Grad-student eric Theresa 483-4222.

Tel. Theresa 483-4222.

Tel. Theresa 483-4222.

PACIFIC BEACH FEMALE, 23-307 Responsible, clean, nonsmoking, 2 bedroom, 1 bath, 5290 +. Janua 271-8390 day, 483-3590 membre.

SDSU AREA, HOUSE to share, 2 bedroom. Must be emotioned, well-groomed, nonsmoker 1300, 697, 4466.

SHARE ATTRACTIVE home in quiet Claremont neigh-borhood, Laundry, central air/heat, patio with firsplace. No sincking, pets. \$250 plus 1/3 utatios. 270-9716.

FEMALE, SHARE CONDO, adjacent USD, 1300 plus 1/2 utilizes, 481,5239 or 296,5491

PROFESSIONAL MALE, 34, nonsmoker, desires male/ female noormate for luwuy Point Loma condo with all amenities, 1310 plus 1/2 uplities, 223-9337

ERNIE POOK'S COMEEK



PIGHEAD

LARD BUTT

STUPE.



THEIR MOTHER TOLD THEM THAT ONE

DAY THEY WOULD REGRET FIGHTING SO MUCH. THEY WOULD SOMEDAY

SO MUCH. THEY WOULD SOMEDAY

BE SEPARATED BY GREAT DISTANCES

EACH MARRIED TO SOME LUNK, AND
THEY WOULD MISS EACH OTHER.

(WART FACE)

ARM PIT

POWAY, FEMALE ROOMMATE, 30s, to sham 2 bed-room townrouse, 1250 plus utilities, 746-2418.

PRIAME ECONOMISTS WHEN THE PRIME TO THE TRANSPORT OF THE PRIME THE TRANSPORT OF THE TRANSPO

ROOM FOR SENT Fore Lors area, vegetarian ROOMART TO lock for apartment together, nonsmoler, no pers. \$250 a month + 1/2 utilities 20,000 pers. \$250 a month PMCRIC BEACH single mom and six year old son DO YOU HAW? AN ATTC, small from, garage, cor renting master bedroom and bath, \$500, 1/3 utili-ner ret, low rere needed by normanites, nondries increased. The ATTC seminates on the ATTC seminates.

PENALE NEEDS PRIMATE room, profess SDSU area.

Nex, married onsmoking copies. \$200 + 1/3 utilizes.

Nex, married warrooks doors. \$150, 1230 pkin utilizes. No prot, no laid, no smoking of heavy days. Nagra 644-573 pkin.

MALE/FRAME POLISEMATE to SHAF 3 Dedroom 1004 lear home: Insider OK (MIS Considered Works AUTOMOTIVE AUTOMOTIVE





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share Santee none with same. Own room and buth, select per OK. New Grosmont College/SDSJ 1250

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FUTON

• (Foo-Tahn) noun Derivation—japanese for bedding



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DEL MAR AREA Nonsmoking, quiet, professional roominate wonted to share 3 bedroom, 3 bath, new townhouse Pool, pauzz, tenns courts, fireplace, 1325-plas 1/2 utilistes, 586-0081.

FEMALE SHARE 3 bedroom La Mesa house with same close to State and freeway. Responsible and employed only. No hang-ups. Available Feo. 1, 464-1956 after 5. ROOMMATE FOR A LA COSTA condo, 2 bedroom, bath, all amerities. Maleifemale, 30-55. \$250 + 1/2 (piles), per 454-429 between 9-5. MASTER BEDROOM available in one of Chula Vis-tas most fusurious condos. This place has every-thing. Couple OK, nonsmoker preferred, \$350 month, 1/3 utilities, shall depose, 425-4286.

SHARE GREAT PLACE with great personi Furnished master bedroom/bath, pool, jacuzzi, convenient luna Portal location, \$340 + 312 utilities. Non-smoker par 2226-6934 anytome Friday.

ROOMMATE WANTED: nonsmoker, responsible person to share 3 bedroom, 2 bath Claremont apartment, \$275 includes upities, \$76-8099.

WALK TO USD, nonsmoker, 2 bedroom, 1/-1/2 bath townhouse with virw to ocean, \$250 + 1/2 util-

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EMALE, 21. LOOKING for female with fi

FEMALE ROOMMATE Responsible clean-living to share 3 bedroom country-style house Lakeside Corra roosove 1183 per month and 173 utilities. Available out Consum. 443-1454.

ROCMMATE WANTED to share two bedroom one both house near SDSJ. Own room. \$200/month plus 1/2 of utdates. Prefer male. Awakable February 10, 1985. Roce. 281-8269 of 462-1050.

FEMALE ROOMMATE WANTED, near Studium, \$198 per month. Laundry, jacuze, pool, and air conditioning.

Rental Agencies

IOWNTOWN CONDO for rent. 2 bedrooms, 2 arts, amenities, \$650 per month, 238-0303.

CONDO - FOR RENT, 1 bedroom, 1 bath, freshly painted wallpapered. On bus line, 6/16 University Ave, San Diego, Like new, 5395 month. 462-6015.

For Rent

OCEAN VIEW CARDIFF house to share. \$275 per month & 1/3 uplaces. 436-4030.

FEMALE ROOMMATE WANTED, to share two bed room Pacific Beach spartment, normholier \$207.5: pas 1/2 uellies. Available March 1. Close to beach 488-6345.

ROOMMATE WANTED, FEMALE preferred. Neat and clean. No smoking. \$240 a month. 226-4277

DID YOU HEAR what Rocky said this morning?

FEMALE PREFERRED. Neat and clean. No smoking. 5240 a month. 226-4277.

DELLIKE 2 BEDROOM, 1-1/2 bath La Jolla town-house: Pool, jacuzzi, attached garage, covered patio, washeridiyer, near UCSD. Lease for 1860/ month Cat 483-7015.

GET ON YOUR PONY AND RIDE

692-9213

Suite 202

NEW CONDO TO SHARE, nonsmore room, 2 bish, jikuzzi, security parking, Gorgeous, Corr. 235-6101, 9, to 5

ROOM FOR RENT. \$200 per month includes utilities. Share house in East San Dego. 697-9489.

MISSION HILLS: quant 1 bedroom, stone fireplace on quiet street, 1450 includes gas & water. Available now 298-2664.

SPACIOUS 3 BEDROOM, 2 bith, Inving room, Iran, dining area. References required & deposit. 2328 Soto, drive by 222-5524.

FOR RENT 1 bedroom, 1 bish apartment, cable TV. stove, refrigerator, carpet, drapes, ugslairs. Very pres 1350/mounts 270 5481

SOUTH MISSION HILLS: 3 bedroom, 1-3/3: bath house with hardwood floors, fireplace and fantas-tic bity view, quiet street, \$900 month. Call 234-1282 floor mission.

1455 - SPACIOUS TWO BEDROOM (upper) in we maintained, triangly complex ESD, near school SOSU, shopping Huge attent with appliance shortly Available now, 292 (1915 leave missage

THE READER PUZZLE #343 Geographics

Each of the rebuses at the right represents a different geographical place name (see example). Name as many as

you can.

1. Palm Springs

Rules of the Game

1. Prizes for solving the Reader
Puzzle will be two free passes to
OFURO HOT TUBS in Pacific
Beach or Reader T-shirts.

2. All entires in the Reader
Puzzle contest must be received by
the Reader (addressed to Reader
Puzzle, P.O. Box 80803, San
Diego, CA 92185 by 9:00 a.m.
Wednesday, six days following the
issue date.

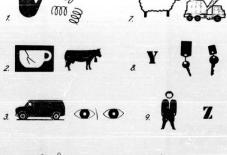
3. All entries must be

ules of the Game

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 shirt size.

5. In the event of disputes or tiles, 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, with the state of the puzzle page. And please, no phone calls or trips to our office.

7. One entry per person.









Practically all of the 101

entrants were able to follow the leader to the correct solution.

Winners of and Answers to Reader Puzzle #341, Follow

the leader Fahrenheit 451

The 39 Steps

Butterfield 8 Catch 22 101 Dalmatians The Magnificant Seven

Five Easy Pieces Stalag 17 Death Race 2000

48 Hours Seven Beauties The 400 Blows

Chapter Two THX-1138

A Thousand Clowns Ocean's Eleven

TOTAL: 5256 Four Clowns is actually a compilation of films (including Keaton's Seven Chances), but we'll accept it (total 4260).

The winners are: 1. Michael Crosby.

1. Michael Crosby,
San Diego
2. Barry M. Hicks,
National City
3. Vera Lee, San Francisco
4. Pat McBride, San Diego
5. Rick McKay, San Diego

ACIFIC BEACH near Crown Point, 1 bedroom, 1 ath condo in small complex. Very clean, available to 21st, 1450 month, 270-5852. 2 BEDROOM, PATIO, pool, sauna, BBO, dish-washer, microwave, near Park Place, secure parking, 625, 299-0429 after \$ 30.

WANTID TO SENT 1 bedroom unfurnhold spar-mers for niter done-cover to 2010, need parting was Educating year 27 27178 — one of the cover of the cove

WANTED, STUDIO or 1 bedroom apartment near DNE BEDROOM — tri-level in Cambridge, La Jolia Tintesanta, approximately \$300, nonsmoter, quet. Very clean and quet. Close to everything after 2 bedroom house or like Up to \$600 Excel-level Approximately \$400, nonsmoter, quet.

1 BEDROOM convenient location in El Cajon. 5375. QUET, CLEAN AND PRIVATE Small one ded pool, capper, disper, fresh paint, appainters, onomicotage in quiet area of Hillicest. One terrain Communication on pool of the private of the p 2 BEDROOM DUPLEX FOR RENT in Ocean Beach. Fenced yard. No pets. \$550 a month. 272-1561

PACIFIC BEACH oceanfront unido. Furnished two bedroom two bath. Fantastic view. Security build-ing Underground parking Sauna. No pets. \$1200 a month Ist June. 483-7087.

VERY CLEAN FAMILY NEEDS 4 bedroom house in rere March 15, 16-& 17 in town for weeding. Prefer ably between Mission Valley and 81 Cajon. Pas-call 447-2800 weekdays, 579-7124 evenings are





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32 FEBRUARY 7 1985





ONE BEDROOM APARTMENT for rene. North Park Clean: and furnished. Available: February: 1 5370/month: No petri 692-3105 or 296-8666. PACIFIC BEACH, single garage, storage only 2013-19 Reed Ave. Available February 1: 575: 294-2664

UNE BEDROOM one mile to SDSU froi quet street 5375 + depost. Available now 697-6846 or 697-379

I BEDROOM APARTMENT, nice clean large rooms, new drapes and carpets. Refrigerator, stove, close to all 14th Street, available March 13, 1355, 291-5455. 2 BEDROOM, I bath microwave, ashi carpeting, North Park, avail 299-0429 after 5

1 REDROOM, 2 buth, 2 story, South Bay town New refrageutor, paths termins, done shopping, s Society condition, 5625, 695-3240.

KEARNY MESA CONDO, spaceus, lusurious, 2 bed-room, 2 bath, cathedrar cealings, dahwasher, jacuza, post, covered parking, Jame 1700 month, 283-0146.

unturnated condo, gurage with electric door, laundry factors, security building, year lease, no pets, 1900 576-737, 488-6669

ROOM FOR RENT behind garage, private entri buth, quiet area, walk to SDSC 582-8412

UNFURNISHED TOWNHOUSE for rent, corner of Downard Bush in Hillcrest. 1700 rent. Available now. Kids and pets welcome. 584-1228 for recorded information. I NEED TO RENT a 1 or 2 bedroom place in La Jolia. Have references, am 42 year old man who owns own business. 584-4804.

2 BEDROOM. 2 bath townhouse, fregues, as con-oming, doheater, increasive, water, dyer, pri-month, No per 2,29-0669. Seekly and SDML 1650. 118.000 or \$1,000 cash 652-080. PACIFIC BEACH, Ideal for family, 3 bedroom, 1-1/2 RENT EXECUTIVE elegant secluded country estate. Pool, jacusi, horses, etc. Family or? \$1250, 444-4020

1 BEDROOM DUPLEX, Naviri Park, Dest aire. Very quet, nicely legis and landscaped. No pets 4034-1/2 WANTED Duples or 1-2 bedroom house, for maker womans settly managed, quet dogs, Well Members seed, 1350, 272-1550.

2 BEDROOM 2 BATH AMRTMENT, Pt. Lorna area. \$335/month + 1/2 utilities 265-2638 or 223-4493.

Real Estate

WANTED HOUSE for rent, north Chula Vista. We are very clean and will care for your home. We have 3 children, 2 small pets, 691-8750.

3 BEDROOMS, 2 baths condo near UCSD, fireblace, poor, secuza, pator, garage. Available Narch or April 1900 month, 1st, list, debosit, 239-0106, 277-2374

EL CAJON CONDO FOR SALE by owner. 2 bed-room, 2 bistroom, detached garage with large deck. Exceptional value, owner purchasing other real estate. Minst sell-mining disably. Price well bellow market. Days 457-6143, evenings 444-1346. HOUSE FOR RENT, 3 bedrooms, 2515 8 Street, San Diego. No pets. 5465–232-4783 or 571-6383. CITY HEIGHTS - 3 bedroom, 1-1/2 bach large den with Ereplace, private canyon view Owner 281-7135

TIRED OF HIGH RENT and no desuctions? Studio condo at 4060 Huerfano, #206: 10% clown, no qualifying, total payments \$538/month. Sacrifice, 145-500, 457-1927.

light walls, mirrored, mint condition, security, 1 buyer must be 55. Younger occupants Ok 264-9964, 235-3629. CONDO - LA JOLLA, 2nd floor, 2 bedroom, 2 bath 1,250 sq. ft. firesplace, Jarge Altchem, Ivenig room and demnig room. Garage, poror and pool, 11-1/2%, fr nanorina, 1579-306, 459-3851.

unhimoned i bedroom apartment, near jetty, year round Pakery, no peti. 223-2275 weekdays. 2000 South Mission Boulevard.

PALM SPRINGS TIMESHARE for sale or trade for land or good car 444-2218.

PRIVATE BUYER I buy! Call me if you're trying to sell your home, condo, or units 223 5566 Ext. 953 or 488 5082

I HAVE "A" rated corporate bonds, looking for a free & clear home and/or units. Will pay 20% cash down and secure the balance with these bonds. 287-1839.

TIERRASANTA - MINT condition condu featuring 2 bedrooms. A/C, washerldryer, microwave, large 2 car garage, pool, jacuzzi, excellent location. Must sell \$103,000. 569-0607 evenings.

5 ACRES - Ariza, Apple Country, \$19,500. For more details call Lauri at 450-1595. 160 ACRES in Ranchea, high desert on highway, 2 houses, level, well etc. Owner-Broker 272-7686.

\$10,800 DOWN - TAKE OVER 8-1/2% loan plus neverond. Super sharp 3 bedroom, 2 bath in mir tondation. Fireplace, 2-car garage, new oven -microwave. Owner amoust, 271,4600 Broker.

INVESTMENT OPPORTUNITY 2 houses at 1780 Ar-izona St., only 196,000 with 178,000 assumable 4 blocks to Barboa Park, Agent 450 1764

OFF THE CUFF What was your most courageous effort?



Jenifer DeSouza Surface Removal Technician

About five years ago we went skiing in Snowmass, Colorado. We had just finished skiing and were coming out of the Timbermill, a little after-ski bar. We were putting on our skis to go across the hill to the skis to go across the hill to the condo. This guy starts yelling. He was a crazed druggie on PCP or something. His eyes were glazed, he was saying a lot of weird things that didn't make any sense. All of a sudden he started companyone udden he started coming over sudden he started coming over our way and lunged for my husband Doug, attacking him. It was frightening. I remember trying to grab the guy and with the help of another couple, we got him off of Doug. The guy snapped out of it and walked away. Then a dog chased Doug down the hill. It wasn't a good day for him.



Terry Marchiniak Jean Dorsey Small Busine College Heights

Two years ago I was coordinator of a project called "Studem Survival Kit," at the University of Minnesota. The idea of it all was to treat students as consumers of a product — teaching services. It touched off an administrative voived the state governor What we did was evaluate each instructor's teaching by collecting data from collecting data from questionnaires given to graduating seniors. The six main categories of evaluation were skill, organization, feedback, respect, assignments, and atmosphere. It upset the applecart in a way. The administration was a draid the professors would sue and that it would give students more freedom. It took courage, but we went ahead and published it and I think it benefited everyone concerned.



Kensington
I was looking for work, but I really didn't want another office job. Ever since I was eighteen I did bookkeeping and then I did word processing for a while. I cleaned apartments in the meantime to make money while I kept my eyes open for something. One day I was bringing my husband's shirts to the cleaners and the owners the cleaners and the owners asked if I knew of anyone interested in buying the business. I said, "I am." About four months later we came up with the money, and here I am. I was scared at first: you take I was scared at Inst: you take on a lot of responsibility. People said, "Why a dry cleaners? You've never done it before." I'm good with people and I figured I could learn. It took courage, but I'm glad I did it. It's almost been a year and we're really nicking un and we're really picking up



Mike Childers Registered Technician Normal Heights One night I was in the

bedroom talking and watching TV with a friend and all of a sudden we hear this honking that wouldn't let up. All of a sudden this other friend comes running in. There was a gang of about ten guys outside, trying to turn our friends' car upside down while our friends were in it. They took off when we came out, but then they came by in a car. Two of them jumped out. I kicked one guy in the stomach and blocked the in the stomach and blocked the other guy's punch and then punched him. I grabbed some sticks from my friend. We were gonna go for the other guys in the car. Then a few more of them jumped out with guns. We dowe over the fence, all three of us, and the cops came just then. I still have no idea why it all happened.



John Warwick Engineer Carlsbad

The time I made broccoli soup, beef Wellington, and hazelnut soufflé all in one night. One of my friends actually said, "You have balls to do that." I did start a lot of the preparation the night before. The dinner was pretty actually took pictures of the beef Wellington. But as you know, people wait for soufflés, soufflés don't wait for people. There we were, with our mouths full of beef Wellington as we watched the soufflé deflate. I have standards to set here; next time I have to get the

- Lin Jakary

SALE BY "DAVNER 2 bedroom, 2-1/2 bath Liferplace, wet bar, garage, patio Excellent lo-near Mission Bay. A socrifice at \$127,900.

ESTATE FOR SALE. Trucker's utopus, 3 bed-truck home & 2 bedroom large quest house

inge ston? AREA 3 bedroom, 1 bills, single ga-lige, large yard. Near stones, 186,900. For sale by wher 277-3579 am 6 weeks. LANTEE, 2 LARGE bedrooms, 1-1/2 bitth, 2 car ga-

FERANCIA: SPANSH STYLE house on culdes/a: in house on surface/a: a bestion. 15 beth, 1775,000 jm., 2874764 and selection surface of 280435 evening.

FOR SALE BY OWNER — Totally upgraded 800 sq ft beach cottage, imperial Beach. 225-1206 after 6 ANT 4 BEDROOM, 2 BATH house north of Uni-risty, using 3rd TD, for down payment, equity are or lease option, 695-8870.

FOR SALE BY OWNER, bright, newly decorated 2 bed-room, I both, ferplace, large tenced yard. Assumuble FHA at 10-1/2% \$74,900 For more decays. 284-8093.

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POINT LONA VIEW 9-1 lot, \$125,000. After Spiri. 696-8169 Apr.

11,000 SQ FT. SQLID LOT with fantastic view and prestigious area. Reduced to \$92,900 cash. For more information call 460-2555. MOBILE HOME, 1982 - HajiA roomy 2 begloom, freplace, excellent condition. Friendly adult just wipool & clubhouse, pet olary Asking 126,500 or per offer. Owner (24,1902)

NORTH MISSION FILLS Beautifully restored 4 bedrooms 2-1/2 baths sunroom and family 2923 square feet — ongan gurnwood most Gazage and lovely yard, 1368-000 295-6646. ing pairs, storage, poor, pic

VIEW LOT SPRING VALLEY 50x125, utilities, 15000 down, firsible payments, 135,000, 273-3542 SAN CAROS HOME for sale by owner lively 3 bedroom. 2 bath, family room, dream kechen. 465-5756. FOR SALE BY O'NNER: 1/2 acre lot, Del Mar, raretraca and whitewater view, 5125,000, 436-2532 evenings

OREGON LAND, 10 acres, 7 miles from Plastunear Huse, 27 miles northeast of Lakeview, easily accept sugetists, fine sos. \$10,000 registrate: \$49-3670

ENCENTAS: 3 begroom, 2 bem, 3139,900 Beautili-decor, formal sted encry, cathedral celengs, frequence plans correcting, shutters, wassispered, lowery, land-scaped yard, atrium, 912-0524, 260-0808 x1640. PACIFIC BEACH FIXER 3 bedroom, pool walk to beach Assume \$99,000 perceion only 272-0257 MAVE YOU ATTENDED Real Estate Seminars? I am interested at looking at and possibly purchasing the outline or notebooks you used in that class.

BY CWNER Imperal Brach (wo on one 4 birdroom plus 2 bedroom Big lot, 50x76, excellent condi-tion, 3125,000 589-2359 WANTED HOUSE or lot in San Diego City, partly trading with priental carpets, 221-2682 BY OWNER, retail store in lovely Spani heavy traffic, plants and homoutural reli lusts. Distributionings both wholesale a Days 56,5 5683, PM 226-7681.

country secusion with fireplace, ar condition fishing, staing, 122,000. Assume 1st ballon at 817% Consider trade car, motions 27,44379.

ENIOR COURLE needs frome: good area, any con-stront Pays cash, assumes loan, P.O. Box 1287, San Geog. CA 92112, S89-9065 amppin.

SOLANA BEACH single family house for sale. 3 bed room: 2 bath, yard, garage 5179,500. We re-inob-wated, all offers considered: 263,6136 or 454,1028.

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PACIFIC BEACH, studio by owner 161,000, high ceilings, tents (Quits, pools, rec rooms, very quiet, excellent location, 272-7574 LEUCADIA MOBILE HOME. 560 sq. ft., 1 + bed rooms, sarge yard and garden area, patio, no dogs 123,000 942-5248.

CARCE SPANISH house in East San Diego mair Euclid and El Cajon. 60x75 multi-unic lot on corner. Huge basesenct double garage, fregione and more, 173,000. 272-2231

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Ots MAR VILLA, 3 begroom, 2-1/2 birth townshore begre und, best tocken (sering frequent provide page, post 1125,000 Owner 255-7797. BELOW MARKET CONDO. Encirition, 2 bedroom, pri-vide paths, community pool recreation areas, great stat-ter, investment, 177,900. Kanch & Sea, and for Chitra 452-1745.

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SAN CARLOS HOME for use by owner, quality 3 bed-room, 2 bath, fireplace, large kildners, many extras. 4 unit townhouse with attached girage. Certral to cation. Many deuter leatures. By owner: 189,900 or make offer: 282,4347 or 723,9038.

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