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It's surly. It's outrageous. It's despised and defended. It's those Missett brothers and their newspaper, the Blade-Tribune of Oceanside, where they

### **Dig for Dirt**

Ten o'clock on a sunny morning in Oceansde, and deadline adrenation and interested windowless newsroom of the daily Blade-Tribune. Reporter Bob McPhail has just returned from his early rounds at the Vista jail and the courflower, and he's settled behind his video display terminal to write two stories before the 104-5 deadline. A half-dozen other reporters are also making last-minute phone cells and pounding the keyboards while their boss, city editor Earl Biocherman, barks into a telephone, and his boss, managing edfort Earl Biocherman, barks into a telephone, and his boss, managing edfort Earl Biocherman, barks into a telephone, and his boss, the form of the properties. They force a video screen and calls across the rount to one of his reporters. They Terry, how many finches you got on the McLecol story?"

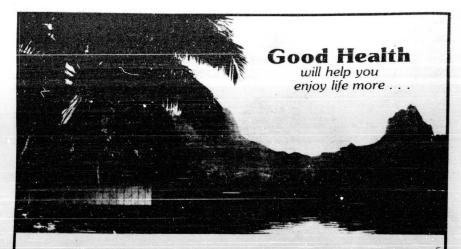
"Eight!"
"Hey, McPhail, can you give me

twelve [inches] minimum on the Miller letter?"

"Yeah."

Missett returns his attention to the video screen and the front-page stories of the day, Biederman, who has put aside some pressing work, is still on the phone with PR man Dan Armstrong from the Oceanside school district, upbraading the school spokesman for trying to withhold a letter sent to the school board by District Attorney Ed Miller's office. The previous day, reporter McPhail had requested a copy of the letter and was turned down initially by both Armstrong and the DA's office. McPhail had contended that the news paper was entitled to the letter under the California Publik Records Act, but the school

By Neal Matthews and Paul Krueger



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#### Unworthy Of Beard Crumbs

Eleanor Widmer has done it again. She has savaged in death as she did in life a gentle old man from under whose table she is unworthy to pick up the crumbs ("Tine French Fix," February 21). Why shouldn't James Beard have made inoney endorsing a few products? We all need to make a living. Beard was one of the food industry greats of this century, unlike the incompetent, unlike the incompetent, upon the competent of the co from under whose table she is recommend fish h Robert C. Catron

### LETTERS

The Reader welcomes lesters for publi-cation. Address them to Leaves to the Editor. P.O. Box 80803, San Diego. 92138. Floate include your name, address, and selephone number. Leaves may be edited for length and clarity.

### Rats Almost Synonymous

Synonymious

The article by Ahe Opinicar

("Highlights of Upcoming
Events," February 21) amounted
Events," February 21) amounted
Events, "February 21) amounted
Events, "February 21) amounted
How was not amounting, if that was
its intent. I am surprised that you
would allow one of your staff
writers to display his ignorance
and personal projections so
and personal projections to
and personal projections to
describe his insue
of serves his machine and personal
feet to display his ignorance
of the animals the before
he gets up on his souphon again he
should get his facts straight
characteristics and the same of
cherd." Animal informations are not
of the animals they choose to
defend." Animal rights are for all
sentimes beings. It is especially
ignorant for him to atten that the
Fig., the rst. and the shand, have
registered. The projection of historiance
synonymous with biomedical
research, and any offerts to improve the conditions of laborator
research, appealably persists to rats.

"research, appealably in horn
research, appealably and of our work. Piga are also used in medical research, especially in burn research, so again, all of our work involving laboratories encompasses piga as well as many other types of animals. Shanks would full into the category of weldiffe, and animal liberationates continue to work for wildlife and animal liberationates continue to work for wildlife and animal liberationates of the work of t stakthouses, as Mr. Opincer points out, the majority of us are vegetarians, and all of us work actively against staghterhouse cruelty. We know only too sulf that in terms of sheer numbers, it is the food animals who suffer the most. We support companies which do not use slaughterhouse products. We have conducted ordicational of the control of the co

and the Opinion minks is a constraining to august that the dog show would be the logical place for animal rights activities to show up. He was being sarcastic, but actually, he is corect. There is no justification for breeding pedigreed dogs and fostering the preference for such being sheen destroyed anomally in pounds all over the country. So it would be entirely appropriate if animal liberationists objected to a dog show for that reason. But at least the animals there are well cared and therefore we direct which there is obvious abuse and suffering. There are priorities in this movement as in anything. I fail

### Gives Own

Gives Own Dog Kicks?

Well more ror, Dincan Sheybrell The Render has finally found a bigger front oils staff. Abo Opinear now moves to first place in the infor Geymment. The Render has Dincar and the staff of the

### Misleading Tenor Strikes Sour Note

The "City Lights" article (Tebrusry H) on the space problem at [SDSU's] Love Library written by Thomas Arnold is misleading. full of distortions, and the state of the state o

Irense Weder

CONTRIBUTORS

Thomas K. Armid, John D. Agostimo,
Jonanene D. Physe. Saw Garmon, Lin. Johann,
Rom Jonnings, Palls Krunger, Ratts Lewis,
Nead Manthews, Daniel McNichols,
Stephen Meyer, Joshin Moore, Abe Opiniar,
Bill Owens, Jonathan Savidia.
Duncan Shephend, Gelenia Smith, Jeff Smith,
Saver Sormann, Edmann Walture.

EDITOR

ASSISTANT EDITORS
Dennis Parker
Irene Weber

ADVERTISING MANAGER

(continued on page 34)

to understand why that should make us a target for the ridicule of an uninformed staff writer of the Reader. Jane Carmill Encinitas

Dig for Dirt Tom and Bill Missett have made the Oceanside Blade-Tribune North County's most rough-and-tumble rag. By Neal Matthews and Paul Krueger

Letters Animal rights and wrongs, Shepherd's job vacancy, Widmer versus James Beard, outrage from SDSU.....

City Lighta Softball and soccer square off in Mira Mesa, bumper stickers that say bang, those new peso coins, no free rides from the Coast Guard, and more. Straight from the HIp Matthew Alice on teleprompters and

The Inside Story Scaport Village II: Competitive bidding is out; Taubman is in. By Paul Krueger

Sam Seeks a Second Mate What happens when a retired navy commander places a few ads for a new wife?

By Sue Garson Theater Highest praise for Noises Off, on stage at the Ahmanson Los Angeles. By Jonathan Saville.

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Music Avant-gardists the ROVA Saxophone Quartet reviewed by John D'Agostino

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Highlights of Upcoming Events Breadan Gill talks on the town, a show of palms, Memphis of Italy design show, and a poetry symposium

Frents Lietings Dance, film, music, lectures, radio/television, aparts, specials, for bids, galleries. Guide to the Theater.....

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PRODUCTION MANAGER

Elizabeth Methews
PRODUCTION ARTISTS
Proc Calliname. Prire Emittin, Yolande Feje.
Rite Fank, Shari Galve, Caren Goldman,
Laura Graxiban, Paul Vincent Johason,
Seoil Jones, Sandy Manthews, Jose Ramirez
Terri Rochambeau, Barbana Weber ADVERTISING ART DIRECTOR

CREDIT MANAGER CLASSIFIEDS MANAGER OPERATIONS DIRECTOR
Howard Rosen

SALES MANAGER David Comden

SALES REPRESENTATIVEC
Deborah Duffy: Laure L. Flounders.
Unda Flounders. Don Harris. Judy Karp
Jodi Krueger, Brooke Loomu.
Angie Michaus-Hyton. Connie Peters.
Intera Pataters Flurina Smith. Pam Spit. PUBLISHER Im Holman

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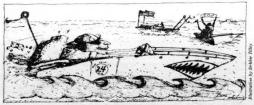
FEBRUARY 28, 1985 3

### City Lights

#### Why De You Have That Cutlass Between Your Teeth?

It used to be that yachtsmen whose crafts became disabled could count on the U.S. Coast Guard to come to their rescue. free of charge, and tow their vessels ashore. But last year the Coast Guard officially changed its policy so that it no longe responds to nonemergency distress calls, and standard rescues in the waters off S Diego were relegated to four commercial towing companies deemed suitable for such a chore by the Coast Guard

A year later, however, all is not well along the waterfrom The pages of the San Diego



Coast Guard control, had been

Log. a biweekly boating paper. regularly contain letters vachtsmen who claim they have been victimized by unscrupulous towing firms which charge upwards of one hundred dollars an hour for tows that previously, under

free. Boat U.S., a national association of 162,000 boat owners headquartered in Alexandria, Virginia, has against tow companies around the country; a company spokesman says most of the complaints come from Florida and Southern California. At least one boater, Jerry Ernst, is aunching an independent launching an independent crusade against what he terms the "parasitic" nature of local tow operators, sharing his own selection of horror stories and inviting boaters with similar

bad experiences to write to hir at a Chula Vista post office change, Ernst says, he's heard a

variety of complaints from boaters passing through San Diego waters and stopping at the Chula Vista Marina, where Frost keeps his own yacht mored. But he was spurred into action only two months ago, when a couple visiting from Santa Barbara told of being stranded eleven miles off the coast of Point Loma aboard their disabled forty five-foot yacht and radioing the Coast Guard for assistance. "Since it wasn't a life-threatening situation, the Coast Guard did what they're supposed to do in cases like that: they dispatched a commercial towing firm."
Ernst says. "But when the
people were delivered back to
their temporary berth [ in the
Chula Vista Marina], the fee

s \$2000. For towing a forty five-foot boat a distance of only eleven miles? That's outrageous. We are being thrown to the sharks — the commercial assistance sharks.

The way Ernst sees it, most of the blame rests with the Coast Guard, which at the time of the policy change stiffened the requirements for commercial towing companies to be included on its register of regularly dispatched firms. As a result of the toughened guidelines. Ernst says, there are only four local towing firm qualified to answer distress calls, "and as we all know, the fewer of anything there is, the more expensive those few are. The Coast Guard's Richard

Tabor admits there may be a problem with commercial towers charging exorbitant prices, but he says the Coast Guard is powerless to do anything about it. "We have i control over the rates they charge," Tabor says of the commercial towing firms. "All we are concerned about is whether they meet all federal. whether they meet all rederal, state, and local requirements as to safety and gear." Tabor adds, however, that increasing complaints from yachtsmen have led the state legislature to



### Stick First And Ask Questions Later

It's a kind of Clint Eastw It's a kind of Clint Eastwood word nowaday, one in which the snappy repeat of gunfrepunctuates the lives of many. The recent passage of a state law in Louisiana allowing citizents of fire upon instruders, and the current vigilante craze sweeping the media, are just two examples of a growing root cannot be a growing to the control of a growing crime. Locally, lim Noel, a forty-vest-old carpenter in North Park, feels that the hash it upon a way to strike feat ainto the hearts of those of the criminal those of the criminal persuasion. He has produced a bumper sticker upon which is emblazoned the legend "Citizens SWAT Team. Stop "Citizens SWAT Team. Stop Crime — Shoot First." On the bottom of the sticker, Noel gives a North Park address for "Crazy Eddie's Gun Shop." There is no Crazy Eddie. There is no Crazy Eddie's Gun Shop. But Noel feels that the prominent display of such a sticker on the windows of cars and homes would instill in criminals visions of wild, Taxi Driveresque gun toters eager to wreak vengeance upon those who disturb their property. Noel says that the idea for the sticker gradually evolved over a year's time, after his truck was

oken into and his neighbors broken into and his neighbors' homes were burglarized. He says he has mailed stickers to the mayor's office and to the city council over a month ago, though he's yet to receive any kind of reply. But he's sold more than 150 stickers locally, and he's been advertising actively. Some of his ads have appeared in the San Diego-based Guerr burglarite, and he similar ad will be accepted for print in the Mational Disasire. print in the National En

Noel, an avid writer of letters to politicians, is convinced that the time is right for such a product. "Amer are sick of crime. I'm not advocating that anyone brea the law. I don't have a gun shop. I don't plan on owning gun shop. I don't even own a gun, but the criminals don't

know that," he says.

Neither do the police. Noel claims that two weeks ago, after he drove up to talk to a friend on a street in Hillcrest, a police car passed by. After Noel left, the police car returned and the officer inside uestioned his friend about the sticker posted on the back of Noel's truck. "My friend explained my intentions to the officer," Noel says, "but [the patrolman] remained concerned that I was actually advocating that people take the law into their own hands. I mean, for me, making a profit is the most important thing. One look at the sticker ought to tell anyone in their right mind not to take this too seriously."



### This Is Jack Schebesta Talking

We are enchanted by the sound of our own voices. No sooner is an idea formed, than we feel compelled to seek out others and share our thoughts. And no other forum succeeds as well in fulfilling this need as the radio talk show. Individuals ashamed to discuss sexual problems with their spouses do not hesitate to share their difficulties with on-air therapists as thousands listen in, and even the simplest among us can gain access to a large audience willing to listen

to his or her political beliefs. These elements of the radio talk show have fascinated Jac Schebesta for more than a decade. If he is to be believed decade. If he is to be believed, the fifty-four-year-old Czech has spent more than 10,000 hours listening and calling in to KSDO since 1974. For many years, he says, he spent three to four hours a day listening to and sometimes

tening to and sometimes calling the station's hosts — Bill Gordon, Laurence Gross Anne Watson — to discuss current events and, his person current events and, his personal favorite, to lambast religion. His relations with these talk show hosts, he says, were congenial, and they allowed him plenty of time on the air. But four years ago, when Dave Dawson came on the same Dawson came on the scene, Schebesta met his match. "For the first time in my decade of calling in. I was cut off in

sentence. I found that i order to stay on the air I had to flatter him," Schebesta says. Then, last summer, after from his fan club, the Truth Seekers, for their having been linked with the radically right-wing paper *The Spotlight*, Schebesta called in to defend the club's founder. Rosie the Rosicrucian Lady. Dawson banned him from ever being allowed on the show again.

But Schebesta persisted a continued to call in to Lee Mirabal's talk show, which followed Dawson's time slot, and then to Mirabal's replacement, Ed Bieler. Schebesta quickly became a

#### Bobby Soxers Lose Toehold

"Divide and conquer" could very well be the Mira Mesa Youth Soccer Association's motto, but association head Romaine Bowers insists she never meant for her all-girls soccer league to flourish at the expense of two rival softball

leagues. Even so, that's precisely what has happened. More than 200 girls between the ages of seven and eighteen have si up to play soccer this year. owers says - a considerable increase over last year's total of 150. At the same time, sign-up: for the Mira Mesa Bobby Sox league have for the first time ever dipped below one hundred, and the Mira Mesa Girls Softball Association is

Girts Softball Association is faring only slightly better. Five years ago, softball in Mira Mesa consisted of one strong organization: the Bobby Sox league, at the time the only organized sports group for girls in all of Mira Mesa. Created in the early Sansation. 4 Behin the early Seventies, the Bobby Sox league grew in proportion to the community around it, and by the 1980 season the league consisted of more than 400 girls playing on about

group made num says Roy Charles, vice president of the Girls Softball Association, is that since the rift occurred, teams belonging

twenty-five different teams. That same year, however, the league literally outgrew itself and split into two divisions. to the two softball leagues have recalls Bobby Sox head Ron Schoors. By the next year. stopped playing together, resulting in less competition resulting in less competition.

Girls' soccer, meanwhile, has become the new fad sport of the Eighties and last year even won formal acceptance as a high school sport. "I have to however, disagreements over rules led the new division to secede from the Bobby Sox organization and establish itself as a separate league called the Girls Softball Association. admit, even my own daughter is on the soccer team," Charles Girls Sottball Association.

Since that time, membership
both groups has steadily
declined as the soccer league
formed in 1979, has grown.

One reason for the decline,

Charles says that as both leagues began experiencing sharp membership drops, h

ires to the Bobby Soxers for a reconciliation, most recently at an August, 1984 meeting at the Gil Johnson Recreation Center. "But they started accusing us of trying to disrupt their league and trying to make them fold, so instead they introduced a 'buddy system' whereby each girl who system whereby each girl who signs up and pays the registration fee gets to bring a friend into the league for free." Charles says. But what made him even angrier, he says, were tactics entployed by the Bobby Soxers during the actual sign-

ups for the two leagues traditionally held at side-byside tables at the recreation center for three consecutive weekends, starting the last week in January (the season extends from the last week in March to the middle of June). Not only did he find the Bobby Soxers had lowered their Soxers had lowered their registration fees to twenty-one dollars from the thirty-dollar average charged by all three girls' sports leagues, Charles says, "but Ron Schoors himself went out there in the parking lot, handing out fliers and trying to get to the girls before they got to the tables. He just kept on doing that while we just watched and laughed. because most girls would just pass him by and say they want to play for our league." Ron Schoors, however,

insists he did nothing unethical. The decision to introduce the "buddy system" and keep the Bobby Sox league intact, rather than merge with the Girls Softball Association, was decided on by parental vote. Schoors says. And everything else — from the lowered fees to the passing out of fliers — was all done in the name of good old "competition."

### Places To Put Pesos

Mexico's inflation and currency devaluations are squeezing Tijuana's poor, squeezing Tijuana's poor, turning necessities like tortillas, bus rides, and shoes into luxuries for those who carn and spend in pesos. But the peso's slide and the recent minting of several new coins have also brought confusing, even comic side effects to the border cities. Merchants



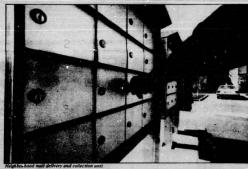


value of the coinage they take in payment for goods. There are, for example, two new fifty-peso coins, one bearing the same eagle emblem that graces the twenty-peso coin, the other nearly identical in size to the new one-peso coin. The new hundred-peso coin is gold colored but similar in size to colored but similar in size to the five-peac ocia, and some entrepreneurs have painted the five-peac money a goldish hue to pass it off as a hundred. A new generation of public telephones built to accept the newly minted one-peac ocin has been introduced on Tijuans treat corress. though

each with about 200 girls

street corners, though
Tijuanenses with a deft touch
can make phone calls without depositing any coin. And while Mexico's money falls in value daily, some Tijuana coin

sally, some Tijuana coin dealers are paying ten percent over face value for the older, heavier one-perce orien with a more valuable metal coment. Rabiode, a new Tijuana weedtly paper, this month ana lengthy article headlined, "The lengthy article headlined," The lengthy article headlined, "The tripiana residents are using the new one-peso coins instead of U.S. quarters in San Diego phone booths, parking meters, cigarette and card wash muchines, newspaper racks the San Diego Trolley (The story was partially wrong: The one-peso coin doesn't work in the trolley ticket machines, phone booths, or most vending



Millions Lost

In Mail For five years the U.S. Pos Office had a deal that made Office had a deal that made customers and mail carriers happy and, according to the post office, saved money. At post office expense, mailbox scattered throughout a large condominium project or housing tract were replaced with a single cluster of with a single cluster of mailboxes — known as a neighborhood delivery and collection unit — centrally ocated within the development. Though the boxes cost up to \$15,000 for a 200- or 300-unit condo project. postal officials say they quickly recouped the taxpayer investment. "It cuts a carrier's work by seventy-five percent,' says local postal officer Jerry

Vega. Trip-and-fall accidents and dog bites also decrease significantly when the mailman stops tromping though the housing projects in search of individual mail slots. "If we could put these everywhere in San Diego, we'd save millions," Vega says, who notes that 1000 of the boxes, serving 15,000 residents, have been installed

It was, of course, too practical to last. Several months ago postal officials in Washington, D.C. abruptly ended a major portion of the mailbox replacement program after a competing manufactur complained that the postal service was usurping its business. Postal bureaucrats have ordered that the boxes can't be installed at any apartment-style condominiums on the waiting list. Worse, at least one large condo project is holding a signed contract for

the mailbox installation. Park

in Mission Valley, spent \$1000 for permits and construction to for permits and construction to prepare a site for the mailbox clusters, and residents there are out their money. "I feel very strongly that the U.S. Mail should home the contract we signed with them," says Peter Mickelsen, property manager at Park Villas. "But we're not going to sue the post office, because nobody can afford to do that." do that.

-PK

### STRAIGHT FROM THE HIP By Matthew Alice

Well, what is the steepest street in San Diego? You promised several weeks ago, in your tegends column, to announce the winner, and I haven't heard. Matthew Alice

San Diego
I was waiting to see how many people would fall for the obvious and nominate Laurel Street, between State and Union, or Ash Street between Sixth and Seventh, or Ash Street between Sixth and Seventh, or B Street near Twentieth, Nobody was able to come up with the identity of the real champ — Poe Street, just north of Evergreen, in Loma Portal.

But that's not surprising, since it is probably the most exclusive public street in town. No, it is the most exclusive street in town. No, it is the most exclusive street in town. No, the street of the stre

in town. No, it is the most exclusive street in town, because only four houses (and it assume families) can boast an address on the steepest street in San Diego. It's not quite Lombard Street, but it does have a wonderful view of downtown, the Coronado Bridge, the boy, and the Naval Training Center (This last might not be quite such an attraction, because the sounds from the base drift interact to the sounds from the base drift upward to the screne heights — the day I was there an unmistakably novice bugler was practic-ing out in the middle of the parade

unmistakably novace fuguer was practiing out in the middle of the paradigrounds. I didn't realize bugles had to be
broken in, like baschail glove, but he to beck
up claims with numbers, and in this case.
Poe Street has the numbers to defeat all
challengers. Steepness is measured by
grade, which is expressed as a percent (a
ratio of the horizontal distance forward,
as the earthworm burrows, against the
distance gained in height. Think of a right
that the control of the control of the control
tong. A street that begin as once of of
that triangle and climbs thirty feet would
have a grade of thirty percent). The Street
has a grade of 18.6 percent. Its nearest
competitor is literally next door — Oliphant Street, a block away, is only a tiny



bit less angled. What most people think of as the steepest street, Laurel between State and Union, has a grade of a measly 22.8 percent. Other also-rans are Tor-rance (near Keating), Bandini (in Old Town), and Titus (near Keating). What I thought was the streets street in the thought was the steepest street in the county, Grand Avenue in Spring Valley (near Dictionary Hill), only has a twenty-

ve-percent grade.
Poe Street will retire the undefeated Pre Street will retire the undefeated champion, having held the crown since its birth in 1956. That's because street design standards adopted by the City of San Diego in 1980 permit a maximum grade in residential areas of fifteen percent, and only seven percent for "major" streets such as Rosecrans.

Dear Matthew Alice:
Beithu cun'i find ine answer to this one.
During the course of presidential
news conferences, I have often observed a
aucer device positioned between the presnet side cameras: a one-

mounted atop a pole stand, and angled to-ward the president about forty degrees from the vertical. It stands approximately ten feet from the president, and it is only visible when the opposite side camera pans to a wide-angle shot. What is this

Donald Gunja NAS North Island

N.G. North Island

You very nearly stumped me on this
one, Don. Oh sure, I can hear you readers
saying, "Hey, dummy, he's asking about
the TelePrompTer. Anybody knows that."
What you folls have to realize is that our
president usually chooses to enlighten the
populace at that time of aftermoon when
my favorite TV show is on — I speak, of
course, of Mr. Rogers' Neigherhonde.
("Can you say, "Federal deficit?") The
result is, ask to say, I've never seen President Reagan give one of his legendary addresses, and therefore have never
glimpade those mystifying glass rectangles.

But a phone call or two to Washington set this journalist straight, and I can re-port back that indeed, those glass objects port back that indeed, those gases objects are TelePrompTers. Surely the Howdy Doody generation and their younger sib-lings (and even their own children, egad) are familiar with the gadgetry of televi-sion, and know that the TelePrompTer is simply a device that enables the speaker simply a device that enables the speaker to read the text as it is scrolled across a screen. In the president's case the screen is a nearly transparent piece of glass set off to the side of the lectern. This piece of glass reflects the image of the text, which is projected onto it by a series of mirrors from a black-and-white TV monitor

from a black-and-white TV monitor mounted below the stand. We can see a more sophisticated use of the TelePrompTer by watching the local news on television. And here's a secret about those news anchor people (but don't repeat (it): what looks like a marvelous carepeat th; what tooks like a marvelous ca-pacity for memorizing text and recting it smoothly, may not be quite what it ap-pears. Those newscasters (so pithily called "the talent" by people in the indus-try) are actually reading the TelePromp-Ter as they stare directly into the camera. Mounted in front of the camera lens is a visiting of all the triple of the camera lens is a visiting of all the triple of the camera lens is a piece of glass just like the one off to the piece of glass just like the one off to the president's side, and onto this glass is pro-jected an image of the text the newscasters are reading. The glass is just reflective enough to allow the newsperson to see the text, but transparent enough to permit the camera lens to photograph right through it. Instead of glancing off repeatedly to one side or the other, the newscasters can





## THE INSIDE STORY

THE SAN DIEGO PORT DISTRICT IS KNOWN FOR getting the most out of its bayfront properties. Prime land parcels are subject to rigorous bidding among competing developers, and maximum rents are charged the restaurants, hotels, and shops which do business on the lucrative tidelands. But port commissioners this month noved to let Beverly Hills expand his wildly successful Seaport Village retail center without inviting other developers to bid on the new

project.

Had the port commissioners decided to invite competition, they probably would have heard from other bidders. The fourteen-acre Seaport Village, which fronts the bay at Harbor Drive, is a retail gold mine. Taubman's accountants report that in 1983, four million shoppers spent \$27.6 million at Seaport's sixty snall retailers, shoppers spent \$27.6 million at Seapor's says 'saal retailers, three rests-arms, and thirteen fast-food shops. Those are the five-year-old development the "highest venerge sales per square foot of any comparable specialty retail center in California." Seaport attracts an even mix of coursts and residents, and thirty-five even mix of coursts and residents, and thirty-five seven mix of coursts and residents, and thirty-five convention center and adjoining hotels will be within section with the content of the convention center and adjoining hotels will be within section with the content of the convention center and adjoining hotels will be within section with the content of the convention of the convention center and adjoining both will be until so within section with the convention of the section of the convention of the convention of the section of the convention of the section of the convention of t

negotiating agreement" for Taubman, port director Nay argued that "interjecting another management into [this] rather confined area might not be in the best interest of the be in the best interest of the port." Nay admitted that "competition tends to heighten people's attention to business," but argued that "there's no indication [Taubman] has sloughed off." Indeed Taubman's success has made it imperative that he cannot. imperative that he capture monopoly rights to the expansion project. Seaport's monopoy rights to the expansion project. Seaport's 530-car parking lot on Harbor Drive is constantly full, and the state coastal commission would probably not approve a multistory parking garage on the existing lot so close to the bay. So Taubman proposes to build a four-story, 2200-car scarage on the adjoining

build a four-story, 2000-car garage on the adjoining Seaport II site (a bit further inland), and thus assure his customers a place to park. Had another developer won the rights to build Seaport II and the parking structure. Taubraan may have been forced to pay dearly for space; in the garage, commissioners did the trick, but Taubrana also assembled a marvelously well-connected team to help present his case. His architect is Frank Hope, Ir., a former commissioner and Defeat appears inevitable, but San Diego Union theater critic Welton Jones is doing his da.nnedest to help transform downtown's Balboa Theatre to legitimate playhouse. Jones began his crusade February II with a lengthy article that looked like news but read like a passionate plea to spare the passionate plea to spare the looked like news but read like a passionate plea to spare the sixty-year-old theater from being condemned, gutted, and rechristened as an art museum. He quoted local theatrical directors passing the Balbon as a possible home for their presentations, and had one of the nation's largest theater chains promising to help refurbish the historic, tile-domed building at Fourth His architect is Frank Hope, Ir., a former commissioner and close friend and business and close friend and business and close friend and business and commission chairmans Bill Rick. Hope had earlier visited city council members and lobbied them on the ments of Taubman's project. The developer's attorney is Richard Burt, a premier port commission lobbyts with solid commercions to Nay. Aud Taubman sweetnend the deal by apparently agreeing to make an adjustment to his citating forty adjustment to his citating forty program of the commission loberation of the commission loberation of the commission of

refurbish the historic, tile-domed building at Fourth Avenue and E Street, at the eastern edge of the new Hort Plaza Shopping Center, Downtown power brokers were quaking before Jones's piece was even published. Jerry Trimble, head of the powerful Centre City Development Corporation,



developments here pay two percent. Rent payments will probably be increased in the upcoming negotiations.

a pre-publication interview tha "we'll have to explore the "we'll have to explore the matter further [and] attempt to put to rest questions" about condemning the Balboa. Trimble — and other politicians who later read the story — we're no doubt impressed by Jones's report that the Balboa. In fact, Nederlander' West Coast representatives have not made any such offer. In a letter mailed to Trimble and the city council after and the city council after Jones's article eppassed, Nederlander's aides simply said, "There is a distinct possibility that we would netertain lessing the Balbos for plays and comeches, if its physical appearance and equipment were update Jones say in his not taking on reporting the news, and notes that the Nederlander letter as read to him over the phone did contain the "flunding package" offer. The theater critic has stayd on the offensive by

as chief advocate for the art

museum idea and told Jones in

writing two subsequent items about new allies who have about new allies who have joined the fight to "Save Our Balboa." The *Union* editorial page also kept the fires stoked by giving a headline and prominent placement to several pro-theater letters. Trimble's redevelopment agency. redevelopment agency meanwhile voted to spend at least \$17,000 for more analysi least \$17,000 for more analysis of the condemnation/ conversion plan. And theater lovers now have at least six weeks to round up further support and promises of financial underwriting before the city council decides if the Balboa would be better used as a museum.

a museum.

A sprightly counteroffensive is being waged. Los Angeles Times are solitor Matt Dumsker, who formerly worked with Jones at the Union, devoted most of his February 2D Times weekly column to the other side of the Balbon story. CCDC's Timble was quoted at length was considered to the Company of th is given the closing word on how "these theater groups are always a day late and a dollar short." Danah Fayman, the La

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Jolla philanthronist who is raising millions to convert the Balboa into the San Diego Arts Center, is incensed with Jones' reportage. "Don't you think he's gone too far this time?" Fayman asks of Jones, who wa previously involved in unsuccessful attempts to preserve downtown's Lyceum playhouse and historic Knights of Pythias Building. Fayman worries that Jones's articles may hurt her fundraising effort, but says she's actua gained supporters as a result of the stories. The new art museum backers include the Old Globe's Craig Noel and respected businessman George

Sheriff John Duffy predicted on February 15 that the American Civil Liberties Union would not sue him for using deputy sheriffs to helr urseat Rose Bird, California's state supreme court chief justice. Such a lawsuit. Duffy told county supervisors, would put the ACLU in the "embarrassing position of attempting to suppress the free-speech rights and right to petition government on the part of citizens, crime victims, or public employees." Though the sheriff was proven wrong when the suit was filed February 19, his premise was correct: ACLU members did argue at length over the court challenge, and remain divided over whether

they should sue Duffy for allowing deputies to distribute thousands of anti-Rose Bird postcards. (Though Duffy agreed Tuesday to stop

distributing the cards, the
ACLU won't drop its lawsuit.)
The local chapter's fifteento-seven vote was preceded by a heated ninety-minute debate, in contrast to the frequent whether the chapter's lawyers whether the chapter's lawyers should take on a rights case. Among those who argued that Duffy shouldn't be sued was Tom Homann, a First Amendment lawyer who is currently challenging the sheriff's unwillingness to hire homosexual deputies. Homan says his support for Chief

Justice Bird was overridden by his "hesitations about restricting the political activity of [sheriffs] deputies, even

when they're in uniform Those who agreed with Homann are also concerned about the "gray areas" of seeking a court injunction to prohibit political activity by the sheriff and his men: if a judge orders Duffy not to allow his underlings to distribute the anti-Bird postcards, could he also be ordered not to hold a workday press conference on the issue or even to discuss the issue with his aides? Attorney Tom Adler shared those concerns, but argued against the lawsuit on the more practical grounds that Bird

ACLU action. "Some of the public has a distorted view of our work and believes we are a criminals' lobby. " explains Adler. "On a pragmatic basis, it doesn't serve the chief justice well to be thrown in with the ACLU." And one member says that while "none of us like what Duffy is doing" there was concern that the local chapter was being pressured by its ACLU regional parent to sue Duffy. A week before the local chapter's vote, the regional ACLU group, which represe twenty-five California chapters, voted overwhelmingly to recommend that the San Diego chapter slap Duffy with the lawsuit.

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## Dig for Dirt

district lawyer in Sacramento stated that the letter was personal and therefore exempt from the public record provisions. When McPhail turned to the D.A.'s office a second time and spokesman Steve Casey again refused to release it, McPhail pressed for a to release it, McPhail pressed for a reason why. "You mean 'go to hell' isn't good enough for the *Blade-Tribune*?" bantered Casey. "I guess you could say that," McPhail replied, asking for the D.A. to cite the legal code under which he thought be could withhold the document. An hour later Casey had called back and told McPhail he could have the letter, which stated that the DA wouldn't prosecute the South Ocean mentary School principal for not reporting to the proper authorities a case of suspected sexual child abuse. The letter also contained a veiled reprinand and advised that the school oard instruct its teachers and adnanistrators in the proper procedures for handling such cases. When D.A. spokesman Casey called McPhail back to release the letter, he told the reporter, "Ed [Miller] is sick of read-

ing that section [of the records act]."
But city editor Biederman isn't satisfied with that small victory, and he uses up crucial deadline minutes to berate school district PR man Armstrong. After explaining to Armstrong how the *Blade* was able to get the letter from Miller, Biederman declares, You tell fthe school heard's attorney that this kind of legal bullshit just won't cut it around here." He hangs up and explains, "We won't stand for this bullshit. If you let them tell you no today, you're just leaving a prob-lem that'll come up again. Next time we're entitled to something, we'll get the same nonsense from them."

Biederman is especially peeved be-cause the Blade had just won a threecause the Blade had just won a three-year battle with the city over release of a police report regarding former Cocanside High School principal Is-septh Graybeal, and the principal's al-leged mishandling of a sex seandal in-volving a teacher and a female student. After the city appealed all the way to the state supreme court, the re-port was finally released to the news-paper last week and published last

information statutes. "Graybeal was exactly the same as this," Biederman fumes. "They fought that through 1982, '83, and '84, and with all the misery the school district has gone through, they're still saying no. If you don't break them of the habit, you have to sue 'em every time. Bill [Missett] won't settle for no, I won't settle for no, and the Blade-Tribune won't

settle for no. That's the stand here. settle for no. That's the stand here."
Self-righteous, bumptious, and intensely competitive, the BladeTribune is unique among San Diego
County newspapers. Where most of
the other small papers in the county
are content with informational handouts, the Blade seems to go looking

with government agencies, and for its size it "breaks" more than its share of important stories. "Get it, check it, print it," is a motto that city editor Biederman takes to extremes. The Biederman takes to extremes. The mountain of facts the paper plops onto the streets of North County every afermon except Saturday (when it doesn't publish) could satisfy the most voracious news junkle. The paper is densely crammed with stories, and while it contains the obligatory section on lifestyle and a popular sports section that is filled with local high school coverage, its forte is hard, becausing news — meat and potatoes, in journalism parlance. Reporter McPhail calls is "a reporter's paper, not a writer's paper," and city editor

usable space

Biederman seconds that. "This is old-fashioned journalism," he says. "We're a content newspaper. We write 'em tight and pack 'em in. It's ugly and nacked, but I've never heard any one remark that there's nothing in the

Biederman's nine reporters produce between twenty-two and twenty-seven stories each day. Their coverage in cludes Oceanside city hall, police. and schools; Vista city hall, court-house, and schools; Carlsbad city hall, police, and schools; Fallbrook; he San Diego County Board of Su-pervisors; Camp Pendleton; the utility companies; and Tri-City Hospital. Obviously, each reporter has multiple responsibilities and is required to The large metropolitan dailies, where reporters may write less than one story per day, consider the *Blade* to be a good journalism training ground. But what most distinguishes the

Blade from almost every other daily in the county is its relationship to its host city. Unlike the San Diego Untegral part of the local ruling establishment ion, which has historically been an inlishment, the Blade takes pains to remain an outsider. Although pub-lisher Tom Missett has been an active civic leader, he says he's scrupulous in reminding people that he participates in Oceanside affairs as a private citiin Oceanside affairs as a private citi-zen, not as the local newspaper pub-lisher. The paper maintains a dis-inctly irrevent attitude toward Oceanside, Camp Pendleton, and the surrounding communities, and it of-ten goes to great lengths to question authority rather than to report uncriti-cally the actions of the authorities.

Until now the Blade has enjoyed a until now the Blade has enjoyed a virtual monopoly along the North County coast. Under the corporate banner of the South Coast Newspabanner of the South Coast Newspa-pers group, it has expanded its terri-tory by acquiring or starting the Sout, a weekly distributed on Camp Pendle.on; the Citizen, a weekly dis-tributed in Del Mar and San Dieguito; and the weekly La Costan, which goes to residents of that community. Howard Publications, which owns twenty-two dailies and about ten weeklies across the nation, including weeklies across the nation, including the Blade-Tribune and the other prop-erties of South Coast Newspapers, also owns the San Clemente Sun-Post, giving the Blade and its brethen an unbroken string of papers from south-ern Orange County to Del Mar. But the San Diego Union and Tribune are

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**SOLID OAK** 

currently engaged in a multimilliondollar effort to move into North County and battle the Blade, as well as the Times-Advocate, which has a broad circulation around Escondido. "Hey, the Union is the big kid from out of town," explains Tom Missett. forty-four-year-old publisher of the Blade and brother of Bill, the fortyfive-year-old editor, "and I don't blame them for coming up here. I'd try to do the same thing. They've got [circulation] problems in their own back yard, and this is where the growth is. But this isn't the first time they've [targeted North County]. When I came here [in 1967], they had sales people and classified working in their office down the street, and they've come in four or five times, but not with this magnitude. They may have easy pickin's elsewhere in north San Diego County, but we're street fighters. We're not MBAs, and we didn't go to Ivy League schools, but I tell you what — we know how to sell newspapers and we know how to deliver the news that people want to read. We'll kick the Union's ass, and

you can quote me on that."
The Copley papers are looking covetously to the north, in part because of the remarkable success of the two afternoon dailies, the Blade (circula-tion 32,000) and the Times-Advocate tion 32,000) and the Times-Advocate (circulation 36,000) of Escondido. Circulation for both papers has been climbing steadily over the last ten years, bucking the nationwide trend of afternoon dailies collapsing in great numbers. Tom Missett won't reveal financial figures, but he says the Blade hasn't been in the red since he bidde hasn't been in the red since he took over in 1967. Things are going well enough that the paper is investing five million dollars this year in a new printing press, which will fortify it for the impending North County

newspaper war.

The soul of the Blade is an anomalous cross between publisher Tom's country-boy business savey and editing, take-no-prisoners journalistic style. It's a mix of Tom's establishment leanings and Bill's distrust of authority; of high professional professional control of the professional country o trust of authority; of high professional standards and sensational journalistic junk. One minute Bill can be editing a story about how the city of Oceanside has been ordered to pay the Blade \$17,300 for attorney's fees in the precedent-setting Graybeal case (the money is being used to establish a scholarship fund for journalism stu-dents), and the next minute he's se-

lecting stories and writing headlines for the paper's "two-headed-baby page." This is the back page of the front section, which has been de scribed by county supervisor Paul Eckert, no friend of the paper, as con-taining "every depravity of human life in the world — not just in the Western Hemisphere, the world!" It displays short wire service stories on execu tions, axe murders, child molestation, distant catastrophes, and other items of ghoulish interest. It's where Bil wrote the headline, "Touchy, touchy," over the item about a man who killed his bride on their wedding night after she'd laughed at his manhood. "Herpes-infected monkey stolen from laboratory"; "Youngsters beat deaf-mute boy to death"; "Coed killer executed as his mom watches"; and "Morgue workers cremate wrong body" are a few of the page's recent offerings. "When guys go to the bar down the street after work, they're not talking about the Meese nomination or the Helsinki Accords," says Bill Missett. "They're talking about the two-headed babies. Gathering it all on

one page means that if you're of

fended by that stuff, you don't have to

read it."

Publisher Tom Missett is also a preat fan of that back page. "It's got something for everybody," he drawls in a deep Virginia accent. Tom is constantly conducting market surveys to determine what his readers want from stantly conducting market surveys to determine what his readers want from the paper, and though sometimes people say they think it's too sensational, often the same people will say their favorite part of the paper is that back page. "We listen," says Torn, who has a penchant for making his point in pale listen." They are not story the same they are not story they are they are the company gets up, they got 5000 salesamen, and they company, per said they are said to say they are said to good food in the world?" They all stand up and say, "We do!" He goes, "Who's got the greatest dog food in the world?" They all stand up and say, "We do!" He goes, "Who's got the greatest dog food advertising program in the world?" We do! "And who's got the greatest dog food pack-aging?" We do!" Well then, how come we're not sellim it? A little sixty-five-year-old guy who's been sellin' all his life stands up in the back of the room and says, "Because the goddamm dogs don't like it!" So we have a saying around here before we do anything: Will the dogs like it? Because they share we have the soling around here before we do anything: Will the dogs like it? Because they share we have a saying around here before we do anything: Will the dogs like it? Because they share we have a soling around here before we do anything: Will the dogs like it? Because they share we have a soling around here before we put ourselves up on a pedestal, the First Amendment, the Fourth Estate
— whatever. But if the dogs don't like it, save yourself the time and energy."

The rock 'em, sock 'em style of the Blade is perfect for Oceanside a tour where the dogs like to wrangle as much as they like to read about the wrangling. It's a town where crime was rampant for ten years and the an-nual Fourth of July riots became legendary. It's a town where gangs of transvestites still roam the streets on military paydays. A town where vio-lence takes on a particular viciousness due to the physical vitality of the young Marines who seem to be the victims on payday weekends, and the perpetrators on nonpayday weekends. Its proximity to the San Onofre nuclear power plant has led to contro-versy. Its beautiful beaches are eroding into the sea, and the town fathers have split into two camps that beat each other into paralysis over how to solve the erosion problem. Its politi-cal campaigns are mud baths, and its image, as officially stated in a city-funded report, is considered negative by more than half of its own residents. In short, it's a great place for an aggressive newspaper to dig up interest-ing stories. Which is precisely why the *Blade* is both respected and de-

"here's a dark cloud hanging over the city of Oceanside." remarks county supervisor Paul Eckert, "and is Bill Missett creating it." Eckert's district includes most of North County, and he is one of mary politi-cians who think the Blade is a pri-mary cause of Oceanside's image problem. "It's a well-run, well-organized paper; Bill Missett's the problem," continues Eckert. During the Oceanside image sludy Eckert was asked how the city could improve its reputation, and the supervisor re-plied, "Get Bill Missett to take a long vacation." "There's a dark cloud hanging over

vacation."

Eckert and Missett took a dislike to each other at their first meeting. Missett, who is a tenacious inter-Missett, who is a tenacious inter-viewer, says that when Eckert was running for supervisor in 1978, the candidate stopped by the newspaper to talk. "I started discussing issues with him," recalls Missett, "growth, beach erosion, whatever, and the man could not rationally and intelligently discuss any subject I brought up. He sat there and tried to bullshit me, and I do not bullshit easily.

Eckert claims that soon after he

won the election, against the endorse ment of the Blade, Missett called him up and "demanded" that he fire Jon Jontig, then-director of the North County bus system. "I told him, 'You run your business and I'll run mine."
says Eckert, "and we haven't talked

"I'm sorry Mr. Eckert feels of-fended that an editor calls him and gives him input," replies Missett. "But the board eventually did fire Jontig. And my calling the supervisor isn't why Eckert dislikes Bill Mis

Indeed, aside from the strong exception the supervisor takes to almost every editorial Missett writes about him, and the fact that they disagree on almost every issue, Eckert is still smiting from what editor Missett claims was a computer glitch that mangled a story about Eckert during the 1978 campaign. "It was purely and simply a computer error," says Missett. Eckert still howls incredulously when he hears that explanation. The story appeared on the front page of the second section under the head-line, "Eckert's first political step a big one." It was a standard canonactor profile, but several peragraphs near profile, but several peragraphs near profile. profile, but several peragraphs near the end of the story somehow got transposed with a story about gonzo journalist Hunter S. Thompson, which had run a few days earlier. The transition into the Thompson section is fairly smooth, but the quotations

re outrageous:
"A North County resident for 25 years, Eckert, 43, has served as a member in various chamber of commerce groups and is a member of the 

11.57

U.S.?"

"Texas strikes me as being the last place in the country where the American dream is still tangible — you can actually drive around there drinking Wild Turkey out of the bottle, and be admired by the police. . . .

"'Why did you come here to

"To get some coke money."

The entire press run of about 25,000 papers hit the streets with the story like that. Blade editors called Eckert and profusely apologized, and ran the complete (corrected) story the

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Dig for Dirt

(continued from page 11)
next day. "If he thinks we compromised the integrity of the newspaper on purpose;" says Missett, "he has delusions of grandeur."

Like Eckert, Oceanside Mayor Larry Bagley also believes the Blade

ceusions of grandeur.

Like Eckert, Oceanside Mayor
Larry Bagley also believes the Blade
does not accurately reflect the city. He
repeats the politician's common complaint than "a lot of good things happen in this city that never get reported
in the Blade." Bagley says the recent
in the Blade." Bagley says the recent
in the Stade." Bagley says the recent
cleves paper paints of stored that the
consuper paints of stored that the
consuper paints. It is not the store of Oceanside. The number-one negative image of Oceanside, according
to the report, is crime, "says the
mayor. "But the crime rate here has
been falling for two years, and now
we're not the highest in crime any
more, we're sixth or seventh highest
[in the county]. But people still perceive us as high crime, because the
newspaper gives that false impresston."

Bill Missett admits that the paper has emphasized crime coverage in the past, but takes strong exception to the idea that his paper is creating a false impression. "Would Larry Bagley take his wife and kids down to the piez at night? No, he would not, because it's dangerous, Grandel, things have improved dramatically, but it's because we embarrassed the city into the pieze of the cause we embarrassed the city into the cause of the cause we embarrassed the city into the cause of the cause

Bishop contends that the paper does

portray the community accurately. "I used to think they created the image problem, but in politics you soon find out that Oceanside doesn't need help from the Blade to create a bad image," she says. "Oceanside is a feisty town, and the fristiness is a good thing, but the citv council fights it rather than using it to their advantage. The city attempts to put a lid on it, and that's what creates the bad image. The Blade won't let that iid be put on; they'll print it or die."

Until they recently agreed to reconcile, bad blood had esisted between Mayor Bagley and Tom Missett stemming from an incident that occurred at city hall in 1983. The incident also demonstrates the ferociousness of Occanside politics. One day Mayor Bagley and Councilwoman Bishop, along with another city councilwoman, were sitting in the city atorney's office discussing yet another caustic Badse editorial demanding the release of the Graybeal police report. One of those present says that Bagley got an gry and said something like, "They want a police report". They want it released? I'll show 'em a re-leased police report." Whereupon he stormed into his own office and returned with a police report on Tom Missett. Bagley read the report aloud to the other people present. It concerned as inci-





dent at the nearby Hungry Hunter restaurant a couple of years earlier in which a patron called the police in order to have Tom Missett move his car. Misset's car had been double-parked. Missett wasn't arrested and describes the incident as inconsequential, but once he found out that Bagley had gotten the report and read it to other people, he was livid. "Those are Gestapo tactics," he says now. "I shoulda sued him."

Bagley blanches and becomes reticent when the affair is brought up in an interview, bu. acknowledges that he did indeed read the report aloud. When asked how he obtained the report, he replies, "For some years the police department forwarded certain police reports to city hall." He says the practice has been stopped.

police department rivalence events police reports to city half. He says the practice has been stopped.

I have a subject of the proper subject of the prop

sex-and-violence movie theaters, and two topless juke joints still thriving. And that's too much seediness for his taste. "The had a deep sense of moral outrage over what downtown Ocean-side has represented," Missett explains. "My prodding has raised the consciousness of the people of this city to do something about it."

The newspaper clearly has a paternal attitude toward Oceanside and the surrounding communities. Politicians and readers (indusine by the lively

The newspaper clear has a paterial to the control of the control o





they [the Missetts] want to run a newspaper, 'comments Mayor Bagley, 
"they do a pretty good job. But when they try to run the city, they do a lousy 
job." Even his own brother. Tom, says 
the can't figure out what Bill favors, 
other than freedom of information, 
"Bill's not in favor of anybody," 
cracks Tom, chuckling with both 
irony and brotherly pride. "I told him 
he'd have a hard time endorsing Jesus 
Christ, there'd be something in his 
sast he'd find foulk with." Depending 
on your outlook, Bill Missett either 
personifies the highest ideals of a free 
and rambunctious press, or provides a 
clear example of why the public has 
soured on the excesses of the Fourth 
Estate. Missett defends his strong 
cditorial denunciations of politicians 
by 
saying, "I think I have a low tolerance 
for incompetence... We haven't 
bounded anyone that didn't deserve 
hounding. I can't think of any innocent victims of the Blade-Tribune."

when the state of the Blade-Tribune:

The hissests' attitude toward journalism must have something to do with their Southern upbringing. They seem to have also soaked up the storied Southern gentility, a measure of redneck rowdysm, and a strong sense of right and wrong. Their father, seventy-three-que-dol Bill, Sr., is a lifeton news-

continued on page 14)

paperman, who still writes editorials the Howard newspaper chain. He became editor and publisher of the 7000-circulation Suffolk, Virginia News-Herald in 1942. Though the boys weren't encouraged by their par ents to enter the newspaper business. they both gravitated to it, starting with delivery routes and then working a series of jobs in the mailroom. pressroom, on the linotype machines, everywhere but behind a typewriter.

om was a born salesman who showed business sense immediately, appointing himself assistant circulation manager at age eight and eventually becoming bona fide classified advertising manager in 1961. Bill always liked associating with the reporters, and although he was an advanced reader and showed early writing skills, he never pictured himself a writer. He entered Virginia Tech as a geological engineering ma ior but flunked out two years later. (Still sensitive over his failure as a student. Bill pointedly notes that he has an IQ of 138.) He joined the navy

While Tom was advancing swiftly on the business side of journalism, Bill had no choice but to enter the editorial side. While he was in boot camp in San Diego, it was discovered that the twenty-year-old Virginian had He was drafted onto the staff of the base newspaper at the Naval Training Center, and eventually he was sent igh the navy's well-regarded journalism school in Michigan. He spent the rest of his hitch editing the base newspaper in Roosevelt Roads, Puerto By 1963, when Bill got out of the

navy, his father had been hired by Bob Howard as editor and publisher of the Casper, Wyoming Star and Tribune. (He later merged them into a single morning paper.) Tom had already moved in as classified advertising "I doubled [classified] busi ness the first year," says Tom, a man of easy self-assurance, "and I doubled it again the second year." Bill joined Tom and their father in Casper. starting as a summer replaceme porter and filling in on several different assignments. Eventually both of the brothers were promoted to the Howard-owned Hammond *Times* in Indiana, just across the state line from East Chicago. Tom was twenty-three, and his ambition to be a publisher was well known. Bill was twenty-four, and he immediately became the fairhaired boy of the newsroom. He was a rewrite man, an investigative reporter, and a feature writer under city editor Clint Wilkinson, a veteran of Chicago and Detroit metropolitan journalism, who became Bill's mentor. Hammond is where Bill developed his taste for aggressive reporting. "The wild law-lessness of Lake County was incredi-ble," he recalls. "This is where John Dillinger made the gun out of soap and faked his way out of jail . . . .

There was so much crime that the Republican party hired a former FBI agent as a private eye to expose political corruption. You paid your city councilman \$500 and you got to be a fireman; \$1500 and you got to be a policeman." Missett worked as a sidekick to the private eye for months, under cover, using rifle microphones and telephoto lenses to expose drug, betting, and numbers rackets. "This was a real kick-ass paper." Missett

In April of 1967 Tom was elevated by Bob Howard from his position as advertising manager at the Hammond Times to publisher of the 7000circulation Blade-Tribune in Oceanside. He was only twenty-six and had never been west of Wyoming, but al-ready he had about eighteen years of newspaper experience. "I'll tell you what kind of guy Bob Howard is," says Tom. "I come out here and meet with him the first part of April. He says, 'I just bought this paper, and I want you to build a new building, convert to offset cold type, and, uh, you handle it besides running the business.' That was in April. I spent anand I'd been in this building five He gives all his publishers total autonomy. . . . He's got newspapers he hasn't been in in twelve years. He's got publishers that forgot what he looks like. He's never called me up and said, 'I'd like you to endorse this or that.' " Howard, an intensely private person, declined to be interviewed for this story. But according to publisher John Armstrong of the rival

Escondido Times-Advocate (which is owned by the Chicago Tribune Company). Howard "is a very astute newsman known for keeping tight tabs on the finances" of his newspapers. Tom Missett has obviously pleased

Howard with his ambitious marketing plans Says fellow publisher Arm strong, "Tom Missett has been a leader of the pack in creating advertising vehicles . . . the La Costan, This Week [a mailer that goes to every area household not subscribing to one of the newspapers], the Citizen, the Scout." Armstrong visited the Blade two years ago and had Missett show him the paper's computerized mailing system. Tom Missett is a nationally recognized authority on marketing newspapers through the mail. He es-tablished a computerized system that includes every address in coastal North County, a system which constantly updates subscriber/non-subscriber lists, and allows the paper to target particular households in newspaper marketing comptex newspaper interacting schemes. Armstrong says Missett allowed him to borrow some of the Blade's best mail-marketing ideas. When Tom came to Oceanside in 1967, Bill was back at the Casper

Star-Tribune working as state editor. He'd established a state-wide system of community news reporters and was beginning to hanker for more action.
"I missed the excitement, the raw sort of quality of Hammond-area news, he says. "Deep down, I was itching to sink my teeth into a good exposé." A year after Tom took over the Blade-Tribune, he asked Bill to become managing editor. Though he had

qualms about working directly for his younger brother, "I jumped at the chance," recalls Bill. As a sailor he'd loved Southern California and had longed to return. One of the first things to greet him in Oceanside was the spectacle of two prominent local families, having battled unsatisfactorily in a political forum, standing in front of city hall, literally spitting on each other. He knew immediately it was a town for his kind of journalism

Though Tom is younger by eighteen months, he's technically Bill's boss "There's a lot of negatives about having your brother work for you, or working for your brother," Tom explains, "but one of the positives that I can scream at him and kick his ass and he won't quit or take me to court. And he can do the same with me."As is common with brothers, there are vast differences between the two men. Tom is a Republican, Bill is a registered Independent. Tom thought the bullet train would have been the best thing that could happen to Oceanside (where it would make its only beachfront stop between Los Angeles and San Diego), Bill was opposed to it on environmental grounds. Tom favors the use of nuclear energy, Bill harbors deep misgivings. Tom is commerce, Bill is a champion body surfer whose favorite chums are fel-low beach nuts. "We balance each other out real well," says Bill. "He keeps me in check, and I keep him plugged into reality." The brothers say that Tom's only power in the news-room, aside from helping to set pol-icy, is final say over the editorials.

That editorial, I have to believe in Tom explains. "And I have to defend it. See, most of my news people put in a long hard day, and are probably the hardest-workin' news people that I know of, and at the end of the day they go home or wherever. Bill included. But when I take my hat off and leave here, not so much now as in the old days, I'm going to a chamber of commerce sundowner or a civic event, this or that, and I'm talkin' to people who read the newspaper. And I have to be able to stand up and say, 'Yeah, that's exactly how I feel.' don't want to go out and represent Bill's idea of what should be what. But as a consequence, the editorials are a compromise. He'll write it first, and I'll edit it, and sometimes we'll sit

in here and just bang heads. But as a

consequence of it the reader gets a ormer reporters and critics of the paper say that Bill's anti-nuclear sentiments have colored the paper's news coverage of San Onotre. "Bill was basically out to get the goods on San Onofre," says Larry parture in 1981, covered the utility companies for the Blade. (Parson now works for a newspaper in Salinas California.)"The city made it clear that San Onofre was her major target. They ran everything about SDG&E big — every rate hike."

Missett freely states his deep suspicion of the plant. "The thing that turned my head around was when we found out that they'd installed the 420ton reactor vessel 180 degrees out of true, and didn't discover it for a year," he says. When the Blade first published this story in 1978, it made national headlines. "I said, 'What the hell is going on up there?' It really

pushed my antinuclear buttons."

The Blade employed a reporter named Gil Davis, who developed excellent contacts at San Onofre, and who was able to produce a series of important stories about the plant. The previously unknown (and potentially active) Christianitos fault just off the coast from the plant was first reported in the Blade, as was the discovery of huge hollow caverns directly beneath Unit II. Davis's coverage of San Onofre and other environmental issues eventually landed him a job in 1980 as Sacramento lobbyist for a coalition of environmental groups. "Anybody can look at their gas bill and see the folly of San Onofre," says Missett.

Like most small-town papers, the Biade has hired, fired, burned out, or been raided (by the metropolitan dai porters. In the last three years, since city editor Earl Biederman over to Oceanside from the Times Advocase, the reportorial staff has completely turned over three times "A lot of people have quit, and a lot have been fired," says Biederman. "! wanted to turn this into a step stone to the dailies." In that he has succeeded. Though Biederman, ur like a previous city editor, doesn't de mand five stories a day from his small staff of reporters, the paper is still re-ferred to as a "sweat shop" and the "Marine Corps of newspapers" by former reporters. Biederman de-scribes his tenure as Sunday editor at

the more sedate Times-Advocate as "the most miserable fourteen months of my life." Times-Advocate editor Will Corbin calls Biederman "everybody's quintessential first city editor, and he thinks we're a bunch of quiche

One former Blade reporter, Bill Olsen, says he resigned from the paper last November because Bieder man forced him to compromise his ethical standards regarding a story on alleged sex abuse at South Oceanside Elementary School. Oceanside police had investigated a mother's contention that her girl had been fondled by a teacher, and the cops had asked the district attorney to consider filing charges against the school's principa for not properly reporting the incident to authorities. But the police would not tell Blade reporter Olsen specific details about the alleged sexual abuse, because the cops felt the teacher had not really committed a crime. Still. Olsen was able to get details of the incident, on an "off the record" basis, from an anonymous source. "Off the record" to Olsen in this case meant that the information was not to be published. (There exists within journalism today divergent opinions regard-ing the meaning of "off the record." Some reporters and editors consider it to mean the information will not be published; others believe it means the information can be published, but not attributed to named sources.)

On deadline last November 14. Olsen was writing the story about the district attorney entering the case, and he says he was told by Biederman that



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there's no way we're not going to print that [information about the alleged fondling]." Olsen says he quickly called all his sources trying to get that information "on the record," but didn't succeed. "So I put it in the story because Earl and I had been having problems. I truly feared for my job if I'd said no." Shortly thereafter. Olsen resigned. "I decided I'd rather be poor with my scruples than drop ethics for their paycheck," he "No, I did not demand that he use

information he'd felt he'd gotten off the record," replies Biederman, who otherwise praises Olsen's skills as a reporter. Biederman says he also got the same information, off the record. question, 'Why did the mother go to the police?' The police wouldn't talk about it, but we found out from [a sourcel. You have to remember. there was more than one child and more than one incident and more than one year." Biederman felt the public should know that, given that the police had decided no crime had been committed. Both Biederman and Bill Missett say Olsen didn't raise objec-tions while the story was being edited. To Biederman, it comes down to a dif-fering definition of "off the record." "There's ethics and then there's ethics," Biederman explains. "Some

negative side of the Blade's bareknuckle style in dealing with news sources such as in the Olsen incident. is that it antagonizes relations with those sources of information. "The tning that's lacking in that approach," says editor Will Corbin of the Times-Advocate, "is that you can't go back Ito the news source] next week

Biederman counters that his and Missett's style doesn't necessarily mean that all bridges to sources are mean that all oringes to sources are burned. "I tell my reporters that noth-ing is to deter them from doing their job; get it, check it, print it. If you get it, you win, if you don't, you lose. But you go face that [source] the next morning, go out of your way to face him, give him a crack at you. And defend your work. Some reporters are good at that, others aren't. Sure news sources get mad at you, but you have to help them get over it."

Missett has a slightly different per-

spective on the question of how the paper's style affects its relationship with sources. "Being nice to news sources isn't what we're about," he says. "They need us as much as we need them... If you're going to be kissing somebody's ass all the time. you're never going to be able to step back and kick it."

One subject of a Blade news story

one subject of a Bitate news story
who will never get over her run-in
with the paper is Millie Hardwick, an
Oceanside real estate agent who ran
for city council in 1976. "It was Febfor city council in 1976. "It was February 17, 1976," she says, and I'll never forget that date if I live to be a thousand." Hardwick blames the Blade-Tribune for causing her husband to have a massive heart attack that day, and considers the paper responsible for his subsequent open. guys are just consumed by ethics, and it hampers them in doing an effective, ethical job."

According to other journalists, the

them," she declares.

At a candidates' community forum
on that February evening Hardwick says a Blade reporter came to her and hegan asking questions about an inci-dent that occurred years earlier in which her husband evicted a young Marine and his wife and child from an apartment the Hardwicks owned. The Marine had sued, and won, and the Blade had written siories about the affair. "I told the reporter it had happened nine years ago, and that it was my husband who was sued," says Hardwick. "I asked, 'Please, please, most importantly, my husband has a very bad heart, please don't mention it to him.' But the reporter went right over there and asked him. It was an overt, malicious act, and it literally gave my husband a heart attack. . . . He's been invalid ever since."

"I'm not going to cop to causing any heart attacks," says editor Bill Missett. "I don't believe that what we reported occurring had anything to do with Mr. Hardwick's state of health. It

had been a real ugly eviction scene.

They'd put a young Marine out on the street. Any time an individual runs for office, their history should be

an open book."

Blade reporter Bob McPhail says Blade reporter Bob McPhail sup-he's stayed and succeeded at the paper because "the Blade might not always be right, but the instincts of the edi-tors are ninety-nine out of a hundred dimes correct. And the spirit of the pa-per is — it feels a responsibility for the public, it gets down in the dirt and does battle." The Blade did battle for McPhail last November when the judge in the Troiani murder-for-hire case, in which a woman and five Camp Pendleton leathernecks are ac-cused of killing the woman's husband, cused of killing the woman's husband, ordered McPhail to reveal his news

sources for some of the information he'd reported. The newspaper spent \$6000 fighting the court's subpoena and claiming that the reporter's notes were protected by California's "shield law," which prohibits authorities from compelling news organizations to re-veal unpublished information. Though the judge sentenced McPhail to jail for contempt, the sentence was overturned on appeal. "I received un-qualified support from the publisher on down," says McPhail.

he scrappiness and effective-ness of the *Blade's* editorial staff is about to be tested by the northward advance of the Copley press. After two years of planning, and at a cost of several million doland at a cost of several million dol-lars, the San Diego Union is doubling its North County reportorial staff to ten (it will print both North County coastal and North County inland editions), and the Tribune is also sending up reinforcements. With the big guns massing on his southern flank, pub-lisher Tom Missett professes to welcome the competition. He claims he has a specific plan of action, but won't say exactly how he's going to combat the invaders from the south. "Competition is always good for a newspa-per," he declares. "But their ten reper," he declares. "But their ten re-porters aren't going to generate ten stories a day. My ten are going to gen-erate forty. We'll outreport 'em, out-odit 'em, and oussell 'em. ... I we'll out-heard they re putting as much as \$30 million into north San Diego County. Hell, they should have come up here and tried to buy these newspapers. ... How am I going to fight them?" Missex's own question brings forth a mischievous grin. "Tim hitting the streets with forty more reporters and a hundred ad salesman, and you can quote me on that."

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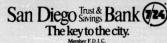


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## Sam Seeks a Second Mate A classified ad leads to adventure for an old salt in search of some new spice



United States Navy wife of fifty-four

Retired Commander ears died, doctors at Balboa Naval Hospital kept him under observation to determine how grief would affect his fluctuating plood pressure. Two days later he was released and pronounced "good for another ten years." Advised to get on with his life, the commander, a former assistant director of the Naval Electronics Laboratory, announced, "Nobody's gonna call Sam Freedman a has-been. This is page one!" The commander iders himself one of the nation's leading authorities on mining. netallurgy, electronics, and energy alternatives, so it wasn't surprising when he declared, "I've got inventions to make, books to write, and ladies to meet." That spring. while in the process of losing forty pounds on a diet, the commander placed a twenty-five-word advertisement in the "Personals"

read: "Commander-Scientist widower, healthy, seeks intelligent woman about 40-65 with good poise, speech, personality, and housekeeping cook competence. Lovely home in San Diego, High Morals." Responses from 121 widows, divorcées, and women who never married, from throughout the United States, Canada, Bermuda, Mexico, and Puerto Rico, even from Europe, have provided the

commander with what he calculates

section of the Examiner, a national

had enjoyed for light reading. The ad

tabloid he and his late wife, Ethel,

what do these 121 women want? A letter beginning with "Aloha" from a forty-seven-year-old blonde divorced manager of a Honolulu cocktail lounge said. "What I'm looking for

material and more than a thousand minutes of long distance telephone conversation.

Distracted from the experiments he's been conducting to find cheap sources of fuel, the commander is at present applying his scientific training to analyzing and evaluating the flood of photos, travel folders. Christmas and birthday cards. poetry, and declarations of lovalty from nurses, schoolteachers, and retirees he's never met. Offers to visit Hawaii New York Montreal Mexico, and Germany have been pouring into his mailbox. Wherever he may travel, he figures, he'll never need another hotel room

Although salutations in these responses vary - "Hi Sailor," "Hello Handsome," "Dear Advertiser," "Greetings," "Hello There" - usually the opening sentence is only a slight departure from that in a letter from a fifty-fiveyear-old East Coast nurse which begins, "Dear Sir, You sound too good to be true. San Diego is my favorite place in the whole world." The commander attributes the avalanche of mail he's received to the fact that the Examiner ads are listed geographically. "San Diego is a definite plus," he notes. "They all want to come here." He also realizes that the word "commander" suggests an automatically secured

Besides the opportunity to live in San Diego with financial security.

xpense last October and remained

for thirty days as his house guest, he

found that the lovely tresses were

She wore slacks all the time, too,

he complains. "You know why? To cover up her varicose veins. She

false. "She wears wigs," he says.

those credentials, she sent a lovely

photo that highlighted her long, thick tresses. But when she flew

San Diego at the commander's

Someone I can be proud to be seen with. The average man I meet is either en route somewhere else. married, or gay." Along with two enclosed pinup photos of herself. she listed her attributes as "sharp dresser," "Scorpio," "doesn't eat junk food," and "no children." She added, "I don't like men who rush me into bed, but I'm a sexy lady for the right guy."

Another respondent wrote in the third person, "Her middle name is dance. She also likes to play golf and fish." From a nurse in Louisiana: "I live with my son and his family and we enjoy life in a clean way. Have a nice day and sweet dreams. If I am not pleasing to your liking, please return my photograph.'

A fifty-seven-year-old Westchester, New York widow sent an exquisitely written résumé and six-page cover letter detailing her political affiliations; her DAR cligibility on her mother's side, and her aptitude for making and managing investments. Along with

didn't mention that in her letters." Since then, the commander has discovered that many of the respondents misrepresented themselves. "Some sent outdated photos and a lot of them lied or hedged about their ages. When a woman says she's in her seventies. I want to know if she's seventy-one or seventy-nine," he says impatiently. 'And when a vital statistic like age or weight is omitted, this

automatically tells me something's wrong - they're hiding something." Although many applicants have bared their souls to a post office box (along with the dollar and a half that the Examiner gets from each respondent in exchange for forwarding the letter), some have used first names only in their initial responses. "Ten of them were so excited about my ad that they forgot to include a phone number or an address," the commander says. It was only when she received a long letter from the commander that a

Cleveland nurse revealed her true

identity after initially using a pseudonym. The reason for her use of a nom de plume, she explained. was that she is descended from royal blood and is related to King Kazimir of fourteenth-century Poland, "The Russians took away my forefathers' land, so I suppose you could consider me part of the impoverished nobility class," she wrote. In a dozen handwritten pages, Janina Marya Szczepański confided to the commander that her children rarely call or visit. After a heavily detailed series of complaints against her children, the neighbors, and the Russians, she ended her second letter by pledging to devote herself to the commander's needs.

Many of the applicants have been

thirty years his junior; some are even younger than the commander's fortynine-year-old daughter. "Trouble is," he complains, "they're the ones who want to travel. They don't want to stay home. And they definitely don't want to do housework. But a lot of the older ones won't do housework, either.'

Although the prospect of continual housework is not much of an enticement, not all respondent are interested solely in San Diego's climate or in the commander's financial assets. One response came from a principal in a U.S. Air Force school in Germany. She is over forty and has never been married. "I've been engaged twice, though," she insisted. Because she had been nursing both her parents (who are in their seventies) through recent illnesses, she felt qualified, she explained, to be married to an elderly gentleman. She described at length her thrifty shopping habits and invited the commander to share her "nice one-bedroom apartment

near the Rhine River (photo enclosed)." A fifty-eight-year-old widow who owns a thousand acres of Missouri farmland wrote the commander a long letter describing the turkey she had won at a local toneliness. "Gangs of children night, and when I call the sheriff, he gnores me," she wrote. Her vital statistics came in the form of an expired driver's license along with an account of her assets. "I'm not interested in money," she wrote "I'm just looking for a friend."

he commander is an admitted pack rat, and his den is a repository for the vstematic filing of all 121 responses, including the ten that neglected to include an address. The musty room is covered from floor to ceiling with file cabinets labeled with such varied categories as
"Postage," "Retired Navy
Newsletters," "Eyeglass Records. "Ethel/Estate/Burial," "Health/Diet," and "Tea with the Admiral," a file of raw material for a nontechnical book based on his merchant marine and U.S. Navy experiences during the past sixtyfive years. "These girls are driving me crazy!" says the commander with a smile, complaining that he hasn't had enough time to read the

last few batches of letters that have

acknowledging new inquiries," he says. "I really need a secretary to

arrived. "I'm no longer

help me with this mountain of mail. He can type seventy words per minute, which speeds his often lengthy responses to most of the inquiries. After he types his reply, he staples a carbon copy to each original, makes brief notes on an outside folder, and files it either geographically or chronologically under his system of "Primary" and "Secondary" contenders. Even the letters he doesn't answer are filed under the "Not Answered" category. "When I exhaust the 'Primaries' and 'Secondaries,' then I might answer the 'Not Answered.' he explains. It's a full-time job, this searching for a mate, but he says I'd rather wear out than rust out

When he reveals to his correspondents his 1904 date of birth, he often writes, "Eighty isn't a problem, it's an accomplishment He's not shy about sprinkling other mottoes and rules for living across the pages as he explains his spending "I'm not stingy and I'm not

as a thousand pages of reading BY SUE GARSON

## Sam Seeks a Second Mate A classified ad leads to adventure for an old salt in search of some new spice



years died, doctors blood pressure. Two days later he was released and pronounced "good for another ten years." Advised to get on with his life, the commander, get on with his life, the commander, a former assistant director of the Naval Electronics Laboratory, announced, "Nobody's gonna call Sam Freedman a has-been. This is page one!" The commander considers himself one of the nation; metallurgy, electronics, and energy alternatives, so it wasn't surprising when he declared, "I've got inventions to make, books to write, and ladies to meet." That spring, while in the process of losing forty pounds on a diet, the commander placed a twenty-five-word placed a twenty-five-word advertisement in the "Personals" section of the Examiner, a national tabloid he and his late wife, Ethel, had enjoyed for light reading. The ad read: "Commander-Scientist, widower, healthy, seeks intelligent woman about 40-65 with good poise, speech, personality, and poise, speech, personairty, and housekeeping/cook competence. Lovely home in San Diego. High Morals." Responses from 121 widows, divorcées, and women who

he's been conducting to find cheap sources of fuel, the commander is at training to analyzing and evaluating the flood of photos, travel folders, Christmas and birthday cards, poetry, and declarations of loyalty from nurses, schoolteachers, and

from nurses, schoolteachers, and retirees he's speer met. Offers to visit Hawaii, New York, Montreal, Mexico, and Germany have been pouring into his malibox. Wherever he may travel, he figures, he'll never need another hotel room.

Although salutations in these responses vary — 'Hi Sailor,' "Hello Handsome," "Dear Advertiser," "Greetings," "Hello There" — usually the opening sentence is only a slight departure from that in a letter from a fifty-free-ar-old East Coast nurse which begins, "Dear Sir, You sound too good to be true. San Diego is my good to be true. San Diego is my favorite place in the whole world." The commander attributes the avalanche of mail he's received to the fact that the Examiner ads are listed geographically. "San Diego is a definite plus," he notes. "They all want to come here." He also realizes hat the word "commander" suggests an automatically secured

Besides the opportunity to live in San Diego with financial security, what do these 121 women want? A letter beginning with "Aloha" from a forty-seven-year-old blonde divorced manager of a Honolulu cocktail lounge said, "What I'm looking for is a sharp dresser who has class



Someone I can be proud to be seen with. The average man I meet is either en route somewhere else, married, or gay." Along with two enclosed pinup photos of herself, she listed her attributes as "sharp dresser," "Scorpio," "doesn't eat junk food," and "no children." She added, "I don't like men who rush me into bed, but I'm a sexy lady for me into bed, but I'm a sexy lady for

me into bed, but I'm a sexy lady for the right guy.

Another respondent wrote in the third person, "Her middle name is dance. She also likes to piay golf and fish." From a nurse in Louisiana: "I live with my son and his family and we enjoy life in a clean way. Have a nice day and sweet dreams. If I am not pleasing to your liking, please return my photograph."

A fifty-seven-year-old Westchester, New York widow sent an exquisitely written résumé and six-page cover letter detailing her political affiliations; her DAR eligibility on her mother's side, and her aptitude for making and managing investments. Along with

didn't mention that in her letters." Since then, the commander has discovered that many of the themselves. "Some sent outdated photos and a lot of them lied or hedged about their ages. When a woman says she's in her seventies, I want to know if she's seventy-one or seventy-nine," he says impatiently.
"And when a vital statistic like age or weight is omitted, this automatically tells me something's

xpense last October and remained

for thirty days as his house guest, he found that the lovely tresses were

false. "She wears wigs," he says.
"She wore slacks all the time, too,"

he complains. "You know why? To

photo that highlighted her long, thick tresses. But when she flew to

automaticary tens the sometimes wrong — they're hiding something.

Although many applicants have bared their souls to a post office box (along with the dollar and a half that the Examiner gets from each respondent in exchange for forwarding the letter), some have used first names only in their initia responses. "Ten of them were so excited about my ad that they forgo to include a phone number or an address," the commander says. It was only when she received a long letter from the commander that a Cleveland nurse revealed her true

identity after initially using a pseudonym. The reason for her use of a nom de plume, she explained, was that she is descended from royal was that she is descended from royal blood and is related to King Kazimir of fourteenth-century Poland. "The Russians took away my forefathers' land, so I zuppose you could consider me part of the impoverished nobility class," she wrote. In a dozen handwritten pages, Janina Marya Szczepanski confided to the commander that her controlled to the commander that her children rarely call or visit. After a heavily detailed series of complaints against her children, the neighbors, and the Russians, she ended her

and the Russians, she ended her second letter by pledging to devote herself to the commander's needs. Many of the applicants have been thirty years his junior; some are even younger than the commander's forty-nine-year-old daughter. "Trouble is," he complains, "they' re the ones who want to travel. They don't want to stay home. And they definitely don't want to do housework. But a tour of the sider ones won't to

don't want to do housework. But a lot of the older ones won't do housework, either."

Although the prospect of continual housework is not much of an enticement, not all respondents are interested solely in San Diego's climate or, in the commander. are interested solely in San Diego's climate or in the commander's financial assets. One response can,e from a principal in a U.S. Air Force school in Germany. She is over forty and has never been married. "I've been engaged twice, though," she insisted. Because she had been nursing both her parents (who are in their seventies) through recent illnesses, she felt qualified, she explained, to be married to an explained, to be married to an elderly gentleman. She described at length her thrifty shopping habits and invited the commander to share her "nice one-bedroom apartment near the Rhine River (photo enclosed)." A fifty-eight-year-old of Missouri farmland wrote the commander a long letter describing the turkey she had won at a local raffle. She also described her loneliness. "Gangs of children throw beer cans at my windows at night, and when I call the sheriff, he ignores me," she wrote. Her vital statistics came in the form of an expired driver's license along with an account of her assets. "I'm not interested in money," she wrote. "I'm just looking for a friend."

The commander is an admitted pack rat, and his den is a repository for the systematic filing of all 121 responses, including the ten that neglected to include an address. The must reposit covered from floor to musty room is covered from floor to ceiling with file cabinets labeled with such varied categories as "Postage," "Retired Navy Newsletters," "Eyeglass Records," "Ethel/Estate/Burial," "Health/Diet," and "Tea with the Admiral," a file of raw material for a nontechnical book based on his merchant marine and U.S. Navy experiences during the past sixty-five years. "These girls are driving me crazy!" says the commander with a smile, complaining that he basn't had enough time to read the last few batches of letters that have

basn't nad chough time to read the last few batches of letters that have arrived. "I'm no longer acknowledging new inquiries," he says. "I really need a secretary to help me with this mountain of mail." He can type seventy words per minute, which speeds his often lengthy responses to most of the inquiries. After he types his reply, he staples a carbon copy to each original, makes brief notes on an outside folder, and files if either goographically or chronologically under his system of "Primary" and "Secondary" contenders. Even the letters he doesn't answer are filed under the "Not Answered" category. "When I exhaust the Primaries" and "Secondaries, then I might arswer the 'Not Answered." he explains. It's a full-time job, his searching for a mate, but he says. "I'd rather wear out than rust out."

"I'd rather wear out than rust out."
When he reveals to his
correspondents his 1904 date of
birth, he often writes, "Eighty isn't a problem, it's an accomplishment. He's not shy about sprinkling other mottoes and rules for living across the pages as he explains his spendin habits. "I'm not stingy and I'm not

BY SUE GARSON

never married, from throughout the United States, Canada, Bermuda, Mexico, and Puerto Rico, even from

### Second Mate

extravagant. I'm just thrifty and frugal," he tells them. "Whatever the popular financial advice is. I do just the opposite.

His replies all include detailed resumes of his thirty-one-year naval career. It lists names of the factories he visited during World War II, his participation in the capture of female Japanese spies, U-boat hunting expeditions, two-week training duty periods with pay, and all the postwar courses he took.

But the main attraction in the commander's letters is his list of accomplishments. "I've delivered 550 lectures to schools, government and industry, and I hold twenty-eight registered government patents cluding that for the Craftsman Aluminum Solder sold through Sears Roebuck," he writes. He mentions founding Chemalloy Flectronics Corporation, which was located at Gillespie Field for twentyeight years. He has authored 300 published articles and has writter several books. In his letters he explains that earth, crushed rock, and sand hold great potential as a cheap source of energy, and he dazzles his female readers with his

"Genesis-in-reverse" system of creating fuel. In addition to other vital statistics and photostats of articles written by or about him, the commander includes the square footage (2184) of his two-story El Cajon home. He tells applicants he subscribes to the KISS (Keep It Simple, Stupid) formula and he advises them to do the same in their replies. Occasionally, the grandfather of five ends his initial missives with, "P.S. I am no sexual fanatic. I got plenty of will power so I can take it or leave it, but I need lots of embracing." One Midwestern woman responded with, "P.S. I am no sexual fanatic either." Though he bemoans the fact that "as we age our brains get better but our looks get worse," the commander keeps a recent nude photo handy as evidence that his skin is still smooth and

The commander concedes that at his age the requirements for a second wife are different from those for a first wife. He likens the

selection process to buying a 'The first time, you notice how pretty the paint is and you buy it, but the second time, you look to see if sement has termites." He admits that affection is more important for his health than vitamins and pills but he insists that a clearly established division of labor is his prime concern.

EREO

Sam Freedman will always be, Commander in the U.S. Navy, His scientific feats so rare.

I know with God's help he surely can Praise, honor, and glory to acclaim. As Sam's invention receives its fame, This man so brilliant and so wise,

V loyal citizen present and pas

Many ideas still on his mind.

records of achievement will last

Still very active, generous, and kind.

We pray God will give him speed. In accomplishments of fuel we need

The ingenuity in this great man,

approaching his peak intellectual years. While his future beloved will Will someday receive the Nobel Prize he commander's keep his house clean, prepare his 1200 daily calories without sugar salt, keep track of his doctor handle his telephone messages with perfect diction, and use her own resources for clothes and personal items, he will be free to devote his time to creating alternative energy sources for humanity. "I want someone who's willing to subordinate herself to my schedule." he says. "I'd prefer someone who's already trained." One of his northern California correspondents who hasn't yet made the interview stage was so impressed with his selfstage was so impressed with his self-described life's work that she wrote the following poem, which he quickly photocopied and recycled to other correspondents along with his Honor and Fame

correspondence and telephone relationship with Maria, a fifty-seven-year-old vorced grandmother in Puerto Rico, has inspired letters beginning. "Mi Amor" and "My Darling Sam," photos and pastel sketches inscribed "I Love You," painstakingly handwritten verses of "The Impossible Dream," and Xeroxed copies of her various diplomas and teaching certificates. The relationship has progressed to the point where the commander now receives the handwritten minutiae of her daily routine: "7:00 a.m. Pray, 7:15 Feed Canary, 7:30 Shower, 8
a.m. Watch TV, Tidy the apartment,
Exercise ... including three showers by early afternoon. After six torrid months, their familiarity by mail prompted the commander to complain that from her photos she looked too fat and wore too much make-up to suit his tastes. She

immediately countered in a letter,

AIR MAIL

Mi Amor, I am only pleasingly plump and cosmetics make me very feminine." Although they have never met, the file is as enormous as the telephone bills between Puerto Rico and El Cajon. On New Year's Day she wrote, "Mi Amor, It was thrilling speaking to you just a few

Thank you for your telephonic kisses," after which he was bombarded with nine letters during the next five days, culminating in a promise (inspired by God, she wrote) to scrub his den until it was immaculate. His typed response was, "It has been suggested to me that before considering matrimony it would be intelligent for a man to live with a woman as live-in housekeeper, cook, companion during lengthy courtship to other and then decide if it should conferred with her priest, who suggestion. Today the pair is still negotiating via mail the baleful arguments, he on science to support

calls came from a middle-a complimenting her clear, wellphone calls ceased.

"I'm not a Good Time Charley," he eventually declared. "This out-of-town stuff is expensive and I'm tired of making AT&T and the airlines richer." He refers to last summer and fall, when he was subsidizing air fares for several prospective mates who traveled thousands of miles in order to meet him on his home turf, where their fatal flaws were quickly revealed. "They all wanted to be entertained. They wanted to go to Sea World and I told them, 'I've been to Sea World and I don't want to go there again. Also, they wanted to eat out. Not family restaurants. They wanted a minimum of Black Angus. One of

minutes ago." He wrote back.

determine if they are suited for each become a permanent, lifelong relationship." Maria immediately quickly denounced the commander's subjects of sex and housework, she relying on the church to support her

The commander's Hawaiian file has been active, too. Daily phone calls came from a middle-age divorcée who sang native Hawai love songs and played the ukulele for him; he, in turn, wrote letters modulated voice. But when the songstress recently suggested that they split fifty-fifty the \$358 air fare from Honolulu to San Diego, the commander backed off and the daily

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house. To examine her motives, I set traps. I'd leave spare cash in various places around the house. I couldn't wait to get rid of her. She was here for two weeks and didn't get any

housework done."
The Westchester widew who stayed for a month met all the commander's criteria except one. "Her lifestyle was too polygamous for me. She answered other ads and she's been spending the winter spasmodically visiting different men throughout the Sun Belt. There's a generation of traveling whores out there and Sam Freedman's not going to pick up the tab," he says. And when a Chicago woman mailed him her entire collection of "Love cartoons with a letter that

read, "If you're not interested or if you're already taken, please return the cartoons," he replied, "I'm sorry we are not in mushing distance. I am a very busy boy and don't take time out to mush unless it is very handy nearby.

ast month the commander decided to opt for "handy. His ad that appeared (free) in the "Personals" section of the Daily Californian on January 9. 1985 included his home phone number; it brought fifty-seven legitimate responses from local women who were all within ten minutes' driving distance. Their responses were similar: "I've never answered an ad before but I couldn't resist yours." Since his San Diego location was no longer the big draw, the commander figures that what made his ad sound so irresistible was "Everyone considers herself intelligent," he says. "Who doesn't? That's what attracts them all."

But soon he found out that some women wanted more than intelligence. Several women he met were in San Diego on temporary visas. "I think they wanted to use me for immigration purposes," he says. "And some just wanted a good time Some even walked with canes. One was a stroke victim and needed constant care.

No more meeting on neutral grounds in a restaurant, either, he learned. "They get a free meal and then it's good-bye!" Now that the commander is wise to the ways of mating via classifieds, he requires that local women visit him at home

noping that someone will insidoing a few dishes or beating the dust out of the matching gold velvet swivel rockers in the living room. A ty-nine-year-old divorced motheof five who was without transportation (he picked her up in front of K mart in El Cajon) surveyed the house and then announced that she was a

professional housekeeper. She

I think she was a littl spoiled." Nevertheless, he insisted that she sign her name, address. phone number, and measurements in uest registry that he's kept for years. "This book used to be filled with names of mining people from all over the world. Now it's filled with ladies," he says with a grin.

A seventy-one-year-old plastic surgeon's widow is now under



charged the commander five dollars an hour to scrub the bathrooms, after which they went to dinner at the commander's favorite family-style restaurant in Santee. "No. he's not the man I want to marry," she later said, "but I'm willing to clean his nouse if I get paid."

When a seventy-six-year-old Santee widow complained that the crusty commander was coming on too fast, he replied, "My ship leaves in the morning, lady," and he left. A woman from the Adobe Falls condominiums near SDSU drove over one morning to meet the commander and stayed half an hour, just long enough to assess the situation. She praised the commander's plush 1985 silver-colored LTD but she mercilessly condemned all other offerings. told me my house was too dirty and it smelled bad. She even told me my breath was bad and my clothes smelled," he said, "She saved me the trouble of getting rid of her. It wouldn't have worked out," he

serious consideration. Lucy (not her real name) recalls that when she first noticed the commander's ad in the Daily Californian, she was immediately interested. "I had never answered an ad before, though, and I was a little bit nervous about what to say. I slept on it overnight and when I woke up, I figured, 'Why shouldn't I? What have I got to lose?' Even though his ad said he was in his late es, I figured he was eighty. I could tell by his voice. 'Are you the entleman who advertised for a oman?' I asked him. When I told him I used to be a nurse, he wanted to come over right away but I pretended I was busy. I told him to call back the following day. When he called he wanted me to meet him at Carl's Jr. in El Cajon but I figured 'Why should I drive all the way to El Cajon from Santee?' so I gave him my address and he came right over. I was a little nervous but I figured he'd be harmless. How could any eighty-year-old man be dangerous?" she

ince then they've been in dai telephone contact and they see each other often. Lucy accompanies the commander on his errands and doctor's visits and has met his divorced daughter at her home in University City. The commander and Lucy have been discussing the possibility of going to a movie together, she says, but they haven't yet decided on which one.

Still. Lucy says she felt guilty about finding a man through th classifieds, so she's been telling friends and family that they were introduced by a mutual friend. "I wish he were a little bit neater and more well-groomed like my late husband was," she says, "but I know people don't change. Still, I'd like to get rid of all that clutter in his den." On the positive side, Lucy says she's impressed not only with the commander's intelligence but with his sense of humor. (He interrupts with one-liners like, "There are two ways to prevent alimony - stay single or stay married.") A recent victim of an investment scam, she's also impressed with his financial advice. "The secret to acquiring wealth," he explains, is to spend a dollar less each week than you earn. If you do that over a lifetime and compound the interest, you'll wind up wealthy.

She doesn't feel threatened by the myriad of female pen pals the commander has, even though he's shared Maria's passionate letters from Puerto Rico with her. "If I marry the Puerto Rican, you'll be the standby," he teases her. Lucy replies that she has "the advantage of proximity . . . and I drive a car.

"To a certain extent I feel like a job applicant," she continues, "but I know I made an impression on Sam know I made an impression on Sam when I got him to give up soda pop because it's full of sugar and salt. And you know what? I enjoy waiting on people. I've done it all my life." "She won't let go of me." the commander confides. "But I've got little lime to the ordered filed with

a little time left to decide. I filed my income tax last year as a married man because my wife died in '84 and if I wait until December 31, 1985, I can file for this year as a married man, too. So why should I

A ringing phone interrupts the conversation. "I bet that's another woman," the commander sighs. It





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Farce Superior



JONATHAN SAVILLE

"Don't you love farce?" asks the Stephen Sondheim song. Well of course; everyone does. And it is hard to think of a farre, more worthy of being loved than farce more worthy of being loved than Michael Frayn's Noises Off, currently at the Ahmanson Theater in Los Angeles. Since seeing this play, I have been waking up in the middle of the night laughing. It is so funny that it seems to have provided me with a bottomless vessel of giggles, one I hope to keep ouaffing from for years to come. But Noises Off is more than just funny. It is not merely a farce (and a ter-rific one), but at the same time a clever, cunning, witty commentary on farce. Its content is hilarity, utterly trivial and utterly compelling; its form truly engages

the mind.

The play is about a group of second-rate English actors performing a farce on a provincial tour. The farce they are per-forming, the program tells us, is Nothing

con by someone named soon roots of monger, a theater piece using every tired cliché of the genre and using them all badly: different people in the same house, unaware of each other's presence; a prop (a plate of sardines in this case) that is rewed and replaced to the bewilderment of all; disguises; recognitions (long-lost daughter finds her father); multiple doors to all, doguests, and the control of all doguests and adapter finds her father); multiple does not be control of the control o

liance, in this case, shows itself precisely in how mediocre (and often inept) the real actors have made the fictional actors they are playing. Do you follow this? Dorothy Loudon (a real actress — she played Miss Loudon (a real actress — sile played with Hannigan in Annie) is playing Dotty Otley (a fictional actress of little talent) who is playing Mrs. Clackett, the confused maid in the fictional farce Nothing On by the in the fictional rate violing of Socks before Marriage — which is sup-posed to have run in the West End for nine posed to have run in the West End for nine years), which is being performed by the fictional actors in the real play Noises Off (four years in the West End, wow years on Broadway) by the real playwright Michael Fraya (author of numerous successful comedies). Real comedies. Real with the property of the property of Noises Off is directed by the real (and ex-traordinarily skilled) director, Michael Blakemore.

Blakenore.

Back to act one — the rehearsal, which shows us already that Nothing On is doomed. Not only are the actors mediocre and stupid (they can't learn their stage business, they can't understand their motivation) but there are personal troubles in hac company as well: the lead actrus is having an affair with a younger actor, the director (Lloyd Dallas, not have director that they have been applied to the stage of the stage o

stillatement is a superior and the assistant stage manager, and one of the actors is a forum. It is quite a furny act, he humor lying in the personalities and the ineptitude, and the superior and the ineptitude, and the superior and the superio

hearsing Nothing On, on the tasteless hum-drum set Michael Annals has wittily de drum set Michael Annasa has writty ocsipned to show us the kind of scenery a
troupe of this nort would be carrying with
hearn to their appearances in the Grand
hearn to their appearances in the Grand
Royale. Goole, and the Municipal TheRoyale. Goole, and the Municipal Thearter. Stockhoo On-Trees. We quickly find
out not only that the play the actors are
performing in son tumel good out also that
they are not much good either. No wonder
"Dorty Ofley," "Carry Legues," "Belinda Blair," and "Frederick Fellowes"
have been spending their carees; uncerstudying in Huddock's Eyes, winning the
Rose Brufford Medal for Effort, and appearing in Thick Thee Lie Cook or The
Homer. Not so the real actors: borothy
Loudon, Victor Garber, Linda Thorson,
and Paxton Whitehead (to pick four at
andom out of a flawless cast). They are
as brilliant at their art as the fictional actors are mediocre at theirs — and the briltors are mediocre at theirs — and the brilors are mediocre at theirs — and the brilsigned to show us the kind of scenery a

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funnier) on this second time through. But that is not all. In the month since the rehearsal we saw in act one, the personal conflicts in the company have been exac-erbated. There have been breakups, bro-ken hearts, jealous rages, antagenisms rising from misunderstanding. During the performance we see in act two, these emotional upsets overwhelm the actors' sense of professional responsibility. They start attacking each other while waiting to go on. They play angry practical jokes on each other — for example, tying together the shoelaces of an actor about to make his entrance. Naturally, these shenani-gans backstage take their toll on what is happening in the performance of Nothing On, whose disasters we can hear even

though we cannot see them. The pacing, governed by the unseen actions of *Nothing On* and the backstage fits and tricks, is rantic; the timing, integrating these two levels of action, is a model of what a su revets of action, is a model of what a su-perb production of a farce ought to have. For now we are seeing farce in its full, un-circumseribed form: the rapid physical mayhem that has been making audiences laugh since the dawn of theater. But this farce is a farce about a farce, a farce about a parto, of a farce, a farce autition. about a parody of a farce, a farce within a farce, so that all the farcial qualities and incitements to laughter are doubled and redoubled, as in a pair of mirrors reflecting each other. It is in this act that the av-

their seats because their hilarity is uncontainable and even physically painful. At the end of the act, with the audience exhausted from laughing and the actors probably exhausted from acting, there seems to be nothing conceivably left for

act three.
Yet along comes act three, and it is even funnier than what has gone on before. Still another month has passed, and the production of Nothing On is in a state of total collapse. Once more, as in act one, we are watching from the house as the play is performed, but now everything is falling apart before our eyes. Actors miss entrances, forget their lines, find the wrong props in their hands. Their constructions as they realize what a fix they

are in, there on a stage, exposed to hun-dreds of eyes, and with the whole struc-ture of the play disintegrating around them evokes a laughter that comes from deep within the audience's psyche. Some of the actors try to save the day by resilience and invention, and their desperate improvisations are indescribably funny. Some of them are too stupid to improvise and go on reciting their lines even when all the circumstances on stage that would make sense of those lines have disap-peared; this is even funnier. At one point — I'm sorry, I must stop writing here.

The laughing fit has come upon me again, and I'm going to lock myself in the bath-room until it's over. But what if I can't stop - ever?



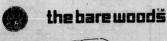


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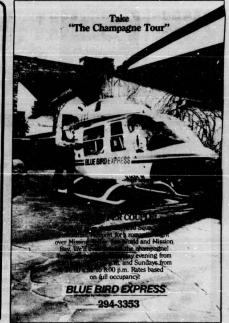
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### The Casting of the Die



DUNCAN SHEPHERD

What race course did Henry Higgins es-cort Eliza Doolittle to for her trial run as a

What 1978 film saw Bruce Dern wonder 'How can they give you a medal for a war they don't even want you to fight?''? What fellow thespian did Vivien Leigh

What fellow thespian did Vivien Leigh marry in 1940?

How many jurors woted for a conviction on the first ballot in Twelve Angry Men? What Rolling Stones song opened Com-ing Home?

Who played Anna Karenina in both a si-lent and a talkie?

- Question-and-answer card, Trivial Pursuit, Silver Screen Edition

Excuse, or don't, my absence from last week's issue. The note from my "dome doctor," as he chucklingly calls himself, is properly in the hands of my editor, who

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2 000

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me as he used my paycheck to carry the flame from his Gillette Cricket to the tip of his panetela. There is no need here to synopsize the entire document, which pells out in highly clinical detail the traunatic aftermath of my reckless participa tion one recent noon hour in a game of Trivial Pursuit, Silver Screen Edition. Trivial Pursuit, Silver Screen Edition. The lingering sense of betrayal and injus-tice, for example, aroused by the question of who starred in the 1936 production of The Bandit of Sherwood Forest, when in fact The Bandit of Sherwood Forest was produced in 1946, will best be left to the confines of the doctor's office, where succommiss to the doctors sortice, where suc-cess has been had in treating the remark-ably similar feelings aroused upon my leaving the Midwest for Manhattan and discovering for myself that my mother had misled me all those years with her re-peated assertions that I would not like

thus rushing with rebellious fervor to join thus rushing with rebellious revor to Join up with the Jerry Lewis partisans, as say-ing that the auteurists were party-line Communists rather than that they were like party-line Communists. As with ton-sillitis, this sort of experience is more difpay) both seem to be in agreement tha

lease which might have been called Son of Sam Meets Clark Kent. Summer is the season that is mean. Colorado is the state from which burnt-out crime reporter Malcolm Anderson has just returned at the outset. The Greeley Tribune is the ficthe ouset. The Greeley Tribune is the fic-titions small-town weekly at which big-city journalist Malcolm Anderson has just interviewed for a job. Managing editor is the job for which burns out crime reporter Malcolm Anderson has just interviewed at a small-town weekly in Colorado. The Malcolm Anderson covers the crime beat. Eight is the number of years burne-out Poster Malcolm Anderson covers the crime beat. Eight is the number of years burne-out porter Malcolm Russell is the former Distop adolescent of German and Ameri-can Indian extraction who plays burnt-out crime reporter Malcolm Anderson. Elvis Presley is the popular singing star oppo-site whom Kurt Russell made his screen debut in 1963 and whom Kurt Russell codebut in 1963 and whom Kurt Russell co

ficult to absorb in later years. But my edi-tor (who will not pay without work) and my doctor (who will not work without some sort of on-the-job therapy, or in other words the swift implementation of other words the swift implementation of my new and inchoate politique, will be just the ticket. What follows, then, pre-tends to be no more than a groping and speculative re-evaluation of a few of the current movies, divested of such vague, evanescent, and moot matters as their ar-tistic stature in relation to their contemporaries and ancestors, and with total atten raries and ancestors, and with total article in instead to what will emerge permanent and immutable when all the dust has settled, or camped out temporarity (as a lot of dust does) on my bookshelves, or decisively been Hoovered up. The Mean Season is the 1985 Orion re-

The only thing that really need concern the reader is that the entire experience, right down to the die being cast. amounted very much to a crossing of the cinematic Rubicon, a turning point of sorts in my critical career. I have crossed a few Rubicons before in my life, in fact with such head-spinning regularity in early puberty as to create the typical teenearly puberty as to entitle the epical tearearly puberty as to entitle the epical tearearly puberty as to entitle the early earl



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movie. Baseball is the sport in which former Disney teen star Kurt Russell en-joyed a brief professional career. A base-ball but is the program with the career. actor who plays himself. Robert Culp is the star who once posed for a nude photo layout in Oui magazine with his wife of the moment. Five is the number of Robert all bat is the weapon with which burntout crime reporter Malcolm Anderson arms himself when he mistakes the paper-boy for a prowler. The "Numbers Killer" Culp's wives. Five women and no men is the gender breakdown of Robert Culp's wives. Timothy Hutton is the thespian who Gscarred and Golden Globed as Best is the nickname which burnt-out crime reporter Malcolm Anderson gives to the psychopathic killer terrorizing Miami. Supporting Actor for his big-screen debut in 1980. The Cars are the popular singing group for whom Oscar-winning thespian Timothy Hutton directed a music video. ive is the number of victims the "Numbers Killer" has promised to kill. Three women and two men is the gender break-down of the five victims the "Numbers "Drive" is the song by the popular sing-ing group The Cars for which Oscardown of the five victims the "Numbers Killer" has promised to kill. A substitute teacher is what the "Numbers Killer" poses as when he kidnaps the girlfriend of burnt-out crime reporter Malcolm Ander-son. Canada is the country via whose film industry Australian-born director Phillip Borsos came to make his American de-but Mariel and Mannur, Heninguese. winning thespian Timothy Hutton di-rected a music video. A World War II withing integrated and the control of the control o Borsos came to make his American de-but. Mariel and Margaux Hemigawey are the sisters who both made their screen che-buts in the 1976 superses file. Uparick Granddaughter is the relationship of Ma-riel Hemingway to famous American au-thor Ernest Hemingway. Former Playhop Playmate Dorothy Stratten is the role in Sur 80 for which Mariel Hemingway had her breasts surgically enlarged. Tack 1821 is the 1985 20th Century-Fox which graffiti guerrilla "Turk 182" goes to make his confession. Jackie Kennedy Onassis is the well-known socialite who flick likened by its director to "Gone with the Wind and Lawrence of Arabia all in one — and in New York City to boot." Brazil is the country to which the corrupt was at one time dated by the older brother and fellow wordsmith of co-screenwriters John and Dennis Hamill. Jim is the thes-Brazil is the country to which the corrupt New York City councilman and long-time friend of the mayor has fled. Irish is the ethnia extraction of the musical score. "Polish the Big Apple" is the slogan of the mayor's re-election campaign. "Mack the Knife" is the song on the jukebox when disabled New York City firefighter Terrence: "Turk" 1 Janch is arrested by

John and Dennis Hamill. Jim is the thespian Hutton who is the father of Timothy. The Breakfast C\*ab is the 1985 seen ensemble flick inknamed The Little Chill.
Shermer is the name of the high school and Chicago suburb in which it takes place. The Bull Dog is the name of the Shermer High School newspaper. The school library is the room which doubles as detention hall. Five is the number of students detained in detention hall. Three bows and two with its fire event break-bows and two with its fire event breakstudents detained in detention hall. Three boys and two girls is the gender break-down of the five students detained in de-tention hall. "Who You Think You Are" is the topic on which the students in de-tention hall are assigned to write an essay.

One thousand words is the length of the essay "Who You Think You Are" which the students in detention half are assigned to write. "The Colonel Bogey March" is the tune whistled in unison by the students in detention hall. National Lampoon is the magazine on which writer-director John Hughes was once a writer-editor. Second is the place occupied by *The Breakfast Club* in the high-school trilogy by writer-director John Hughes. Anthony Michael Hall and Molly Ringwald are the school trilogy who are reunited in the sec-ond. Anthony Michael Hall is the co-star of the first and second installments in writer-director John Hughes's highwriter-airector John Hugnes's nign-school trilogy who is reunited in the third. Sush is what red-headed prom queen Claire Standish brings to detention hall for lunch. Shop is the class which brainy Brian Johnson is flunking. Dandruff is the skin condition from which basket case Allison Reynolds suffers. Wrestling is the high-school team of which otheric Ande high-school team of which athletic Andy high-school team of which athletic Andy Clark is a member. Molière is lue famous author of the library book out of which brebellious John Bender right he pages. An earring is what prom queen Claire Stan-dah gives to rebellious John Bender at the end. Judd Nelson is the actor in the role of rebellious John Bender who thrusts his fist victoriously into the air in the final freeze frame. Martin Sheen is the star of freeze frame. Martin Sheen is the star of the properties of the properties of the real-life father of Emilio Estevez.

real-life father of Emilio Estevez.

Vision Quest is the 108-minuse 1985
Warner Brothers film produced by the
producers of Flankdance and directed by
the director of Taps and scripted by
the director of Taps and scripted by
the scripter of Cimerella Liberry. Weestling
is the high-school team of which athletic
Louden Swain is a member. Thompson is
the Spokane high school of whose wresting team athletic Louden Swain is a
menuba. The Warriors is the nichtanne of
the Thompson High School athletic the Thompson High School athletic teams. Red and black are the school col-ors of the Thompson High School War-riors. Madonna is the popular singing star who makes an on-screen appearance. 168

pounds is the weight class at which high school wrestler Louden Swain hopes to wrestle in his senior year. 190 pounds is the weight class at which high-school wrestler Louden Swain wrestled in his junior year. Nosebleeds are the chronic affliction of Louden Swain's weight-loss program. Priapism is the "disease" from which Louden Swain jokes that he suffers The clitoris is the subject on which The clitoris is the subject on which Louden Swain writes an article for the school newspaper. A doctor in outer space is the profession to which high-school wrestler Louden Swain aspires. An school wrestler Louden Swain aspires. An artist is the profession to which twenty-one-year-old drifter Carla aspires. Tren-ton is the city from which drifter Carla has come. San Francisco is the city to which drifter Carla is going. Degas is the famous artist replicas of whose artworks adorn the walls of aspiring artist Carla. Room-service waiter is the part-time job high-school wrestler London Swain holds nigh-school wrester Louden Swain holds down. Tai chi is what homosexual hotel guest Kevin is doing when room-service waiter Louden Swain delivers lemon pie waiter Douben "Kick his ass" is aspiring artist Carla's last line to high-school wres-tler Louden Swain before he wrestles the 168-pound state champion. Matthew Modine is the actor in the role of high-school wrestler Louden Swain who thrusts his fist victoriously into the air in the final

course much more where all that came from, if only I could remember the name of the Thompson High School newspaper in which Louden Swain's article on the in which Louden Swain's article on the ciltoria spacared, or the number of successive detention halls John Bender is scheduled for, or how many of Timothy Hutton's firsts are victoriously thrust into the air in the final freeze-frame, or in which pants pocket of his first victim the "Numbers Killer" left a note for the police. Additional viewings are clearly indicated. The road I have taken is not easy. It is without end, and it is without exits,













## Chula Vista Revisited



The Location: 300 Third Avenue, Chula Vista (585-3017) Type of Food: Mexican specialties from

different states in Mexico
Price Range: \$1.50 to \$9.95
Hours: Closed Monday. Open daily,
10:00 a.m. to 11:00 p.m. Dinners start

#### ELEANOR WIDMER

The Restaurant: Fuddruckers
The Location: 340 Third Avenue, Chula
Vista (420-4881)
Type of Food: Humburgers, steak sandwiches, bet deer.

wiches, hot dogs
Price Range: Twenty-five cents to \$4.50
Hours: Open daily. Monday through Thursday, II:00 a.m. to II:00 p.m.; Friday and Saturday, II:00 a.m. to midnight; Sunday, II:00 a.m. to 10:00 p.m.

The Restaurant: La Fonda Roberto's

thoroughfare. Not since my childhood have I seen so many bridal shops which in addition to their wedding gowns, dis-play dresses for confirmations and bapplay dresses for continuations and bap-tism. I was always envious of little girls who fluttered across the grimy sidewalks of New York in their filmy white confiror New York in their intro white continuation outfits, and whenever I'm in Chula Vista I half expect a bridal or confirmation procession to appear on the

The other night I visited two restaurants there — I went with a friend who lowes to I two to recommend the capital that a superscript the capital that a superscript the capital that is famous in Texas, but unknown in these Puddruckers, a hamburger claim that is famous in Texas, but unknown in these parts. If there is one type of food that rarely impinges upon my gastronomic life, it's hamburgers. Sometimes I think I am one of the few people in San Diego who tried Jack in the Box, McDonald's, and Boll Weevil exactly once and then put the experience out of mind. But I must confess that the format of Fuddruckers. let alone the name, intrigued me, intrigue

the experience out of mind. But I may consess that the format of Fuddinuckers. It alone the name, intrigued me. Hanging from the ceiling of one of the rooms are half-steers stamped to U.S. the control of the control of the control to the grade found in most supermarkers. Several butchers were at work cutting the meat for steak sandwiches and hamburg-ers. One butcher was employed to keep the beef pooring into a huge grinder. The bakery, where the rolls for the sandwiches and hamburgers are baked, stands in full view, while across the room several somen turn out cookies and horowise squares known as "Ms. Fuddruckers' bakery goods."

In the center the room, scing as both fresh onloss and unopened cartons of canned or bottled goods. To order your hot food you stand in line, then take a us-ble anywhere, and wait for your name to be called. Once you pick up your hot dishes, you are free to indulge in a wide range of accompaniements. Fesh ettuce, tomatoes, relish, onions. Crocks offer melted cheese, barrbeur sauce, sauer-melted cheese, barrbeur sauere, sauer-

kraut, sweet and sour sauce, and jalapeno sauce. And believe it or not, most people pour everything on their large plastic plates without passing up a single item. It's all included in the price of the hot dishes and the diners seem to relish it.

I had a junior six-ounce hamburger (\$2.65), an order of sautéed onions (twenty-five cents), and an order of beans (twenty-five cents). It surprises me to have to confess that the roll was tasty and nave to contess that the roll was tasty and a cut above most hamburger buns, that the hamburger itself wasn't bad, and that the beans and onions were quite outstanding for the price of twenty-five cents each. To belance this balance this, my friend's steak sandwich was tough and virtually inedible. It be-longed in the meat grinder and proved to be a waste of \$4.50. We had a single bite of everything and took the rest home in paper bags. The reason we were abstemi-ous was because we were saving ourselves for dinner at La Fonda Roberto's.

paper agreement we were saving ourselves for dimer at 1a Fonds Robertos.

La Funda occupies a corner on Third Avenue in Challa Vista. The room is long, the walls are covered with paintings in the manner of Diego Rivera and the table-cloths have colorful patterns that simulate embroidery. This is an offshot of La Fonda Robertos in Tijuana of which I'm fond. The mean in Tijuana is fairly limited. You can have half-orders of every time—chicken, pork, lamb, chilles—and taste everyfhing in the house. I remember every dish I had at La Fonda in Tijuana during my first visit, including the crepts with flack musthrooms, a wonderful sogue with flack musthrooms, a wonderful sogue with flack musthrooms, a wonderful sogue of the control of the

mole and pepian verde, the latter a chicken dish prepared in a green sauce the main ingredient of which is fresh green tomatillos. Both the chicken mote, made with Mexican chocolate, cocoa, chiles, and spices, and the chicken in the green toand spices and the chicken in the green in-matillo sauce were good — not mem.ra-ble, not outstanding, but good. All of our entrées were served on one very large, beautiful platter and visually the presentabeautiful platter and visually the presenta-tion was quite stractive. A large mound of excellent rice was placed in the center of the platter and around it were the two chicken preparations (57.50 each), a chile en nogado (57.50), and a vegetable dish from Puebla called huscont (57.50). De-spite my longings for it, the chile en no-gado proved to be a mess. If it contained meat, the amount was negligible, the bu-ter separated from the green chile, and the canned fruit was sweet to the point of be-ing cloying. Instead of having an ine-grated dish, every item was separate and aeither my friend nor ! could manage

more than a forkful.

more than a forkful. We also had difficulty with the vegeta-ble called huazoni because of its indige-nous spikes, hard, tough twigs that couldn't be consumed. The huazoni is deep fried in batter. The waiter came over to show us how this vegetable should be to show us now this vegetable should be eaten. You nave to detach the gacen buds from the long owigs and fold them into hot orthilds. But you can't get at the edible lacy green part between the buds without lacy green part between the buds without horry stuff. Fortain patch of stringy, thorry stuff. Fortain patch of stringy, thorry stuff. Fortain patch of the tortilla. you scancely utilize the butter-neither can you cut the dish with a knife and fork, because the stems are dry and inedible.

What it comes down to is this: I missed What it comes down to is this: I missed and longed for every aspect of La Fonda Roberto's. in Tijuana: the lovely Old World room, and the presence of Roberto, who acts as host and who manages to go from table to table as if you were guests in his house. Last, there is the thorny prob-

lem of the fidelity of the food preparation. The basic premise of La Fonda in Tijuana is that it offers specialties from the vari-ous areas of Mexico, all with separate tastes and with distinctive characteristics. tastes and with distinctive characteristics. But very little that reached my palate at the Chula Vista branch exhibited the care, the flavor, or even the texture of the dishes that had been so pleasing at the original restaurant. Every dish, including the beans, arrived cold. The service was distracted, and without Roberto there was no one in advise your soughest your soughest your soughest. one to advise you, soothe you, and treat you with special cordiality. Moreover, all of those items at \$7.50 quickly added up to a large sum.

While the Chula Vista branch offers

While the Chula Vista branch offers lunch and dinner with continuous service to a late hour, and while the chefs may be trying hard. I had no incentive to return. The distance in time between Chula Vista and the original location, Old Road to Ti-juana No. 356, is only fifteen minutes. I would rather go to Tijuana and enjoy the

work of experienced cooks, Roberto's careful attention, and the monetary advantage of the devalued peeo. The prices of individual dishes at Chula Vista are too high for what you get: entrées range from \$7.50 to \$9.50 and the portions are not ex-trawagant. It is my understanding that many patrons enjoy the Chula Vista branch of La Fonda. As for me, I'd rather drive a quarter of an hour more for a su-perior dinner and come home exhilarated

by the experience.

I regretted that a potential favorite did not live up to expectations. Still, I was heartened by the prospect of my return to the original La Fonda Roberto's in

the original Ls Fonda Roberto's in Tijuana.

Mention should be made of the fact that both restaurants that I visited in Chula Vista keep hours that are staggering: La Fonda from 10:00 a.m. to 11:00 p.m. and Fuddruckers from 11:00 a.m. to 11:00 p.m. weeknights and to midnight Saturday and Sunday.



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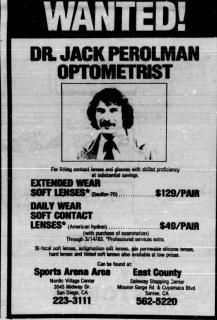
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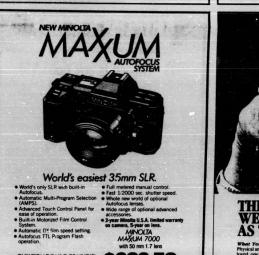


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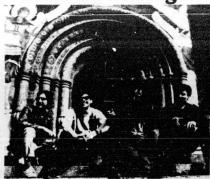
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IOHN D'AGOSTINO

Unwittingly, a member of the audience at a concert given last Friday night by the PoNA Saxophone Quartet articulated the average listener's disorientation when confronted with avant-garde music. Ar-riving late, the man hurried toward the en-trance of the Recital Hall at UCSD's trance of the Recital Hall at UCSD's Mandeville Center, only to stop short when he heard a cacophony of bleats, blatts, honks, squeaks, and squawks filtering through the door. "Oh, good," he said, relieved, "I'm not late. Sounds like

they're just warming up."
"No," corrected a ticket taker, "that's

them playing. The concert started five

ninutes ago."
What the man had heard was an ensem-What the man had heard was an ensemble improvisational passage from faint Another Take of the Shooteep," an extended exercise composed by tenorist Larry Ochs that did at times sound like an orchestra's reed section working out the bugs before the arrival of the conductor. Beginning with a plaintive tenor melody by Ochs that stretched into a one-voice overture to the composition, "Paint ." became in its second "movement" a trio for sopration, bartione, and soprano saxes in which Andrew Voigt, Jon Raskin, and Bruce Ackley similataneously improvised on the piece's head (the commoving the commodities).

borrowing innovative notions of structure from such European composers as Mes-siaen, Karlheinz Stockhausen, and Edgard Varèse. An exhaustive schedule of posed, expositional section that estab-lishes the thematic materials from which a piece is later developed). The dense tex-tures and dramatic rhythmic flux of this third section gave way to an exploratory baritone solo by Raskin that acted as a bridge to two more improvisatory trio before Voigt's brief sopranino solo sig-naled a recapitulation of the head by the rehearsing, performing, and recording enabled ROVA to fuse these two musical disciplines and to employ some of the inscriptines and to emptoy some of the principles of modern dance, poetry, and the plastic arts in assembling a new vo-cabulary for ensemble expression. The results of their efforts can be heard entire quartet. By the time the twenty-minute-long "Paint . . ." arrived at its consonant resolution, it had served to de-

fine ROVA's aesthetic in its meticulous yet

soulful application of free-jazz principles to the tenets of twentieth-century compo-

sition. "Paint . . .," a conscious mating of layered, accelerated, Roscoe Mitchell-

modal chord progression originated by contemporary French composer Olivier Messiaen, was the perfect preview to an evening of new music that charmed most of the capacity audience and, inevitably.

ROVA (an acronym of the first initials of

ROWA (an acropym of the first initials of the musicians' surnames) quickly became an important cog in that city's new-music machine, in a scene which since the mid-Seventies had attracted to Bay Arta loft spaces, concert halls, and artist-operated citbs such musical freedom fighers of Henry Kuntz, Gerald Oshira, Gerg Good-man, and Henry Kaster. Each of the crimation in the concepts of free music be-fore moving to San Francisco — Ochs freen recovery and the control of the con-tent of the concepts of free music be-fore moving to San Francisco — Ochs freen recovery and the control of the con-tent of the concepts of free music be-fore moving to San Francisco — Ochs freen recovery and the control of the con-tent of the control of the control of the con-tent of the control of the control of the con-tent of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control of the control of the control of the con-trol of the control o

fore moving to San Francisco — Octos (tenor, sopranino, and allo saxes) in Scarsdale, New York; Voigt (alto, sopranino, and soprano saxes and flutes) in Salt Lake City; Raskin (baritone, alto, and soprano saxes and clarinet) in Portland, Oregon; and Ackley (soprano sax and clarinet) in Detroit. When they beauted to include the source of the same of the

and clarinet) in Detroit. When they banded together, however, it was to gur-sue a slightly different course, one that would encourage them to grow as soloists by building on the improvisational and sonic investigations of such luminaries as Mitchell, Albert Ayler, Anthony Braxton, and Cecil Taylor, while creating a new body of saxonobne ensemble music by

American and European labels, but are most affecting when experienced in permost affecting when experienced in per-son. Friday night, references to Mitchell and to the other notable free-jazzers were evident in ROVA's blowing, but not to the point of mimickry, Rather, ROVA utilized in concert many of the devices that we as-sociate with free playing: the establish-ment and breaking down of notivic melo-dies, the rhythmic flow that implies a pulse in the absence of a true meter, the coaxing of nontraditional sounds from the instruments, the nacking of rhythmic and instruments, the packing of rhythmic and melodic fragments into the tightest, tiniest of spaces, and the almost continuous emphasis on contrasts — dynamics that pit the loud versus the soft, harmonies that juxtapose dissonance and consonance, colliding harsh and velvety timbres. But

juxtapose dissolares and collosolares. But perceived as contained units ander that colliding hards and velvety timbres. But perceived as contained units ander that perceived as contained units ander that perceived as contained as a contained as a

ing more than a dangerous intersection where four headstrong saxes were travel-ing in different directions, a musical sig-nal would change and the musicians would fall into line as a reminder that all was under control. True to free jazz, ROVA subordinated the egoism of individual blowing to the collectivism of enremble play; true to contemporary com-position, the quartet connected seemingly incidental, superfluous strands of musical expression to form very modern, asym-maticial efficience administrations. on nine albums recorded for independent

metrical string sculptures.

What may have dismayed those unpre-What may have disrusped those upprepared for such a performance, and who
consequently left the concert early, was
the fact that ROVA fiss neither the description of the traditional jazz quartet,
wherein a star player is supported by three
sidemen, or the classical definition of a
quartet, one that exists to perform set
pieces composed and arranged for four
interdependent and usually immaliable
parts. Not that there aren't precedents for
a modern, unaccompanied saxophone
a modern, unaccompanied saxophone
better-known World Saxophone Quartet,
But by comparison even the latter group
plays a less rarified form of music than
does ROVA, which eschews the snatches

of snappy bebop, sonorou, swing, funky of snappy ecopy, sonorou, swing, runky riffing, blues, and ballads that are scattered throughout the typical WSQ performance. It's a point of departure that Ochs was quick to seize upon as he cleaned and packed his saxes in the postcleaned and packed his saxes in the post-concert quiet. "Wur early can't compare us to the World Saxophone Quartet," said Ochs. "What they do is merely an exten-sion of the jazz thing they've all been do-ing, together and separately, for years and years. And it's great — don't get me wrong — but they've already got that cov-ered. ROMA isn't as tied to the jazz tradi-tion, we're more interested. wrong — on only re arteasy gone accorded. ROMA isn't as tied to the jazz tradi-cred. ROMA isn't as tied to the jazz tradi-something more interested in creating something to the something tradition of the last piece," continued Ochs in reference to "Katife in the Times," the adventurous, suitelike composition that closed the show. "It took me a long, long time to write, it started by composing parts that were suited to each player's strengths, but away to the strength of the strength of the write, it started by composing parts that were suited to each player's strengths, but a suited by composite things that he isn't used to, Ideas would come to that he isn't used to, Ideas would come to me in bits and pieces, and twould fit them to what I already had, I didn't force any-thing. I just let the piece take shape nat-urally — but by the time I was finished it

was unlike anything else we had done up to that time. Unfortunately," admitted Ochs, "we didn't play the piece as well to-night as we have in the past. We got ev-eryone into the car but we couldn't get the motor started. And we made some mis

The suggestion that the musicians could have made "mistakes" playing a kind of music in which, it seems, anything goes, might have elicited some snickers from those listeners who bailed out before the concert was half over. But it is also indica-tive of the importance of proper note placement, adherence to prescribed development, and allegiance to a piece's idi-osyncracies that characterize ROWA's brand of provisional freedom. It some in attendance Friday night failed to hear logic, grasp the structure, or appreciate the interdependence in ROWA's music, they certainly weren't the first to find the group's work wild and offensively unin-hibited. To be sure, ROWA has encoun-bilities. To be sure, ROWA has encoun-ted the sure of the sure of the sure of the control by a few wallions. Two years area, to clie the best example. concert was half over. But it is also indica

posed by a few waikouts.

Two years ago, to cite the best example,

ROVA was invited by the Contemporary

Music Club of Leningrad to perform in

the Soviet Union and, subsequently, in

Romania. With the help of the Friendship

Ambassadors Foundation, the Soviet Sputnik" Travel Bureau, and numerous grants collected by the group to under-write the trip. ROVA went behind the Iron Curtain to play two sold-out concerts in Moscow on June II and 12 of 1983. Un-fortunately, while European audiences are in many ways more sophisticated than American audiences when it comes to new music and jazz, most Russians are woefully behind the times in that regard weeruity benind the times in that regard. What they had expected from this young Amerikanski quartet was niee, familiar, swinging jazz. What they got was altogether different, and when word of this form of "musical anarchy" reached Leningrad, that city's government canceled any further gigs. It took a lot of figurative arms. whisting and explaining to ministrate to an extension of the control any further gigs. It took a lot of figurative arm-twisting and explaining to reinstate the concert, and ROVA not only played in Leningrad and Romania, but ended up jamming with jazz musicians in bott locales. A narrated slide presentation of ROVAs visit to the Eastern Bloc enlivened he long break between sets Fridgen right, and probably heightened the experience for those who remained for the second half of the show. It's too bad that by that time a number of impatient or intolerant ticket holders had staged their own unofficial boycout.

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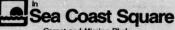
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JEFF SMITH

At their best the plays of Alan Ayck-bourn have as many levels as a medieval allegory. His characters are more than characters. They are separate events, iso-lated from the rest yet entwined, by the playwright's deft use of dramatic irony.

into the fabric of the whole. In Absura into the fabric of the whole. In Absurd Person Singular, How the Other Half Loves, and The Norman Conquests tril-ogy, the stage becomes a three-ring circus of multidimensional mayiem. Separate locales are collapsed into a single space. Different sories occur simultaneously, And each new scene further cinches the ents of farce and satire with fresh, loscopic twists. At their best Ayckbourn's plays grant ardiences the power of omniscience. Like wry gods we gaze bemused at the follies of humankind.

Absent Friends, which opened last week at the Gaslamp Quarter Theatre, merits at best an antechamber in Ayckbourn's pantheon of plays. A farce of re-versed expectations, the comedy demon-strates many of his trademarks: people strates many or instructions are the service strates that yet the service strates and things typically falling apart. But unlike Ayckbourn's better works, the center of Absent Friends does not hold for long. His art-istry cannot hide his many contrivances, and he gives his usually refined ironies too loose a reign. As soon as one learns to too loose a reign. As soon as one learns to anticipate the opposite of the norm, which happens early on, the play becomes tedi-ously predictable after a while. Overall, the comedy has the feel of some nifty im-pulses that got lost on their way to the

pulses that got lost on their way to the typewriter.

The play's situation is dramatically incouous at first. Paul and Diana have invited some friends to their posh houne lond moral support to Colin, an old school chum whose fiancée drowned shortly before the wedding. But while they await his arrival for a sympathetic eat, the five people reveal that they barely remember Colin, that none was ever close to him, and that — they damit freely— they don't think much of each other. The five coexist by reasons of a true. based on to min, and take "we shall nieve, the hey don't think much of each other. The five coexist by reans of a truce, based on the hey don't think much of each other. The five coexist by reans of a truce, based on the marred by frequent boder flare-ups when private territories are invaded. They have become so accustomed to the hostility in fact that they are almost deaf to it. Like blind vipers, he five "friends" go about their established route and hiss webender when the best of the five friends and the season, becausing the way fact Colins arrival. But given the consistent pattern of reversals thus far, in which characters are the opposite of what they seem, one can predict that Colin too will be different. Sure enough, instead of shrouding him-

self in a fog bank of bereavement. Colin is a sunbeam of serenity. Chipper, gregari-ous, and so positive that he's cerie, Colin is a sales rep for the riches of life. He en-ters the room smile-first, a handgrabbing, back-slapping "natural giver" able to regard cosmic gloom with empyrean affection.

With an innecence that is nothing short of Edenic, Colin boasts a knack for summing up people quickly. But as he goes around the room applying his gift, two things become clear: he hasn't a clue about anyone foh sees them in fact the way we thought they would be initially); and like his fance, Colins "friends" have been spiritually dead for quite some time. His presence, a naive angel in a three-piece suit, magnifies the absence of anything meaningful in their lives.

The stimulus for the play is interesting: assemble a group of ultimately biter peo-With an innocence that is nothing short

The stimulus for the play is interesting: assemble a group of ultimately bitter peo-ple to care for a hurt soul, turn the tables, and have him sermonize on the beauties of existence. But Ayckbourn has spread out the idea too thinly - and has gapped out the idea too thinly — and has gapped his dialogue with more pauses than even Harold Pinter would dare to essay. Once Ayckbourn has tipped his hand, with Col-in's odd brand, of glee, the play has little left to do but unravel the consequences of the idea. In effect, Absent Friends is a one-act play in two acts. The unlikable characters, most of whom are absent without leave, are merely vehicles for the playwright's ironies. Even their angst is hollow, which may be Ayekbourn's point. If so, he has made it much more convinc-

If so, he has made it much more convincingly elsewhere.

At the Gaslamp Quarter Theatre, director Will Simpson has attempted to make Absent Friends a comedy of manners about people who lack them. Much of Ayckbourn's play is concerned with small alt, and with the discrepancy between what polite people should say and what they actually want to say. Simpson's cast, a good one, pays particular attention to the space between both, to the lexicon of gestures, body language, and nonverbal

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· Glaucoma test No extra or hidden costs Available on a first-come, first-served basis. Through asides that unsweeten the calorie count of what is being said. Simpson and his cast are often successful in padding the scriot's vacancies with visual filler — and the production is much more fun to watch than to hear. But like Ayckbourn's obvious ironies, the surface texture of the production also becomes predictable. Nu-ances that worked well the first time are repeated. Manners become distracting mannerisms, and a feeling of déjá gesture

While it can smolder with style, giving While it can smolder with style, giving a play a Harold Pinter tinge, the production is less successful with the extremes of the script. These range from scenes of empty nothing — one being a long look through a photo album — to shrill trades against the Whatever of It All. Watching a drama by Pinter is like pecting into an ancient well and trying to see the bottom frough entractions of aleres. Journal of the production of through encrustations of algae. Absent Friends is Pinteresque to a point. It too wants to suggest murky depths and bot-

tomless, existential despair. But its subtexts are all on the surface, in the interactions among the characters. When it tries to go deep — and when the Gaslamp pro-duction must follow suit — both become shallow. The results are unsually unmotiated non sequiture of fury and force our of sync with the toned-down efforts of the As long as the script doesn't require

them to exaggerate the limits of their characters beyond belief, the actors at the characters beyond belief, the actors at the Gaslamp are quite good. Even though the play consistently dupes his character, Paul Nolan turns in another fine performance as Colin, a man whose heart is as pure as his powers and whose heart is as pure as his powers of observation are suspect. Miles Barnes, a new face, makes Paul an Miles Barnes, a new face, makes Paul an edgy hypocrite — and one nasty host who coils and strikes back at the slightest afront. D'Anni Paton and James A. Strait have played better roles than Diana and John, two façades meant more to react than to act (Strait does add some nice touches, like buttoning his sport coat when John goes to answer the phone, but he becomes hammy when John must wince at Colin's talk about death). And Patti van Roode sparkles as Marge, a well-meaning gadfly whose brain is on permanent sabbaticai.

St. an Herder's work as Evelyn merits special mention. Her character, beneath whose charming exterior lurks a black hole of negativity, rarely utters more than one or two words at a time. Evelyn remains at the circumference of most scenes. She speaks only when spoken to — and then only in short bursts. Few roles and then only in short bursts. Few roles in theater are as tough to do. For the actor there are no head starts, no warm-up lines to establish the pitch and rhythm of a speech. The timing must be precise, and low bass, for Herder — on cue and then low bass, for Herder — on cue and then in the most — on the baskground. Evelyn is the most — on the baskground. Evelyn is the most — on the show and yet, because of this, Herder has to be the most involved performer on stage. At no point during her excellent performance, however, did Herder make us aware of just how difficult her assignment actually was. Her artistry More apparent, but equally well done

is Robert Earl's set for the production.
Well coordinated with Joseph Dana's stylish costumes, Matthew Cubbito's lighting, and floh Hamser's sound design (which includes an appropriately ironic rendition of "Our Love is Here to Stay"). Earl's set maks among his finest. A contemporary living from, done in autumnal shades, the space is so elegant it could qualify for a photo spread in a magazine. You know, one of those museum-piece living trooms so tratefully appointed you'd swear the owners never use it for daily living. In general, the Gaslamp's production has all of its usually high attandards. The only thing that falls short of the mark is the play itself. stylish costumes. Matthew Cubbito's



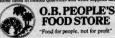
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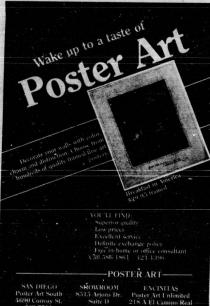


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### **OUARTER NOTES**



### CANIN. OHYAMA. **LEONARD TRIO**

The La Jolla Chamber Mu The La Jolla Chamber Muss Society presented a concert at Sherwood Hall last week with violinist Stuart Canin, violist Heiichiro Ohyama, cellist Ronald Leonard, and pianist Janet Guggenheim. The program consisted of the Mendelssohn Piano Quartet Mendelssohn Piano Quartet
No. 2, the Fauré Piano Quartet
No. 1, and Paul Hindemith's
String Trio No. 2. An unusual
program (only the Fauré is
familiar to most audiences),
and hence an opportunity to
hear music outside the standard

quality of the programming, but this was not, overall, one of but this was not, overall, one of the more impressive concerts in the Chamber Music of the Chamber Music Society's series. The trouble lay in the playing of the vivy inits and the planist. Mr. Cavin played with sweetness and grace, but there cas a lack of incisiveness and energy that weakend the impact of all the works performed. Miss (ougenheim had plenty of incisiveness and energy, but little grace, She tended to phrase in a four-square manner, without expressive shadings, and without the shapeliness of prinsing so essential in this iritimate music. With both the violinist and the

pianist limited in their means of expression, the sterling efforts of the violist and cellist could not rescue the concert from a general air of unsatisfactoriness. For example, one could not have told from the polite and rather of the composer's youthful masterpieces, a work of passion and elegance. The playing was at its best in the Hindemith String Trio. Yet the nusicians did not make a strong enough case for this enduring worth. There is something so tiresome about slithering in and out of unexpected keys, a tiresomeness underlined by the composer's tendency to cap things off with an unjustified and cheap major triad, as though he still believed himse to be in the tonal world of

### SAN DIEGO CPERA

Beethoven and Brahms

Publicity for the San Diego
Opera's production of La
Bohème has kept touting it as
something special — and so it
has turned out to be. It has
been a long time since this
company has offered a precia company has offered an opera from the standard repertoire as well executed as this one, with the level of all aspects of the production uniformly high. None of the singers is an international star (not yet), but they all sing with remarkable musicianship, and their acting is equally good. In Alexandru Ionitza and Hei-Kyung Hong, the San Diego Opera's general

director, Ian Campbell, has found a memorable Rodolfo and Mimi, young singers from (respectively) Romania and Korea who — if we may judge by this lovely performance are soon likely to be performing on all the great opera stages of the United



States and Europe. Miss Hong's voice is a warm, Hong's voice is a warm, powerful instrument that reminds one of Renata Tebaldi at her prime, and she is a singing acress who already knows how to draw all the pathos from Mimi's role without interfering with those long-breathed melodic lines; she is also exquisitely graceful on stage. Mr. Ionitza has a 'ringine top and a special way ringing top and a special way with expressive phrases; he too is an engaging actor, particularly admirable for the way he captures the modest, realistic, humorous style appropriate to this sentiments verismo opera, without exaggerations or mannerisms

Some of these qualities of acting are no doubt due to director Rhoda Levine, who has given the drama throughou a freshness and poignance often missing in stagings of Bohème. The cavorting of the four friends in their garret, the crowd scenes at the Café
Momus, the interplay of the two couples at the end of act three — these are handled with notable skill, and above all with a high degree of naturalness. The dramatic effectiveness of the production is of course enhanced by the supertitles, projected on a narrow screen above the stage. The audience's ability to follow the story and dialogue in detail takes some of the pressure off the stage director who, when this is not the case, must try to communicate such matters communicate such matters entirely through mime (often of a grotesquely inflated sort). With the meanings of the sung words made intelligible through the supertitles, Miss words made intelligible intrough the supertities, Miss Levine has been able to devote her attention to subtleties of characterization and to the creation of an atmosphere that makes us believe in what is happening. Incidentally, the supertities have curious ormissions that seem hard to explain may constitute the curious of the complete of the compl go out to the café, the go out to the cafe, the supertitles at the Civic Theatre left out the little interchange in which Rodolfo asks "E al ritorno?" ("And when we come back?") and Mimi coquettishly replies
"Curioso!" ("Nosy!"). Can it
be that someone did not want to
offend the moral sensibilities of

the audience? But Musetta and her succession of lovers are treated by the supertitler with much more frankness.

Puccini may be the compose of glorious melodies, but he is also one of the most inventive of operatic orchestrators. In La Bohème, the orchestra plays a prominent role, commenting on the action, identifying characters through leitmotifs, creating atmosphere, organizing the action into well-shaped musical forms. Hence shaped musical forms. Hence the importance of the conductor — and the San Diego Opera's Robin Stapleton does a wonderful job with this does a wonderful job with this familiar score, giving it a freshness comparable to that of Miss Levine's staging. The opera orchestra plays with great beauty and energy. All in all, a triumph for the company, Mr. Campbell, and Puccini.

#### AMERICAN BALLET COMEDY

Bob Bowyer's company, American Ballet Comedy, performed at UCSD's Mandeville Auditorium last manaceville Auditorium last week. It is a company of trained ballet dancers devoted to comic ballets, burlesques of the conventions of the various types of theatrical dancing: ballet, modern dance, jazz, flamenco, and so on. As such, it invites comparison with the flamenco, and so on. As such it invites comparison with the Ballets Trocadero de Monte Carlo, which has been purveying this kind of humor for many years. The differences are notable. The Trocks are an all-male companion.

the female roles, and that gives an extra dimension of parody and absurdity to thei performances that American Ballet Comedy, which includes dancers of both sexes, canno explore. Mr. Bowyer, who choreographs everything for his company, is far less subtle and witty than the Trocks' choreographers. The Trocks' performances are meant mainly for an audience of ballet aficionados; the hum often consists in small but devastating deviations from normal ballet technique, or normal ballet technique, or minute but hilarious exaggerations of ballet's sillier conventions — and to appreciate this comedy, the audience must have seen a lot of "legitimate" ballet so as to of "legitimate" ballet so as to perceive what is going wrong. The humor of the American Ballet Comedy is broader and cruder, and it can appeal to an audience that knows scarcely anything about more serious forms of dance. Naturally, a forms of dance. Naturally, a knowledge of the conventions found in the classical pas de deux makes Mr. Bowyer's "Black Cockroach Pas de Deux" finnier, but no such knowledge is necessary to get the basic hunor of this attack by a hungry male and female cockroach on a shabby fellow in his bathrobe trying to munch on some pottochips. Nevertheless, the dancing by the black-costumed pair, with their extra insect limbs protruding front their waits, is

with male dancers playing all

technique as well as the sense of humor the choreography requires. Mainly, however, comedy precedes ballet in this company's offerings. The one major exception, and one of the funniest dances on the the funniest dances on the the funnierd dances on the program, was the "Faux Pas de Trois," a clever treatment of the dangers of partnering. The male dancer partnering two ballerinas is utterly overwhelmed by their conflicting demands, and as his desperation grows so does the accordance of the dancer partnering two ballerinas is utterly overwhelmed by their conflicting demands, and as his desperation grows so does the accordance of the dancer of the dancer of the dancers. Miss Chinn is the star, and Mr. Bower has taken and Mr. Bowver has taken

advantage of her idiosyncratic abilities to create a funny parody of angst-ridden ballets too deeply influenced by Martha Graham. This diminutive dancer seems to be made of India rubber, and the Pas de Trois pour la Psychologie

Contemporaine consists mainly of tying her up into knots of the most incredible kind, while she stares at the audience as though shocked into numbness by this strange procedure or by the emotional distress it parodically symbolizes. Miss parodically symbolizes. Miss Chinn also appears to great effect in one of the few dances where comedy and technique are joined by a choreographic imagination valuable in its own right. This is "The Big Ballet in the Sky," in which Mr. Bowyer goes considerably beyond the usual comic confinements of the program, without however losing the comedy. The body of an old woman, laid out for her funeral, is unzipped by angels and Miss Chinn, the woman's soul, emerges to seek her destiny in the afterlife. This is amusing, but also touching and even beautiful; in the burlesque of Christian ideas about death, body, and soul, some of the spiritual power of the original remains and communicates itself to the audience. Later on in this dance, Mr. Bowyer devises a surrealistic hand of God that, in addition to the amusement it affords, carries a great deal of theatrical (if not divine) power. The giant hand

that creeps out from the wings is a dancer in a body-size glove, and he drags behind him an accordionlike tube of fabric that looks very like a giant arm, as seen in a garish nightmare. Underneath the surrealism and theatricality there is ballet, but it is ballet imaginatively transformed: who before this has ever seen a pas de deux between a female dancer and a giant hand?

One more of these dances is worth mentioning, as touching deeper or higher possibilities of comic dance than mere amusement. "The Remembrance Waltz" shows us an old man and old woman on a park bench, who are inspired by the sight of a pair of young lovers to attempt a romantic par de deux of their own. They totter; they stagger; they have to prop each other up like superannuated trees. Here too, we have parody, for the steps are those of classical ballet, though distorted by the old couple's feebleness. But there is something else, for Judy Fielman and Mr. Bowyer himself also manage to project the pathos of age, and the the male-female relationships of classical ballet. When the young couple return (Miss Chinn and Scott Bryant) and help the exhausted old couple to their feet, the choreographe seems to be telling us something important — though without a touch of the pretentious - about the continuity of life and the undying human impulse to love and beauty.



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### LETTERS

ntinued from page 3) whole is desperate for space, a good portion of the additional space has been turned over to the general collection as opposed to

 Since the state inspector came in the middle of the construction, it was physically impossible that materials were impossible that materials were being moved, the inspector came and materials were put back. There is no connection nor did anything like this occur.

I highly resent the twisting of facts, in fact falsehoods, and the whole tenor of the article in an obvious attempt to sensationalize (even the headline smacks of National Enquirer). Any respect I may have had for the Reader is may have had for the Reader is now totally lost and I will be unlikely to believe anything I read in your newspaper. I will also not talk to your reporters again as it is obvious you will just make things

up anyway.

I would like a chance to reply to your article or have this letter printed. You should be "chagrined" (a word not used by Mr. Bosseau but which Mr.

called professional newspaper writes an article on the same topi as a college newspaper (SDSU's Daily Aztec) and the college newspaper's report is more accurate, fairer, and less accurate, fairer, and less sensationalized. Charles Dintrone Head, Government Publications San Diego State University Library

Thomas K. Arnold replies: Taking Mr. Dintrone's points in order, it was Don Bosseau who informed me that the GPO's unsatisfactory rating could lead to probation for the SDSU collection being misleading and totally false is a semantical one; the library did in fact receive a rating of unsatisfactory regarding appropriate space for the

It was Mr. Dintrone himself who wided the information that the library's collection increased in itbrary's cottection increased in one year by 200,000 to 390,000 "pieces." The matter of microfiche could have been but wasn't more clearly explained during our

conversation.

Love Library was never designed to contain office and classroom space but at its opening, space planned for eventual use by the library was instead converted to

lassroom and office use. No books were removed at that time: books were removed at that time, no books were yet in place.

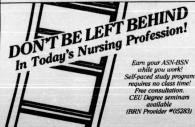
The connection between the GPO's report and the additional space is my conclusion, based upon the available information and the obviousness of the

Regarding moving materials from the basement, Don Bosseau's remarks to me clearly indicated that such materials indeed were

that such materials indeed were being moved.

The final question, the sequence of events surrounding the inspector's visit, was explained to me by Don Bosseau and was accurately reported.

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### City Lights

### Cutlass Between Your Teeth

(continued from page 4) study the problem. Local commercial towers,

Local commercial towers, however, have their own side of the story, and feel accusations of overcharging are greatly exaggerated. Dick Mudgett of Mudgett & Son, one of the four firms on the Coast Guard register, so the towing the register, says his towing charge of seventy-five dollars an hour

inside the bay and \$125 an hour on the ocean is more than justified when one considers his cost of doing business. "I have a forry-five-foot, 750-horsepower towboat that burns thirty-five gallons of fuel an hour and requires at least two people to operate," Mudgett says. "The boat and all the equipment on it is worth veen \$150,000 and \$175,000, and my insurance for liability and towing runs between \$6000 and \$7000 a year. Just because the Coast Guard has for years been providing this service for free

doesn't mean we can do the same; and if there's not going to be reasonable remaneration for our services, there aren't going to be any towing mpanies around anymo

### Jack Schebesta

caller, and the show's produc Doug Young, was grateful for his calls. "We have to be careful of who we let on," Young says. "If we get a call from someone who says

Dave' [imitating a quivering old woman's voice], someonic who sounds like they're a hundred years old, we tell then that their voice is too low something nice, and after a few times they stop calling. But Jack was such an elegant, well-spoken caller we felt that it would be great to have him on would be great to have him on the show." And so Schebesta has moved from being a mere caller to being a talk show guest. Today, Thursday, at 1:00 p.m., following one of the fathers of the children involved in the McMartin preschool case, he will be featured for

one hour with host Ed Bieler. Young says that the reason for broadcasting Schebesta is his producasting Sciencesta is nis ability to generate calls. This is readily accomplished by his virulent attacks on religion and anything else transcendental. "When we get psychies on the show, he tears into them, calls them the Antichrist. The switchboard lights up, it's great!" Young says. "And if it works out, we'll have him on.

Paul Krueger, Thomas K. Arnold, and Abe Opincar

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Section 2

### Events, Theater, Music, Film

### The War Of The Words

My fellow Americans! My fellow Americans!
There is a war on in this land
of ours. I do not mean the war
between rich and goor, between
capital and labor, between black
and white, between black
and white, between
conservatives and liberals,
between Christians and
secularists, between pro-life and
anti-life. I am speaking to you

about a war far more terrifying

SANYO NOME CASSETTE DECKS











Their entity is never-ending.
This conflict, not visible to the
ordinary man and woman but all
about us nevertheless, is
poisoning American life at its
root. We who believe in

forty Californian artists, many of whom are local, in such media as sculpture, drawing, photography, printmaking, and oil on canvas. More lighthearted roup than thoughful probing of the tree's importance to the subconscious many visions to the exhibition.

nodernist and postmodernist allow it to continue. Let me tell you about these Scartered throughout these fifty states, the soldiers of these

two bitterly opposed armies live in their garrets, their cold-water flats, and their university-English-department offices.

droll, Beheld the sovereign clouds as

Photographer Alberto Lau presents a charming Ektocolor perint of a whole promenade, lined with at least twenty palmeres, and each wears a little red bow tie. Majorie Nodleman presents yet another brightly colored, nound acrylic on canwas entitled "Windansea Bacch" (continued on page 8, col. 5)



A

two armed camps. One of them bows down before the graven images of T.S. Eliot and Erra Pound. These v-e the modernists. As they tramp through city streets and country through city streets and country lanes on the way to their ferocious battles with the opposition, they sing their marching song: What pistache one, ingenious and

jugglery And the sea as turquoise turbaned Sambo, near

Sumbs, near
At tossing souces—cloudyconjuring sea?
C'eant mon opini batand,
f'ignominie.
No one knows what it means,
but it stirs their hearts with its
odd words, its unexpected
allusions, its obscurity, its quotations in foreign languag The banner of the poet – Wallace Stevens, insurance executive of Hartford, Connecticut — floats gaudily

Connecticut — floats gasdily above the tramping hordes. Opposed to these force, and proudly carrying the emblem of the poet Williams — physician from Rutherford, New Jersey — the postmodernists are on the march, shouring out slogans [continued on page 7, col. 3]

Talk Of The New Yorker

Those that some of you will, before flocking to hear Bendan Gill speak next Thursday, March 7, on "Life at the New Willer," take the time to read however, which was to be the control of the control of

"Bodies." Talk of the Times, and review extents for two decades, but do not hearter, when he has finished; to raise your hand, however temenus the gesture. Should there be no immediate acknowledgment, or some, an obis ous disnicitation with the state of the state o

follow the tracks of his nimble prose through some chapters before a very grim question (the midings of which are found on or "most New Kirker writers") takes shape; Is this a man whose confidences we really want to share! Here at the New Yinker boasts a plentrade of detail pertaining to the magazine's founding, management, office, and gowith mo an influential.

superbly edited and now superbly edited, and now-sacrosanct humor/literary showcase. But staff writer Gill has little flattering to say of many people who are not alive to offer rebuttal, and, of his

content and of the content and of the content and, notably younger colleagues, handly amything to say at all.

Here at the New Yorker was released on February 21, 1975, shreedly timed for the order of the magainer's first issue. Whether this clever promotional maneuvering conjoed the blessings of his employer or not, 1 don't know, but if the book was Gill's iddee of a tribute, it was clearly precised to be some offer memoria authors. By the work of the work of the content of the co

who has been with the magazine just a few years less than Gill— exception is taken to the "supposedly non-fictional account of the magazine," to Gill's "skewed perceptions," and to the mistaken impression "that contributions to the magazine liked that book." And in what liked that book." And in what may be the most terse of the New Yorker's "Briefly Noted" book reviews, a single sentence was deemed sufficient to condense the work: "One man's view of these premises and some of the people he has known here and elsewhere in the past forty years."

reconcile Gill's version of Harold Ross, cofounder and first editor Ross, colounder and hist editor of the New Yorker, with those offered by Kahn, William Shawn (Ross's successor), Geoffrey Hellman (another contributor), Janet Flanner ("Letters from Janet Planner ("Letters from Paris"), or Ross's first wife (of nire years), Jane Grant! "Tve mentioned how difficult I find the art of cutting people," writes (continued on page 8, col. 4)

### Memphis Style

Palms On Hand

One of the most persistent annoyances fostered by the writers of the history of art is their obsessive compartmentalizing of the subject, the endless dividing and foping-oif of artists inte groups and movements until we are directly the contents of the c dizzy with the categories classical, neoclassical, gothic protorenaissance, renaissa haroque, rococo, mannero

Under the budding chestnut
tree. Desire under the clius. On
the trail of the lonesome pine. A
tree grows in Brooklyn. Wind in
the trail of the lonesome pine. A
tree grows in Brooklyn. Wind in
the cottonwood tree. The coins in a
fountain. The a yellow ribbon
round the cold oak tree. A poem
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which provides the sevenues of
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the nonstop libertine joyride
lifest) je that has made our state
famous throughout the world.
In a sincere effort to more
firmly not the palm in the
imagination, the San Diego
Natural History Museum is
currently showcasing an
extremely showcasing an
artworks fearuring palms. The
show, apth tuled "Palms,"
includes the works of more than

estheticism, symbolism primitivism, impression expressionism, abstract

expressionism, abstract expressionism, apprenaricism, constructivism, cubism, constructivism, cubism, naturalism, dada, nexduda, art nouveau, minimalism, modernism, and postmodernism, to name a few.

A byproduct of this anal-compulsive tribring is the compulsive tribring is the compulsive tribring is the compulsive tribring is the computer of the construction of t

annual convention, and the minutes of the meeting saved for the fastidious squirrel of a graduate student, who would later write the history. In truth, later write the history. In truth, artists rarely have an overview of what they're up to, particularly in comparison to the hindsight of the art historian. Art movements usually bear more resemblance to loosely organized local fads than to preplanned

campaigns.

There have been, however, a number of high-profile, selfconscious exceptions; the dada people constituted one and, before them, the future who went so far as t



### READER'S GUIDE

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### Dance

Scottish Country Duncing is held Fridays, 7-30 p.m., St. James Hall, 7770 Eads Avenue, La Jolla, 454

group Les Latinos will provide the backdrop for more doncing, and dimner to included in the admission for this fundraiser. Sotunda, March 2.1 pm., Paradise Senior Center, 1880 Logan Avenue, Legan Heights, 235-2010 or 202-2380. "Dance Jam," create your own

Benefit Dance, the Ballet

NATIONAL

BALLET

ACADEMY

Michael Cappara

"Oldies but Goodies Sock Hop," dance to benefit the California Centre for Missing and Exploited Children will be held Saturday, March 2, 7, 30 pm., Escondido Arthlers Club, 130 West Wosshoard Avenue, Escondido 746-9302

Chorvographer/Dancer Sarah Brumgart performs an hour-long solo entitled Dance to the Music and Rhydm, with recorded accomponiment, Saturdas, March 2, 8 p.m., Sushi, 852 Eighth Avenue, dawntown, 235-8466

Modern Dance, SDSU's Cultural Arts Board presents the Sam Francisco Moving Company in a program choresographed by Ellen Bromberg, Sarunday, March 2, 8 p.m., Main Stage Theatre, SDSU 265-6821.

Tea Dance, the Bill Home Onchestra performs ballnoom music from the Thirties and Forties for this afternoon event, Sunday, March 3, 1 p.m., La Jolla Village Square, 8657 Villa La Jolla Drive, La Jolla, 455-7550.

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

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

### Film

"Nothing But a Man," will be shown as part of the continuing "Black History Month" film series tonight, Thursday, February 28, 7 pm., North Conterence Room, UCSD, Free, 452, 5640.

UCSD, Proc. 452, 5040.

"Folitical Film Service," two films about labor movements will be shown, Add of the Enrils, denrect an 1954 by Herbert Billerman and produced by blackined Heldywood filmmakers, depicts a search ong series by Mescand American area meres. Refetix, a 1958 film about well as the service of the Mescand Conference on National Conference on Nationa

Museum Films, three short films will be shown: The Arbabasea Glacier A Care Study, The Desert, and Islands within Islands within Islands within Islands within Islands, this Seturation, March 2 and Sunday, March 3, 1 and 2:20 p.m., Natural History Museum, Balboa Park, 232–3821.

"Boris Godunov," Modest Mousonjsky's opera that he based on the tale by Pushkin, will be shown in its Russian film version, with English suberities, Sunday, March 3, 11 a.m., Ker, Cinema, 4061 Adams Avenue, Kensington, 283-5909.

Travel Film Series, filmmaker Stan LaRue will be present to narrate his film, Amazing Sweden, Sunday, March 3, 1 and 3:30 p.m., noom P-32, Palomar College, 1400 West Mission Road, San Marcos, 744-1150 or 727-7529 x2153.

Whole or ½ Brain?

Another Pilm for the Asmichair Traveler, Peace Park in Himoshima, Nagsaki, and M., Ase are among the places visited by Ted Bumiller, who will narrate this film, Docore, Japan, Sunday, March 3, 1 and 3-30 pm., San Diego City College Theatre, at C Street, off Swelfth Avenue, downtown, 230-2445.

"Monday Night Film Series" continues with a new theme for the month of March: Mystery Thrillers from the Serra Film Center. The first film in the new Center. The first film in the new series is the 1945 work directed by Rene Clair, And Then There Were None, Monday, March 4, 7 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown, Free, 236-5849.

"The Third Man," Orson Welley "The Third Man," Orson Welles stars in this black and white film, which is based on the Graham Greene novel about crime and nacketseting in postsur Vienna, Tiesday, March 5, 7 pm., Comado Public Library, 640 Orange Avenue, Commado Free, 435-4187.

"Contemporary Latin American Film Series," the series continues with Mignel Litturis 1973 film The Promodel Land, based on Chilean social uphranda in the Thirines and Allende's rise to power. The film will be shown in Spanish, with English subritles, Toesday, March 5, 7:80 pm., com 102, Heyner Hall, SDSU, Free, 265-6685.

"Mental Health and the Movies,"
this series, in its fifth year, purports
or Teature films depicting personal
and sextal issues of mental illness
and health. The trust tim, Tel.
had a lot of problems, it will series
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### TO LOCAL EVENTS

Library Films, two short films, Early Gold Seekers and California's Heritage, will be shown next Tuesday, March 5, 1 p.m., Conference Room, National City Public Library, 200 East Twelfth Street, National City, Free, 474-8211.

"Evening Film Series," the month-long series of Mexical films by Spanish director Lui Bunuel continues with The Criminal Life of Archibaldo de la Cruz, a satire of the psychological horror film genre, a young aristocrat, who gets a sexual charge from committing murder, is crushed to discover that all of his crushed to discover that all of his intended victims die before he can get to them. The film will screen next Wednesday, March 6, 7:30 pm., Sherwood Auditorum, La jolia Museum of Contemporary Att, 700 Prospect Street, La Jolla. 454-0267.

### Music

Baroque Concert, the Schuster Baroque Ensemble, performing on authentic wind instruments of the authentic wind instruments of the period, will present a program of works by C.P.E. Bach, Handel, and Quantz tonight, Thursday, February 28, 7 p.m., Solana Beach Public Library, in the Lomas Santa Fe Plaza, Solana Beach, Free, 755-

Trumpet Soloist Alan Siebert, who plays etimiqual trumpet with the San Diego Symphony, will present works for the trumpet (with piano, harpsichord, obse, and bassoon accompaniment) in a recital ronight, Thursday, February 28,8 pm., Smith Recital Hali, SDSU, Free, 265-5204.

Conductor and Violin Soloiat Henryk Serving appears as guest attist with the Los Angeles Chamber Orchestra; the concert features an all-Bach program: the Violin Concerto in D Minor, Suite No. 2 in B Minor, the Concerto for Violin and Oboe, and the Violin Concerto in A Minor, Fision Concerto in A Minor, Friday, March 1, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon, 459-3724.

"UCSD Guitars in Concert," the performance, featuring Randal Pile, Deborah Anderson, Lisa

Dowland, and others, takes place Friday, March 1, 8 p.m., room B-210, Mandeville Center, UCSD. Free, 452-3229.

Jazz, the local music ensemble, the Peter Sprague Trio, performs in area bookstores this weekend, on Friday, March 1, 8 pm., the trio may be heard at The Book Works/ Pannikin, 2670 Via de la Valle, Del Mar. Free (755-3735); on Satunday, March 2, 8 pm., the group appears at Words and Music,

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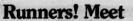
3806 Fourth Avenue, Hillcrest 298-4011.

298-401. Symphony, the SDSU Symphony Oxbestra, under the direction of Doradd Barra, presents a concert to benefit the university's music scholarship faind, the program includes popular works, including Muscoupley's Ederica at an Erdelson, Rachmaninov's normante Piamo Concerto No. 2, and Livoirie encores, interspered with Barris commentary, Storado, and Auditorium, La Jolla Museum of Additioning, La Jolla Museum of Additioning, La Jolla Museum of

ntemporary Arr., 700 Prospect ret, La Jolla. 298-6121. The Street, La Jolla. 298-6121. The program is repeated Sunday, March 3, 7 p.m., Main Stage Theatre, Dramatic Arts Building, SDSU. 265-6947 or 229-2427.

Vocal Recital, baritone Mark Childs and pianest Linda Vocal Recital, barttone Mark Childs and painer Linda Rohmund will perform Schumannis "Dichterliebe" and other vocal works by Gestaldo, Damm, Rossini, and Eurre, Saturday, March 2, 8 p.m., room B-210, Mandeville Center, UCSD, Free, 450-0854.





**Running Clinic** Saturday, March 2 1:30-2:30 p.m. May Co. Court

New Zeuland's Rod Dixon will speak on his successful career and will offer insights and pointers on recreational and competitive running. You will have the opportunity to ask questions. Other sports groups will be on hand with displays and information throughout the Fromenade wing.

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TACKETRON'

Guild of Organists continues in tive concert tribute to the composer, whose birth 300 years ago is celebrated; organist David Britton performs an all Bach program on the mechanical key action, Banquestyle organ, Sundas, March 3, 7 pm, Chula Vista Presbyterian Church, 940 Hilling Drive, Chula Vista, 460-6442 or 461-7222. "Bach, Bloch, and Britten," the Pacific Chamber Ememble, directed by Ethan Dubles, performs Bach's Bundenburg Concerto No. 2, Bloch's Concerto Consos for Strings, and Britten's Serende for Finos, Hom., and Strings, featuring selosists Alberto Mitzahi and John Longs, Sunda, Manch 3, 12-5 pm., Jacobs Community. 12-5 pm., Jacobs Community. Gillians Dence, La Jolia, 452-4734 or 453-5346.

Memorial Concert, the USC

Symphony Orchestra, directed by Henry Kolar and guest conductor

Arme Swanke, who was killed last fall, the program includes Mozart's Piano Concerto No. 25 in C Major, Fairués "Elegic Vivialit's Concerto for Oboc and Violin,

operatic selections of works by Puccini and Domzetti, and the

"Homage to Bach," the American Guild of Organists continues its

Miniconcert, the Minimar Horn Tito will perform Telemann's Concerto in F Major, Micarl's Tito in E-flat Major, Michael Baker's Four Views from a Nursery Rhyme, Hans Gal's Variations on a Viennese Time, and three Miniatines by Frank Bridge in the most horse house moreoneers Miniatures by Frank Bridge in the next lunch hour miniconcerts, Monday, March 4, noon and 12:30 p.m., in Golden Hall Foyer, 202 C Street, d-wntown. Free, 459-5678.

Jarr, the Divieland jarr ensemble Brass Tax and the Palomar Jarr Band pair up for a concert on Monday, March 4, 8 pm., Palomar College Theatre, Palomar College. 1140 West Mission Road, San Marcos, 744-1150.

New Works for the Flute will be performed by composer/flutist John Fonville; Ben Johnston's Tucke Partials, for flute and

microtonal piano, Victor Zupano's Callings Remembered, for microtonal parapipes, and his Euromatine, and Formilles Missi-for Smill, with dather Smill Brumgart, Monday, March 4, 8 p.m., Recital Hall, Mandeville Center, UCSD 452-4219. Musicians in the Making."

Soprano Jane Randolph will sing works by Movert Venti Rossim, and others in her resital Tosslay, March 5, 7,30 p.m., San Diego Public Library, 820 E Street, downtown, Free, 236-5849.

"Atomicafe," the forum for studen "Atomicate," the forum for student composers, performing new works on both acoustic and electronic instruments, will be held Tuesday, March 5, 8 p.m., Recital Hall, Mandeville Center, UCSD, Free. 452-3229.

452-329
Italian Renaissance Music will be performed by the Ensemble Project. An Nora, with Michael Collect. Crawford Young, Sterling Jones, and Laurie Monahan, sponsored by the San Diego Early Music Society, next Wednesdan, March 6, 8 pm., Giear Hall, 9t. Fairl's Episcopal Church, ar Fath Avenue and Names Stereet, Hilleror, 456-454-6-656-221.

498 or 450-6221

Music of Vesterday, UCSD Jacoby members Janos Negrsisk, Josephan Lander French, Bert Jourchaft, Peter Farrell, and John Komille performs appearant of chamber sovids, including Berthoveris String Tins in C. Minot, Schubert, Tona Quintet, and Meaar's Hore Quartet in D. Major, next Welneskin, March 6 Sp.m., Beetral Hall, Mandeville Center, UCSD, 452-3229.

### Lectures

"The State as Killert A Review of the Death Penalty!" For McDameld of the California Western School of Law will deliver the address, spensored by Annessy International, tonight, Thursdan, February 28, 7-30 p.m., noon 6, Fe

"Antiterrorism vs. Civil Libertie
Have We Gone Too Far!" Frank
Wilkinson, national executive
director of the Committee Again
Repressive Legislation, will speak
tonight, Thursday, February 28,
7:30 p.m., noom K/N, Atrec
Center, SDSU. Free. 265-6551.

Bicyclist Peter Penseyres, winner of the 1984 Race Across America (RAAM), will present a slide show and lecture about his experiences

tonight. Thursday, February 28, 7-30 p.m., Marston Junior High School, 3799 Clairemont Avenue Clairemont. Tickets are available at 233-7144 or at the door.

"Space Art." space artist Mike Cattoll will speak tonight, Thursday, F-bruary 28, 7-30 p.m. sponsored by the San Diego chapter of L.5, in the Grasson L. Boehm Lecture Hall, Reuben H. Fleet Space Theater and Science Center, Balbou Park, Free, 566-

2482.

"Conference on Water Resources Issues in California," Conference Som Born Exall, state Senator Bill Cassen. Studies and California Resources Sections. General California California Resources Sections. General California Califor

information phone (20-500).

The Director of Lundon's Victoria and Albert Museum, Sit Ros Strong, will lepeak on "The Lost English Remassance," the person in the early Sisterenth Century when Prince Henry, son of Queen Eliabeth and Prince Jame, enlivened British arts (June Lindon, Han principe, The Jecture will be held Traday, March 1, 8 with the Performing Arts, UCSD: Free, 452-1430.

"The Arab-Israeli-American Struggle," a discussion will be presented, sponsored by the Center for International Understanding, Satustan, March 2,8 pm., MiraCosta College, One Barmad Drive, Cecanside, 157-2121 or 155-5155.

"Biomedical Ethics: A Jewish Perspective," the topic is discussed and debated by Rabbi Jack

### TO LOCAL EVENTS

Science, and Technology, Rabbi Daniel Landes of the Yeshiva University in Los Angeles, Theodore Freedman, M.D. and Leo Gelfand, J.D., Mondin, March 4, 730 p.m., Temple Beth Israel, 2512 Third Avenue, Hillcret. 298-7743.

"The Performer, the Composer, and the Audience," the last discussion in UCSD's "Music and ontemporary Society" serie features UCSD music professors Will Ogden, Jean-Charles Francois, Carol Plantamura, and Bertram Turerzky, and Manuel Bertram furetax, and Manuel Entrypiez, director of the Chaver Institute, Tuesday, March 5, 8 p.m., Center for Music Experiment, 408 Warren Campus, UCSD, 452-4383.

"Hyperrealist Sculpture," sculptor "Hyperrealist Sculpture," sculptor Duam Hanson, knoen to his hie-stre lifelike figures of American follo shown in all their "weatrines and dospait," will speak about his uplifting used knest fasesla, March 5, 8 pm., Sherwood Audinorum, La Jolia Miseum of Contemporary Art, 762 Prospect Street, La Jolia 454-4541.

"New Views of Women," the ambiguities of adolescent innocence in Larin-American miniscence in Larin-American women authors will be discussed by Holon Araujo, a lecturer at the Universite Populaire in Lausanne, Switzerland, Wednesday, March 6, 3 p.m., rosum 221, Hepner Hall, SDSU, Free, 265-6524.

"Balboa Park," a slide-illustrated presentation is offered by the San Diego Habroical Sectors, Wednesdaw, March 6, 7 p.m., Olendale Federal Bank, located at Claimenon Torrie and Burgener Boulevard, Clairemont, Free, 276– 1140.

### Radio/TV

"Neighbors," Dan Ayknyd and John Belushi are featured in this oddball comedy, tonight, Thursday, February 28, 8 p.m., KGTV, Channel 10.

College Baskethall, it's Louistana vs. Memphis State, followed by Articona against UCLA, Saturday, March 2,9 a.m., KFMB, Channel 8; UNC takes on Duke University at 10 a.m., followed by the Kentucky-LSU march, also on Saturday, KCST, Channel 39.

roadcast from Vail, Colorado, overage begins Saturday, March 2, March 3, 4 p.m., KGTV. Channel

"The Man in the Iron Mask." Richard Chamberlain and Louis Jourdan star in the 1976 adaptation of Alexandre Dumas's melodramatic rowel, Saturda, March 2, II-30 p.m., KGTV Channel 10.

"The Philadelphia Story." Katherine Hepburn, Cary Grant, and Jimmy Stewart star in the original Lord/Nelson reurison, Saturday, March 2, Laire KCST, Channel 39.

"Tax Break 1985," this is the first by the state of th

"Flashback Sunday," four hours of Sixties rock and roll are placed each Sunday, 8 a.m., KGB-FM (101.5)

"Art in the Eighties," this locally produced program highlights area artests, Richard Baker, Watter Cotton, and Janer Cooling, all of the SDSU art department, are featured Mondy, March 4 9 p.m., KPBS-TV, Channel 15

"A Woman Called Golda" Ingrid Bengman's final work was a poneayal of former Israel. Prime Minister Golda Meir, the acclaimed film airs in two pairs. Tuesday, March 5 and Wednesday, March 6, 8 p.m., XETV, Channel 6.

UCAN, the Utility Consomers' Action Network (you've been getting their consomer-oriented mailings with your regular ordity bills), will be explained by it director, Garry Delass, it, the 11 a.m. call-in hour new Westnesday, March 6, KPBS-FM (90-3).

narrates this parile or the black composer. Tuesday, March 5, 9:30 p.m.; the program repeas Wednesday, March 6, 2:30 p.m., KPBSTV, Channel 15 "Buying the Bomb," this hour-

long "Frontine" program is so politically sensitive that its producers would only state that it was about Pulitzer-Prix warner Seymour Hersb's heretofore impublished, unbroadcase investigation into an unnamed

Third World country that Find World country that attempted first to buy, then to smuggle, parts needed to construct some nuclear weaponry. Details of his investigation will be aired Tuesday, March 5, 10 p.m. and next Thirriday, March 7, 1 p.m., KPBS-TV, Channel 15.

"In the Mouth of the Dragon," a to a mouth of the Dragon," a seven-pair series examining the future of the British colony of Hong Kong as it reverts to Chinese property debuts next Wednesday, March 6, 6 p.m. KPBSTV, Channel 15.

### Sports

Pacific Coast Sectional Men's Doubles Championships, the continuing through Sunday, March 3, La Jolla Beach and La Jolla, 454-7126.

La Johla, 454-725.

\*Chrysler Women's Team
Championships," with cerms stars
Maraillava, Bara Shreve Wan
Maraillava, Bara Shreve Wal
Maraillava, Bara Shreve
Ma

Sarthsada 439-(416.

"St. Parrick's Dux Spring Dart
Classic," the is the third most
previagous dart rounner in the
previagous dart rounner in the
Saruda's competitions, which
in from 10 am outil evening,
include open doubles, ladies
include open doubles, ladies
include open doubles, ladies
include open doubles, ladies
include and open singles, all
art the Conference Building,
art the Conference Building,
672-88.

Soccer, the Sockers come back to town for a game against Dallas, Tuesday, March 5, 7:35 p.m., San Diego Sports Arena. 280-0280.

Special sytellers of San Diego will recount tolk tales and legends forught. Thursday, February 28, 7 r.m. Drowes Magare's Cafe 3080 University Avenue, North Park. 569-9300.

Creativity Games, an evening of creative play for adults will be presented by Jacquie Lowell rought. Thursday, February 28, 7380 p.m., Radiance Studio, 1618 West Lewis Street, Mission Hills, and on Wednesday, March 6, 738 p.m., Oakwood East Rental Office Building, 3883 Ingraham Street, Pacific Beach, 270-6772

"Star Parts," SISU's department of astronomy hosts the evening viewing party, promising glimpes of Verius, briany stars, and the Orion nebidae (weather permitting), Friday, March 1, 7 pm, noon 208, Physics/ Astronomy Building, SISU, Free. 265-6182

"Miss Pacific Beach Beauty "Miss Pacific Beach Beauty Pageant," ten contestants will vie for the title and the privilege of knowing that some people do indeed still judge a book by its cover, tomorrow, Fridar, March I, 7:30 p.m., ar 4640 Ingraham Street, next to the library, in Pacific Beach, 272-6655.

"Necropolis/Text," this

performance art presentation, teaturing Joel Reynolds and Maura Wickstrom, portros "political death within a cultural nulieu." It will be performed Friday, March 1 and Sarurday March 2, 8 p.m., Recital Hall, Mandeville Center, UCSD 45.

"Spring Fling," more than thirty Spring ring, more than traity artists and cartsmen are represented in the second arrival cards fair, sprinned by the Chole Vista Women's Club, Saturday, March 2, 9 a.m., at their clubbones, 877 G Street, Unita Vista, 422 9706.

A One-Hour Walking Tour through Los Penasquitos Caryen-Preserse will be conducted by the Camonicers of the Natural Historia Museum, Sotundor, March 2, 10 a.m.; for directions and more information on the free luke phone 232,3824.

Chinese New Year Festival, Happy 4683 to you tas? The arroad celebration bosots a traditional Lion Donce, folk rraditional Lion Forice, folk dancing, croking demonstration food, a photography exhibit, and lectures by area Sinophiles. Saunday, March 2 and Suisday, March 3, II a.m., Del Mar Euignounds, Del Ma.

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delika and information you can start using immediately.

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MetaVox/Human Development Institute
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### THE PERFORMER, THE COMPOSER, AND THE AUDIENCE

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

MODERATOR: Will Ogdon-UCSD Professor of Music

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PROGRAM
Concerto for Violin in E Masor
Sude No. 2 in B Minor with Dased Shoster. Flute.
Concerto for Violin and Obse in D Minor with Dalin Vogel, Obse
Concerto for Violin and Obse in D Minor with Allan Vogel, Obse
Concerto for Violin in A Minor

FRIDAY, MARCH 1, 1985 at 8:00 P M East County Performing Arts Center, El Cajon 210 East Main Street, El Cajon

Remaining Los Angeles Chamber Orchestra concert in the East County Performing Arts Center, El Cajon: "rate, Nay 21, 1985 Gened Schwar Conductor. House: Scholaryo. Voda Schwa Daniel Scholaryo. Voda Scane

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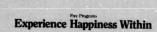
Bertram Turetzky-UCSD Professor of Music Manuel Enriquez-Director,

Chavez Institute No admission charge Tuesday evenings at the Center for Music Experiment, 408 Warren

Campus, University of California, San Diego

(619) 452-4383

Colloquia MUSIC AND CONTEMPORARY SOCIETY





Swami Chidvilasananda
March 5, 7, 8 7:00 pm
Tuenday, Thurnday, Priday
La Mesa Community Center
4975 Memoral Dr.

Wednesday, March 6 7:00 pm Mandeville Center Auditorium UCSD Campus in La Jolla

She will conduct a Meditation Intensive, sturday and Sunday, March 9 and 10, 8:30 am 6:00 pm, La Mesa Community Center. Redistration channels

Siddha Yoga Meditation Center 692-3136 or 279-9504



### READER'S GUIDE

Ocean Beach Kite Festival

Variety Show, the San Drego

Comedy Writers are invited to bring their material and good humor to the Improv Comedy Cate. Tuesday, March 5, 645 p.m. for the daring, an "open mike" session before the audience

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begins at 8 p.m. The Improvis-located at \$32 Camer, Pacific Beach, 483,4520.

For Kids

"Wiley and the Hairs Man," a tene hour workshop, in which estimates, props, and theater 18-76, common props, and theater 18-76, and, for children ages five and up. Wiley and the Hairs Man perform magical theater (they are analy performer to mit USU) also on the common to the common to the label Wiley Square need to La folls Willags Square need to the Children's Museum; the workshop rakes place inside the museum, located at 857 Villa La information phone 450-0767. Films, children's films will be shown Friday, March 1, 3-80 p.m., Chula Vista Public Library, 365 F Street, Chula Vista, Free (691-5069), more films for children ages March 2, 11 a.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown, Free, 236-5849. information phone 450-0767

"Science Wizards," a workshop for

Pupper Show, Family Tree Puppers

WORDS & MUSIC presents GEORGE SVOBCDA Classical guitar March 1 8 pm

PETER SPRAGUE JAZZ TRIO
March 2 8 pm

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Opera/Ballet is nomine for 1 & 3, this home

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presents Cinderella, sponsored by th San Diego Puppet Ciudd, Satinday, March 2 and Sunday, March 3, 11 a.m., 1 and 2:30 p.m., Puppet Theater, Presidents Way, Balboa Park, 466-7128. designed to explain natural phenomena, Sarunday, March 2, 10, a.m., Discovery Corner, Reuben H. Floet Space Theater and Science Center, Ballya Park, To register phone 238-1233-8213. "Wiley and the Hairy Man," a

Children's Concert, traditional Children's Concert, traditional American and British folk music performed on the dulcimer, participatory songs, and Appalachian party games are presented by the duo Agatha presented by the duo Agatha Whimsy (Carole Kiva and Valerie Cohen), Saturday, March 2, noon, Grass Roots Cultural Center, 1947 Thirtieth Street, Golden Hill 232-5009.

"Mysteries of Science," this "Mysteries of Science," this workshop for third and fourth graders involves them in entertaining experiments that "boggle the mind," Saturday, March 2, 1 p.m., Discovery Corner, Reuben H. Fleet Theater and Science Center, Buboa Park, For regir mation information phone 238-1233 x213.

TV, a new half-hour program debuts this Saturday, March 2: San Diago Zoo's Animal Espires Produced on location at the soo and the Wild Animal Park, Joan Embery hosts the behind-the-scenes look at the world of animals. Jurn to KCST, Channel 19 at 7-33 by

More Films for Kids, including Waler, the Lazy Mouse, Dolphin, and Story of Good King Huemac, will be shown next Thursday, March 7, 3 p.m., Coronado Public Libraty, 640 Orange Avenue, Coronado, Free, 522-7390.

### Galleries

Handmade Paper Works by David Zapf are featured in the West Callery from Friday, March 1 through March 30, with an opening rec-prion planned for Friday, 6 pm.; in the East Gallery a group show by the gallery members, with exhibition dates to a group show the shoulevant, Gallery March 200, 100 and 100 are shown, Maple Callery, 400 are shown, Maple Callery, 400 are shown, Maple Callery, 400 are shown, 234-2159.

"Scenes of the Israeli Desert," paintings by Israeli artist Raffi Kaiser go on view with an openin reception Saturday, March 2, 6 pm.; the exhibit continues through April 9, Wenger Gallery, 4683 Cass Street, Pacific Beach.

"India: Three Views," photographer Edith Kodmur, watercolorist Calvin Fortbook, and painter Netter Worthington

Baha'i Faith

World in Transition

Financia Planning in a Changing World Mr. Tangler is a certified financial planner and business counsellor. He is currently president of control of the president of control of the president of

San Diego Baha'i Center 545 Alcala Knolls (near USD) (619) 268-3999

Free to the public

who traveled for six weeks in India in 1982 on Fulbright-Hays Fellowships, will exhibit their ords from Morrday, March 4 to 1982 of the State of the State of the Jovish Community Central 4(79 Fifty-hourth Street, East San Diego. 583-3300.

74

large color photographs, depictir the grand masters of traditional arts, continue on view through tomorrow, Friday, March 1, Love Library, SDSU. 265-5704.

"Verbally Charged Images," "Werbally Changed Images," contemporary paintings, sculpture, and photographs by such artists as Jaser Johns, John Baldessan, Robert Cumming, Barbarn Kruger, and eleven others, supplied with accompanying (and purposefully manipulative) text are on display through Saturday, 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 near Welnesdin, March 7, Mingei International Museum of World Folk Art, 4405 La Jolia Village Drive, La Jolia, 453-5300.

Drive, La Jotta, 493-5900.

"John Hougham Pathition of Photojournalist," an arbitrion of hittps://wep.houghaps.taken.in
Central American war zones
between 1979 and 1984 by Sacrasa
killed in El Salvador last March,
continues through next
Wednesday, March 7, La Jolla
Museum of Contemporary Art,
700 Prospect Street, La Jolla, 4540267.

A Group Exhibition of Works in Mixed Media, Martha Charelain's handmade paper wall reliefs. You chung Kim's ceramic forms, which was a superior of the con-cept of the control of the con-servite wall picce by Carol Shaw-Suewart, and ceramic works by Joanne Hanskaw, Joanna Hansen, and Joann Spanner are presented and Joann Spanner are presented of Clintal Avenue, La Jolla, 454-9781.

Paintings, Drawings, and Constructions by Walter Cotton and Katsuhisa Sakai are on view through March 9. Quint Gallery, 664 Ninth Avenue, downtown. 239-8592.

"City Forest," an indoor forest, created in a "sculptural context" by Ron Wigginton/Land Studio, is on view in the sylvan environs of Quint Gallery; the exhibit continues through March 9, Quint Gallery Annex, 419 West G. Street, down-town. 239-2592.

Gallery Artists, including Doug Oliver, Jan DeRuth, Melinda Miles, Marra Chaffee, and others are featured in the ongoing group exhibit, which continues through March 9, Riggs Galleties, 2550 Fifth Avenue, Hillcrest, 235-9065.

"Bryond the Monument," sixteen
American artists, including Jacke
Ferrans, Dan Yasim, Richard
Fleischner, Nancy Holt, Robert
Gestung and State Burner, and
Fleischner, Nancy Holt, Robert
Featured in Joer Burner, and
features proposals, photographs
features proposals, photographs
fleischner, Nand dowings that
document American public at
projects; the earlibit continues
through March 10, Kandevelle Art
Callery, LCSD, 482-3120.

Paintings by Gail Roberts and Andrew Speer remain on view through March 14, Mesa College Art Gallery, San Diego Mesa College, 7250 Mesa College Drive, San Diego. 230-6895.

"The Arts of Black Africa," works of twenty-seven African cultures, including masks, statues, textiles, are included in the exhibit, which continues through March 14, International Gallery, 643 G Street, downtown, 235-8255.

"Nice Paintings," painted canvases and painted furniture by

### TO LOCAL EVENTS

16, ACW, 656 Ninth Avenu-Jountown, 234 5124

"Invitational Photography and Computer Graphics Exhibit;" computer graphics, video slades and prints, and photographs are on view, the works of Michael Lavine, Vibeles Serensen, Marilyn Orn, Meles Serensen, Marilyn Orn, Meles Serensen, Marilyn Orn, The show continues though March 19, in the campus are gallery, Scuthwestern College, WU Otay Lakes Road, Chula Visi

Light Sculptor, MIT graduate and former artist-in-residence at Sar Francisco's Exploratorium, Bill Parker's sculpted light works, containing electronically controlled gases, are on exhibit through March 21, Circle Gallery, 2501 San Diego Avenue, Old Town, 296-2596. Astrid Preston are up through March 23, Patry Aande Gallery, 660 Ninth Avenue, downtown, 233-9242.

Various Media, including Various Media, including photographs, lithographs, ed paintings, collages, watercoloss, and etchings are represented in the group show, which features Walter Andeson, Carlos Carols, fatalo Scanqa, Harley Gaber, Mark Spencer, and others, the show continues through March 23, 1. Voung Gallery, 7868 1/2 Girand Avenue, La Jolla, 459-5199.

Artist Guild Open Juried Exhibition, works by sixty-three area artists, including Suda House, Christine Oatman, Martha Chatelain, Michael Pfulb, Edward Chatelain, Michael Pfully, Edwan Pieters, and others were selected from more than 750 submissions for this exhibition, which continues through April 7, San Diego Museum of Art, Balboa Park. 232-7931.

The War (continued from page 1) from their master: And would you gather runds for your grandmother's garden? There it all is, the style they

There it all is, the style they are willing to give cheir lives for. The plain language, the prosy tone, the conversational quality, the interest in the common practical things of life, the avoidance of foreign words and Creek myths and allusions the scholars have to look up. They are out to destroy the modernists before the modernists destroy them. Artist Guild Open Juried

them.

It is easy to tell which army any poet belongs to. Just look at a few lines and you will know. a tew tines and you will know. Let me give you a couple of examples, my fellow Americans, so that vou will know these enemies of the peace. HearHe calleth for Elias -

This is by Louis Zukowsky, and you can be sure he is a modernist by the fact that the lines don't seem to make sense, by the quotation from the Bible, and by

quotation from the Bible, and by that strange foreign word. Half an hose laser Resuld recognized him. Resuld recognized him. you can tell be a sa-you can tell be a sa-postmodernise by the fast that the lines could have come out of a newspaper preport about a bit-and-run, motorist. Any modernise would mather shoor modernise would mather shoor like that, And a descripting like that, And a descripting would never write about someone named Ronald. He

would write about Roland!

I am alerting you to all this
because the hidden war going on
around us constitutes a clear and present danger to all of us. Anyone walking in the street at

night could be smashed on the head by the metaphor of a modernist or suffocated by the common speech of a common speech of a postmodernist. That is why I urge you to inform yourself about what the poets are doing. Your life may depend on it! The symposium "Modern and Post-Modern Poetics: Four

Post-Modern Poetics: Four Fests," with critics Marjorie Perloti, Alain Williamson, Fred Moramarco, and Michael Davidson discussing the work of Allen Ginsberg, John Ashbery, Louise Cluck, and Louis Zukowsky, will take place at 7-20 p.m., Wednesday, March 6, at the Back Door in San Diego State's Astee Center, For more State's Aztec Center. For more information contact the symposium's organizer, Steve Kowir, at 265-5237.

The following evening, Thursday, March 7, at 7:30 p.m. the important Israeli poet.

### **Experience the Purim of Your Life at CHABAD HOUSE**

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### "GOD'S LAW, NOT CHANCE, GOVERNS"

Free public lecture by FAY WALDMAN, CS of Pacific Palisades Sun., Mar. 3, 3:30 p.m. orace Mann Junior High 4345 54th Street San Diego

Child care at school







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> THE HEALING ARTS OF TIBET with Dr. Lobsang Rabgay Sunday, March 10, 9 am-4:30 pm, \$35.

MODERN WRITERS AND THEIR LIVES with Eleanor Widmer, Ph.D. Saturday, March 16, 10 am-2:30 pm. \$35.

FOUNDATIONS OF PARAPSYCHOLOGY with Charles Tart, Ph.D. Saturday & Sunday, March 23 & 24, 9 am-6 pm. \$85.

CROSS CULTURAL ENCOUNTER with Carrol Waymon, Ph.D. Saturday, March 30, 10 am-4 pm. \$30.

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### **EVENTS**

Schulds Amichai, will give a reading from his works at Facility Scripps Cottage. For more information phone 265-5204.

— Ben Sira

New Yorker (continued from page 1)
Gill roughly two-thirds of the way through his book, and one can only marvel at the man's humility. Through his lens, Ross appears as an ugly, unkempt, crusle, inarticulate, easily intimidated office loudmouth, whose fanatical obsession with commas, new words, and odd fores belind one, but of facts belied any hint of tacts betted any nint of imagination or faculty for tasteful discernment. Writers an often at odds with their editors, but Gill would lead us to infer (perhaps because of the small slight his wife once suffered by Ross at a dinner party) that the New Yorker came to greatness in New Yorker came to greatness in spite of the man, who, for twenty spite of the man, who, for twenty-seven years, was at its head. William Shawn (Ross'. Successor) withter of Ross. He was a successor with the successor with he guided it through its formative period, he determined its basic policies and principles, and he edited it in its every detail. . . . He was determined to publish the best writers and stritus he could find, once he goustle to stimulate and

found them, he did everything possible to stimulate and encourage time to do the best work they were capable of. By being hospitable to the best, and expecting the best, he often received the best. . . . In the early days, a small company of writers, artists, and editors — E.B. White, James Thurber, Peter Armo, and Katherine White among them — did more than can be measured. Over the years, many other people contributed heroically to the mixture. But at the source,

contributed hesoically to the misture. But at the source, abounding in promise, was Ross. An opinion iterated by Flanner, Kahn, and Grant, among others. Gill's high-rooted judgment: and comments the claims to subject to the claims to subject to the claims to the claim to the claims to the claims

by finances) and his offhanded gossip ("One of Ross's wives confessed to me that she never saw him nuked; he always came to her bed in a nightgown? Can not answer that the notification of the people with whom he worked and at whose parties he was in attendance. Yet for those of us hungry for a glimpse into the New Yorker, Brendan Gill does provide an interesting reading, he has an extensing reading, he has an extension of the well-fold anecdote. Numerous recollections of the alcoholic

nenedote. Numerous recollections of the alcoholic romps of his colleagues are clearly drawn (a single admission of one of his own gin-induced gaffes sould have redeemed the man immeasurably), and you may be sure that Gill promises to be a miserful raconteur, in the sense that he is a fellow who likes in to laugh with him as he laughts at other.

Thursday, March 7, at 7, 30 pm, at the San Diego Museum of Art's Coplex Auditorium. For information on the museum's Ballva Lecture Series, of which

Gill is the first of three eminent pokesmen for the arts, phon spokesmen for the arts, phone 232-7921. For reservations and ticket orders only, please phor-any Ticket Master outlet or May Company store. The museum will accept no phone orders. — Dinah McNichols

### Palms

(continued from page 1)
And Ellen Irvine offers two
pieces of oil on muslin work:
"Kauai Palms #1" and "Kauai Palms #2." And there are more big names — Billy Al Bengston, Judy Fiskin, Robert Tieloar (whose piece features Mickey Mouse), and Alfred Pagano.

The show will run until March 31. Gallery hours are 10:00 a.m. to 4:00 p.m. daily. For more information please call 232-3821.

- Abe Opincar

### Memphis Style

manifesto of principles in 1909. manifesto of principles in 1909.

A more recent self-proclaimed artistic clan is Memphis, formed five years ago in Milan, Italy, under the guiding hand of Ettore Sottsass Jr., a well-known architect and industrial designer.

architect and industrial designer.

If was December, 1980, and a small group of young architects, designers, and writers were ensconced for the evening at Sottass's shome in Milan. They were discussing the future direction of design as it might be manifested in their work. For some reason, a reventy-veried of the state of the state of Mobile with the Memphis Blues Again. 19 Bob Memphis Blues Again," by Bob Dylan — was spinning over and over on the turntable. They, began to agree on some ideas. They would combine their

over of the turnature. I hey began to agree on some ideas. They would design furniture, household utensils, lamps, fabrics, and clothing, the likes of which had never been seen before. Their creations would be brightly colored, asymmetrical, composed of disparate and even clashing materials and shapes, and the second same spirit of jazzy, cartoon fun that marks the Meraphis style.

Both shows continue through March 30. Inside Gallery is located at 715 Eighth Avenue, and the phone number is 233-8201. The phone at the La Jolla Museum is 454-3541. - Stephen Heffner

### READER'S GUIDE TO THE THEATER

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

ABSENT FRIENDS
Reviewed this issue.
Gaslamp Quarter Theatre, through
April 13; Wednesday through
Saturday at 8:00 p.m. Sunday at
3:00 p.m.

3-00 pm.

BAREPOOT IN THE PARK
The Firsta Direct Theater is staging.

He! Simon's control shout on review of the staging he!

Simon's control shout on review of the staging he should be should be

The Lamplighters are staging Ed

Griccyk's comedy drama about the teerstels reunion of a James Dean teerstell reunion of a James Dean part dram the cold from Maria, lexas, where Client was filmed — and where. If one of the more addern decreasing the control of the

Matine Sunday, March 3 at 2.200 pm.

FATHER'S DW
Other Halley's comedy was first produced in 1971, before the produced in 1971, the play was actually alread of its size.

Longith Helder Forend: Something Independent of the decade But seem from our current variate point, the play is, at best, a wetterweight that has lost was a subject to the produced but the produced by the play is always as an into something—In the was attuned to the first stirrings of the produced by the play is always the produced by the play is always the produced by the produced b

Anthony barn in many comic moments. Father's Day is a very consistent of the comments. Father's Day is a very consistent of the comments. Father's Day is a very production have added to the play's humor with many inventible stagings. But all to order the playwight will be a supplementation of the playwight will be a supplementation of the playwight will be production overall suffers from an image reflect the times, makes for image reflects the times and times and times and the times and times and times are times and times and times are times and times are times and times are times and times and times are times are times and times are times are times are times and times are time

6:00 pm. Sunday #7:00 pm.
THE FOX
The Marcian Callery Theorier
presents Allan Miller's stoge
adoptation of the D.H. Lumerace
novells. Sein in 1918, the play
countries the lives of two
countries the lives of two
young man with the instincts of a
predator. Rowermay Tyrrell directs
the production. Call resultant
Ann Seloce as Nelle March.
And Seloce as Nelle March.
And Seloce as A Pelle March.
And Seloce as A Pelle March
And Seloce as A Pelle March
And Seloce as A Pelle March
And Robertson as Herry Circle II.
Robertson is the scenic designer.
and Myers is the costume
designer. Circl.)
Watch SP Friday and Seturday at
8:00 pm.

GOOSPELL
The inventive direction of Mischell S.
Levine, the choreography of Goorge
O. Raival. It and some strong
performances make this production,
performances make this production,
performances make this production,
company and United States
Company
Mistale States
At the Parker Auditorium,
durated to Stageshours and States
Nazareth becomes New York, at a point where season in to longer
onto where States in no longer
point where season in longer

Nazierth becomes New York, at a point where escape is no longer possible. Across, above, under, and ladders, Levine's cast unfolds the story of a beginning with impressive theatricality. The production has its flaws: the back-up band at times drowns out the weaker voices; the

cancing costa be sharper; and the transitions are often fuzzy from one scene to the next. But the company's courty is high all evening, and its momentum carries the show successfully past the rough spots. Though Edward Hollingsworth is too THE HASTY HEADT

successfully past the rough posts. Though Edward Hoffingworth to Soft Finding Company of the Company of the performances of Brends Of Brend Catherine Sholly and Jo Lacher equalle good. O'Bren turns Judas into a defast, new work or insystem ready currient goes up. Sholly is good in several rokes. but sepcetally as a Valley Ori (T imean, you were several rokes. but sepcetally as a Valley Ori (T imean, you were several rokes. but sepcetally as several rokes. but sepcetally as solve but set that sepcetally as solve but set that sepcetally as solve but set that sep could be soon never imagined at could you (Sm.) Judy (Sm.) May 13, 3"riddy and Shirufay at 8.00 pm. Mattine Sunday, March 3 at 2.00 pm.

HARLEM, HARLEM
The Ira Aldridge Players present a musical, written and adapted by Calvin Musica, written and adapted of the Calvin Musica, with the creates the music and dance of the 192'by and 30s. Levis Chavis directs the production, which pays tribute to the Thadrem Renissance\* and to the music of Duske Ellington, Ethel Waters, Louis Jordan, Josephine

by the black performers at the famous Cotton Club (Sm.)
Margus Public Theater through March 10: Saturday and Sunday a 8:00 p.m. Matines Sunday.
March 10 at 2:00 p.m.

THE HASTY HEART
MESA COllege is suggraphed Mesa College is suggraphed Mesa College is suggraphed in Mesa College Agent Suggraphed in Mesa Col

HOLD ME The Marquis Public Theater is staging the comedy based on the cartoons of Jules Feiffer Minerva cartoons of Jules Feiffer Mineral Marquisi directs the production Members of the cast are Christopher Redo. Ceceli Ballou. Louise Gallagher, and Randy Greene. Geraldine Fjolel is the scenic designer, and Gerrit Gillespie is the costume designer. Marquisi Public Theater, through March 16-Thursday and Friday at 6.00 pm.



March & March 24
March & March 24
Priday countage 7:30
Seturday Sunday mathewa ase del Prade Theatre, Relia (1 Mock south of Zoo entr

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Mitcheil Levir

Directed by

Performances: 8:00 p.m. - March 1, 2 2:00 p.m. - March 3

Group rates available Box office 459-7773

صحص Parker Community Auditorium 750 Nautilus St • La Jolla

Theater Directory

EAST COUNTY PERFORMING ARTS CENTER 210 E. Main Street, El Cajon 440-2277

EDUCATIONAL CULTURAL COMPLEX THEATER View Boulevard, Southeast

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

LA JOLLA PLAYHOUSE Mandell Weiss Center, UCSD 452-3960

LA JOLLA STAGE COMPANY Parker Auditorium. La Jolla Higi 750 Naudius Street, La Jolla 859-7773

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

LAWRENCE WELK VILLAGE THEATRE

LYRIC DINMER THEATRE
7578 EJ Cajon Bouleverd, La F

OLD GLOBE THEATRE Old Globe Theatre Cassius Carter Centre Stage Festival Stage, Balbon Park 239-2255

741-8560
PATIO PLAYHOUSE
Vineyard Shopping Center
1151 E. Valley Parkway, Escor
746-6669

PINE HILLS LODGE 2960 La Posada Way, Julian 765-1100 765-1100
POINT LOMA COLLEGE
Salomon Theatre
3900 Lomaland Drive. Point Lom
222-6474 x248 SAN DIEGO CITY COLLEGE THEATER Thirteenth and C streets, downtown 239-7854

SAN DIEGO JUNIOR THEATRE Casa del Prado Theatre, Balboa Pari 239-8355

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

SAN DEGO STATE UNIVERSITY Main Stage and Experimental Theats 265-6664 Open-sit Amphitheater 265-6947

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

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

WAY OFF BROADWAY DINNER THEATRE 3459 Imperal Avenue (at Broadway), Lemor

### READER'S GUIDE TO THE THEATER

### THE IMPORTANCE OF BEING EARNEST

The South Coast Repertory Theatre presents the classic cornedy by Oscar Wilde, David Emmes directs Oscal Vision. David Elminis directs the production. Cost members include Wijner Alexander at Jack Worthing, Sally Seyther as service with the Cost of Cost, thousand Strangues as Cost, thouard Strangues are Cost, thouard Strangues are Form Mayerman, and Ram Marian as Lady Backned, Other performens are Form Mayerman, and Marian as Lady Backned, Other performens are Form Mayerman, and Marian Service Strangues and Marian Service Strangues and Marian Diseases and Mar

JUKE BOX SATURDEN MIGHT Schalaria Weet Dimme Playhouse is singing a notating tools at the 1945b, without and conversed by the Contributions from Doug Nye. Deckmus Johnson, and Holly Deckmus Johnson, and Holly Deckmus Johnson, and Holly Deckmus Johnson, and Holly Deckmus Johnson. Thesis making the Plays at Sam Depair Breakshap Dimer. Theater, encloses the musical facotions: Decaming the Plays and Holly Deckmus and Holly Deckmus and Holly September of the cast production. Members of the cast production of the Plays and Plays and John State (1994). Special and June Risis of 1 Terry Alactice and June Risis of 1 Terry Alactice at the musical dection. Similar 1.1 (A) Averiage Ross, Sam Clarence, through Member 1.7 (Wednesday). JUKE BOX SATURDAY NIGHT

6:30 p.m., curtain at 8:00 p.m. Sunday, dinner at 5:30 p.m., curtain at 7:00 p.m. Matinee Sunday brunch at 11:30 p.m., curtain at 1:00 p.m. For information call (714) 492-9950.

THE LATE CHRISTOPHER BEAN

and Parfor Dinwidde. (Sm.) Imperial Beach Players, Marina Vista Center, Eighin Street at Imperial Beach Boulevard. Imperial Beach, through March 2: Friday and Saturday at 8:00 pm. For information call 47:4-9668.



LADIES AT THE ALAMO
The North Coast Reportory Theatre
presents Paul Zindel's behind-thescenes look at the power struggles of
a famous regional theater. Ralph
Joyce directs the production.

staging Sidney Howard's comical look at greed. Years ago, the Haggert look at greed. Years ago, the Haggert Bearn. a greet artist. Now they suddenly realize the value of his cannotes and they become hard. there servant that is Bert Edwards directs her powdersor. Marge directs her powdersom Marge described her hard Ammond of the cast chulde Demis 5 McDougalt Lestle Leone. Bearn Service of the Comment Service of the Comment Service of the Service Servic

LUNCH HOUR
The Swater Community Theater is staging-lean Kert's connectly about the spouser of two people being an other sources of two people being an other stages of the stages of the

Santee Community Theatre, Friday, March 1 through March 24; Friday and Saturday at 8:00 p.m. Matinee Sunday, March 10 and Sunday March 24 at 2:00 n.m.

NECROPOLIS/TEXT

or two evenings only, the UCSD epartment of drama is hosting th For two evenings only, the CLSQD department of deficient is housing to department of deficient is housing by Joel Reynolds and Maurya Joel Reynolds and Maurya Wicksteron. About "Onlined death within a political mileus." In this broad of the state of th Mandeville Recitat Han, USA Friday, March 1 and Saturday March 2 at 8:00 p.m.

WiGHTS or COLUMBOIS
The Connade Playhouse presents
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face by Thomas Overland and Eric
the world premitted on hethorical
face by Thomas Overland and Eric
the musical is based on hethorical
facts shout the voyages of
Lotsopher Columbus to the \*\*new
and loose\* with the facts as well. And
the Columbus benthers are—and
are not —themselves. Michael
are not —themselves. Michael
Architect Colon Green, Paul Landry,
Robert Colon Green, Paul Landry,
Robert Colon Green, Paul Landry,
Serbert Schole, Wagn,
Antonio Earl Johnson, and Wall
Smith, Sarfords Robes in the scenic
designer, Cassandin Carpenter the
content designer, and that Landry
Colonio Green, and Males
Smith, Sarfords Robes in the scenic
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content designer, and that Landry

### **ABSENT FRIENDS**

A GREATLY ENTERTAINING JEDY..."—BILL HAGEN, TRIBUNE A BRILLIANT CAST -HILLIARD HARPER, L.A. TIMES

#### GASLAMP QUARTER THEATRE

547 FOURTH AVENUE WED.—SAT. 8:00 PM SUN. 3:00 PM CALL 234-9583 AFTER 1:00 PM THIS PRODUCTION IS DEDICATED TO FRANK AND CHARLOTTE PLANT.

Alan.



ABSENT FRIENDS







### READER'S GUIDE TO THE THEATER

the lighting designer. Jamie LaMonk is the choreographer, and Eric Evans is the musical director. (Sm.) Coronado Plashouse: through April 7: Thursday through Sunday at 8:00 p.m.

GOU gri.

OF MICE AND MEN
The Gld Globe Theatrie's production
of the Sternbeck closue is quite
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production of OF MICE AND MEN

show is talky and repetitive, and Steinbeck's styliat's, habits and redundancies emerge uncropped. Dut in its best moments—Larry Drake's spfendid work, his tandem efforts with Huffman, and Kent Dorsey's evocative lighting designs

combines "Valhalla, Las Vegas, mysticism, rock and roll, hard reality, and soft fantasy." the pretagonist escapes Mitty-like from his day to day hell of anonymity to find he has arrived in his promised land.—

death at Grover's Corners. James De Paul directs the production. Members of the cast include Cecii O. Johnson as the Stage Manager, Carrena Lukaszewski as Mrs. Gibbs. Brett A. Snodgrass as George Gibbs. and Jamie Gangi as Ernity Webb. Bill

Walters, Lou Seitchik, and Twyla Hafermann appear in supporting roles. (Sm.) Legler Benbough Little Theatre. USKI, through Sunday, March 3: Thursday through Sunday at 8.00 p.m. THE PAJAMA GAME

include "Hermando's Hidensey," Steam Heat," Small Balk, "and "Hey Inner. Members of the cast are Lot Inter. Members of the cast are Lot Lead Cold. Int Children's Members of the Cold. Inter. Members

PLANT FAGATI, SAM
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7.00 p.m. curtain at 8.00 p.m.
RUTNAMAYS
Southwestern College is staging the
massical written and composed by
Elzaberi Swados, about numwer
children from broken- homes, breade
numsical a collection of songs sung
by troubled children's past
less but shad acured the world rely
troubled children's past
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STAGE STRUCK Simon Gray (author of Builey,



Harlem, Harlem

Hariem, Harlem
— the production powers through
the verbiage and genuinely strikes an
ineffable Chack a injurn for the
homeless who, as in 1937, wander
once again through the land, Sm.,
Old Gabe Theatre, through
March 10. Tuesday through
Saturday at 6:00 pm. Sanday at
7:00 pm. Matinese Saturday and
Sanday at 0:00 pm.

work a "rock and roll romp through the constructs of expectation" and they promise that Trom the first charch of the overture, you'l be production features Grug Bisch. Bill Davis, Bernie Joiner, James Mooney, Ellen Segal, Vera Vertigo, and Linda Vickerman. (Sm.) San Diego Public Theater. Monday, March 4 at 800 par. 1997.







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DINE IN STYLE

### READER'S GUIDE TO

seeping their emotivated distances from 8 — or all east trying to 116 pilys are about the failure of pilys are about the failure of their pilys are about the failure of their pilys are about the failure of their pilys are seen of their pilys are their pilys and their pilys and their pilys are their pilys and their pi celings and their future. But by the end of the first act, and

uninterruptedly throughout the second, it becomes evident that what we thought was a play of character, atmosphere, and idea is really something else; a thiller, where all that counts is plot twists and surprises. Shades of Sleuth and surprises. Shades of Skutti-but Crig's self-imposed shallow-ress in these lase parts of the play is not matched by the unassablable plot inventors we expect in a writer of thinliers. The mirrigue hangs together anticipated By the end of the entire part of of the entire pa people — is not an issue at Cassius Carter Center Stage, through

Sunday at 2:00 p.m.

SWIMMING TO CAMBODIA Spaulding Gray will present his solo performance, which has been plave performance, which has been played to sold-out house at the Mark Too sold-out house at the Mark Too sold-out house at the Mark Too and the Control of Control of the Control of the Control of Control of the Control of Wooster Group, an experimental theater company of New York's Solid district. (Sm.) UCSD Theatre (behind the

bookstore on Rupertus Way). Tuesday, March 5 at 8:00 p.m.

THE TIME OF YOUR LIFE Since it was first produced in 1939, William Saroyan's life-embracing comedy-drama has carried the unfair coming, drawns has carried the unlaw building of being journey and the building being journey and the building being journey and the building being journey and as offered in the San Diago Represory Theaters filter production — beneath the bigs is some production — beneath the bigs is some production — beneath the bigs is some production — beneath the pilot some production — beneath the pilot some production — beneath the pilot some production — beneath the production — beneath the safety to fail the production — beneath the safety that the production — beneath the

piece than a well made play. The Throat is hour Life rambles where a Throat is hour Life rambles where a Throat is hour Life rambles where a parking meter to the next. The play is you go be westing, but it is measured and the Reps production demonstrated by the play is excesses and has created belevable, human and comprelling swirts of life out of the play is episode symptetic with the play is episode symptetic and the play is episode symptetic. Demonstrate the play is excessed and has created belevable, human and control of the play is episode sympetic with the play is excessed and have created by the play is excessed and the play is exceeded by the play is exceeded by the play is a play of the play is exceeded by the play of the play is exceeded by the play is a play of the play is the play is the play is the play of the play is the play is the play of the play is the however, die William Anton as Tom. Douglas Jacobs as Jon, and Thisis Ross as Rit Carson manque. When combined, these actions orthesters exclose orthesters of the section orthesters of the strong lepisaures. But do their excursions and Savoyan's welful, foundationies peean have anything to tell us today? The answer, in an extra section of the section

THE TWO GENTLEMEN OF VERONA The best parts of the Lamb's Players Theatre production of this early Shakesneanean comedy occur whan the company leaves the script behind. Director Robert Smyth has behind Director Robert Smyth has electated the play in the present by using the device of a frame tale. Students at Verona Junior College are going to a Fiftien nostalgia part to write a term paper about Turo Gentleren. Faced with such a woozy prospect. Schade falls askep and dreams the play. In Technica, as if it took place in the late Fifties, with the play in Technica, as if it took place in the late Fifties. and diesems the play, in Rechnicolor, as all it look place in the late Filles, with his classratine as the various with his classratine as the various with the classratine as the various of the classratine and the classratine as the various of the classratine as the classratine and the classratine as the classratine

unable to mask the play's many weaknesses. A wide smile luck behind every apprent complication, assuring all but things will work out out to be the properties of the properti

at 8:00 pm.

A WOMAN OF NO IMPORTANCE.
The Patte Playhouse is staging Oscar
Wildes comedy of a woman's
revenge on the man "who done her
worse." Rochel Arbuthnot confronts
seduced her twenty years before and
left her with an lieigitimate son.
Rachel then discovers that she must
seduced her twenty years before and
left her with an lieigitimate son.
Rachel then discovers that she must
seduced into his father a immoral
world. Anne Allen directs the
production. Members of dire custor
Davis, Dee Kelley, Karen Bender
Lust, Don Packoloc. Greichen Pill.
Tom Catton. Charles Creasy, Cyntha
and Kathy Ediridge. Set design is by
Scott Davis. Costume design is by
Filed Springer.
Priday and Saturday at 8:00 pm.
Matinee Sunday at 2:00 pm.

### READER'S GUIDE TO THE MUSIC SCENE

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

If the band Hüsker Dü ever finds itself excommunicated from the church of hardcore punk (known simply as "core"). t will probably make little difference to the trio from Twin Cities, Minnesota. Although the band tours the same itinerary of thrash dens as most of the thrash dens as most of the pound-and-shout troops and numbers among its growing roll call of fans many of the same people who disdain any but the most virulent strains of core, Hüsker Dü fits about as other category as the trio's corpulent guitarist, Bob Mould, would fit into a designer T-shirt. would fit into a designer F-shirt. Like a coin rolling around the grill of a cistern, Hüsker Dü fell into the least-resistant slot of core mainly on the basis of the band's early disposition to write and play short, loud songs at hypersonic speeds. Though the band has admitted that it formed in 1979 simply because its members "wanted to play fast" — a fact that qualified them for core status at a time when the punk credo was "louder, faster, harder" — Hüsker Dū almost immediately later Hüsker Dü is still a favorite in punk venues, but also finds itself the latest darling of mainstream critics, who have

HÜSKER DÜ

slathered praise on the group's recent Zen Arcade and New Day Rising albums, and justifiably so. Zen Arcade, the better of the

equivalent of a salvaged pirate ship — with each playing it surrenders new booty that is at once frightening and beautiful. Even before needle touches

spinning slab of backwards guitar, an acoustic, punk-folk ditty, a hookish mating of core and modal, Byrds-like folk-rock, even a haunting piano interlude One's interest remains propped up throughout this mélange not only by the songs, the variety, and the band's adrenaline-rush playing, but also by the guitar work of Mould, a sort of idiot sarant who couldn't even play six years ago but must now be considered among the most imaginative conceptual noisemakers.

For a two-album set, Zen Arcade is remarkably devoid of filler, yet it's only natural that an

distanced from anything else on wax these days. Its length (it's a two-record set) and the fact that it follows a loose story line about

a guy who leaves home and in

a guy who reaves nome and in succession joins and quits the Hare Krishnas, the army, a band, and a computer firm, only to awaken, realize it was all a dream, and trudge off to school, make Zen Arcade an angular

departure from the punch-and departure from the punch-and-run approach favored by most core bands. But the fact that Hüsker Dü doesn't aspire to the lofty, artistic pretensions formalized on those epic concept albums of yesteryear

precludes the band's being slagged as poseurs and Zen Arcade from being snubbed as a throwback to that bag-of-gas

Arcade room being sinuseed as a throwback to that bag of gas a winter of the control of the cont

Arrade is remarkably devots of filler, yet is on justuar that an opus that features beenly-three tracks will produce some and the state of the protagonist's grifferent that is most of the state of the protagonist's grifferent that is must off the state of the state

be compartmentalized and marketed, it's a shame that

### THE STATE OF COMBINE STORE

**GREG HILBERS** 

**CHARLIE HILL CARL LABOVE DENNY JOHNSTON** 

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### **ANOTHER** HIT AT THE REP!!



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stride with this vibrant production."

—Drama-Logue

Added performance Sunday, March 10 at 2:30 p.m.







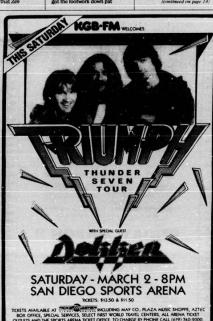
TIM MAZE PRESENTS HUSKER DU **MINUTEMEN** MEAT PUPPETS SACCHARINE TRUST S.W.A. SUNDAY · MAR 3 · 7 PM ROCK PALACE

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TICKETRON, TELESEAT & TICKETMASTER



Hüsker Dü's identification with core undoubtedly will prevent a great number of people from checking them out. But if you would ever consider braving the slamming and stage-diving endemic to core concerts, this one would be the one to see. As the group's fans have known for a long time. Hüsker Dü defies labeling and deserves to be mentioned in the same breath with other shining lights of contemporary music. And even if you don't make it to the group's show this Sunday night at the Rock Palace, at least pick up Zen Arcade. If I were given to publishing lists of ten-bests, this recording would be fighting for

the ton with the best releases of

the past couple of years. But be

forewarned: this is not music to water indoor plants by Hüsker Dü (the name is Swedish for "Do you remember?") will be joined or this concert by another core heavyweight the Minutemen.

as well as Meat Puppets, Saccharine Trust, and SWA in what could prove to be the best core showcase of 1985. In other concerts this week.

In other concerns three of L.A.'s hottest new hands, Fishbone, Preston Smith and the Crocodiles, and the Navigators (featuring a former member of the Bus Boys) former member of the Bus Boys will be at the Belly Up Tawern tonight, Thursday; for fans of rhythm and blues and/or dance music, Friday's biggest attraction finds the underrated Teena Marie and the overrated Billy Ocean sharing the stage

at the Fox Theatre; while the errific, neo-psychodelic-por and the Three O'Clock, joins Manual Scan and the Fan Club in a show at the Rock Palace: and Scott Goddard. So Reveal. and Wicked Fence play the

Spirit. Saturday's shows include a heavy metal double-

head(ache)er featuring Triumph and Dokken at the Sports Arena; and A Drop in the Gray, A Thin Line, the Eyes, and Luna at the Spirit. On Sunday afternoon, El Amigo Plazas Bostonia Ballroom reopens with a performance by Smokey Rogers, Bonnie Jean Campbell, and the Gravel Canyon Band; and on Tuesday the Outlaws are at the Bacchanal.

#### CONCERTS

Fishbone, Preston Smith and the Crocodiles, and the Navigators: Belly Up Tavern, tonight. Thursday, 9 p.m., 143 South Cedros Avenue. solana Beach. 481-9022.

Teena Marie and Billy Ocean: Fox Theatre, Friday, March 1, 7:30 and 10:30 p.m. 720 B Street, downtown, 483-6339.

The Three O'Clock, Manual Scan, and the Fan Club: Rock Palace, Friday, March 1, 8:30 p.m., 3465 El Caion Boulevard, 563-1066

Scott Goddard, So Reveal, and Wicked Fence: Spirit, Friday, March 1, 9 p.m., 1130 Buenos Avenue. 276-3993.

Triumph and Dokken: Sports Arena, Saturday, March 2, 8 p.m 224-4176.

A Drop in the Gray, the Eyes, A Thin Line, and Luna: Spirit, Saturday, March 2, 9 p.m., 1130 Buenos Avenue, 276-3993.

Smokey Rogers, Bonnie Jean Campbell, and the Gravel Canyon Band: Bostonia Ballroom, Sunday March 3, 4 p.m., El Amigo Plaza, 1340 Broadway, El Cajon.

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

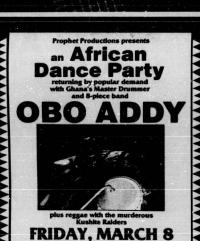
Outlaws: Bacchanal, Tuesday, March 5, 9 p.m., 8022 Clairemont Mesa Boulevard, 483-6339.

Robin Williamson: Old Time Caré. Thursday, March 7, 7 and 9 p.m., 1464 Nonh Highway 101, Leucadia.

Textones: Belly Up Tayern.







8:00 pm

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NIGHTCLUB MUSIC NOTES •

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FRIDAY, March 1-THE UNKNOWNS SATURDAY, March 2-ELECTRIC SONS WEDNESDAY, March 6-LONDON BROTHERS and **ELECTRIC SONS** 

ACCESSORIES MILLENIUM TUESDAY, March 5 The Original OUTLAWS in concert

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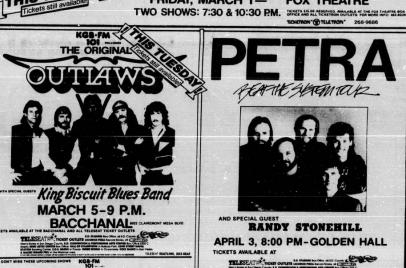
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MARCH 20-9 P.M.

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BACKDOOR-SDSU

Thursday, March 7, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022

Ferron: Horace Mann Audit aturday March 9, 8 p.m., 4345 54th Street, 436-4030.

"Jazz Live" featuring Ron Satterfield and Friends: San

THURSDAY, TONIGHT

FRIDAY, MARCH 1 Emig

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adventures in Hell

TOP-SOURCE Over 5. Hay, this 6 Sels: 912 generate the LOCAL HERVES "Bock to Richar" Weekned with 12 by bounds: LAWS OF MOTTORE, LEAR, PARTICIALISMS SELS, MARTY ELEMBERS, SHARES OF MAY, TOWNSSES, THE MAX, Noth PRESENTIN, MIGO MIXED THE ACT OF THE SELS AND LEAR OF HOUSE plant and properly administrating all a FREE Learn Horses revived in host and Carlo Sels and Administration gain a FREE Learn Horses revived in host and Carlo Sels and Administration and the Carlo Sels and Carlo Sels and Carlo Sels and Administration and Carlo Sels and Carlo S

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THE CURBS plus THE CHARMS

SCOTT GODDARD

A DROP IN THE GRAY

THERMAL

rings his trew soon to be release Running Bear." With SO REVEAL (doing 2 WICEGED FERCE

Diego City College Theater, Tuesday March 12, 8 p.m., 13th and C streets, downtown, 230-2481

Aztec Camera: SDSU's Backdoor

Len Graham: Old Time Cafe. Thursday, March 14, 7:30 p.m., 1464 North Highway 101, Leucadia. Friday, March 15, 7 and 9 p.m., 1464 North Highway 101, Leucadia, 436-4030. John Hartford: Old Time Cafe. 436-4030.

9 p.m., 1130 Buenos Avenue. 276-3993. Defectors: Spirit, Friday, March 15.

Thursday, March 14, 9 p.m., Aztec Center, San Diego State University campus, 265-6562 or 483-6339.

Harpsichord/Organ Concert with Anthony Newman and Elizabeth Hamilton: First United Methodist Church of San Diego, Saturday, March 16, 8:00 p.m., 2111 Camino del Rio South, Mission Valley.

Eurogliders: SPSUs Backdoor. Wednesday, March 20, 3 p.m. Aztec Center, San Diego State University campus, 265-6562 or 483-6339.

Room Full O' Blues: Belly Up Tavern, Thursday, March 21, 9 p.m. 143 South Cedros Avenue, Solana Parch, 481 0022 Beach, 481-9022.

Steve Gillette: Old Time Café. Saturday, March 22, 7 and 9 p.m., 1464 North Highway 101, Leucadia 436-4030.

Iron Maiden and Twisted Sister: Sports Arena, Saturday, March 23, 7:30 p.m. 224-4176.

Michael W. Smith, Kathy Michael W. Smith, Nathy Troccoli, Friends, the Tour, and the Medley: SDSU's Montezuma Hall, Monday, March 25, 7:30 p.m. Aztec Center, San Diego State University campus. 483-6339.

Johnny Winter: Bacchanal, Tuesdas, March 26, 8 p.m., 8022 Claircenont Mesa Boulevard. 483-6339.

Dave Van Ronk: Old Time Café, Sunday, March 31, 7 and 9 p.m., 1464 North Highway 101, Leucadia.

sday, April 2, 8 p.m., 8022 remont Mesa Boulevard.

Petra and Randy Stonehill: Golden Hall, Wednesday, April 3, 8 p.m., Community Concourse, downtown. 483-6339.

Club listings are compiled by Ron Jennings. If you wish to be included, please call 265-9382 Thursday afternoon or Friday

### **North County**

country rock, Priday and Satunday.

Belly 'ta Them., 14S outh
Cedros Avenue. Sulara Reach, 4819022; Falshone, Saka Theach, 4819022; Falshone, Saka Theach, 4819022; Falshone, Saka Them and
blues, and new music, Preston
Smith and the Crocodiles, sika,
rhythm and blues, and new music,
and the Swingston, sak, rhythm and
blues, and new music, Thuruday.

Professor and the Realisms, and the Real flots, country blues and
spaing, Suraday, Strange, ting Marshag, Sarah, 281Sarah, Sarah, Sarampede, country saing, Mednesday.

Bobby G's, 485 First Street, Encinitas. 436-7397: The Heaters.

rock, Thursday through Saturday audition night. Riesday: Miss D'Meanor, rock, Wednesday.

Bookworks/Pannikin Coffeehouse, Flower Hill Center. 2670 Via de la Valle, Del Mar. 755-3735: The Peter Sprague Trio, jazz,

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

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

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



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### THE SOURCE

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untry, Monday and Tuesday.

Distillery Nightelub, 140 South Sierra Boulevard, Solana Beach, 755-6733; Automatics, rock, Thursday through Saturday; the Features, rock, Sunday, the Procrastinators, rock, Tuesdey, Notice to Automatics Notice to Appear, rock, Wednesday

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

Fanny's, Tamarack and I-5. Carlsbad. 729-4996: Panic City, rock, Monday through Thursday: Bon Chant, rock, Friday through

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

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

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

Bulliary and Proceedings of the Escondido Boulevard. Escondido Turney and Kristina Clark, contemporary. Tuesday through Saturday. Jim Moore, contemporary, Sunday and Monday Piano bar: M.J.B., Monday through Saturday. And Monday Piano bar: M.J.B., Monday through Saturday.

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Hungry Hunter/Oceanside, 1221 Vista Way. Oceanside, 433-2633: M. Stone, adult rock, Thursday through Sunday. Steve Reynolds, comedy and music. Wednesday. Hungry Hunter/Rancho

Brinards, 19340 Bernards Plaza Drive, Rancho Bernards, 566-2400: Tony Irvine, contemporary, country, and oldies, Thursday and Wednesday, the Rondeaux Brothers, contemporary, Friday and Schuder. Saturday.

Ireland's Own, 656 First Street, Encinitas. 944-0233: Sean McVicker. Irish and contemporar Thursday through Saturday, with Paul Dunn, Friday and Saturday.

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

Jolly Roger/Oceanside, 1900 North Harbor Drive, Oceanside. 722-1831: Evan Shulman, contemporary, Thursdaythr Saturday: Chuck Showalter

Jolly Roger/Solana Beach, 937 Lomas Santa Fe Drive, Solana Beach. 755-0117: Barker and Orr, contemporary, Thursdaythrough Saturday; Mike Stone, adult rock, Wednesday.

La Tapatia, 340 Wesc Grand, Escondido. 747-8282: Latin Soui, Top 40 dance music and Latin

music, Friday and Saturday: live music, Sunday, call club for information.

Len's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos, 744-4120: Stampede, country, Wednesday through Sunday.

Lu's, 1963 Fast Valley Parkway Lu's, 1963 East Valley Parkway, Escondido. 746-7038: Dakota, country rock, Wednesday through Sunday: Ron Bell, contemporary and country, Monday and Tuesday.

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

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

Monterey Bay Canners, 1325 Harbor Drive, Oceanside, 722-3474: Good Stuff, contemporary, Thursday through Saturday, Barker and Orr, comedy and music,

Mulvaney's, 340 East Grand Avenue, Escondido. 741-0935: The Features, rock, Thursday through Saturday: the Reflectors, rock, Wednesday.

Normandy Cocktall Lounge, 215 North Hill Street, Oceanside. 722-4771: Sedona, rock, Wednesday

through Sunday; Outta Controli rock, Monday and Tuesday.

Oakvale Lodge, 14900 Oakva Pood, Exceptido, 749,3193-1 West, country, Friday through

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

Old Time Cafe, 1464 North Highway 101, Leucadia. 436-4030: Sally Rogers, traditional songstress, 7.30 p.m., Thursday; Sam Hinton, folk. 7 and 9 p.m., Friday; Iron Mountain String Band, Southern mountain music, 7 and 9 p.m. Saturday: the Perfect Cure, English Irish, and Scottish music, 7:30 Irish, and Scottish music, 7:30 p.m., with Phil Gross, singer-songeriter, Sunday; Old Time Hoot Night, Tuesday; "An Evening of Traditional Fiddle Tunes" with San Diego's finest fiddlers performing Appalachian, Celtic, and Scandinavian tunes, 7:30 p.m.,

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### DOS AMIGOS MARCH NEWSLETTER

(Vol. IV, No. 3) Home of the Famous Two-Glass Margarita



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222

### Tidbits of **INTERESTING NEWS**

Marina Village: Old Town
Trisha Long, Miss Bohemia,
Will be signing posters on
Friday, March 22nd. 5-7
p.m., in the Marina Village
cantina. Don't miss this
extra spicy taste.



Tuesdays Are Always
PUERTO NUEVO NIGHT
At the original Dos Amigos (in Marina Village) with half a split lobster, a half order of Camarones (mexican shrimp), rice, beans and tortillas.

10° per person Delicioso!

• Drink Specials



Ioin Us For These March SPECIAL CANTINA EVENTS At the Original Dos Amigos (in Marina Village)

March 6th (5 pm): KLZZ Reunion Party • Prize Giveaways • Drink Specials

• Celebrities

March 13th (5 pm): B-100 Padres Party
• Prize Giveaways
• Celebrities

ABOV OF LOVE

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hursday-Saturday, February 28-March 2



### RESTAURANT **EMPLOYEE'S NIGHT**

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Tuesday, March 5 & every Tuesday night 9/X -FM & THE HALCYON

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Monday-Thursday, 5-7 pm

choice of Fresh Red Snapper. Tertyaki or Hawaiian Chicken Soup or Salad. Vegetable. Baked Potato or Rice Pilaf "THE BEST KEPT DINING SECRET IN TOWN"

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Concert Catherine Espinoza, Irish harp

Pacific Espresso, 235 North El mino Real, Encinitas, 436-1248; ve Strauss, jazz piano, Friday and Saterday evenings, and Sunday

Pea Soup Anderson's, 890 Palomar Amport Road, Carlsbad, 438-0880; Rockola, Beaties music and oldies. Thursday: Trade Secret intemporary, Friday and Saturday Delene, contemporary, 5:30-8 p.m. Monday through Friday.

P.J.'s Cocktail Lounge, 1078 East Vista Was, Vista, 941-8943: The Rhythm Method, rock, rhythm and blues, and reggae. Friday and

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

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

Ralph and Eddie's, 390 Grand Avenue, Carlsbad, 729-2989. Jack and the Rippers, rock, and Panic City, rock, Friday through Sunday.

Rancho Bernardo Inn. 17550 Rancho Bernardo Inn, 17500 Bernardo Oales Drive, Rancho Bernardo. 277-2146: Jim Gates and Sound Investment, contemporary. Tuesday through Saturday, David Watson and the Gathering, contemporary, Sunday and Monday.

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

Reuben's, 2515 El Camino Real, Carlsbad, 434-1766: Final Notice, Top 40 dance music, Tuesday through Saturday.

Rogue Stills, 9850 Carmel Mt. Road. Peñasquitos 578-2144: Carmen and Carmen featuring Nick Benedict, Top 40 dance music.

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

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

Sylks, West of I-5 on Via de la Valle. Del Mar. 755-7955: The Coalition Orchestra, jazz and Top 40 variety, Thursdaythrough Saturday and 3-7 p.m., Sunday.

Teepee Room. 1270 Main Street. Ramona. 789-3755: Live music. Friday and Saturday, call club for

Tequila Flats, 3296 Mission Avenue. Oceanside. 757-7757: Freevill. rock. Wednesday through Saturday.

That Pirza Place, 2622 El Camin Real, Carlsbad. 434-3171: Brass Tax. jazz. Friday. Bluegrass Etc., new and traditional bluegrass.

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

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

Vista Entertainment Center, 435 West Vista Wav, Vista, 941-1032, Jockey Chih Robyn Bans, rock, Thursday through Sunday, Planet, rock, Wednesday, Turf Room, Ivo-music, Friday and Saturday, call club for information. Derby Room recorded music. Friday, Saturday, and Wednesday,



Live Music is Alive at Lehr's

#### **TONIGHT**

Thursday, February 28

11.01 nachos KES SMIOI NIGHT

with guest VJ Mike Berger
Drink specials & surprises — \$1.01 Margaritas
Vi-price admission with KGB•FM card Win a Snow Forest Ski Weekend. No purchase necessary.



THURSDAY NIGHT CLUB

ROCKIN' WEEKEND

Friday & Saturday, March I & 2

DIRK DEBONAIRE

PRIVATE DOMAIN



Two bands Two dance floors
Three bars
Three video big screens

with music videos mixed by Lehr's VJs

SUNDAY

NOSTALGIC ROCK T-SHIRT NIGHT

The Jabulous Spud Brothers



TUESDAY



DIRK DEBONAIRE

WEDNESDAY

FANTASY FASHION AUCTION NIGHT



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ss code & picture I.D. strictly enforced CABARAT DRINK SPECIALS Thursdays — Margaritas \$1.01 undays — Draths 914 '01 9:00 pm Mondays — Closed Tuesdays — 60 minutes inesdays — Dratts 754 during shows



Thursday, Feb. 28
MISTER SAFARI
PLAYGROUND SLAP • DÉTOUR

THE THREE O'CLOCK

MANUAL SCAN . THE FAN CLUB

Saturday, Mar. 2 MOD MIGHT DANCINS with d.j. Dennis the Menace

TH MAZE TRESENTS HÜSKER DÜ MINUTEMEN

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Tuesday, Mar. 5 • CLUM 33 Audition Night THE RESISTANCE • THE MEPHEWS SVEN ERIK 4 THE E TICKET ROLLERS Wednesday, Mar. 6

Our door comes off at 8 o'clock 1.D. required • No alcohol 3465 EL CAJON BLYD. — 563-1066



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a night of NON-STOP ECSTATIC DANCING

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> > WEDNESDAY

The new music \* Underground Dance Club

Coming March 8: OBO ADDY

Parkway, Escondido, 745-8640: France, rock, Thursday through Saturday: Circles, rock, Sunday and Monday, Crystal, rock, Tuesday and Wednesday.

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

#### Beaches

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

Atlantis, 2595 Ingraham Street Mission Bay. 226-3888: Darci Daniels and Niteline, contempor Tuesday through Saturday.

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

Bahla Hotel, 998 West Mission Bay Drive, Mission Bay. 488-0551: RPM, rock, Thursday through Saturday; Mark Meadows, jazz, Tuesday and Wednesday: Cheatham's Jazz Quartet, Jazz, Sunday, Piano Bar: Buddy Reed, Tuesday through Saturday; Bob MacLeod, Sunday and Monday

Beach Club, 1921 Bacon Street. Ocean Beach. 222-6822: NYX. rock, Thursday; the Blitz Brothers, rock, Priday and Saturday; the Hurricanes, blues and rhythm and biues, Tuesday and Wednesday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla. 457-4170: New Men (Ron Bolton and Bruce Dallas), rock, Wednesday through Saturday; the Starmakers, recorded music and video audience participation presentation, Sunday through Tuesday.

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

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

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

Baleyon, 4258 West Point Loma Boulevard, Loma Portal, 225-9559. Sire Lines Up, rock, Thursday through Saturday: Automatics, rock, Sunday and Monday: Taxi, rock, Ruesday and Wednesday, with

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

tel del Coronado, 1550 Orange mue, Coronado, 435-6611: The ments, contemporary, Tuesday ough 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 Tirio, variety including classical and Top 40 music, Priday and Saturday.

Island Saloon, 104 Orange Avenue. Coronado. 435-3456: The Remains, original and classic rock, 7 p.m.. Thursday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Bleach, 270-3220: The Siers Bruthers, rock, Thursday through Saturday, David Bradley and the Manise Band, rock and cornedy, Sonday; the Jets (featuring Kenip Morrel), vintage rock, Monday; the Rick Wells Shos.





FISHBONE. PRESTON SMITH & THE CROCODILES



THOMPSON C. THE RESISTORS

Saturday only special quests—the New Orleans RADIATORS

BIG RED & THE RED HOTS

**CALIFORNIA AERO DRIVE** 

THE MAR DELS

TALK BACK



Sive lines up

PADLOCK **BONNIE RAITT** 



AFTERNOON DELIGHTS-FREE ADMISSION
Friday, March 1 5:308:00 pm.— CHICAGO SIX

March 3 5:00-8:00 pm-BIG RED & THE RED HOTS March 6 6:008:30 pm - STAMPEDE Country Swing

THE BELLY UP CAFE MONDAY NIGHT CAFE SPECIAL 6-8 PM ALL THE SPAGHETTI YA ALL CAN EAT \$1.99

FOR INFORMATION CALL 481-9022

vintage rock. Tuesday and

arivevening Tuesday through

Smith Brothers, oldies rock nd rhythm and blues. Friday and Saturday: the Procrastinators, rock. Sunday and Monday, the Source, rock, Tuesday and Wednesday.

Loma Portal (formerly Rodeway

Portal 224-3655; Edison Ridge. solo acoustic rock, Thursday, Tuesday, and Wednesday, MGM Sixties and Fifties rock, Friday and Saturdae

McP's, 1107 Orange Avenue eronado 435-5280: The Rockaways, contempulary. Thursday: live music, Wednesday, Friday, and Saturday, call club for

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

Miguel's Cocina, 1351 Orange

Avenue, Coronado, 437-4237 Philio Beeber, classical guitar, Thursday through Saturday

Mony Mony's, 3595 Sports Aren. Crystal, rock, Thursday through Saturday, Neon Vanilla, rock, Sunday and Monday; Toys, rock, Threaday and Wednesday

Mulvaney's, 1/31 Orange Avenue, Coronado, 435-1660 Brian Stevens, contemporary, Friday and Saturday: talent night with Kitty Kieffer Sunday

Mulvaney's, 4230 Mission Boulevard, Pacific Beach, 483-7383: Rick Cosey, guitar, vocals,

and originals. Thursday through Saturday.

Old Pacific Beach Cafe, 428 Mission Boule ard, Pacific Beach, 270-7522. Elia Ruth Piggee, jazz and blues. Thursday through and blues. Phursday through Saturday: Fattburger, jazz, Sunday: Notice to Appear rock, Monday and Tuesday: the Five Careless Lovers, blues and rhythm and blues.

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

Sandtrap Lounge, 2702 North

Mission Bay Drive, Mission Bay. 274-3314: Ed Ellis and Tapestry. iazz, nostalgic blues, and contemporary. Thursday through Saturday and early evening Sunday

Silver Fox Lounge, 1833 Garnet, Connor Band, country and originals, Friday and Saturday,

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

Tablao Flamenco Nightclub and Restaurant, 3567 Del Rey Street, Pacific Beach. 483-2703: Live

flamenco music and dancing, 7:30 and 9:30 p.m., Wednesday, Thursday, and Sunday; 7:30, 9:30, and 11:30 p.m., Friday and Saturday.

Yexas Teahouse, 4970 Voltaire Street, Ocean Reach: 'Rim' 'Cat' Courtney, blues. Thursday; Chuck Bolt, blues, ballads, and rock,

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 Savage, light classical music, Sunday brunch.

Vacation Village Hotel, Bay 274-4630: Shine It On, contemporary. Tuesday through Saturday; Laura Springer, jazz and contemporary piano and vocals. Sunday and Monday.

Victor's, 1403 Rosecrans Street Point Loma. 226-1871. Upstairs. Paul Eastland. Top 40 variety. Friday and Saturday. Downstairs. Gary Cessna and Frankie Ferlin.

PARK PLACE

contemporary. Friday and Saturday.

Windrose, 1935 Quivera Road, Marina Village, Miscion Bay Park, 293-2935: Ipsic Facti, rock, Thursday through Saturday, Neon Vanilla, rock, Wednesday

### San Diego North

The Abilene Country Saloon The Abitene Country Saloon flown and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Jesse Daniels and Bandera, country, Tuesday through Saturday; country dance lessons, Tuesday through Thursday. The Alamo, 3093 Claimmon Drive, Clairemont. 276-2240: Prophet, rock, Tuesday through Saturday.

Bacchanal, 8022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022 The Beat Farmers, rock, rockabilly, ind country rock, Wednesday through Saturday, with the through Saturday, with the Unknowns, rock, Friday, the Electric Sons, rock, Saturday, the London Brothers, rock, and the Electric Sons, Wednesday, Playground Slap, rock, the Accessories, rock, and Millenium, rock, Sunday, the Outlaws, rock, Tiesday.

Blarney Stone Pub. 5617 Balboa Avenue, Clairemont. 279-2033: Jim and Theresa Hinton, Irish music, Wednesday through Saturday.

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

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666: California Aero Drive, rock. Thursday through Saturday

Cafe in the Valley Restaurant, 911 Cammo del Rio South, Mission Valley, 296-6329: The Bill Shreeve Quartet, jazz, Thursday through



**LORI & THE LOOK-A-LIKES** 



RAPTURE-Monday & Tuesday



RICHIE COLE

9 pm-1 am available at Monks or

Live entertainment & dancing 7 nights a week

Newly remodeled historical Hotel San Diego 339 West Broadway Street

### proudly presents Harvey & 52nd Street Jive's

Wednesday

Tea Dance 'Not one drop of tea

will be served, trust me!"

Continental Ballroom Beginning Saint Patrick's Day Sunday, March 17, 1985 from 4:30 pm until 7:00 pm

Dance to '30s & '40s Swing, '50s Rock & Country Swing Prizes awarded for the best

'30s, '40s, '50s, or '60s costume General admission \$7.50 per person 232-2769 for reservations & information



THE RISK

**HEROES** 



February 26-March 2 9:00 pm-1:30 am Tuesday Specials-imported beer Wednesday-Ladies Night-\$1.25 drinks

MONDAY: DR. JAMES DOWNS (HYPNOTIST) SHOW

Grand opening tonight 8:00 pm

Introducing San Diego's hottest new club...

No cover - Live rock 7 nights - Big screen TV - ID required 1280 Fletcher Parkway, El Cajon - 448-4111





9/X HAPPY HOUR

### **FANTASY FASHION AUCTION NIGHT**

Friday is

KGB NIGHT
with PAT MARTIN, drink specials & surprises

Live music 7 nights a week! 3595 Sports Arena Blvd. • 223-5596 • Across from Sports Arena

### lazz Dancing Tuesday through Saturday



Coral McFarland & the Art Resnick Trio

PORTHOLE Jounge 9 pm to 1 am

Holiday Inn San Diego Embarcadero





Tr.

Video dance club plus live jazz with M.V.P.
Two completely different atmospheres in San Diego's #1 hot spot-recorded music and live jazz Limousine service available. Ask about the VIP pass for preferred seating and no waiting in line

Fifteen assorted champagnes · Dress code Attitude adjustment hour

(3-8 pm) Mon. through Fri.-free hors d'oeuvres

Tues.—Live show, Command Performance, Ladies' night Wed.—Champagne, wine and cheese tasting Thurs.—Your chance to be on TV for Grene Harris's Lyp Sync Contest, hot and heavy
Sun.—New Week's Eve party-party favors, hatr., horms and champagne at mid-dight Mon.—Sports night—special sports guest

The club that's not for everyone 6205 El Cajon Blvd. - Valet parking

### **Better than a 'Casablanca Night'** "Humphrey's Bogart Hour"



WED. HOMEMADE PIZZA
THURS. TAGO BAR WITH ALL THE FIXIN'S
FRI. THE BOTTOMLESS CHILI BOWL Giant Margarita (16 oz.) with a (16 oz.) with a Gold Shooter, \$2.00 Gold Shooter, \$2.50

**JAZZ UP YOUR SUNDAYS!** Humphrey's late night Sunday jazz presents the best local entertainers presents the best local entertainers for your enjoyment. Free hors doeuvres and drink specials 6-8 pm, Jazz from 8 pm-12 pm. Jazz from 8 pm-12 am. Appearing Sunday, March 3, Most Valuable Player



HUMPHREYS

2241 Shelter Island Drive 224-3577







Thursday is Dollar Night-\$1.00 draft, wine, & wells all night Friday & Saturday 50¢ beer, wine, & wells 7-9 pm



Happy Hour 8.9 pm 50¢ beer, wine & wells 9-10 pm \$1.25 beer, wine & wells \$1.50 iced teas all night

### Tuesday, March 5 THE **PROCRASTINATORS**

Happy Hour 8-9 pm 508 beer, wine & v 9-10 pm \$1,25 beer, wine & wells \$1,50 iced teas all night Wednesday March 6



LADIES' NIGHT—All ladies admitted FREE 75¢ kazis all night. 8-9 pm 50¢ beer, wine, & wells

NO COVER TIL 9 P.M.

guitar, early evening. Thursday, and Saturday through Thomas John ions, classical guitar, early evening inday and Wednesday. Mike maras, classical guitar, Friday nch: the Fine Line, sazz. Tuesday

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

Holiday Inn/Mission Valley, Cricket's, 595 Hotel Circle South, Mission Valley, 291-5720: Adele Blue and Justice, Top 40 dance

Islands Lounge, Hanalei Hotel. 2270 Hotel Circle North. Mission Valke: 297-H01: The Spud Brothers, comedy and music. Thursday through Saturday: Carmen and Carmen featuring Nick Benedict, contemporary, Sunday and Monday, Aria, contemporary, Buestly and Wolfmestley. Tuesday and Wednesday.

La Hacienda Cantina, Mission Valley Inn. 878 Hotel Circle South. Mission Vallex 298-8281: Jesse Davis, contemporary, Tuesday through Saturday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828: Dirk Debonare, rock, Tuesday through Saturday, with Private Domain, rock, Friday and Saturday, the Spud Brothers, comedy and music, Sunday.

The Magle Lamp, 9522 Miramar Road, Mira Mess. 271-8780: Recorded music with Mr. Goodhye Wednesday through Sunday; live music, Saturday through Monday, call club for information.

Monk's, 10475 San Diego Missio Road, Mission Valley, 563-0060: Lori and the Look-alikes, Top 40 dance music. Thursday through Saturday; Rapture, Top 40 dance



BILLY OCEAN, Friday, Fox Theat

comedy and music, Thursday through Saturday; the Rebecca Drake Review, variety music and stage show Monday; Sally Saxtor contemporary, fluesday; Steve Hudson, comedy and music, Wednesday.

Pavillion Lounge, Town and Country Hotel, 500 Hotel Circle North. 291-7131: Southwind. contemporary. Thursday through Saturday; live music. Besday and Wednesday, call club for information. information.

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

Sever Seas Lodge, 411 Hotel Circle South, Mission Valley. 291-1300: Danny Topaz, contemporary, beginning early evening. Tuesday

through Saturday

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East. 291-7170: Live music, Friday and Saturday, call club for informatic

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

Fidzley Saturang, and twomersco.
Spirit, 1100 Bronno Aerous, Bay
Park 276-3993: Thermal Shock,
neck, the Charma rock, the Curba,
neck, and c.c. and the Lap Launch,
neck, and c.c. and the Lap Launch
Drop in the Gray Card.
Third Line, rock, and Mojo
Nivon. Nisse and rock the Surface,
neck. A Thin Line, rock, and Mojo
Nivon. Nisse and reythm and blusse.
Saturday: the Sam Dogo State
University Loanement Blass Band
the Punk Rasta Low Biders, reggior.

Tuesday: Born Crosseyed, music of the Grateful Dead, Wednesday.

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

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461: L.A., rock, Thursday through Saturday; Melissa McCracken, contemporary, Sunday; Jeff Williams, contemporary, Monday through Wednesday

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

283-3135: Live music, Wednesday levard, Tierrasanta, 560-6677 through Saturday, call club for Ray and Lainic Correa with Bert Miller on drums, swing, pop.

Barnacle Bill's, 1880 Parbor Island Drive, Harbor Island, 297 1673: Delene, contemporary Friday and Saturday.

Wrangier's Roust, 6608 Mission Gorge Road, Mission Gorge, 280-6263: Steer Crazy, country, Thesday through Saturday: Saturday. Cimmaron, country, Sunday and Big Dick's, 3315 Fairmount Avenue, 280-0269: Eekorech, blues and rock, Sunday,

The Boat House, 2040 Harbar The Boat House, 2040 Harbor Island Drive, Harbor Island, 291-8011: The Two Tones, rock, Wednesday through Saturday: Sally Saxton, contemporary, Sunday; M. Stone, adult rock, Monday and Tuesday.

Bodles, 6149 University Avenue, East San Diego, 583-5709. The Electric Sons, nock, Cludy Lee Berrybill, country and folk, and Cow Jazz, swing and folk, Thursday; Tom "Cat" Courtney, blues, and the Coler Boys, rock and blues, Friday; the Carlos Anthony's Harborside, 1355 North Harbor Drive, downtown, 232-6358: The California Transfer, contemporary, Tuesday through Saturday. Aztec Bowl, Turquoise Room, 4356 Thirtieth Street, North Park.

music. Thursday through Saturday

San Diego South

Cuitarlos Band, blues and rock, and the Chords of Fame, rock, Saturday, the Serious Guise, rock, 5:30 p.m., and Ten Yards, rock, 9

Jones Service Research Roads Modern Rhythm Review, blues and rhythm and blues, Monday, Bony Ruces, Southern rock, Thesday, the Serious Guise, Wednesday.

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

Cafe Vienna, 3619 College Avenue 265-1446: Roland Klotz, zither music and German music sing-along, 6-10 p.m., Friday and

The Chocolate Affaire Gourmet Restaurant, 896 West Washington, Mission Hills. 296-1311: Mimette, Celtic harpist, folksinger and guitarist. Friday and Saturday; Lynn Hali, Latin harp, Sunday; Norel,

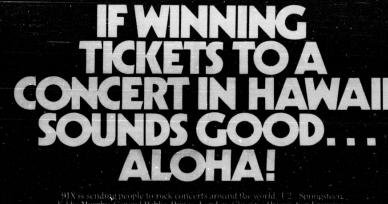
traditional harpist, Wednesday

The Coo-Coo Club, 4383 University Avenue, 283-8213: Ken Wilkens, contemporary, Friday through Sunday

Doc Masters, 2051 Shelter Island Drive, Shelter Island 233-2572: Oh! Ridge, comedy and music, Thursday through Saturday, Bill Brackett, comedy and music, Sunday and Monday, live music, Riesday and Wednesday, call club for information. Dining room piane bar: Kevan Melton, Thursday and Wednesday; Steve Dunn, Friday through Sunday, and Tuesday.

Dookies, 4225 El Cajon Boulevard. East San Diego. 283-6581. Pizno bar: Paul Gregg, Tuesday through Saturday: Patti Glenn, Sunday and Monday.

Drowsy Maggle's, Thirty-first and University, North Park. 298-8584: The San Diego Storytellers, tall tales and folk stories. 7 p.m.,



Eddie Murphy, General Public, Prince, London, Chicago, Hawaii, San Francisco,









Thursday is Dollar Night-\$1,00 draft, wine, & wells all night Friday & Saturday 50¢ beer, wine, & wells 7-9 pm



FEATURES

Happy Hour 8-9 pm 50s beer, wine & wells 9-10 pm \$1.25 beer, wine & wells \$1.50 iced teas all night Tuesday March 5

### THE **PROCRASTINATORS**

py Hour 8-9 pm 508 beer, wine & wells 9-10 pm \$1.25 beer, wine & wells \$1.50 iced teas all night

Wednesday March 6



LADIES' NIGHT-All ladies admitted FREE 75¢ kazis all night. 8-9 pm 50¢ beer, wine, & wells

NO COVER TIL 9 P.M.

Hajji Baba, 104 Mission Valley Center West, Mission Valley 298otertainment Wednesday through

Holiday Inn/Mission Valley. Crickets, 595 Hotel Circle South, Mission Valley, 291-5720: Adele Blue and Justice. Top 40 dance music. Tuesday through Saturday.

Islands Lounge, Hanaici Hotel. 2270 Hotel Circle North, Mission Valley. 297-1101: The Spud Brothers, comedy and music. Thursday through Saturday: Carmen and Carmen featuring Nick Benedict, contemporary, Sunday and Monday; Aria, contemporary, Tuesday and Wednesday

La Hacienda Cantina, Mission Valley Inn. 878 Hotel Circle South Mission Valley. 298-8281: Jesse Davis, contemporary, Tuesday through Saturday

Lehr's Greenhouse, 2828 Camindel Rio South, Mission Valley, 299 2828: Dirk Debonaire, rock. Tuesday through Saturday, with Private Domain, rock, Friday and Saturday: the Spud Brothers. comedy and music. Sunday

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

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060: Lori and the Look-alikes, Top 40 dance music, Thursday through Saturday, Rapture, Top 40 dance music, Monday and Tuesday.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley. 291-1638: Phil Stumpo.



BILLY OCEAN, Friday, Fox Theate

comedy and music. Thursday comeny and music. Hurstay through Saturday, the Rebecca Drake Review, variety music and stage show. Monday, Sally Saxton contemporary, Tuesday, Steve Hudson, comedy and music, Wednesday.

Pavillion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131: Southwind, contemporary, Thursday through Saturday, live music, Tuesday and Wednesday, call club for

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

Seven Seas Lodge, 411 Hotel Circle South, Mission Valley, 291-1300: Danny Topaz, contemporary, beginning early evening, Tuesday

through Saturday.

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East, 291-7170: Live music, Friday and Saturday, call club for information.

The Speakeasy, 9379 Mira Mesa Boulevard, Mira Mesa, 566-0870 The Jimmy Corsaro Trio, jazz, Friday, Saturday, and Wednesday.

Spirit, 1130 Buenos Avenue, Bay Park, 276-3993; Thermal Shock, Park 276/3993: Thermal Shock, rock, the Charms, rock, the Curbs, rock, and UC, and the Lap Luxury Company, rock, Thursday; Scott Goddard, rock, So Reveal, rock, and Wiked Pence, rock, Priday; A Drop in the Gray rock, the Surface, rock, a Thin Line, rock and Mojo Nixon, blues and rhythm and blues. Schuldar the San Diedo State. Saturday: the San Diego State University Basement Blues Band, blues and rhythm and blues, and the Punk Rasta Low Riders, redda

Thesday, Born Crosseved, music of the Grateful Dead, Wednesday

Standard Hotel, 950 Hotel Circle Stardust Hotel, 950 (Hotel Circle North, Musain Valley 285 (S) (H) Coral Room. The Four of Us, samp and group words. Riesdar through Saturday, the Dick Lopez Tray seing, contemporary, and words, Sunday and Monday Crane Room. Hert Tores, contemporary. Thesday through Saturday.

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461: L.A., rock, Thursday through Saturday, Melissa McCracken, ontemporary, Sunday: Jeff Williams, contemporary, Monday through Wednesday,

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

Remierard. Twyrasanta, 500 nor, 1 Raw and Lanna Corea outh Bert, Saller on drains, soring, pop-ticotaigia, and contemporary data-mist. Unrisday through Saturday

Wrangler's Roost, total Mission

Wranger's Roost, 6638 Mission Corne Road, Mission Gorge, 280 6263 Sher Crazy, censury. Thesday through Saturday, Saturday, Cimmaron, country, Sunday and

### San Diego South

Anthony's Harborside, 1355 North Harbor Drive, downtown, 232-6358: The California Transfer, contemporary, Tuesday through Saturday.

Big Dick's, 1315 Fairmount Avenue 280 0269 Eckorech, blues and rock, Sunday

The Boat House, 2040 Harbor Island Drive, Harbor Island, 291-8011: The Two Tomes, rock, Wednesday through Saturday, Sally Saxton, contemporary, Sunday, M. Stone, adult rock, Monday and

Bodies, 6149 University Avenu

Bodies, 6149 University Asenue, East San Diego, 5845-5700 The Electric Sons, rock, Cindy Lee Berryhill, country and folk, at Cow Jazz, swing and folk, Thursday: Tom "Cat" Courtney, blues, and the Coker Boss, rock and blues, Friday: the Carlos

Gottarfor Rand blines and resk, and the Chords of Fame rosk. Saturstar the Sections Gones rosk, (200 pm. and Fen Varde rosk, 9 ros.) Souday, Earch Brands Modern Rhyttim Review, Shires and rhythm and blines. Monday, Horn, Riseas, Souda rosses, Inc. dar, the Sections Guise, Wednesday.

Cafe del Rey Moro. 1519 Fl Produ

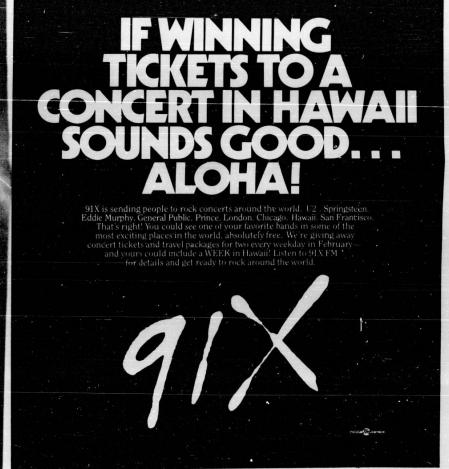
Cafe Vienna, 3619 College Averuse 265-1446: Roland Klotz, 20ther music and German music sing-along, 6-10 p.m., Friday and

The Chocolate Affaire Gourmet Restaurant, 806 West Washington, Mission Hills, 296-1311: Mimette, Celtic harpist, folksinger and guitarist, Friday and Saturday, Lynn Hall, Latin harp, Sunday: Norel,

On Rodge comedy and music Dursday through Sabirday, Bill Brackett, comedy and music Sunday and Monday, five music Tiresday and Wednesday, call club for information. Dining room pian-bar: Kevan Melton, Thursday and Wednesday: Steve Dunn, Friday through Sonday and Torocke

Dookies, 4225 El Cajon Boulevard East San Diego 283-6581; Piano bar: Paul Greag, Tuesday through Saturday: Patti Glenn, Sunday and Monday

The San Diego Storytellers, tall tales and folk stories, 7 p.m.



Your Ticket to Live Music S the =OLD= l mar and Dancing pacific beach ==CAFE= 4287 Mission Boulevard Pacific Beach 270-7522 Del Mar 455-0920 **RICK WELLS ELLA RUTH** Ari **SHOW PIGGEE** TATIBURGER Bock and Roll . Dance . Rock and Roll .9-11 pm FATIBURGER NOTICE TO

The Escape Lounge, +21 club for information; Cofformouth D Arev and the sazz Vipers fecturing Chris Norris, sazz, Friday-the Jaime Moran Trio, Latin sazz, Saturday evening and 4-8 p.m. Sunday, Greg Glovet, contemporary

Hole Lounge, 1335 North Harbor Drive, downtown, 232-3861. Coral Thuct and the Art Resnick Trio (Art Resnick, Billy Mintz, and Gunnar Biggs), sazz, Tuesday through Saturday

Holly's Inn. 4246 University Avenue 280-5834 Gary Sherwood, contemporary, Friday and Safurday, sax and piano sing along. Sunday

Fat City China Camp, 2137 Pacific

Hotel San Diego, 119 Wes

Imperial House, 505 Kalmia Street (at Park Boulevard), Hillcrest, 234-3525, Wayne Jure, jazz, Tuesday through Saturday, with the Imperial House Opera Singers, Wednesday, Wayne Jure and Hank Young, 1822.

plants and oscals. Enday happy

"The Involve" of the day is 1000 North Harbor Drive, downlown, 298-8066. The Invaders, automories maste for datieng. Tuesday through Sueday

Jolly Roger, 807 West Harbon Drive, Scaport Village, 233-4300; Night Manager, contemporary. Thursday through Saturday; Evan Shulman, contemporary. Wednesday.

Le Maison, 3681 Fifth Avenue Hillcrest. 298-0119: The Mark Ingelby Trio, jazz, Thursday; Lynn Hall, Latin American harp, Friday;

Miles Moymer, classical austar.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-c3017. King Biscuit Blues, blues and rhythm and blues. Toursday through and blues. Faursday intrough Saturday: the Waikin After Midnight Trio, Jazz. Tuesday. Full Circle, rhythm and blues and swing. Wednesday.

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

Our Place at Mikisan's, 2424 Fifth Avenue, Hillcrest, 232-1773: The

Bruce Cameron Quartet, jazze Friday and Saturday

Patrick's II, 428 F Street. Brighams Preservation Band, Dixieland Jazz, early evening, Thursday, Bay and Company, osc Friday and Saturday, Sugar Jazz, Jazz, Tuesday, the Sy Rainey Trio, Dixieland Jazz, Wednesday,

Island Drive, Harbor Island, 291-1870: Fortune, Top 40 dance music. Thursday through Saturday: iro music, Tuesday and Wednesday, call-club for information.

The Rock Palace, 3465 El Cajon

Boulevard, 563-1066; Deture on L Houlevard, 36(3):1006. Defour, rock Mr. Safari, rock, and Planground Slap, rock, Thursday, the Three O'Clock rock, Wannal Scars, rock and the Fan Club, rock, Friday, the Resistance, rock, Tuesday.

Sheraton Harbor Island, Reflections, 1380 Harbor Island Drive, Harbor Island, 291-290; The Jets (featuring Kenny Morrel). Saturday, the Mar Dels, vintage rock, Thursday throug Saturday, the Mar Dels, vintage rock, Tuesday and Wednesday, Ducktail Revue, vintage rock, Friday happy hour.

Sheraton Harbor Island West, 1590 Harbor Island Drive, Harbo

Island, 291-6406; Michael Pritchard, classical piano, Sunday through Wednesday

Sternwheeler Showboot at the dock, 1066 North Harbor Drive, downtown, 298-8066; The Sacramento Trio, contemporary, Juesday through Saturday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9110: Dusty and Melissa, contemporary, Wednesday through Sunday: Donna Cot contemporary, Monday and Tuesday

Triton, 6011 El Cajon Boulevard. East San Diego. 583-3240:

Fattburger, sazz, Thursday through Saturday

Trojan Horse, 6179 University Asenue, East San Dieglo 582-1070 Clement Forest, rock, Thursday through Saturday, Fastlan, rock, Sanday through Thesday, the Us Band, rock, Wednesday.

Tuba Man's, 2551 University Live music, Friday through Sunda-call club for information.

Viscount Hotel, The Bar, 1966 Harbor Island Drive, Harbor Island 291-6700: Jarrett, "get your nick soft with Jarrett," Tuesday through

Yukon, 32781 mooraty Avenue, East San Diego, 284-9310 Lave music. Thursday through Saturday call club for information.

East County

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827 Lonnie Hutson and Dusty Best, contemporary, Friday and Saturday

Appearing through March 2 **RPM** 

Opening March 5

MARK **MEADOWS** BAND



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 hors d'oeuvres Sunday Buffet Brunch 10:00 am-2:00 pm. all you can eat udes one cocktail. adults \$8.95 children under 10 \$6.95

Bahia -

Hotel & Restaurant 998 West Mission Bay Drive. 488-0551



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And wednesday infoughts studied you can North went mention Audition Night on Tuesdays. But there's more here than great entertainment. There's great food. Whether it's happy hour on the patto or dinner at midnight, you'll find our menu specialties are anything but ordinary.

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Blarney Stone Too, 7059 El Cason Bonievard, College area, 462-2263. Brian Connolly Irish music. Theoday through Sanday

The Boondocks Restaurant, 8320 Parlway Drive La Mesa, 465-3660 Randy Beccher, 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.

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

Carlton Oaks Country Club, 9200 Inwood Drive, Santee. 448-4242: Darrell Ray, piano variety, Friday and Saturday.

Circle D Corral, 1013 Broadway, El Cajon. 444-7443: Country Cassnova. country. Tuesday through Saturday. Jerry Base and a Touch of Country, country, Sunday; ciogáing lessons. Monday and Tuesday.

Coo-Coo's Nest, 12247 Woodside Avenue, Lakeside. 443-2300: Dale Pearson, piano variety. Friday and Saturator

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 Highway Eight at Los Coches. El Cajon. 443-2444: Country Breeze, country, Friday and Saturday.

Don's West, 5286 Baltimore Drive, La Mesa. 462-0533: Southern Comfort, country. Tuesday through Saturday: Country Breeze, country. Sunday and Monday

Flinn Springs Inn, 15505 Highway 80 El Cajon, 443-9568: Laredo, country, Wednesday through Sunday.

George Joe's Restaurant, 9586 Murray Drive, La Mesa. 469-6158: Greg Glover, contemporary, Friday and Saturday.

Horseshoe Tavern, 7664
Broadway, Lemon Grove, 469-6344
Sundance, country, Friday and
Saturday.

Kentucky Stud, 11377 Woodside Avenue, Santee. 448-3402: Oklahoma Sunshine, country, Thursday through Sunday.

Lakeside Hotel, 9940 River Street. Lakeside. 443-9591: The Shadow Riders, country, Friday and

La Posada del Sol, 8238 Parkway Drive, La Mesa, 462-2640; Jerry Baze and a Touch of Country, country, Wednesday through

Legends, 2754 Alpine Boulevard, Alpine 445-5545: Live country music, Friday and Saturday, call

Live Oak Springs, Old Highway 80 Boulevard, Jacumba. 766-4288: Cottonwood, country, Saturday.

Lorenzo's, 596 Broadway, El Cajon. 442-9696. Pitch N' Woo with Gerrie Woo, contemporary, Tuesday through Saturday; Fro Brigham's Preservation Band, Dixieland jazz, Sunday and Monday.

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550: Circles, rock, Friday and Saturday

Mama's Mink, 533 East Main Street. El Cajon. 442-5573: Rock Kreutzer and the Bio Oak Ranch Band. country. Tiesday through Saturday.

Marie Callander's, 6950 Alvarado Road, La Mesa, 465-1910: Acoustic Music, popular and American folk **∡moionio** 



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Marlow Manor, 5130 Baltimore Drive, La Mesa. 589-7222: Patsy Hanson and Prime Time, Top 40 ance music. Friday and Saturday

Mr. Bill's Backroom Saloon, 300 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 East, 667 North Mollison Nite Owl East, 667 North Mollison Avenue, El Cajon, 447-3854: The Baia Strings, Top 40 dance music, Tuesday through Saturday: Sengeant Slaughter, variety rock, Sunday and Monday.

Our Favorite Place, 8646 Mission Our Pavorite Place, 8040 Mission Gorge Road, Santee, 449-6240; Bob Sortillion and Key Largo, contemporary and oldies, Thursday through Saturday evening and carly 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 Parkway, El Cajon, 448-4111: The Heroes, rock, Thursday through Saturday: the Risk, rock, Sunda ad Manday Inso Facto, rock Tuesday and Wednesday. Silver Spur, 7941 Mission Corge Road, Santee, 448-4882:

Stagecoach, country, Wednesday through Saturday Turquoise Lounge, 5975 Severin Drive, La Mesa. 465-1525: Network, rock. Thursday through Saturday; live rock. Tuesday and Wednesday.

call club for information. Van Winkle's, 10055 Mission Gorge Road, Santee, 449-0060 Crossfire, contemporary and country rock, Friday and Saturday.

Win Cody's Saloon, 240 West Main Street. El Cajon. 440-9247: Live music. Friday and Saturday, call club for information.

South Bay

Bull N' Stick, 608 Palm Avenue, Imperial Beach. 429-5330: Live rock, Wednesday through Saturday, call club for information.

China Five Restaurant, 569 H Street, Chula Vista, 426-5951; Juan

Robles, contemporary, Thursday through Saturday.

Country Bumpkin, 1862 Palm use Imperial Beach, 429-1161: Avenue, Imperial Beach, 429-1101: Gail Lee and Go for Broke, country, Wednesday through Saturday; the Ducktail Revue, vintage rock, Sunday and Monday.

> Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161: In Colour, rock, Tuesday through Saturday: Toys, rock, Sunday and Monday

Da Vinci's, 626 E Street. Chula Vista. 427-880: Tito and Augustine, contemporary, Wednesday through Sunday.



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Dock's Cocktails, 317 Third Avenue, Chula Vista. 422-1566: Diana Gilman, country, blues, and riety piano, Wednesday through

Hungry Hunter/Imperial Beach, 1344 Palm Avenue, Imperial Beach 423-0953: Gina Robles and Rapture, contemporary, Thursday through Saturday

Butch's 1463 Palm Avenue autch's, 1463 Palm Avenue, mperial Beach. 423-3479: Grand Central Station, country, Friday and aturday; free country dance essons, 7 p.m., Saturday.

Joey's, 415 Broadway, Chula Vista. 420-4828: Louie and Loose

Change, contemporary and oldies, Wednesday through Sunday: J.C. and Company, contemporary and oldies, Monday and Tuesday.

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

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City. 475-7313: Four Star Country,

country, Friday and Saturday

The Lantern, 1322 Third Avenue Chule Vista, 427-4200: Live music Friday and Saturday, call club for

Little Las Vegas, 1770 Palm Avenue, Imperial Beach. 424-3754: The King's Men, ballroom dance

Marisol, 1680 Broadway (at Main Street), Chula Vista. 429-8045: Colour, Latino, Thursday through Saturday, with Los Lupes, Siexican cowboy music (norteño), Thursday; \*usaico, Latin and Ton 40 dance music, Sunday, with Los Lupes, early evening Sunday.

Oasis Bar, 1121 Third Street, Chula Vista. 426-2977: Boulevard Express, country, Friday through

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

contemporary, oldies, country, and comedy, Friday and Saturday. Chula Vista. 425-1626: The Travelers, Mexican jazz, Thursday through Sunday.



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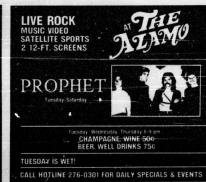
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Oh! Ridge



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Inequoise Lounge, 5975 Sevent theory for Meson, 465 1525, Netwo

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Imperial Beach, 429-5330 Live rock, Wednesday through Saturday, call club for information.

Dance Machine, 1862 Palm

Da Vinci's, 626 E Street, Chula Vista, 427-8880: The and Augustine, contemporary, Wednesday through Sunday

Dock's Cocktails, 317 Third Avenue, Chila Vista, 422-45co Diana Gilman, country plues, and arrety piano. Wednesday through Saturday.

Hungry Hunter/Imperial Beach, 1344 Palm Avenue, Imperial Beach 423-0953; Gina Robles and Rapture, 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.

La Maze, 1441 Highland Avenus-National City, 474-0222 Brucy Robbins, contemporary, Tuesday through Thursday, East Coast, contemporary, Friday and Saturday,

Landmark Cocktail Lounge, 2511 Sweetwater Road, National Cit 475-7313: Four Star Country, country, Friday and Saturday

The Lantern, 1322 Third Avenue. Chula Vista. 427-4200: Live music. Friday and Saturday, call club for

Marisol, 1680 Broadway (at Main Streets Chula Vista, 429-8045). Colour, Latino, Thursday through Saturday with Los Lupes, Mesican cowboy music mortefiot, Thursday, Musaico, Latin and Top 40 dance music, Sunday, with Los Lupes, carly evening Sunday.

Acrosc Imperial Beach, 323-1754. The Kings Men, ballison dance misse, Friday

Oasis Bar, 1121 Third Street, Chula Vista. 426-2977: Boulevard Express, country, Friday through

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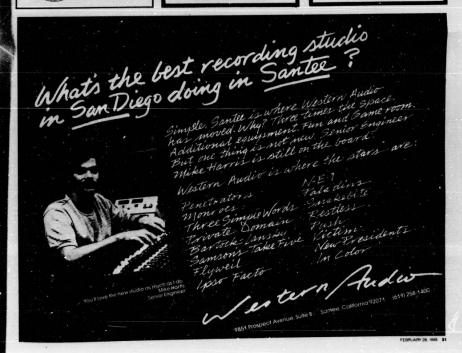
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Musaico: Marisol Night Managez: Jolly RogenScaport Village Gil Palacios and Linda Parra: Gilbey's Cockdail Lounge People Movers: Hilton Hotel Pitch N' Woo with Gerrie Woo:

Rick Rivas: El Comal
Peter Robberecht: Islandia Hotel
Bruce Robbins: Boondocks Restaurant, La Maze Restaurant, La Maze Gina Robles and Rapture: Monk's, Hungry Hunterlimperial Beach Juan Robles: China Five Restaurant

McP's The Rondeaux Brothers: Hungry Hunter/Rancho Bernardo The Rosie Trio: Peter D's The Sacramento Trio: Sternwheeler Showboat

Sally Saxton: The Saimon House, Boat House Shine It On: Vacation Village Hotel Chuck Showalter: Jolly Boger/Solana Beach, Jolly

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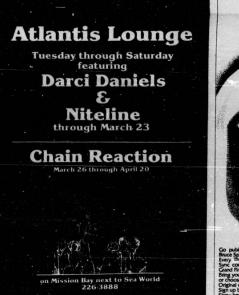


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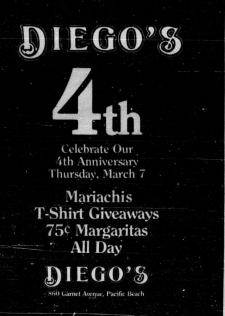
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Gournett Restaurant
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Joel Nash: piono show tunes. Mille

Norel: traditional harpist, the Chocolate Affaire Gournet

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## **CURRENT MOVIES**

views are by Duncan Shepherd

After the Rehearsal - Few people to having not kept his promise that FANNY AND ALEXANDER would remain his last move. Skill, Bergman has felt obliged to argue, with perhaps an overrollined sense of integrity, that inasmuch as AFTER THE. ensumuch as AFTER THE

REHEARRAL was made ongrawly for

Swedish television, it does not really

swedish television, it does not really

auxilify as a more and cannot be

suited to have supplanted FANNY. Well, the

mode movers for Swedish relevision

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movers when exported as such

atroad in fact one of those movies.

SCENIES FROM A MARRIAGE, had

been counted by many to be among

company retroactively. And yet there is a sense in which we might agree with Bergman that the present movie is no movie not because it was made for television, although that medium might account for the grainness of the image (not even Sven Nykvisi). Bergman's fursted cinematographies, can do much to disguise blown up 16-

ust as in SCENES FROM MARRIAGE, or talk-show closeups. No. if AFTER THE REIFEARSAL is not quite a movie, the reason is rather that it is—to borrow a word which the protagonat, an eminent Swedish theatneal direction, uses to rebulse ush of the actresses who complete this three-character chamber piece—so "rategy" in both conception and execution, there is nothing here that could not have been done as well, or could not have been done as well, or betar, on a stage — which is where after all, the action takes place. That handicap aside, the characters can nonetheless hold your interest, whether or not you are tempted to see merciless self-revelation in the fact that the protagonist here happens to have the same vocation as Bergman. In any event, it is ingirid Thulin — for many vears, but not a fall increase versions one of the production of the program of the production of the produ

Amadeus — Through the overlush production and the underlush direction (by Milos Forman), you can still see the makings of a potent historical fiction: potent enough, that is, to stir up curiosity about how much

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event it is ingrid Thulin - for many years, but not all encert years, one of the maintains of the Bergman repeating company - who socres pentity company - who socres pentity carry - who socres pentity carry - who socres because to expose thigh and breasts far less reasped by time than her said blouse to expose thighs and breasts far less reasped by time than her said correspondence between fection and fact is parfully open to respection; and the effect on the views, or all years of exposed the control of the company of the control of the co Artec, 605 5th (239-9239) Cell theater for program information Balbos, 4th and E (233-3329) Alizada in Action 2 and Aline 3: The Commission, from 311 Bijos, 5th and G (236-6084) Tomboy and Westend Page, from 3/1 Casino, 643 5th (232-0878) Cartain Fury and Silent Regs, from 3/1

Cove, 7730 Girard, La Jolia (459-5404) A Sunday in the Country Fine Arts, 1818 Garnet, Pacific Beach (274-4000 The Gode Must Be Crazy

riscut frow much of it hart. The wairy petween the traditionalist court composer Antonio Salien and the free ance innovator Mozart—a one-side ivality, really, with Salien driven by

ersonal temperament, into the most relodramatic sort of chicanery — ha

melodramatic sort of chroanery – has almost as unwested an appication as author Peter Shelfer means it to have a surface programment of the surface hope to escape dedection in the surface of the scale tends of the scale tend of the scale tends as particulars will, to the scale tends of the scale tends of the scale tends of the scale tends in the scale tends of the scale tends in the scale tends of the scale tends of the scale tends of the scale tends of the other way. Charlest, including a size of the scale tends of the

is ready to offer to God in exchange for musical immortality — do not sound alrywhere near as much ful in a God and sound alrywhere near as much ful in a God and the second of the second sound alrywhere in the second sound sou

(Nothing pushes the confict further towerd ownerspellication than the a porting of Mozart. by for Hull. ct. as porting of Mozart. by for Hull. ct. as complete with being red subject, and will be easy to longer that Series, for all her obliging concessions of his own medicority and of the absolute genius of her ruel, as a labove from Wen F. Murray Abraham. Elizabeth Wen F. Murray Abraham. Elizabeth "Greenen Plazar 5. La Jolla Village," "Greenen Plazar 5. La Jolla Village, "Anorho Bernardo G. Santee Vallage 8;

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Externalistic 2. from 211
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from 311
Theater 3: Sevenly Hills Cop and Reft Ref.

Action 2, from 3/1

Clairement, 4146 Clairement Mena (274-0901) Theater 1: Rink 192 and The Afran Sesson, from 3/1

453-7831)
Theater 1: The Sure Thing, from 3/1
Theater 2: Amedius
Theater 3: Beverly HMs Cop
Theater 4: The Breakfast Club

social history of the fast that conting through the changing tashons at a continental dance half. (Ken, 2/28)

The Ballud of Narayama — Shohe Imamuta's 19th-century period piece centered around an impoverished.

Beverly Hills Cop — The consum ambition of this movie, whatever el-might be up to, is to pass off Eddle Murphy as a black Clint Eastwood. murphy as a black Clint Eastwood. The Dirty Harry series comes first to mind, propelled there by the planiciptiesman's independent ways, his catastrophic results, and his snippiness to his superiors in the afformath. But the personal vendetta that more his re-

mar sends him (on vacation, and against explicit orders) to Beverly Hills him, that is, and his battered Chery vaca, his duffel bag, and his limited wardrobe of Tshints, sweatshirts, nuthing with a collar — raises the faint specter of COOGAN'S BLUFF, the n-sthing with a collar — raises the transf-spector of COOLAN'S BLUFF: the support of COOLAN'S BLUFF: the support of COOLAN'S BLUFF: the work produced by the collar of the York single And among the staff of the support of the support of support of the support of support of the support of staggirm on for staw meets to play against. But unlike Easthood as Coolan's, but have been been as the coolant of which we will be supported by when the podestinate in such and cubicity has side with having when two podestinates in space such and cubicity has side with having when two podestinates in such as such

Certain Fury — Tatum O'Neal and lene Care as fugitives from the law directed by Stephen Gyllenhead (Carmon Cinema 4, Casino, Center 3-Cinemas, Flower Hill Cinemas, Flower Hill Cinemas, Flower Hill Cinemas, Flower His

A Clockwork Orange — Anthony Burgess's vision of the ultra-violent future (the novelist's linguistic

inventions are carefully preserved at provide the movie with its strongest prop) becomes, in film form, wholly a pander to the youth market. Stanley Kubrick's frost bitten, arm-waving.

a mozie mereb, replacing one soit of snobbern with another. Judge Reinhold, Lisa Eilbacher, Ronny Cox, directled by Martin Brest. 1884. \* (Cinenium, Fronter Drive Irr. La Jolfa Village, Lomis, New Yalfey Drive In. Ocianside S. Plaza Borsta, Rancho Bernardo 6, Santee Drive In, Wiegana Plaza All.

The Brankfeel Club - Imminishing heterogeneous group of trips obous students at an emportative phenogeneous group of trips obous students at an emportative advantage and emportative and observed and emportative and observed and the emportative whole all the improbabilities, would not seen to have much churce at discuss the wind at the improbabilities. And on ord of lact where diseduce and improved the emportation of the emporta

rata Tirte, 475 Stn. Chule Viste (422-5287) Theater 1: The Terminator and Averaging A Theater 2: Call theater for program inform

terbor Drive in, 32nd and D. National Cl (477-1362) Alliasing in Action 2 and Alinja 3: The Domination, from 3/1

Malcolm McDowell 1971 • (UA Glasshouse 6, 3/1 and 2

The Cotton Club — You might well have expected that a move called THE COTTON CLUB would actually be about the Cotton Clut. But no The move is not so much about a move in the cotton Clut. But no The move is not so much about a move in characters owns the place. A couple of others we'k there. Others of them go there for entertainment. And the there for enterfamment. And the panistaking historical research into the fabled Harlem hot spot has tuned up such a doubtful nugget as Charlie Chaplin settling down to a front row fable and launching airmediately into his danner-roll routine, half a dozen. his dinner-roll routine, half a dozen years after THE GOLD RUSH and always good for a faugh. But the club-riset, or anyway the music i showcased (Cab Calloway doing his "His thin the shoh" — what else?), is strictly second fiddle to the hackneyed gargater plot. The one moment when the music world overlaps the the music world overlaps the underworld is, in a sense, memorable a tap dancer in mid-performance neatly kicks the gun out of a gangster's hand without missing a tal

#### MOVIE DIRECTORY

Nema 21, 1140 H

House 1: The Sure Thing, from 3/1
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Theater 2: Witness
Theater 3: The Killing Fleics
Theater 4: The Swakfast Club

entury Tein, 54th and El Cajon Blvd. (562-7800) Theater 1: The Faicon and the Snowmen. from 3/1 Theater 2: 2010, from 3/1

Inerama, 6889 University Ave. (583-8201) Call theater for program information

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Theater 1: Maze Appeal and The Flaming Theater 2: Pinocchin, from 311 Theater 3: The Strin Thing, from 311 Theater 4: Piscote III for irrane are in a count Theater 4: Piscote III for irrane are in a count of the string and a string and a count the string and a string and a string and a count the string and a string and a string and a string the string and a string and a string the string and a string the string and a string the string and the string the strin Theater 4: Places in the Story Theater 5: American Theater 6: Machine and

Theater 6: Mischief and Heaven Help Us fillege, 820 Orange Ave., Coronado (436-6181) The Felcon and the Segarman and Familia logue, 226 3rd. Chuta Vieta (425 1436) Call theater for program information

two, Vista Way (726-3040) Call theater for program

lijou, 509 East Grane, Spanish moves parison moves a 2253 El Camino Real.
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Theater 1, Mess Appeal and Sterman
Theater 2, Howen Help Us and Protoci Theater 3, Letter Fully, from 31.
Theater 4. The Breakfast Club.

Insperd Twin Cleans, 1529-22 East Vel Parkway, Escondido (743-1222) Theater 1: The Kling Facts Theater 2: The Sure Thing, from 31

seconda 6, 3517 Valla Way, Occarade 429-7029 Theorie 7: Milmass Theorie 2: Valor Quart Theorie 2: Valor Quart Theorie 2: Valor Quart Theorie 3: The Sure Taley, from 311 Theorie 5: The Sure Taley, from 311 Theorie 7: A Fassage 20 India Theorie 7: A Fassage 20 India Theorie 7: A Fassage 20 India Theorie 7: A Fassage 20 India

tencho Barnando S, 1740 Bernardo Place (485-654)) Theater I: Bewint/Hills Cop. Theater 2: The Breakfost Club Treater 3: Wilniss Theater 4: The Sure Thing, from 3rt Theater 5: Missing in Action 2: Injun 3rt Theater 5: Amou

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Restaurant Lynn Hall: Latin American harp the ews are by Duncan Shephes

> After the Rehearnal - Few people or having not kept his promise that ANNY AND ALEXANDER would main his last movie. Seil, Bergman as felt obliged to argue, with perhap n overrefined sense of integrity, that asmuch as AFTER THE. masmuch as AFTER THE REHEARSAL was made originally for Swedish television, it does not really qualify as a movie and cannot be said to have supplanted FANNY. Wet, the obvious rejoincer is that Bergman had made movies for Swedish television before, and without notifying anyone before, and without notifying anyone that they were not to be counted as moves when exported as such abroad. In fact one of those moves, SCENES FROM A MARRIAGE, had

been counted by many to be among the best of his movies, and it would be a bey to have to evict if from that company retroactively. And yet there is a sense in which we might agree with Bergman that the present movie is no Bergman that the present movie is no move not because it was made for television, although that medium might account for the grainness of the image (not even Seen Nykvist, bergman's trusted cinematographie; can do much to disquise blown-up 16-millimete), as well as for the profusion, just as in SCENES FROM A MARRIAGE, of talls, whine choseums.

AMPRIAGE, of the drow cheenings. No 4 ATTER THE REFEARABL and quiet amount for excount support and the state of the state occasion as Bergman in any event, it is ingrid fuller. In or large state of the state occasion as Bergman in any event, it is not of all flower the state of the state occasion as Bergman in any event, it is not of all flower the state of the state occasion as Bergman in any event, it is not of all flower the state of the state occasion as Bergman in any event, it is not all state occasion as Bergman in any event, it is not of all flower the state occasion.

(Ken, 2/28)

far less ravaged by time than her saudought face. With her, the correspondence between fiction and fact is painfully open to inspection, and the effect on the viewer, or anyway on the Bergman veteran, is devastating. Erland Josephson, Lena

Amadeus — Through the overluth production and the underlush direction (by Milos Forman), you can still see the makings of a potent historical fiction: potent enough, that is, to stir up curiosity about how much

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CINEMAS

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Cesino, 643 5th (232-8678) Certain Fury and Silent Rege, from 3/1

Cove, 7730 Girard, La Jolla (459-5404) A Sunday in the Country Fine Arts, 1818 Garnet, Pacific Beach (21) The Gods Must Be Crazy Frontier Drive In, 3001 Millowey Dr. (222-4996) Treater 1: Maxing In Acutin 2 and Essembastor 2, from 3/1 Theater 2: Certain Fury and Swort Regis from 3/1 Theater 3: Steveny Hills Cop and 3lift Ref.

Autoc, 665 5th (239-9239) Call theater for program info

of it is true and to put down protess about how much of it surf. The mod between the traditionalist court composer Antonio Salien and the filance innovator Mozart — a one-se mainry, really, with Salien driven by envy of tallent, and revulsion at

Lome, 3150 Rosecran Beverly Hills Cop

person year Log.

Sente Anna Blagley, 3350 Sports Anna.

Soulevard (225-5333)

Theatier 1: Missing in Action 2, from 3/1
Theatier 2: Winness

Theatier 3: Anachus

Theatier 3: Anachus

Theatier 5: The Killing Fields

alrement, 4140 Clairement Mess (274-0901)
Theater 1: Ruix 182 and The Mean Season from 3/1
Theater 2: Protocol and The Flemingo Kid

Joils Village Theaters, 8879 villa La. 453-7831) Theater 1: The Sure Thing, from 3/1 Theater 2: American Theater 3: Bewarly Hills Cop Theater 4: The Breakfast Club In Mess Cinemes, 8118 Mirs Mess Blvd (568-1917) Theater 1: The Mean Season and The C Club from 3/1

record history of the list half-century through the changing fashions at a continental dance hall. (Ken, 2/28)

The Ballad of Narayama - Shohe iamura's 19th-century pe intered around an impov

personal temperament, into the most nelodramatic sort of chicanery — ha melodramatic port of chazarery - has almost as universid an application as author Peter Shaffer means it to have author Peter Shaffer means to thave hope to escape defection in to damp out anything better. But the particular of the case text as particulars will to obscure the application, and though of the case text and particular and though an easer time centrifying with Safer, the dramatic sympathy industry, and other will. "Chastley industry, and is ready to other to God in exchange to mysease immediately — do not Japanese farming village (Ken. 3/3 through 9) Bewerty MIR Cog — The community annibing of the implication of this move, whether effect in explicit or up to a to pass of Edder explicit or up to a pass of Edder in the Drift Harry series comes first to many dispendent when the planticities are supposed to the suppose of the planticities are supposed to the suppose of hamilly—" the bartering lemis Salarin smally look find Cool in exhausing a new stage to deep find on exhausing a new stage to deep find on the charge sound anywhere new as much fair as find that a share should be shared that the shared half between the shared half betwe against explict cordent to Deemy tens.

Farm that a sun his ballment Cheey.

Farm that a sun his ballment Cheey.

Farm that a sun his ballment Cheey.

In a sun a sun his ballment Cheey.

In a sun a sun his ballment cheek and that a specie of COCOAMS TBL UFF. In which could be considered to COCOAMS TBL UFF. In the country ballment bother, the membership of a present emerit built the experience of COCOAMS TBL UFF. In the Bowery Patines tools, the experience of a present emerit built the common and present the common tens of the common tens.

A PD. Marghy thinds pierry of straight men for stoke membership of the common tens.

A PD. Marghy thinds pierry of straight men for stoke membership of the common tens.

A PD. Marghy thinds pierry of straight men for stoke membership of the straight men for stoke membership of the straight membership of the str

Section any and shouldbarr during a single properties of a move thereby implicating your sort of shouldbarr with a shouldbarr during Prendright, Losa Elibacher, Romey Cox, directed by Martin Brest 1984. "Generating Former Drew In; La Joha Village, Lorna, New Yalley Drive In; Cocamische B, Plazza Bonda, Flanchio Bernardto 6; Sardee Drive In; Wiegand Plaza 6).

**CURRENT MOVIES** 

The Breakfast Club - Improbat: y The Breakfast Club — Improbably heterogeneous group of high school students at an improbable ail day Glaharday deterden hall, improbably unsupprivated. A determent hall, and to seem to have much chance at drawns. But with all the improbabletes does not have much chance at drawns. But with all the improbabletes does not have much chance at Alboe ersure group therapy, either And in port of 10 att wider developed, and in port of 10 att wider developed well content for the moral part to go, well content for the moral part to go, well content for the moral part to go, ander the change hagify, and on that well content for the most part to go after the cheap laugh, and on that quest he appoints the most quickly resome character—the class foodburn—to act as chef catalyst and, satirst. "Any you a virgin?" and so on. With Emilio Estevez, Anthony Michael Hall, Judd Nelson, Molly Ringwald, and Ally Sheedy, 1985. and Ally Sheedy, 1985

• (Ace Drive In: Camino Cinema 4,
Fashon Valley; La Jolfa Village;
Rancho Bernardo 6; Santee Village 8;
Sweetwater 6; UA Glasshouse 6;
Wiegand Plaza 6)

Certain Fury — Totum O'Neal and Irene Cara as fugitives from the law directed by Stephen Gylferthaal. (Cammo Cinema 4. Casno, Center 3 Cinemas, Flower Hill Cinemas. Frontier Direc in, Grossmort Mall; New Valley Drue In; Plaza Bonita, Santee Village 8. UA Glasshouse 6; University Towne Centre; from 3/1)

• (UA Glasshouse 6: 3/1 and 2

midnight)

The Cotton Club — You might will have expected that a movie called THE COTTON CLUB would actually be about the Cotton Club. But no The be about the Cotton Club: But no The move is not so much about it as around and about it. One of the main characters owns the place. A couple of others work there. Others of them go there for entertainment. And the painstaking historical research into this a tap dancer in mid-performance neatly kicks the gun out of a reseay locks are gurrout or or gangster's hand without missing a tap Richard Gere. Diane Lane. Gregory Hines, James Remar, Bob Hoslens, and Fred Gwynne; directed by Franci Ford Coppola. 1984. \* (Mira Mesa Gmernas, from 3/1)

#### MOVIE DIRECTORY

Makes, 4th and E (233-3326) Missing in Action 2 and Ninje 3: The Domination, from 3/1 Bejou, 5th and G (235-6084) Tomboy and Meekend Pleas, from 3/7

Inems 21, 1140 i 1984

Andon Valley 4, 110 Fashion Valley (291-Theater 1: The Sure Thing, Iron 3/1 Theater 2: Milreas Theater 3: The Killing Fields Theater 4: The Breakfast Club

Perluny Terin, 54th and El Cajon Blvd. (582-7990) Theater 1: The Felton and the Snowmen, Irom 3/1 Theater 2: 2010, from 3/1

Cinerame, 6889 University Ave. (583-6201) Beverly Hills Cop College, 6303 El Cajon Sivol. (286-1455) Call theater for program information en, 4081 Adams Ave. (283-5909) Le Bel and After the Fellowickl, 2/28 Litetropolis and Liquid Sty, 3/1 and 2 The Belled of Nerseams, 3/3 intouch

> EL CAJON-LA MESA ce Drive In, 5000 Broadway, Lemon Grove (463-5324) The Breakfast Club and The Mean Season Auto Diffre In, 3rd and Broadway, El Cajo (444-8800) Missing in Action 2 and Ninje 2: The Domination, from 3/1

Thease 6: Call theater for program information McGlouls Visite 9, 300 3nd Ans. Chuis Visite 425-7000 Theater 1: Mass Appeal and The Famingo Kid Theater 2: Prococks, from 311 Theater 2: Prococks, from 311 Theater 4: Placete in the Heart and A Soldfer's Story Theater 5: Anacheus Theater 6: Anacheus Theater 6: Anacheus Theater 6: Anacheus Contex, La Mesa (465-3040)
Theater 1: Winness
Theater 2: Missing in Action 2 and Ninja 3
Domination, from 3/1
Theater 3: Certain Fury, from 3/1 Hage, 820 Orange Ave., Coronado (436-6161) The Falcon and the Snowman and Finst Bloom eckway Theatres, 1286 Fletcher Parkway (449-7800) Theater 1: Vision Quest and Starmen Theater 2: The Killing Fields Theater 3: 2010 and Mickl and Maude logue, 226 3rd, Chula Vista (425-1436) Call theater for program information

Tender 5 The Swafest Club
Theater 4 The Swafest Club
Theater 7 The Swafest Club
Theater 2 The Swafest Swafest
Theater 3 The Swafest Club
Theater 4 The Swafest Club
Theater 4 The Swafest Club
Theater 5 Amadeus
Theater 6 The Swafest Club
Theater 6 The Swafest Club
Theater 6 Witness

A Clineman, Innovation 8 of Misgnolle, El Capor (440-0308)
Theater 1: Seming from 2/1
Theater 2: Surf 162 and Misks and Moude Theater 3: A Solder's Story and The River from 3/1

Treater 6. March gar Action 2, from 31 louth Bay Drive In. 2170 Coronado, Imperial Beach (423-2727)
Theater 1: The Sare Thing and Eddle and Crusses; from 31 Theater 2: Wilmes and Assenging Angel Theater 3: Numbey and Westland Plass, from 311

Studio 3 Chammas, 627 Palm Avenue, imperial Boach (429-1082) Thesiar 1: The Falcon and the Snowman and Fast Present, tions 21 Thesiar 2: Houses, holp Us and Avenging Augal, non 21 Thesiar 3: The Flamingo Kild and The Karale

NORTH COUNTY

Avo, Vista Way (756-3040) Call theater for program information

Bljou, 509 East Grand Ave., Escor Spanish movies Spands moves

cening Cinema 4, 2253 El Camino Real.

Ocuanido (433-8144)

Theater 1. Mess Appeal and Starman
Theater 2. Freeen Help Us and Protoc
Theater 3. Certain Fury, from 3/1
Theater 4. The Bharthast Club

receivable & Theology, 1920 Dws National City (474-7948) Theoles 1 Zindony, from 3/1 Theoles 2 The Mean Gespon a Theoles 3 The Falcon and Theoles 4 The Breakder Cub Theoles 4 The Breakder Cub Theoles 6 Call theoles for prog

rete Tein, 475 Sth. Chule Vista (422-5267)
Theater 1: The Terminator and Avenging Ang

lether Drive In, 32nd and D. National Ce (477-1302) Alicateg in Action 2 and Ninja 3: The Domination, from 3/1 755-5511)
Theater 1: In the Name of the People, from 3/1
Theater 2: Certain Fu.y. from 3/1
Theater 3: Allesing in Action 2, from 3/1 Domestics, from 3/1
Plaza Binsits, 905 Frammy at the South Bay Frammy (FP 658d)
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see talley (thirs in JAHO Misson Ave. Oceans (73-5656); John Misson Ave. Oceans (73-5656); John Misson Ave. Oceans Thesian I Boverty Hills Cop and The Falsas Ave. Oceans I Ave. Ave. Ave. Oceans (73-565); John Misson I Ave. Oceans (73-565); John M

Commission, From SH

Commission, Self Vieta Way, Oceanside
(KSB-7000)

Theater J. Hillman

Theater J. Hillman

Theater S. Hillman

Theater T. A Freezeg so In-ris

Theater T. A Freezeg so In-ris

Theater S. Hillman

Theater S.

The faton and the Snowmen and Heasen Heb Us, from 3/1

Rencho Benando 6, 11740 Benardo Place (465-661) Thesis 1: Develop-rists uso Thesis 2: The Breakfast Club Thesis 3: Witness Thesis 4: The Bush Tang, Iron 3rt Thesis 6: A Medicus 2: Iron 3rt Treater 6: Americus

Iter, 402 N. Hill. Oceanside (722-2895) Mischer and Dechelor Party from 3/1 forms, 217 N. Hill. Oceanside (772-2155) Call theater for program information

Vineyard Twin Cinema, 1529-22 East Vell Parkies, Escondido (743-1229) Theater 1: The Killing Fields Theater 2: The Sure Thing, from 31

## **CURRENT MOVIES**

Yhe Exorcist — Just because the

the scenes leading up to that one are linked together with a subtle dreamlike logic Errosdo Alonio Rifa Macedo and Mirosdava 1965 "" (La Jolla Museum, 3/6, 7, 30 p.m.)

THE STUDENT PRINCE, complete with a bandmaster's braided uniform and a smooty Robert Valughin up thit to his face. I There are some son of ice cube shields for hand to hand combat, there is an inflated suit that enables the most robustious villain to float around like a helium balloon (no float around like a helium balloon (no

MISSING

N ACTION 2
THE BEGINNING

IN CARROLLEGE - DIEL GEWE DE A QUEC - LACE GO. LESSE A RETRE 7 a mon-300 ED DI-THE RELIEUE - HANT DIEL COZO COS - AS BOUR TRE 7 BAN ME - DIEL COMPANIE - LACE COZO - LACE C

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HARBOR DRIVE-IN

a deal put declaration in migration of the deal of a fellower on screen. To gaze into the four connect mouth of one of these creatures is on a scale of wender, somewhat believe a firm lease sequence of the opening of a moreout and somewhat adove an overcoosen amount in scale. With Kuye MacLacharu. Amonim McMissan overcoosen amount in scale With Kuye MacLacharu. Amonim McMissan String disease by Clave Lynch. 1984.

• (Cinema Puzza Cinema Cinem

issichiatrist and a firm of fath, feoble-of foody medicialist who join sorces, against the dention that has enthered the body of a hollywood movie statis-darting daughter for a white at the start, the movie maritans and appearing state of chaos, with its grandy rosses, desnywhere menaces, unsertified of characters, and fragment of band inscheres, that one of the statistics of the statistics of the statistics of the statistics. Eddie and the Cruisers - CITIZEN of band inadirents. But onco the demonstrate many of the filting pit. Regain and the special effects take change of the filting pit. Regain and the special effects take change of the more the adolerance of the special effects that the special effects of the special effects o 

The Falcon and the Snowman — Code names, those are, of two young CHUCK NORRIS

FREE

Robert De Nro in THE KING OF mnst Robert De Nro in THE KNNG OF COMED With Timothy Hulton 1985 "(Century Twin, from 31: La Paloma, from 31: New Valley Drivel II. Oceansede 8: Plaza Twin, Poway Theater, from 31: Saucho 3 Creemas, from 31: Seestavier 5: UA Glaushouse 6: Uhiversity Towne Centre Village) Directed by Garry Marshall 1984

1 (Claremont, Mira Mesa Cinemas, Studio 3 Cinemas, UA Chula Vista 6)

modest charmer from South Africa, written, produced, directed, "filmed" (photographed?), and edited by Jame Uys. A Coca-Cola bottle, chucked out

midd of some Kaldaria Bu, timen, causing unprecedented possessiveness and dissension. The trabil leader resides to walk to the exist of the earth of

remarkable View of the State S

know he. And the "progressive" prest relevant in claim Neard the most brotherly of the Biothers, is a second of the Biothers, is the Biotherly of the Biotherly of the the sadded, in quasitorial English loacher With Andrew MicCarthy, Kevin Dilan, Malcolm Dariare, and Donale Sutherland, deredded by Michael Sutherland, deredded by Michael Duriner 1986. In progression of the Carthy of the Carthy Constitution of Carthy and Carthy Constitution of Carthy Indiana.

In the Name of the People — Frank Christopher's documentary about the conflict in El Salvador, narrated by Martin Sheen (Flower Hill Cinemas, from 3/1)

(Flower His Cinemas, from 31)

The Kannie Kid — Or I WAS A

The Was A

" (Fine Arts)

of a passing airplane, lands in the midst of some Kalahari Bu, timen,

First Blood — A purgative for First Blood — A curpaine for Verbrun veiterars beings of reaction. Jack Starret is back in the same role -saddic law office — in which he would be agreated where any will be used to agreated where pany of because in the same reached by agreating only a sample or Grown force! (Those German pany) or the same role of breath — they in real budseos!). The saddined deeper he time water in sandamed, deeper the time water in sandamed, deepers give the reached in same pany of the Verham Was Salveete Saltion. Bean Limitary Beata Colema.

The Flamingo Kid — A trip to the

The Flamingo Kid — Arty to the scient past (1950), as though to very strange place. And indeed the consecution past (1950), as though to a very strange place. And indeed the choses, swimsubsite dozen steps — but also some add mesself the consecution of the con cabana boy and sees the sky as the imm. Flichard Cremna in less surprisingly good as the vaunty noveau nothe and "psychio" gen-norman, player (or ought that to be psycholic." yet who takes blind under his habraia wing. Healor Elizondo, as the boy's neglected father and upright Brooklyn plumber holds his own too. when it like reasonable in his nore scene. Booking plaimber holds his own too, were nil or especially in this one scene opposite Orenna. This unassuring factorized the control of the control of the little connect, starts to get assuring, however, with its CINCINNAT IKID chimax and its Aeop his moral lession. It was just sneaking by as it was (And the little of the little or the Crenna, when showing of this TV remote control channel change, click onto a younger version of himself in

MARATIC BY MARIE NAME IN THE PEOPLE OF THE PEOPLE PRODUCED & DIRECTED
BY SAIR DUGGE FILMMAKERS
A HUMAN DRAMA "-ST CHROMELE
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-Roger Ebert, THE CHICAGO SUN TIMES "AN EPIC DRAMA

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NARAYAMA

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(Bulleti stummas)

The Killing Fleida — The narrative premise, of a neregin correspondent caught up in a country coming apair at the seems, might ring a tew belss may be seen to the seems, might ring a tew belss may be seen to the seems, might ring a tew belss may be seen to the seems of the unstage stateger of crowd scares, the west impressionated detail, the first sudder job of seems of countries and the sudder job of seems of comman and the stateger of the seems of That the alony here is based on the acoust economous in Cambodia of the acoust economous in Cambodia of the New York Times a Sydiney Schursberg must have releged sharper. In or and extractly and vehal comen out of health the credibility of the thing. But one always this is of the warry when sample out the vehale of the sample sample out the vehale of the sample and the sample of s

**CURRENT MOVIES** THE REAL McCOVS, but the snippet from Hitchcock's SPELLBOUND has

ovening is every bit as serious as news" pages of their publications. A THE KILLING FIELDS, at that, gives (as witness Schanberg's sessions in front of his TV back home, or his acceptance speech at the Press Club) rather crudely burst the boundaries of rather crudely burst the boundaries of the story proper. Where the movie would have done better to shine some inther illumination would be in its first half, on the personal board between the Times writer and his Cambodian colleague. Dith Prair, who serves as his indepensable guide, translatior, and troubleshores—so make president in fact "quite apart from indepensable, in fact" quite apart from

undapprovide in fac" quille apart from having once tabled then way as of the having once tabled then way on a city having once tabled the Schabberg meets some sailed pressure to keep from the country anger than seasonably with the having the pressure to keep from the country anger than seasonably with the har sailed pressure to the meet (despite a resourceall and visited that all sail grote on the meet (despite a resourceall and visited (despite a total pressure the desertion of purrialistic effects. The freedom pressure as a total togger. White Sam Waterston, Jehn Mallowch, and John 1984. Dr. Haing S. Ngor. Jottle 1984.

"Cinema Plaza 5: Fashion Valley, Parkway, Plaza Bonita; Sports Arena 6: University Towne Centre, Vineyard Wirt; Wiegand Plaza 6)

Liquid Sky — "So what connection do you think there could possibly be between UFDs and hercen?" You'll rever guess — or rather, you'll never pusse — or rather, you'll never pusse — or rather, you'll never pusse — or rather, you'll never pusy-the-delice police of the late Statises, substance produced in the Juman train at the moment of organs. But this is not the prime center of interest, and the moment of organs. But this is not the prime center of interest, and the pusse of the think the surcous examinagence of the New Weee center. The gives training coloct the ear—

stinging language — the Sying saucer that alights on a Manhattan riciditor, goes almost unnesced. (This is partly because — the one amissing idea in the move — the saucer is approximately the size of a dinner plate. Who ever told you that aliens. need as much norm as people?" I Pussian emigro Stana Taukerman, though ne gets a high gloss image on a love budget, affects an annying memoratem of switching between the deferrent scenes without thyran or resisted (society maybe to make it clear deferrent scenes without thyran or resisted (society maybe to make it clear deferrent roles, make and female), as if to allowate the teckum by alternating between different tolckims. 1963. • (Kon. 3/1 and 2)

The Mean Season - The version Miami crime reporter is on the brink of burn-out. "I don't want to see my Mans come reporter so on the bank of b

Metropolls — Giorgio Moroder's "reconstruction" of Fritz Lang's 1926 sci-fi sabre, with a 1984 rock soundtrack that dispenses little but

clashing rhythms and misplaced empirisase.— an effect which any viewer could have achieved for himself by attending the movie in a Walkman him deat. You can be a king ways from purson and silf not condone the deprayers of Monder, which would. subdivision in pairs or dial furthered this cards to help speed up the tempor flut the perior asset of METROPOLIS. The perior asset of METROPOLIS is speed up the tempor that the period of METROPOLIS is speed up to the period up

Micha and Manude — Hey, why not make a connecty on bapamy? Well, why not make the pain mechanics less of make the pain mechanics less of the painty factor make the painty believable in related of painty patients which the painty believable in related of painty again filterial which is on any other section of the vertice which is actually quality factor for the painty believable in the painty b

Mischief — "A long time ago, in a galaxy far, far away — Ohio, 1956." So reads the printed preamble. But

trings are not as strange there as all that. There are two car accidents in the first five minutes, a bicycle accident iffeen minutes later, another car accident fer minutes after that and a motocycle accident five minutes after that. There is nothing more of that sort until the tag bash-up in the final time. sex. There may even be some genuine nostalgia about that, but the rest of the nostalgia is synthetic. Doi, g.McKeon, the star, has grown some since ON GOLDEN POND, and he tooks like he would be period for the title role. THE LARRY BIRD STORY if he a

Missing in Action 2 — The "prequisition Druck Norrish POM resoure operation, described by Larise Hood (Aero Drus Int, Batbook, Center 3 Criemas, Flores Hill Chrismas, Frontee This Criemas, Flores Hill Chrismas, Frontee This Int, Grossmort Mail, Harbor Dree In; New Valley Drive In; Oceanised B. Plazo Borda, Harbor Deen Line Valley & Sports Harbor Dree In; New Valley Drive In; Oceanised B. Plazo Borda, Harbor Dree In; Sports Harbor Dree In; Sports Harbor Dree In; Sports Harbor Dree In; Sports Harbor May & Sports Harbor Dree In; Sports Harbor May & Ma

Mins. Soffel — The actual "incident" on which their beard occurred in which their beard occurred in several back makes to the several back makes to Rembaratic — and Rembaratic and examined at the several back and examined at other several back and examined at the several back and back and a several back and back and a several back and ba

capital purishment views to be ner or to the future. But the deficiencies of her husband (Edward Herrmann), apart from his antipathy to such views, are (Valley Circle)

1984 — George Orwell's vision of the future did not come true by the appointed time, but certainly became a clicitle. Newspeak, Thought Crime, Big Brother — who looks here in his still photos, fall we ever see of him) a bit file t-lonel Atwill. The illought to do a new, commemorative screen version. new, commemorative screen version colder and dreamer than the 1956 version, was as natural as it oxight to have been suppressable. John Hurt, Suzanna Hamilton, Richard Burton, drescted by Michael Radford. 1984. \* (Cinema 21)

Peris, Texas — This is a doughy lump of a coap opers recorded out in the specifications of a road move, its director is an inveterate vagaziond asked to Jo the job of a Mr. Fixit. The outcome is often beautiful, more ofter artifical. One does not look to Wim



## SATURDAY'S FOLK MUSIC

9 a.m. Saturday's Folk

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3 p.m. A Prairie Home Companion Live from St. Paul, Minnesota. Folk and other music, and the humor of Garrison Keillor—creator of the mythical town of Lake Wobegon. (Also heard Sundays at noon)

6 p.m. Thistle and Shamrock

Fiona 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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BALBOA THEATRE

FRONTIER DRIVE-IN

## **CURRENT MOVIES**

tearjerking. Sighjerking, at most. A virtual human tuning tork, he knows a there is to know about how to sustain tone. But he does not know how to sustain a tone and sustain femor, too And the monotonous hum goes on And the monotonous hum goes on here for a good two and a half hours. With Harry Dean Stanton. Nastassia Kinski, Dean Stockwell, Aurore Clement, and Hunter Carson, written by Sam Shepard. 1984. "" (Guild)

A Passage to India - A judicious prunnig job ni E.M. Forster's novel of ocional indus, trimming and ethanish is slow-turning pages into scenes mail jobs, and besides scenes mail jobs, and besides scenes that poly, then or are also the players to pay them not as much also Guinness in browntace but facility Banetines (with capaness on himself), utames for Peggy Ashronin and Joby Calvis especially her This David Leatingsia.

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(Foo-Tahn) noun

combination is easy, assess a continuous scale than it has brobe full or overblown epics. THE BRIDGE ON THE RIVER MANUL LAMPENCE OF A RABAL and OR 25 HANDO Here and so both means that there will be petrly of allowance for old of antonic petrly of allowance for old of antonic construction of the narrative the tangence encoded members of the construction of the narrative the tangence encoded members of the commission of the control of the commission of the petrly of allowance and petrly of allowance of the tangence encoded members of the commission of the petrly of the control of the commission of the petrly of most entireming and enriching things in the entire move, a glance out the rain window at the inky glistering view, a turn of the head at the scrabble of leaves on the mosque countyard.

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Pinochio — Some as the best of the Drany carbon relatives though the story a a little precented and the cast of characters as the moder. The carbon relatives though the story a little precent of the carbon relatives as the moder. The carbon relatives the carbon Pinocchia - Some say the best of moraist, leaves you with the impression they got just what they disserve, and finally Monstro, a vie-tempered whale who makes Motly Dick look like a minnow — these things give it a strong claim. 1940. "" (Mra Mesa Cinemas, UA Chula

Places in the Heart - The anxious uestion beforehand was whether or of the alleged autobiographical centrate and individual more exchange and a fease Or to move a step nearest the nubs whether or not be consented and a fease of the move as step nearest the nubs whether or not have been as a step nearest and the step number of the step numb expansive and at ease. Or to move a

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sights as a gruwing later historinety accorded and historinety. Accorded and historinety accorded and historinety accorded and historinety accorded and historine historinety accorded and between the accorded and historinety accorded and between the accorded and historinety accorded and between the accorded and historinety accorded and historine Purple Rain — Even though this is only he first move rock star Prince is only he first move rock star Prince is no more equipped to play a show but upstart than wee Bartra Steeland in A STAR B BORN. He shows no tend of the camera, but rather supreme conflictence their slows him time. It was an other purple. Le Powershe eyelastin batting sexuality. He is not even attraction tell one of the characters call him is A Soldier's Story — Problem picture, concerned tees with internacial discord concerned tees with internacial discord the setting, up of the problem is referenced by the setting of the setting of the setting of the setting of the problem is referenced by the setting of the set to let one of the characters call time, any programs to age. And he aways moves well on stage, with his measured or age. The the character of (Especially When One Hash t loid One's Band What One's Plans Are and One's Band What One's Plans Are and One Nash't Aid the Chance it on Reheards. The move is really lettle control to the Chance it of Reheards. The move is really lettle control to the Chance in the Chance with disloque that would hardly fill a postcard. This —The Iberation from more writed plot exposition — might seem more intressing in might amont seem a technique of the silent cornera, if the individual manges were not so numbringly cisched: tog shrouded stage numbers, candled towership in the Chance of the Chance countryside (the boot on the kickelarter, the surright atreaming through treetops, the autum leaves whipped up on the pawment). The message that drinky comes through all this, to do with building a bridge across the generation gap, is surprisingly and commendatly decert mended. Written and directed by Albert Magnot. 1984. \* (UA Glasshouse 6, 3/1 and 2)

catism. As in COUNTRY, we get a

ather than tornado. (This permits di-ector Mark Rydell to do some livelier

and more varied water imagery than ON GOLDEN POND.) And we soon

move on to the auction disrupted by a chant of "No sale!" But there seems

Sprissh — Romanco between man and memmad — and the laid of the latter, which gives will be serviced by the latter, which gives will be serviced be recibig as a syndroid or all the unmanded and the laid of the latter, which gives the latter with the latter with gives the latter of the unmanded real and the latter of latter of latter of the latter of the latter of lat

Starmen — Imagine the shock a young Wisconein widow sleeping of the young Wisconein widow sleeping of the young will be young to go the young the young to go the young to go

## **CURRENT MOVIES**

sysicality of what we call love, or it may denote nothing more than the uperficiality of the heroine. But that's to the main thrust of the movie, an ducational timerary that's mostly dull earning how to eat with a fork. learning how to kiss from the beach scene in FROM HERE TO ETERNITY scene in FROM HERE TO STERNITY) and intermittently bright. Jettl Bridges, in a performance that suggests either a borderline moron or an unoised automation, can be very kinny when parroting the accepts and idoms of American rednecks. With Karen Allen. Charles Martin Smith, and Richard Teoslool. Janckel directed by John Carpen 1984. (Camino Cinema 4, Parkway)

A Sunday in the Country — Exactly that and no more. The Sunday is somewhere in the celendar year 1905 or thereabouts, and the country is or vieroscous, and ne courry. French, more precisely that patch of a owned by a venerated antist whom artistic tashion has long since left behind, and who struggles now with the big decision of whether to put yet another cat upon yet another draped divan in yet another corner of his interes. delining selections and the final control of the deviation and an extension of the deviation of the deviatio

The Sure Thing — College romantic comedy by Rob Reiner (THS IS SPINAL TAP), with John Custack and Daghne Zunga. (Fashon Valley, La Joffa Village, New Valley Dinve In: Oceanside 8 Rancho, Bernardo 6, Sartee Village 8, Sancho, Bernardo 6, Sartee Village 8, Gallassiouse 6, Vinegard Fain; Wegand Plaza 6, Ricm 3(1)

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The Terminator — Unpreservicous
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accessed ac than just a loyal disciple of humanity's savior, it is also as romantic a use of this so-fi stable as anywhere outside of SOMEWHERE IN TIME. With Linda Hamilton and Michael Biehn, directed

by James Cameron, 1984.

"" (Fiesta Twin; UA Glasshouse 6, 3/1

Thet's Dancling — The narrators, Gene kely, Sammy Davis Jr. Mikhaji Baryahnikovi no balled only). Rab Bolger, Luza Mikmeli, Gene Kelly again, feet allele loo free to late, over years to be a set dans over years to be a set of the control of the had to be with the control of the set of the control of the fifty could have dropped some of the pulley and provided some real education, on say, the sound-erhanousment of one-maket up. enhancement of cinematic tap dances. On the other hand, there is great care taken to show the selectio straight fringin, without cuts, and care too to also the selection. care, too, to show them with their proper aspect ratios, even though the means blacking out the sides of for Chemascopii, the top and bottom of the screen And in contrast to THAT'S ENTERTAINMENT and its minediate ENTERHANMENT and its immediate followup, the pool of clips here, though hardly comprehensive, stretches well beyond M-G-M, to include such people as the Nicholas Brothers and Shirley Temple and Bill "Bojangles". Robinson, M-G-M, even sulli comes in for the (helh-helh) lion's share, and in for the (heh heh) lion's share, and actual complements to other studios, apart from a mention of the hugeness of Warner Brothers' sound stages, are not forthcoming, in the final analysis, however, what can be seen can with few exceptions be enjoyed. Written and directed by Jack Haley, Jr. 1985.

" (Strand, from 3/1)

Turk 182 — A graffe guerrilla undermest the New York mayor's "Polish the Big Appie" re-election re-polish the Big Appie" re-election re-populate, on his side too and the coopulate, on his side too and the choppet, lerk-acented background music tugs us back to the heyder, of his office of the proof. Capita, and McCarey, but the 19th Capital light-footed heavy. And it should not op unnoticed that the lifemakers are every bit as patronizing and manipulative as any American politician in fact or fiction. With Timothy Huston, Kim Cattral, Robert Urich, Peter Boyle, and Darren McGawin, directed by Bob Clark. 1936. "(Clairemont, from 3/1; Sweetwater 6 UA Cinema 3)

2010 — How strange that Peter Hyarns would be entrusted to do (write, produce, direct) the sequel to

2001. Admers of the Kuhurik mow cannot have taken heart in the reflection that Hyams had always seemed happest in his movies who someone was chasing someone, an at top speed, too. And in truth, 2010. training recigiant to shake off beenly two pounds and enable him to face the most feared westler in the state (who trains fur his matches by running up and down the stadum bleachers with a log on his shoulders). The projected showdown gives the movie, like the hero, plently of drive; and it urns out to be a bit bleak to look a (Hyams takes credit himself for the photography), but that seems pair for the course in spaceship movies, as with prison and hospital movies. The larger truth is that the sequel doesn't a sappoint. Much of the credit, sike the hero, planty of divine, and it moves allowing a discernit clip dissiple the changy subject about a bough the changy subject about a bough of the changy subject about a bough control of the change of the owner roun a that the sequel doesn't chappoint. Much of the credit, presumably, should go to Arthur Clarko, who wrote the whort story on which the first odyssay was based, then wrote the novelzation of the film scr Soften any or me classing values.

Soften along the classing values are set up about a 10 st. On the classing of the classing set up aboard a joint Soviet-America

Witness — Peter Wer Laters up his interest in Culture Clark and sets it down in modern day Pennisylvania, where the American control to the Pennish community assumes the "pennisher Toele previously filled by Australian Aboriganes. It is not recessary to know a peeple entimately in order to safety Wert is curiosity. The admit southern though and provided the safety Wert is curiosity. The admit southern though and the safety were not a horized down thought.

in automobile traffic and of a young Amish boys first fry to the tops give, maintain a nice wide-eyed quality, right up through the wetnessed murder in the train-station men's room. But the thriften pilot goes dead, or into a coma, almost as soon as it comes to life, and it only belatedly revives for a HIGH NOON finate (with one of the villains. Griffith's A CORPICER IN WHIEAT) in the interiors, awarded Philadelphia policiornas, hiding out of Memorante programs in which Chif Slicker Interiornal Programs in which Chif Slicker Interior onlik a core, and beaches Pretty American Wisew to democ to Sam Cooke, And the investable masterior of what air must have been applicable to the control of which are the control of the cont toward like Billy Jack and beat the builty to a puis So much for pucted philosophy! With Harmson Ford and Kelly McCille. 1985. • (Fachion Valley, Grossmort Mail Ocuaniset & Rancho Bernardo 6. Santee Village 8. South Bay Drive In, Sports Arina 6. Sweetwater, Sports Arina 6. Sweetwater, Plaza 6)

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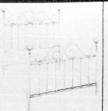
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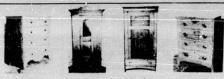


















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EXCLUSITE 28" lapis gold necklare, 1950; gold ring.

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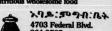
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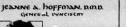
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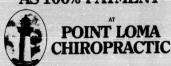
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CARD. 1500 or other: 128-9992.

1972 FIAVE 224 Special: 4 door seedan, runs well, berx seeds 5, over, stown; efficiency, callob, between own, post, over, efficiency, callob, between own, post, over, 1978 VCXXVO 264 GL, automatic, air, survoot.
1988 DXRSIN KING C.48, mags, throme tool box, 1977 YAMAMA 630, 1250 At 579-5458.
1978 XXXVII AUTOMATIC ACCURATE, govern steering. Limiter ISX. Covern new Michael stee, 62,000 miles, 1973 HARLEY DAVISON Sportset, tools and runs seemed and the control of the cont

1974 SAAR, \$300, 99 LE, needs new engine, broken pison. Mananne 488-\$610.

JENSEN HEALEY factory hard top in good shape, will fix any Jensen Healey, looks much better than any non-factory top, \$250 or offer. 266-276.

GO AHEAD! DO YOUR OWN TAX RETURNS

1902 MAZDA GIC Inthore, automate, as: 34.500 Introduction of the Control of the C THE CHIEVACULT MANUAL A DOS. ONE HARMS OF THE 2004 MANUAL SPECIAL SPEC

RCB TOYOTA TRUCK, whole engine plus transmis-sion, or parts. I low cylinder, \$225 takes all, got to sell this week. 481-1673.

SURFER WAGON, 1977 Virgo wagon with new engine, radiator and tires. 100 right for my work now.
Dependate, great running work car. 1975, 1600
puril 327-4645 evenings & weekends.

1972 VW BUG, YELDAY, with survioof, \$1450 or bites 500cc and up, \$10 to \$20, 277-4894.

1982 KAWASAKI KZ440, belt drive, 7500 miles, ex-cellent shape. Nava Bell helmet, Kryptonice ansi-theft lock, all for \$1000, 294-9174.

1979 SLIZUKI 750L burgundy, mags, 13K miles. good condition: garaged, clean. Runs smooth & quick 1875/offer 563-9132, evenings.

BELL STAR motorcycle helmet, white, size 7-14, \$75. MOTORCYCLES WANTED Trailer, large enough to hautiwo ATC's, 741-3274.

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1982 1-45 MAGNA, BURGUNDY, mint condition, only 6500 miles includes agriway pegs, helmet, cover \$ Krystonite lock, Must self \$1988 2794763.

193 In-SDACA 450 Nighthowk, behadful, always some of planeter, 1150 New Society, norm 53-2355.

196 NIGHT SOLD SOCIETY SOCIE

resignations (1991 400 795). The second seco

1979 MAMAHA XTS00, Now miles, 1550, 262-4000. MCMMXY 5-SPEED AMF, busine, louring handle-like to manager. 22" LIMPYGA GEAN Busines, very assessment black and 1375, will see 1275. Jacks 621-72" frame, Vel. 22" Halfely S.

1974 XL175 HONDA, dirt and street legal, very good condition, new tire and battery. \$350 or offer. 4/1-0862 evenings or 755-3949 days. 1981 HONDA C8750 and Spider side car, custom built, like new, 368 miles, 13000 or best offer. 220,1030

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MEN'S 12 SPEED, 21" Fuji Royal, 5150, 457-2259 evenings. 1978 YAMAHA D7400 Enduro, good condision, new top end, prenty of power, 1550 or best.

HOLDSWORTH TRACK bike, 186m, Campy claris, holo, pedals, sear post, some spares, limion paint. 272-6455. EXERCISE BICYCLE (stationary), brand new deluxe model, paid almost \$20, will sacrifice for \$60. \$82-7818.

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1938 HONDA ATC 10, all organia, in excellent run-men's 10-speed, 550 574-8923.

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FRANLE FM Nb to share nice 2 bedroom: 2 bath apartment near zabolum with same. Must be clean A neat with a perference for qualent surroundings. Furnish own tooms only Available April 1, 1280 + 1/2 collects, 230-585.

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ROOM FOR RENT in 3 bedroom apartment in Clairemont area. Laundry facility & pool, jacuzzi. Rent 1175 + 1/3 utilities, 565-2627.

HAIR DESIGN COZY ROOM - Mission Hills home. Private entrance, garden, storage, laundry. Wanted intelligent, responsible, healthy, working individual 25-40. No pers, cigarettes, slobs, 1200 plus, 275-8071 x343.

PACIFIC BEACH, fervale preferred, "urrushed room, roomanies, 170 per week, includes breakfast and unbests on but in ex 486.156. In ordinary in ordinary in the flame of the land of the flame of the

\$195 CHULA VISIA, share large condo, own bed-room with twin bed + TV (upborcal), includes util-tes, private buthroom + parking, no pets, for em-ployed single 422-3366.

SHARE 3 BLOBYXM, 2 bath, Lemon Grove house, 1150 + utilities, Male, nonsmoker, no drugs, no pets, near, considerate, responsible, straight. Morn-ings before 7, 287-1019.

DEL MAR APARTMENT near ocean bluff. Responsible quiet, considerate nonsmoler warred to share 2 betwoon, 2 bath well pool, jacuzo. Available March 15: 5360/month. Clarg 489-5498. BEAUTIFUL TIERRASANTA, share 2 bedroom, 2 bath apartment, fireplace, pool, jacuzzi & more. \$360 per month + deposit. After 6, 571-3623.

NEW FREND (or 2) wanted to share 2 bedroom apartment in East S.D. with doubtful Thomas type new Christian Reasonable rent Jim 287-7460 day-

CLAREACHT NORTH HOME, tooking for higness cand considerate working person. Perfor mar 25:32, who lates annuals, and doesn't snoke operation. Sold not see UCCD 1375/moreh + Own phore, who lates annuals, and doesn't snoke operation. AMAZERMAD - MARKER SNAD - MARKER SNAD

DOMINIUM TO SHARE, Your own bedroom bath, share living room, TV room, kitchen, dio-room, stereo, TV, \$325 month, \$55,8037

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Explinerly decorated. Includes all amenines 1400

BOOM FOR BENT, in La Jolla. Condo near UCSD renals, nonsimilare only 455-9400.

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with mouse to share in Clairemont around March 1 Dependable, honest, references. Up to 3250 plui usities. Judy 274-6508.

PACIFIC BEACH HOUSEHOLD has room for rem \$235, first and last month rent, 272-8813

EMPLOYED FEMALE, child and call I with house to share in Clairemont and

## FIGURE SOCIAMES, Back Spech, November 2004 (See Spech, November 2004) SOCIAMES SOCIAMES (See Spech, November 2004) SOCIAMES (See S

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10 Check & adjust
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FSMALE ROOMMATE WANTED. Two bedroom house Lemon Grove Yard, carryon, pet ok. Dependable, friendly, and honest please. \$200 plus 1/2 utilities. \$403, 1394.

IF YOU KNEW what we do for you, you'd never look for a roommate on your own again. Discreet, professional, friendly, Cali Roomies, 294-2026.

AUTOMOTIVE

ROOMMATE NEEDED Pacific Beach, Must be neat, responsible 12/250 per month, 270-8/41, after nice home in Clairemont near Baltoai/Genesee 1885 month includes subtress. \$84-9/14

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REDWOOD AND GLASS, home featured in San Dirgo magazine. Three bedroom and two bath, not tilo, etc. Magnificant Ocean and Bay view. 1300 + 1/3 usibles. 222.4862. [Xvo months only]

PREFER FEMALE 25 or older, nonsmoker. No pets 3 bedroom, 2 bith townhouse, bayview, freplace, Clairemore, \$260(month, 275-5200 or 276-531).

FEMALE: SHARE really rice three bedroom Terra-santa condo. Campon view, pool, terinis. Honest, positive. happy environment: \$180 per month. 268-01002 2924-992.

OPENING NOW for Female Nonsmoker. 4 bed-room, 2 bath house near University City with other female, and smart owner, 34. No kids, pets. \$240 & 1/3 low utilities, 272-481.

MALE OR FEMALE ROOMMATE wanted to share 4 bedroom 2 bath home in Cardiff by the Sea. Close to 1-5. Fins, last, and deposit. Francis, 942-1964.

WANTED PERSON to rent 2 rooms, private bath, and use of authori. One block from Mesa. March 1. Prefer employed, 1275, 268-0523 (after 5). ROOMMATE/SLIBLET nouse in Leucadia, near Bea-cons. (213) 924-7486.

FEMALE NONSAKOKER needed to share 2 bedroom. 2 bath Mission Hills home with male professional. Pationic relationship, panoramic view of bely & downtown 3375 + 1/2 utilities 260-1986 evenings.

ROOMMATE WANTED to share 2 bedroom, 2 condo in University City Fireplace, washeridryer, near all 5200/month + 1/2 utilities, 452-0105. Centire - Roommate and Edition - ROOMMATE WANTED, itsudent preferred to share in 4 bedroom, 2 bath, house near SDSU. Large rooms with big closets. Call Howard 264-0379.

NEED A PLACE to live within 30 days, I am a non-sincaler, responsible, quiet, well behaved, Post Of-free feet, workfoor susters 297-2459.

house in quier Clairemont neighborhot. Private bath, laundry, large yard, microwave. Nonsmoker 1270 month plus 1/2 utilities. 274-7210.

NEW ROSE CANYON townhouse, malerfemale, quiet, nonsmoking professional, 25-35. Pool, ja-cuzzi, tennis, garage, 5325 plus 1/2 utilities 273,4388 after 6,500,6646 visits.

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MISSION VILLAGE CONDO Premium location, re-duced to 169,900 for immediate sale, 2 bedrooms, 1-1/3 baths, approximately 1000 sq. ft., cathedral craing, beautifully upgraded, 268-0122 evenings, weekends.

BY COWNER 2 Degroom, I beth contac pool, or rage, minutes to UCSD & UTC. Assume 12% loan, asking \$71,000. After 7pm; 453-9506.

SAN CARLOS: Great family & comfortable living home, 1650 sq. ft., 3 bedroom, 2 bath for sale by gamer, 4888 Monte Verde Drive, San Diego.

UAREMONT, unfurnished room for rent. Close to lesa College. Must be male, responsible, nest, set, nonsmoker. Student preferred. 1250 includ-

INDEPENDENT TOYOTA SHOP IN SAN DIEGO

FOUR BEDROOM HOUSE to share, nonsmoker, nice name, nice neighborhood in Chula Vista. 1250 plus 1/1 printers. 42(-9069 after 5-100m.

FEMALE ROOMMATE to look for apartment with me in Grossmore/San Carlos area. 30-50. Linda

CHRISTIAN MALE roommate to share Mina Mesa Juury 2 Roomoom, Dancondo, 1955 plan 10 uni-pos, 1150 cappool, disc 769-779, 186-1253.

CHRSTIAN ROOMMATE warend, mule, to share nice home in Clairement near Balboa & Genesee. 150 month recursor units; 904.515. 315 month recursor units; 904.515. 315 month recursor units; 904.515.

WANTED: MATURE, cleam, quiet, nonsmoking indi-vidual to share house in Pacific Beach, \$375 plus 1/2 utilities, 3 blocks from beach, patio, garden, 270-3270.

CLIET. RESPONSIBLE male professional would like to share your house, condo or apartment. Norm, Box 84644, San Diego 92138.

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## LIFE IN HELL

By Matt Groening @ 1984

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By Lynda J. Barry @ 1984













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1550 GORGEOUS ARSSION Buy view 1 bedroom contol Bay He project, lease oppointputchase avail-able. Available March 1, month to month. Worst Ast. 265-8203. LUXLIFY DUPLEX, 1 year old, 3 bedroom, 21/2 bath, washendryer, double garage, refrigerator, freeze, upperflower ovens, dohwasher, trash com-pactor, freeplace, Available, March. 1, 51075 586-0208 work; 571-0207 home.

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SPACIOUS STUDIOS and 1 bedrooms, across from Salboa Park, new carpeting, paint 5375 to 1500 unfurnished, including utilizes 235-8364

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CHULA VISTA 2 bedroom: 1 Seth condo Near I and Rohr. Dining-family room, stove, refrigerato new carpeting. Pasis, pool, no pets. 1485, availabl March 5: 236-0627, 295-3113.

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BEAUTIFUL TOWNHOME, 1200 sq. ft., pool, ja-cuzzi, 2 story, kids OK, no pets. 1625 per month. OFFICE SPACE, Solana Beach, 210 sq. ft., excellent location, very favorable terms for takeover of lease up to Max. 1985, 755-1132

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HOUSE SPANISH, North Park. 2 bedroom, I bath, Implace, garage, \$700. 1st & last & deposit. Available March 15th, 2607 Monroe Ave. No pets. 799-01st.

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## THE READER PUZZLE #346 Flying Start

Ry Don Rubin

For your comfort and safety, please extinguish all smoking materials and make sure that all seat backs and tray tables are in their full, upright-and-locked positions. At this time, we'd tike to call your attention to the small white bag in the seat pocket directly in front of

you. This week's puzzle is sort of an aerobatic connect-the-dots. Using our time-lapse illustration as a guide, and the number as clues, try to retrace the plane's stunts from start to finish.

Rules of the Game

1. Prizes for solving the Reader
Puzzle will be two free passes to
OFURO HOT TUBS in Pacific

OFURO HOT TUBS in Pacific Beach or Reader T-shirts.

2. All entries in the Reader Puzzle contest must be received by the Reader (exdressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92138 by 9-00 a.m. Wednesday, six days following the issue date.

Wednesday, six days tollowing the issue date.

3. All entries must be accompanied by your name, address and choice of prize (include shirt size S, M, L, XL).

4. Employees of the Reader and their immediate families are not elioible.

their immediate rantines are not chigable.

5. In the count of dispates or the country of the co

Winners of and Answers to Reader Puzzle #344,

- 4 Panis miraculosus (Wonder Bread)
- 2 Maalox plus (Maalox Plus) 3 Sox argylus

- 3 Sox argylus (argyle socks) 13 Saccus hefti (Hefty Bags) 10 Tabacum aurum-antiquum (Old Gold cigarettes)
- Il Gilletta atra (Gillette Atra) 9 Lardum-lactuca tomato
- 9 Lardum-lactuca tomato (bacon, lettuce and tomato sandwich) 12 Decafum nescafe (Nescafe Decaf) 5 Taenia scotica (Scotch Tape) 1 Nuces-confusae planteri (Planter's Mixed Nuts)

- 8 Collare armani (Armani shirt collar) 7 Vestimenta leve
- (Levi's clothes)
- 6 Lac chocolatum (chocolate milk) Practically all of the 243

entrants sent in the correct fossil solutions.



- The winners are:
- Michele Abbatello
   San Diego
   Jeff Dalrymple,

- seff Dalrymple,
  San Diega
  3. John Feltat, La Jolla
  4. Alice Hinton, San Diego
  Karen Rasmussen,
  San Diego

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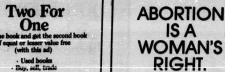


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OCEAN FRONT furnished home, farcastic view near Ensenada, Mexico Great income, great second home, great retirement, illness forces sale, 532,500 ferms, possible exchange, 270,7966.

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AOBLE HOME. 1982 - 14'x64' roomy 2 b

IN LIVE in the Park! Central, love

PACIFIC BEACH 4 units, all 2 bedrooms, and 4 ga-rages By owner, Box 86425, San Diego 92138.

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iems? I will buy your property for what you owe plus Mr Martin 450-9457.

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BORREGO SPRINGS lot for sale R-3, Flying U Road VIEW LOT, Dictionary Hill, 50'x125', utilities. \$5000 down, flexible payments, \$35,000, 273-3542

OFF THE CUFF What real or fictional character would you like to trade places with for a day?



Gene Gore Printer Ocean Beach

Holy mackerel! We could go on forever with this one. Okay.

Dynasty. John Forsythe. I
would like to have that kind of power for a day. Pull strings. Build a dam, make an airport, build the biggest building in the world out of stainless steel the world out of stainless steel. Own companies. I'd own the biggest Cadillac, get a big, beautiful sailboat. I guess power is what I'm talking about; I guess I'd like to have power, so why not God for a day? Can you imagine? Those people in Ethiops need water. You could give them food and water and you wouldn't have to deal with the federal soverment.



Gas Station Attendant

only given one life. I hate to see people who for no special reason don't keep their body in shape. I've got about sixteen, shape. I've got about sixteen, going on seremeten, years in marrial ars. So that's the first reason — Conar's physical presence. The second is his mental attitude. I like his outlook on life — what goes around, comes around. If the second is the second of the second present a second in the second present a seco



I would most want to be Ma Bell because she's disgustingly rich, whoever she is, and she can be in so many places at once. The benefits would be astronomical. She's got all the benefits. She can be everywhere at once, she has kids all over the world and she never has to worry about her phone bill. . . I'd rather be Snow White than Amelia Earhart. Of course if I were Amelia on her solo flight I guess I'd know what happene to her.



Ursula Barrows PBX Operator East San Diego

Diana Ross, in Los Angeles Diana Ross, in Los Angeles on the night of a big concert. I'd love to sing like her. She's very sentimental. It's like she feels what she's singing. There's that new song Missing low that she does and she Not that she does and she dedicates it to Marvin Gaye. I like the way she dresses too, especially her pant suits. There's one that she wears that's white with feathers on it. It would be fun to live a luxurious lifestyle for a day. Raquel Welch is the other event that the comer to wind. person that comes to mind— she's beautiful, she's tall, and she's rich. For one day, why

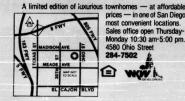


James Vahjen Health Consultant Ocean Beach There's a book called *The* Bridge across Forever by Richard Bach. It's a true story about the author and a won named Leslie Parish. They named Leslie Parish. They eventually grow together to the point where they experience love and different states of consciousness in almost a fairy tale way. That is, the way I've always believed love could be and it would be fun and strengthening to be either one of them for a day. Actually, I've always the work of the for a day octually always to the form of the understanding. . I love laughter and I think Stan Laurel is the epitome of laughter. I'd love to be that funny for a day. \_ Lin laka

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