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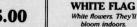
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\$10.00 Oak Plant Table 12" Diameter **Rattan Barrel Table** 32.50

Ivorywood Dining Table 78.50 152.00 Seats 8-36" Wx 60" LX 291/2" H





Are You Country Inside? It takes more than boots and how But it can be a large to said how But it can be a large to said how But it can be a large to said how But it can be a large to said how But it can be a large to said how Installed to said the deep at the base to say held and sucking down beer from long-neck bottles. Recling back on their heeks the men — whose body types trage from prine brutes to beer guts and slack belies — shake hands, pump the dual palm grip two and three times, slan foreserved and three times.

But it can be done, even here in urban San Diego.

Women hug and clasp other women, and strain onto tiptoes to hug and kiss

In the dim room, the bearded and mustachiood faces resemble rusty da-guerreotypes of a blissful Jesse James, of Civil War combatants home on leave, of passionate bandits, treacher-ous stagecoach robbers, smoldering By Judith Moore gauchos, and pioneers on the rolling



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Not A Mormon

Though not a Morman, I was addened by the strong bias, negativity, and misinformation which permeated Steve Sorensen's article "In the Eyes of the Elders" (March 7). Yet I was struck by the (March 7). Yet I was struck by the author's regretful longing for the faith he seems never to have tried — and now wants to hurt. And idi learn a valuable lesson: if I did learn a valuable lesson: if I ever want to understand another religion. I will not go to a disgrantled ex-member for information. Ray Williamson Seems 16116: Spring Valley

LETTERS

The Reader selecties there to the cation. Address them to Letters to the Editor, P.O. Box 80803. San Diego. 92138. Please include your name, address, and selephone number. Letter-may be edited for length and clarity.

Ticks Of The Missionaries

Despite the resounding ending Steve Sorensen gave his article on Mormon missionaries, what struck me most was that after his lengthy childhood and his lengthy interview, he still had no comprehension of what makes missionaries tick. His incredible elf-projections come the elders did, however, say a lot about those reminded that people can spend years actively involved in the LLOS church, or perhaps any church, without catching on to what it is all to "link that upopular" abstimences, tong mensage, and guilt-producing messages are the inghest goals of the church, never "rightecourses, and peace, and just to the highest goals of the church and ye in the Holy Chlora" that Paul just the Holy Chlora" that Paul

"righteousees, and peace, and pei in the Holy Chow" that Paul I was slow in getting my act together and diskin "take myself evaluate for a mission until after graduate schoor, five years ago. I never felt pressured or argulates schoor, five years ago. I never felt pressured or together and diskin who was, though I suppose at happens. Working in the industrial Ruft Valley in West Cermany, we met a ha-d'seaded people, often materialistic and agathetic — even more threat in the control of the people of the people of the most of my colleagues and I retained our youthful idealism, feeling that what these people most desired vus attainable only in the spoped of Christ. My few grad recesses the specially a people write and tell moved in the mission effort here. while we work and raise over femilies.

For The Reverend

Softball Uppermost In Minds

than sitting back and laughing at the aggressive activities of some people who have female youth softball uppermost in their minds, maybe other people should follow suit and go out and find the girls rather than making them come to

to a month prior to the season's

Erratum

The local newspaper which last month reported an increased interest in the drug Isoprinosine as a possible treatment for AIDS was incorrectly identified in last week's Reader. The report appeared in Update. The Reader regrets the - Ed

A Goat Note
Re "Som Seeks a Second Mate"
in "Som Seeks a Second Mate"
in your February 2e delition, out of
respect to women everywhere, that
pumpous old gast should be put
out to pasture where he belongs —
San Clemente island. And let's
hope he's the only one certoked
by the Fund for Antimak.

Wift took the easy way out!

San Diego

San Diego

Another

A Prescription

In response to Thomas K.
Arnold's article ("City Lights,"
March 7) about Pearl Street, there
are at least three pharmacies in La
Jolia for anyone able to waik!
There's Burns, Med-R-X, and
Nautilus. The Reverned [Edgar
Jackson] isn't as forsaken as he Brian Thompson La Jolla

In your "City Lights" section (February 28) your reporter Thomas K. Arnold left out some

in reference to the Bobby Sox and Girls Softball Association registration campaigns in Mira

esa. Mr. Arnold made it sound as if Mr. Arnold made it sound as if my group's going into the parking area at the recreation center and handing out informational flyers on Bobby Sox softball was highly unethical. This practice is done by numerous other youth sports groups and I so stated to Mr. Arnold.

Also, Mr. Arnold misstated the

Also, Mr. Arnold missated the buddy system. The grit who comes in with another poying girl is not free; she also pays the fee. I would like to make one least post ery key point adout female youth softball, whether G.S.A. or Bothly soft and the company of the control of the company of the same and the reasons are numerous. Mr. Castle from G.S.A. said they sat back and laughed at me and my registration workers when we went on the parking list and we went on the parking list and provided the provided of provided of provided of provided of provided of provided of provided provided

I would recommend that rather than sitting back and laughing at the aggressive activities of some

you.

To allow one or two leagues to survive, the leagues had better find a way of getting information to the girls of Mira Mesa and not limited

Duncan Letter

Duracan Letter
Inha past. I have been annoyed
by the pointless and often iname
"reviews" of you so-called movie
crists. Duncan Shepherd. His
usage of inflated wccobulary does
not hick the fact that he really has
very little constructive criticism.
However, in the February 28
edition of the Render ("The
Casting of the Die"), his
cribdings have reached yet
another plateau of absurding
interesting the printed is in his
own tongue, indecipherable to
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stricts faccinating, and feel that
San Diegans deserva a higher
Aguilty of fillin comment than Mr.
Shepherd scems to be able to offer. I
the duthies among view preparent of
the duthies among view preparent of Shepherd seems to be ante to other. If he dislikes ninety-five percent of all films released, as indicated in his "critiques," perhaps he should look for a new occupation. Rick Leighton San Diego

Are You Country Inside? Boots and clogging and long-neck bottles of beer. You don't have to live in Texas.....

Letters Mormon missionaries, girls' softball, and La Jolla City Lights A pawnshop controversy, phone company gets turned off by radio contests, the Catfish King, what's hot at local newstands, downtown burns get benched

Straight from the Hip Virgin wool and the dangers of lightning engage Matthew Alice

The Inside Story Cox Cable sues the City of San Diego for the right to raise subscriber rates without restrictions. By Paul Krueger

Ten Grand a Dance On the prowl with a North County

Restaurants Eleanor Widmer fiddles with Hungarian food Music The concert of the ensemble Project Ars Nova, reviewed

Sports Life in the urethane lane: a look at top local bowler Mary Sargent. By John D'Agostino

Theater Jeff Smith on Spalding Gray's compelling narration, Swimming to Cambodia Quarter Notes San Diego Opera's Oberto, TASHI in La Jolla, and Rigoletto on KPBS-TV

Movies The long version of Once Upon a Time in America arrives and Duncan Shepherd sits all the way through it

Highlights of Upcoming Events Anthony Braxton's Trillium at UCSD, women's rugby at Robb Field, how Mexico was flagged, and the Hamler Project

Events Listings Dance, film, music, lectures, radio/television, sports, specials, for kids, galleries.

Music Scene Upcoming concerts, clubs, and performers

Current Movies Capsule reviews and complete directory

Guide to the Theater



THREE

Life in Hell Should we get married? By Matt Groening Ernle Pook's Comeek Reachin' Out. By Lynda Barry 37 The Reader Puzzle Numbers Game. By Don Rubin. Off the Cuff What song can make you cry? By Lin Jakary.

EDITOR
Jon Mallin
ABBIETANT EDITORS
ABBIETANT EDITORS
ABBIETANT EDITORS
FORE HERE
CONTRIBUTORS
TOWNS A BIETANT
ABBIETANT
ABBIE

LLES MANAGER David Comden

BALES REPRESENTATIVES
Deborah Duffy, Laurie L. Fluunders,
Linda Fluunders, Don Harris, Judy Karpe
Judi Krueger, Brooke Loomis,
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PRODUCTION ARTISTS
Per Cullinate. Per Eventio. Yolana
Ria Funk. Shan Galve. Caren Golde.
Launa Graniban. Pusi Vincen. John.
Scot. Jones. Smith. Mathews. Jone R
Tern Rochambeau. Barbara Weber ADVERTISING ART DIRECTOR

CREDIT MANAGER CLASSIFIEDS MANAGER Gene Bockembers

OPERATIONS DIRECTOR PUBLISHER Jon Holmos

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VERIFIED

City Lights

Call Yourself A Radio Station

Bobby Rich, program director and morning air personality of radio station KFMB-FM (B-100), is not blind to the irony of it all. "Here is one of the biggest hits of contemporary times, and you won't hear it on the radio in San Diego," Rich says.

That's a slight exaggeration; the song he's referring to, "Hey Jude" by the Beatles, is still played occasionally on other local stations. But it isn't played on B-100, and the reasor for its banishment is in large for its banishment is in large part Rich's own doing. Last October 1 his radio station, as a promotion, announced plans to give away \$10,000 the next time t aired the Beatles' most popular — and, at seven and a half minutes, longest — single. Every hour, every day, for more than six weeks, listeners were told to call the station's request line the moment they heard the song, with the promise that the hundredth caller would win the prize. The song, normally played once every couple of weeks, was held off the air until the afternoon of November 18. Rich says: at that time, the first \$10 000 was given away. And on November 30, the process began all over again, began all over again, continuing until December 20, when "Hey Jude" was played again and a second prize of \$10,000 was awarded. In the meantime, however



other local stations were continuing to play the song, and in virtually every instar those stations received a rash of phone calls from confused listeners. Jim LaMarca. program director of oldies station XTRA-AM (69 XTRA Gold) and host of a Sunday morning oldies show on nev

e sister station XTRA-FM (91X), recalls airing the song one morning and within ten minutes getting no fewer that twenty calls. "Everybody reacted to it," LaMarca says. "They were making such a big deal of it." Anticipating a similar reaction on his AM station, LaMarea promptly

rotation (once every three days to "C" rotation (once a week)

The song also prompted a reaction from the phone company. In a January 8 letter to KFMB general manager Paul Palmer, Pacific Bell said the promotion had tied up phone lines all over the city and added, "The harm to the public from inability to use the telephone network for emergency and other calls transcends . . . the transient benefit of these 'offensive' type of contests." Nine months with past contests, Pacific Bell had ordered most stations in the city to change their record request and contest phone numbers to specially reserved "high volume" lines beginning with the prefix 570; a phone company spokesman says the prefix acts as a "limiter" that cuts off calls after a certain down a list of guidelines for future radio promotions.

Among these are that stati quickly by awarding prizes to the tenth caller; inform the phone company in advance of any contests that might create problems; avoid awarding prizes during peak hours of telephone usage (weekdays between 8:30 and 9:00 a.m. and 2:30 to 4:00 p.m.), on Mondays, and on days following a holiday: and refrain from using the "tease" technique, in which stations

omise to award a prize when they play three certain songs in a row and then periodically play one or two of those songs to "tease" the listeners into thinking all three will be

played.
"The higher the number of the winning call, the more calls to the station and the greater the chance of a problem," says the spokesman. "When too many people from a certain area call all at once, it's something like a miniearthquake, and phone service is temporarily shut off in those areas because the circuits become overloaded." In B-100's case, the fact that the prize went to the hundredth caller rather than the recommended tenth created such a surge that even the highservice was temporarily out in eight different areas, including Linda Vista, San Marcos, Santee, and Encinitas.

General manager Palmer responded to the phone company's complaints with a terse note stating that B-100 had terse note stating that B-100 h
conformed to most of the
guidelines but would not
inform Pacific Bell of
impending contests. As he
explained in a subsequent
interview. "We don't want to
take any chances by turning
over information that we're trying to keep secret and that only one or two people from our radio station even know

- TKA

When You Wish To Pawn A Stereo

into opposing camps over a trend unique to San Diego. Pawnshops outside the city of San Diego, primarily in the East and North County areas. are offering something called a "thirty-day buy-back plan," and have abandoned the stateregulated system wherein they loan a person money at a sliding interest rate for six months. "While [the thirty-obuy-back] may not be illegal per se," explains Dennis Hooker, president of the statewide Collateral Loan Association, which claims 235 pawnshop owners as memb "it is unethical. It's a laws." Even though the San Diego police do consider it illegal and don't allow it in the city, deputy sheriffs in th outlying areas aren't convinced and have allowed the

and have allowed the unregulated system to flourish. "It's chaos," remarks Steve Krasner, owner of The Pawnshop on Clairemont Mesa Krasner is one of the established pawnbrokers think the six-month loan system works fine. This system has been in effect for years and is tightly controlled by the state. If you bring in a watch,



say, as collateral and Krasner say, as collateral and Krasner loans you fifty dollars, you have six months in which to come back, pay off the loan, and reclaim your watch. At the end of the full six months you will have to pay a total of \$11.50 in interest, or about twenty percent. If you don't come back, after six months the watch is Krasner's, and he can display it and sell it.

But the pawn dealers outside the city claim that, for them, the six-month system just isn't profitable. Larry Loeser of El Cajon Jewelry and Loan, who

deals exclusively with the thirty-day buy-back, says, "I wouldn't have switched [from the six-month system], except another pawnshop moved to within a mile of me, and my business plummeted." Loeser claims that pawnshops in the City of San Diego have much more business than those on the outside, and that the thirty-day buy-back is the only way the little guys can compete.
The upstarts work this way:
When you go in to get some
money for your watch, they
offer you a little more cash tha they would on a conve six-month loan, but are careful not to call the deal a loan. Loeser will tell you that he'll hold the watch for thirty days (maybe sixty days if you're a regular customer), then give

you first crack at buying it back you first crack at buying it ba for the same price he charged you, plus twenty percent interest. "It's a quicker turnover," explains Loeser. "You get to see people more often... On the six-month system we found ourselves crossing over into another business — storage. We found people were using us to store things, and we were paying

"I store stuff for people all the time," retorts Steve Krasner. "That's my business. I'm filled up, I barely got room to walk in here. But am I in this siness or am I not in this business?"Krasner and other conventional pawnbrokers

object to the differing enforcement policies between the city and the county. "It's unfair that some shops can do it, and others can't," he says, and it's unfair to the customs not to be told he can get a six-month loan rather than a thirty-day loan." Krasner says that his and others' complaints to the sheriff's department have met with a terse, "Show us the victim." The victims, according to Krasner, are those according to Krasner, are those who are kept unaware of the six-month alternative. "It's not that we don't have a problem with it," says Deputy Robert Hoxter of the sherriff's vice detail. "But we've been involved in a couple of cases when the [complainants] refused to prosecute." Meanwhile Dennis Hooker of San Jose, head of the psymbrokers susceiation.

pawnbrokers association,

continues to receive complai from his members about the

renegades, and while he has

contacted the state attorney general's office in an effort to

get the practice regulated or abolished, he's met with little

interest. "The problem seems to be confined to San Diego,"

says Hooker. "They don't allow it in Los Angeles. Until it

spreads elsewhere, there's

probably nothing we can do."

reverentially as the Cartish King. Wars come and go, governments rise and fall, but fishing remains an eternal verity. And for Ed Lam, fishing has been an escape into peace that netted an unwanted outcriefs. He just started out notoriety. He just started ou trying to catch some fresh catfish on Lake Murray one day, and now he finds him with plaques and honors bestowed by national sportsmen's magazines, consistent bag limits and record catches, recurring mentions by outdoor writers in

City Lights local newspapers, and consta recognition by fishermen.
"People come to shake my hand all the time," says the

diminutive Vietnamese.
"Sometimes I have to hide. Out on the lakes, sounds carry half a mile, and I hear 'Where's Ed Lam, where's Ed Lam?' They try to follow me. Sometimes I pull my hat down so they don't know who I am."

Not that he's complaining. Lam loves catfish — both the catching and the eating thereof — and the fact that they're a smart, wary animal that must be stalked with great care, as a prime delicacy for many Asians, has made him a celebrity with both anglers and refugees. Bu! his success has created a mythology, parts of which he could do without. Fo instance, some local fishing constables, such as game wardens and rangers, suspect that Lam illegally sells his catch to local Oriental market and restaurants. Lam flatly denies this. "I have a lot of friends I give fish to, and I kee a few," he explains,

The Catfish

Though forty-six-year-old

Ed Lam was raised in Da Nang, on the east coast of Vietnam, and came of age

during successive wars, politic never much interested him. Fishing was always his passion

him into the jungles of Vietnam, Laos, and Cambodi

working as a supply man for Air America, the infamous

CIA-run airline. When he could avoid combat zones, Lam Van Lao (he changed his name to Ed when he became an

American citizen in 1981)

would head to the nearest lake would head to the nearest lake or river to drop in a line. When he was closer to home he often fished the Mekong Delta and the Da Nang River. As South Victnam fell to the Communists in 1975, Lam and his wife were in Laos, and they

his wife were in Laos, and they

2

became part of the first wave of refugees to reach San Diego. Ten years later, Lam finds

himself something of a living legend in San Diego fishing circles, where he's known reverentially as the Catfish

even while his vocation sent

King

"What people say, I don't mind. It's illegal to sell sport fish, so I don't do it." Oriental markets in Linda Vista and other parts of town sell a lot of catfish, which store managers say comes from fish breeders in the Imperial Valley. "People come in all the time and try to

come in all the time and try to sell me carfish, "say Van Lai, manager of the Mckong 2 market in Linda Vista, which doesn't sell fish, "but I never buy. Too much trouble." In the corner of Ed Lam's dining room lies a four-and-one-half horsepower Evinrude outboard motor, which he fastens to rented skiffs on most weekends. When he can get off in the middle of the week from his tobas a case worder with his job as a case worker with the International Rescue Committee, Lam flees straigh to the water. He prefers to fish either Lake Hodges near Escondido, El Capitan reservoir east of El Cajon, or Lower Otay Lake near the Mexican border, which just opened its fishing season at the end of January and where Lam caught ten of the thirteen catfish landed in the first

says, smiling with insider's glee. "They stay pretty close to the: "face. Nobody know that! don't bite on the bottom," Lam

NM

catfish landed in the first couple of days. His typical catch of ten fish often weighs in at more than one hundred pounds, and once he hauled in 217 peunds of catfish in two days. His record thirty-one-pound, s/wen-ounce caffish is mounted and hanging in the concession stand at Otay. Lam's fishing secrets are freely offered: use fresh, bloody mackerel for bait, fish freely offered: use fresh, bloody mackerel for bait, fish the twenty-five or thirty-foot depth in winter, the shallow weed patches in summer. remain as silent as a cat, and wait. And wait. "Some people give up on a place after thirty minutes," explains Lam.
"Sometimes I sit for two or
three hours." Here's a secret
about Lake Hodges. "The fish

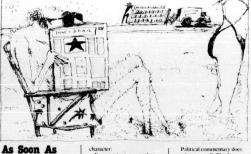
It's true that hard-news stories do not possess the verve as reportage which details a young woman's clair that she is soon to have Elvis Presley's baby. Rigorous analysis of Mideast peace

distribution of magazines to more than 1250 newsstands. bookstores, and supermarked throughout San Diego County A perusal of his company's li-of its top-selling magazines reveals something of the city' Allen's company sells more than 123,000 copies each week Coming in a distant second is everyone's favorite tabloid, the National Enquirer, at 37,000 per week. Neck and neck for third place, each selling more than 23,000 copies weekly. are the Star, an Enquireresque publication, and San Diego's own Timed-In magazine. People, for individuals who have taken

television viewing to its logical conclusion and actually read about it, sells 19,000 weekly. The Globe, another Enquire look-alike, comes in fifth place at 12 000 and two women' copies weekly — Woman's World and Cosmopolitan. Penthouse trails slightly behind at just under 7000, while Time and Newsweek come dragging in at a little over 4000 copies

not fare too well. The Nev Republic and the National Review place so far down on Allen's list that he could not find them. He does estimate, however, that he sells roughly sixty of each a month. Harpers sells 150 per issue, and Vanity Fair is doing well when compared with other literary publications, at close to 600 copies per issue (Allen stopped carrying the New York Review of Books when sales dropped below twenty-five a month last year). But the highbrow

in the dust by Soldier of Fortune magazine, which sells more than 2500 copies per month. Locally published Guns also does well, selling around 1500 per issue. Topping all of these minor publications, though, a few many publications, though, a few many publications, though a few many publications. though, is Four Wheel Drive magazine, almost on a par wi Time, selling just under 4000 copies per month



They Hit The Stands

analysis of Mideast peace negotiations does not produce the same emotional high one achieves only after reading of a hairdresser's exploits with UFOs. San Diegans know this all too well, as their reading habits will readily testify. Wayne Allen is general manager of ARA Services, the largest periodical distribution of in San Diego, and he oversees the distribution of magazines to

Distance.

A sidewalk bench in the Gaslamp distric

My Bench Or Yours?

The many hands of city government don't always work in concert. Take downtown San Diego's sidewalk benches, a pedestrian amenity secu in large numbers along C Street and on the brick-covered blocks south of Broadway Many merchants conde wooden benches as a roosting spot for transients, and som have successfully demanded that the city planning department yank the perches from the street. "They are

filthy and some slats are missing," K.M. Goetschle says of the three benches outside the Security Pacific Bank branch he manages on Fifth and E "They have become a gathering place for drunks, dope users, dirty people sleeping, panhandling, [and] fittering. Those particular benches, valued at \$750 each. will soon be pulled, along w another set kitty-corner to the bank and two sets on C Street between Third and Fourth

This grassroots lisenchantment with public Corporation, a city agency now spending millions to beautify Horton Plaza and the surrounding avenues. CCDC will pay about \$6400 for eight wooden Victorian-style benches to be placed inside the restored Horton Plaza park. formeriy a notorious transient formerly a notorious (tansient encampment. Twenty wire mesh benches costing \$100 each will be placed on surrounding blocks. "They have no backs, and if you fall asleep, you'll fall off." reports a CCDC architect, who says the benches were specifically the benches were specifically designed to deter snoozing. But Art Skolnik, director of the Gaslamp Quarter Council. argues that downtown just isn't ready for any benches, even the vas proof soile. The CCDC planners will be sorry," says Skolnik whose office courtyard is packed with ten benches that were pulled off the street by disgusted Gastamp

STRAIGHT FROM THE HIP By Matthew Alice

What's virgin wool? Does it come from young sheep who are taken to a monas-tery where the monks teach them the meaning of "no"? And what about the weater that says "virgin acrylic" on its

ohn and Tommy Burnette

San Diego
Just where do you guys buy your clothes? Virgin acrylic? Sounds like something you'd find at Jim Bob's Haute Couture and Pizzeria. I did a lot of label counter and Pizzeria. I did a lot of itale checking, and I'm relieved to say none of my friends and acquaintances wear clothes labeled virgin acrylic. I do believe you fellows, though, having once seen such a label myself. It's not commonly found, however, since most manufacturers have enough pride not to resort to such a blatant example of semideception in advertising. The label is simply a play on the "virgin wool" label, of course, and is intended to lend a scase of worth to the garment that undoubtedly isn't merited. What such a label would have you believe is that the fibers in the article have not been used previously — which is un-doubtedly true, since the recycling of synthetic fibers would cost far more than does the manufacture of new material. The Federal Trade Commission makes no mention in its regulations of "virgin" acrylic — or any other manmade fiber —

acrylic — or any other manmade liber — so such a label is legally meaningless. Virgin wool, on the other hand, is de-fined very specifically. Under the Wool Products Labeling Act of 1939, all wool products moving by interstate com-merce must be labeled as to the amount and type of wool. "Wool" or "virgin wool" or "new wool" means the garment is made from wool that has not been pre is made from won that has not occur pre-viously processed in any way, shape, or form. (In Australia the term has a differ-ent meaning, referring to the first clipping from a sheep that has never been sheared.



Supposedly this is the best kind of wool. I don't even want to know why.) It's not so common nowadays, but garments are sometimes made from reprocessed or reused wool - what's known as "shoddy wool, remanufactured wool obtained from shredding discarded or unsold woolen garments. These too must be lawoolen garments. These too must be la-beled *coordingly. Actually, I think own-ing an article of clothing with a "sheddy-wool" label would be quite a distintion. Everybody has clothing with that fancy pure virgin wool symbol (you know, the three-leafed swifling flower), but who can boast of a genuine "shoddy wool" overcoat?

Dear Matthew Alice:
I'm phobic about swimming in the sea.
Ever since I was a child, I have been terrified that if I ever were to venture into the
brity wells, lightning might artike the
ocean someplace beyond the horizon and
never know why. Scary, Int 11? My
friends call mereasonafriends call mereasona-

ble? If lightning ever struck the water, how far away would I have to be in order

Normal Heights I'm not one to make fun of phobias, but really now, Robert, aren't you being just a tad overcautious? Lightning doesn't strike the ocean and turn the entire thing into a giant kettle of fried fish, does it? Com-

giant kettle of fried fish, does it? Com-mon sense tells you has. But phobic peo-ple do not always wel, ome common sense with open arms, so I'll have to give your quivering subconscious a firm madge to-ward the sea with a few well-aimed facts. Robert's question is actually one I left unanswered from last year and which I mentioned in my year-in-review column. Carl Lind of La Joile laepat on my rescue, though, and supplied the answer; he cites an article in the November/December 1994 issue of Sea Serrets, an oceano-eraphic isournel that had beterofore exgraphic journal that had heretofore es-caped my notice. (In return for Carl's help, I promise in a future column to answer his puzzler - namely, the derivation

of certain nicknames, such as Peggy from Margaret and Bill from William). Robert should first understand that his question. while absurd in its extremeness, does pos sess a shred of validity. Because electric-ity travels along the path of least resistand the state of t numbers were derived, but the Sea Se-crets article says that a swimmer can be fatally injured if he or she is unlucky enough to be within twenty-five feet of the place the lightning strikes; the swimmer may still feel the current from as far away as seventy-five feet.

Should you be in fresh water — a swim ming pool, for example — and not the Pa-cific, your danger is greater. Fresh water is an even poorer conductor than the human body, so that hungry bolt of lightning will zap around until it finds an easier path to follow than the water — perhaps your poor, dumb body. If you feel a sudden onslaught of bravado during a storm and decide you can't resist a plunge in the water, my advice is to look westward. Your chances of survival are also

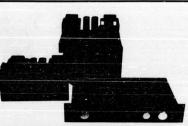
greater if you're below the surface, since lightning doesn't penetrate very deeply. Sea Secrets' words of wisdom are that if you're caught in an electrical storm while scuba diving, you should move along the ocean floor until you get below your boat. The tiny flaw I see in this is that you can't know you've been diving during a lightning storm until you stick your head out of the water and observe the fireworks. That seems to me not to be the place you'd want to imitate a floating lightning rod.

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



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of pleasure to those fortunate enough to own them. The introduction of its successor. The Quad ESL-63 is an event of con-iderable significance to both instener and engineer, destined to have an important influence upon the quality of reproduction which we can expect in the future. Last \$2000 pair (stands extra) \$82600 pair (stands extra) \$82600 pair

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THE INSIDE STORY

AT TWELVE DOLLARS PER MONTH BASIC CARLE television service in the City of San Diego is a bargain. The price of cable programming hasn't even kept pace with inflation since 1979. Cox and Southwestern cable companies have increased their monthly fees at about one-half the consumer price index and neither firm has asked for a general rate hike. But this apparent fiscal restraint isn't due to corporate kindness or the pressures of competiton in San Diego, the nation's largest cable market. Cox and Southwestern are hard-driving corporate parents, and both firms now enjoy de facto monopolies in their respective service areas; Cox controls city residences south of Mission Valley and Southwestern holds Clairemont, Tierrasanta, and the turf north of Mission Valley

in its grip.

The determent to hefty price increases is a city ordinance that gives the city council power to approve or deny rate hiskes proposed by Cox and Southwestern. The firms must petition for the fee increases and submit a complete and submit a complete control of the fee increases and submit a complete control of the complete control of the complete control of the contr

years, but city officials believe the cable company — whose executives declined to return repeated phone calls — would rather sue the city than submit to an audit as part of a rate-hike request.

request.

San Diego cable customers still can expect increases in their monthly bil, despite the court fight and Cox's unwillingness to seek a city-approved rate increase. Along with customary increases for inflation—the most recent was a 47 percent jump effective this January—a new foleral law allows for unchallenged rate bilses of five percent in 1987, this federal deregulation law lets cable companies invoke unlimited rate tincreases.

Under the federal law. San

control the quality of the cable service, and to collect up to five person of the company's gross revenues. (San Diego currently receives three persons, of the control the quality of the cable of the control of the c

they can get on television

without the cable," says the city attorney. And residents in many of the cry's northern "planned communities" won't have the less expensive option of watching television without the

communities" won't have the less expensive option of watching television without the cable. Roof-top amennas are prohibited in such neighborhoods, and homeowners there are dependent upon cable for television reception. In Rancho Bernardo, for example, ninetytwo percent of the community's \$900 homes are wired to cable.

When the San Diego City Council decided last year to review its campaign spending laws, political cynics predicted the council would form a "task force" stacked with campaign laws, political cynics predicted the council would form a "task force" stacked with campaign living from local the through the commend that the campaign contribution limit be doubled, tripled, or quadrupled from the current \$250-per-person meximum. The council maximum The council maximum the council some properties of the council maximum. The council maximum the council works with the council maximum the cou

suggestions.
The cynics, including
Common Cause coordinator
Mark Zerbe, appear correct so
far. The council's "1985

compage Review Task / Compage Review Task / Compage Review Task / Compage Task /

suggestions was adopted by the city council.

The new task force has no enforcement officials, and as Common Cause's Zerbe pointedly told the council, is stacked with tobby sits and fundraisers, including Bud Porter, Nancy MacHutchin, and Ken Rietz. Zerbe, who will serve on the task force despite his criticism of the

lobby isst, doesn't want the \$250 campaign limitation increased. But he's more concerned that the task force might call for an end to the current ban on campaign giving by conjourishins and current ban on campaign giving by conjourishins and because the company should be company spending restraints, and Common Cause member Bill Benjamin recalls a meeting he attended last December in which lobbyist Critiq Lee discussed the business community she will be allowed compound giving be allowed compound giving be allowed compound giving be allowed compound giving be allowed commonly should be compound prevents individuals from funneling money into campaigns without disclosing their identity. The 1980 task force; 1 Common Cause argues that the ban on corporate private producing company into campaigns without disclosing their identity. The 1980 task force; 1 Common due giving bank is upported by the task force, "I'll start screaming my bead off."





while the women are strikingly contemporary, slender women in tight cans, and heavier women who are bulky and stolid in their denim, and who strain to smile. Nowhere is there the celebrated Dolly Parton bosom or the teased, high hair. The women are predominantly light-haired, and some could be set on a rodeo parade float, dressed as they are in red and pale blue and stark white, ribbon- and silver-trimmed hats that match colors n belts or three-inch heeled boots. One pair of boots, startling, is shining

Up close, the back pockets of the jeans reveal three names — Lee, Wrangler, or Levi. They are plain jeans, no tricky stitching. The hats have wide brims, curved low in the front, that protect a range rider's eyes from oncoming sun, or narrow brims, higher-crowned bankers' Stetsons. what Dallas's J.R. wears, and both styles come in black, beige, brown felts, and straw, with pheasant feathers and toothpicks tucked into the bands. Country dancers prefer Nikes and Adidas, but tonight most wear boots that range from plain. scuffed, square-toc mahogany Fryes to pointed-ioe, two-tone calf and anaconda. Shorter men raise themselves up on two-inch heels; born six-footers don't boast more than one-inch stubs of heel. By nine o'clock, heels are

tapping.

Wrangler's Roost is a family operation, and the general manager's

mother, a petite blonde, scoots from table to table, tipping a flaming match into the knobbed red glasses that hold candles. "Hiya sweetie," she says, and those around the tables look up and smile and say, "Hi, Mom." More than one man whose candle she lights says solemnly, "Thank you, ma'am," (Hank Williams, Jr.'s song, "A Country Boy Can Survive," tells the story We say grace and we say 'ma'am.'/If you ain't into that, we don't give a damn.")

A lean six-foot-six, thirty-year-old blond computer salesman, who shows nimself to be a skilled dancer once the band starts up, discusses his conver-sion to country music. "I've done it all - ballroom, disco Hated the music but loved to dance, and now I'm into country. Disco is dead."

He especially likes clogging, group dance first performed in the American colonies in Appalachia by dancers wearing heavy boots or wooden shoes, and now done in shoes with metal taps. "Clogging's a blast!" he says. "A blast! Crystal T's has an aerobic dance contest. I've wanted to do a clog for the contest. It's as aero-

bic as anything."

He has bought some country clothes. "Cowboy western wear, whatever you want to call it, it's just another drag, for the straights or the gays. It's just another uniform," he says. "At work I put on my tie. But if I showed up with my tie on in here, I'd get comments. And I'd never show up in a fuil country outfit at work. One

day I wore my hat to work when it rained, I had to hide it right away!" His non-country friends don't un-derstand. "Not at all." That dismays him. "I go to operas," he says, "but I find that people who go to operas don't understand country." And because most of the women he goes out with don't like country music, he now dates only on weekends, reserving weeknights for country. "Every once in a while the old crowd will call me and say, 'Meet us at Crystal T's or Bobby McGee's.' 'His disco friends

rarely agree to meet him here.

He has made some very good friends at Wrangler's Roost, male and female, and dated several women he met here. "Of course," he warns, or seems to warn, but speaks so loudly, straining above the rising din to be heard, that it is difficult to discover "there's a little bit of his intention, Peyton Place here, like in all the clubs." But Wrangler's Roost is not, he emphasizes, a "rowdy" place, a factor he sees as having led to the demise of other country nightclubs.
"The reputation for rowdiness goes around. Rumors happen fast in rock-places, clubs happen fast, clubs die fast. In country, rumors go around

The five-nights-a-week house band that has been at Wrangler's Roost for three years is Steer Crazy, four pieces plus an opera-trained diminutive "girl" singer, Stephanie Marino, fragile in a long cotton print dress. While the band tunes up and does sound checks, the crowd, edgy, eager to dance, skirts the dance floor. When the band's leader yells out over the mike, "Let's get those line dancers up!" whoops and ya-hoos break out, the line begins to form, and the

dancers step out to Merle Haggard's "Big City" -"Turn me loose, big city/Set me free, somewhere in the mid-dle of Montana." Faces go blank, expressionless, and eyes look straight ahead. The mouths repeat the lyric,
"Turn me loose . . ." Bodies are im-

mobile above the waist, boots executing intricate patterns without one mis-Even the bearish broad-backed men in size-twelve boots are as perfectly in step as chorines in a Rock-ettes kick line. The men, thumbs tucked in front belt loops, keep their upper bodies stiff. They swagger. They reek of menace. On women, the ate vulnerability.

The film Urban Cowboy, star ring New Jersey-born John Travolta, flashed on screens in the summer of 1980, three years af ter Saturday Night Fever. Never's loca-tion was Brooklyn and the disco. Cowboy's Houston and Gilley's, the country nightclub. The two movies had similar plots: working-class youths, stuck all day in meaningless labor, get loose at night. Urban Cowboy grew out of a 1978 Equire article by Aaron Latham, and Latham co-wrote the movie scriot. ter Saturday Night Fever, Fever's loca

Returning to the article, one discovery Returning to the article, one discovers the progenitor of *Cowboy*'s Bud in a petrochemical company laborer, about whom Latham wrote, "He is as uncertain about where his life is going as America is confused about where i wants to go. And when America i confused, it turns to its most durable myth: the cowboy In these anxious days, some Americans have turned for salvation to God, others have turned to fad prophets, but more and more people are turning to the

By the fall of 1980, Urban Cowbo had spawned country nightclubs and made country dress and manner (or mannerisms) de rigueur for bankers beer truck drivers, debutantes, and dime store clerks. And it kicked off a

has died down, and several country nightclubs in San Diego have changed format (the Alamo in Clairemont and Magnolia Mulvaney's in Santee) or given up and closed down (the Musang Club, across from the Sports Arena), rumor is, country has died Not true, insist country DJs, club managers, and clubgoers. The movie, they say, exposed country music and the country way of life to a nationwide audience and broadened their appeal. It helped the music and inferiority complex. And there has been, this group asserts, a slow, steady increase of regulars — young, with suburban and urban roots come to socialize in country night-

Long-time country fans echo Mike Shepherd's assessment of the movie's effect. "Urban Cowboy rode the fact that country was getting big." says the program director for country station KSON. "Country had begun to show its strength by 1974, and when Urban

Cowboy came along, everyone forgot there was this tremendous prior build

Wrangler's Roost was country in what KSON's operations coordinator Jim Knight calls "the pre-Urban Cowhoy dog days of country music. The most centrally located country nightclub in the area, Wrangler's ost has run a country format for eight years. Only Country Bumpkin in Imperial Beach has been around longer as a strictly country nightclub Drinking coffee one weekday morning at the Roost's bar. Ken Beeunas the club's general manager, reflects on the rise of country. He is an intense. good-natured man in his midthirties, who with his family owns the club He recalls, "Everybody and their brother that had a liquor license and a dance floor said 'Oh! If John Travolta can dance country, so can my customers. "Beeunas calls out to his brother, who is visiting with a customer six stools down in the chilly midmorning dark of the bar. "Wayne,

how many were there?"

"I'd have to take my boots off to ount them all," his brother responds, causing guffaws among the drinkers.

"Probably twenty-some sprang up just basically overnight." Beeunas ntinues. "They still had all their polished brass fittings and the mirrors and the disco lights, but they had a country band up there playing. Beeunas says he is not knocking fel-low club owners who jumped into country. "A lot of locations have to be a little trendy to survive," he says.

Jim Knight remembers during that time club owners would call the sta-tion and tell them, "Hey, I am going to go country this weekend, I need some promotion." Knight remembers, too, the boom days when "down at the Mustang Club — where they had a bucking steer — they would run 600 people through the doors on Friday and Saturday night. The line would be built up clear down to the Sports Arena.

The recent decline reflects the

dropout of people whom Knight describes as those who saw the movie and then showed up in clubs wearing "Jordache jeans, always brand-new brand-new boots, the little scarves tied around their necks, and little straw hats."

Few stayed, "They're not country inside," Knight says, adding in a drawl that fibrillates with DJ resonance and comes out slowly, "You can put on a cowboy hat and say, 'I'm country,' sure. You can go in a country people whom Urban Cowboy drew initially, people who went, next, back to rock, or on to punk and new wave were in it, Knight says, "just for the

KSON's Shenherd, in suit and dark tie, in his office with his computer humming at his back, not only presents an image contrast to the blue jeans-and-boots dressed Knight, he also talks faster - about as rapidly as a country auctioneer - but he con





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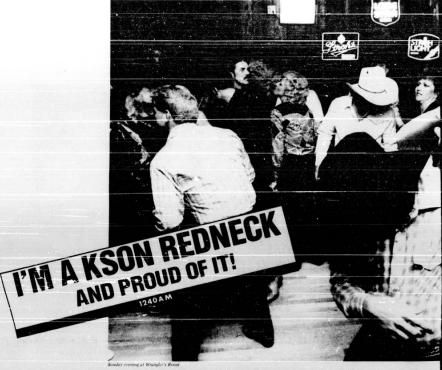












curs with Knight's appraisal. He says,
"Now that the craze has died down,
records sales aren't what they were. Country music ratings are not as high, either. At the height, country was up to twenty-five or thirty percent of re-cord sales. Now it's about fifteen. But everything bounces a little bit. You go real whole hog and then there's a burn

Knight believes some club failure was due to mismanagement. There were clubs, he suggests, "which did not go into country with a committed effort. The urban cowboy patron would go in and think a club was hunky-dory. But a real true person who likes to go into country bars for the music, the friendship," was not satisfied with quicky country night-

One "old-timer" who played country music for many years in the area had a ready opinion of country's stat-us. "I don't think it's never went down," he said. "The drugstore cowboy, the rhinestone type, he went out. What it is, is that every four years you have a trend change. You had this acid rock," the elderly gentleman said distastefully, "this hard metal or what-

ever - that stuff will break your goddamn eardrums. People want somethin new That's all."

an Diego has not been big-time cow country since before World War I. House pets now take the place of livestock, and the green, green grass of home is lawn. Farming? Container-reared cherry tomatoes on the patio and marijuana straggling upward in the bedroom closet beneath Gro-Lux lamps. Coun-try musicians were fiddling, picking. plucking, and singing harmony around the county in the Thirties, in bars and clubs and Elks, Moose, and VFW halls. During World War II, country musicians performed in USO country musicians performed in USO clubs for servicemen hungry for down-home music. After the war, the legendary Smokey Rogers left Los Angeles, where he had played with Bob Wills and the Texas Playboys. and came to San Diego, broadcasting radio shows over a Tijuana station out of a rented house next to the Bostonia Ballroom in El Cajon, and producing live country TV marathons on chan-nels 6 and 8. Even with all that, San Diego has never been the natural major country market that cities like Dallas. Houston, Chicago, even Los Angeles, continue to be. Yet country is bigger, locally, than most people

And country music, or just "country," they say at KSON, isn't hick music anymore. "Urbanization has changed our lives," Jim Knight says, sitting at his cluttered desk. "Country music has changed along with the

country. I like to say that it is the mu sic of America, the country's music And today's country listener is any body and everybody. The bank presi-dent can be listening, the lawyer, the white-collar person in La Jolla that you didn't, typically, in the past, think of as a country fan."

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In response to a knock, Knight cracks the office door in the brandnew KSON complex on El Cajon Boulevard near Comanche Drive in La Mesa, where offices and state-ofthe-art broadcast studios are painted white and decorated with Goines prints and Ansel Adams photographs, and speakers hung in each room carry the station's broadcast. A disc jockey, dressed, like Knight, in worn jeans, shirt open at the neck, and boots, says to Knight, as he hands him a paper, "Here's the jingle, gentle cowper-

Door closed again, Knight continues the conversation, while from the overhead speaker streams the number-two KSON song that week. Ed Bruce's "You Turn Me On (Like a Radio)." "You can ask the average person, 'What do you think of country music?' and they will answer, 'I don't like that hillbilly stuff.' But you play them a Ronnie Milsap or Dolly Parton tune, and they say, 'I like that, but it's not country.' Most people who say they don't like country music are thinking of classical country-western music. They don't like yodeling. They

don't like the twangy sound." KSON analyzes its listeners by ZIP code. "Certain ZIP codes in North



County are hot for country," program director Mike Shepherd says. "Other ZIP codes you would not expect.

Z/P codes you would not expect. Tierrasanta is very big, which is ironic. The biggest for country? El Cajon, Lakeside, Chula Vista, La Mesa, Spring Valley, Escondiol "actives" and "passives." An "active" he describes as "a person who listens regularly to a country station, who goes to a country inghtclub, buys country records, and generally will live a country style of life. Your 'passives' aren't that involved with radio. They listen, but it is not a gathering, or fiscal point for them. They do not They listen, but it is not a gathering, or fecal point for them. They do not often go out to nightclubs, or shoot a lot of money into the juke boxes." Typical "active" jobs, according to Shepherd, are "construction, law enforcement, although ! olt of 'passives are cops, too 'Actives' tend to be more stereotypical, to do blue-collar work. They tend to play hard, work hard, drink a lot of beer. A lot of them own guns, some of them wear cowboy hats and have their four-by-four jacked up out front of the country clubs.

Country purists see Kenny Rogers and Dolly Parton as pop. Rogers's soulful countrypolitan and Parton's silky sweet soprano sold 14,000 tickets in the Sports Arena on January 4. Just how much America's idea of what is country has changed emerges as Shepherd repeats, rhetorically, the tion asked him, "A big country song last year?" and then after a welltimed pause, continces. "This will scare you when I tell you. One of the

biggest country songs with a country audience last year was 'Stuck on You' by Lionel Richie. We felt a lot of trepidation when we were deciding whether to play it or not. But we had a lot of requests for it. And why not? It's a song of devotion, with production values not much different than a tion values not much different than a Lee Greenwood song — some people thought it was Greenwood. Well, we played it and people went crazy." Shepherd pauses, throws up his hands. "Can you imagine that thing years ago? You'd have been run out of town even to suggest such a thing!" And, as if on eue, Michael Mur-phy's sweet "What She Wants' comes across the speaker as Shepherd, who

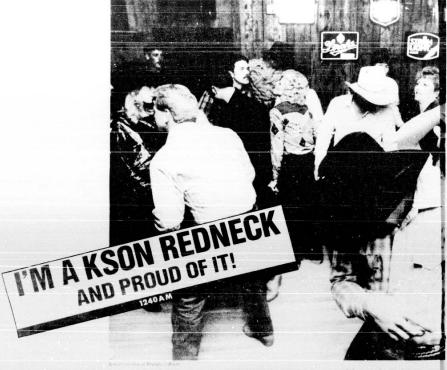
phy sweet "what she wants' comes across the speaker as Shepherd, who carefully footnotes his assertions, adds, "In the Sixties, Ray Price — and others — started doing some lush stuff. This helped bring country to the masses. Now, even traditional stuff — Ricky Skaggs or John Anderson — is produced real well, and Anne Murray sounds as techno-pop as anything out

No force has as effectively sold country music as country radio. And nothing in the country music industry has done as much changing since 1925 when Nashville's WSM began broadcasting Grand Ole Opry live in what has become America's oldest continuing live radio program. In 1961 only eighty-one country radio stations were broadcasting across the U.S. and Canada. In 1978, before Travolta started hanging out at Gilley's to learn the Cotton-eye Joe, the count had grown



















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KSON analyzes its listeners by ZIP code. Certain ZIP codes in North

County are hot for country," program director Mike Shepherd says. "Other ZIP codes you would not expect. Tierrasanta is very big, which is ironic. The biggest for country? El Caion Lakeside Chula Vista La Mesa, Spring Valley, Escondido.

Shepherd divides listeners into "ac tives" and "passives." An "active" he describes as "a person who listens regularly to a country station, who goes to a country nightclub, buys country records, and generally will live a country style of life. Your 'passives' aren't that involved with radio. They listen, but it is not a gathering. or focal point for them. They do not often go out to nightclubs, or shoot a lot of money into the juke boxes." Typical "active" jobs, according to Shepherd, are "construction, law en-Shepherd, are "construction, law en-forcement, although a lot of 'passives' are cops, too. 'Actives' tend to be more stereotypical, to do blue-collar work. They tend to play hard, work hard. drink a lot of beer. A lot of them own and have their four-by-four jacked up out front of the country clubs."

Country purists see Kenny Rogers and Dolly Parton as pop Rogers's soulful countrypolitan and Parton's silky sweet soprano sold 14,000 tickets in the Sports Arena on January 4. Just how much America's idea of what is country has changed energies as Shepherd repeats, rhetorically, the question "sked him," A big country song last year?" and then after a well

biggest country songs with a country audience last year was 'Stuck on You' by Lionel Richie. We felt a lot of trepidation when we were deciding whether to play it or not. But we had a lot of requests for it. And why not: It's a song of devotion, with produc-tion values not much different than a Lee Greenwood song — some people thought it was Greenwood. Well, we played it and people went crazy." Shepherd pauses, throws up his hands. "Can you imagine that thirty years ago? You'd have been run out of

town even to suggest such a thing!"

And, as if on cue, Michael Murphy's sweet "What She Wants" comes across the speaker as Shepherd, who carefully footnotes his assertions. ands. "In the Sixties, Ray Price and others - started doing some lush stuff. This helped bring country to the masses. Now, even traditional stuff Ricky Skaggs or John Anderson — is produced real well, and Anne Murray sounds as techno-pop as anything out

No force has as effectively sold country music as country radio. And nothing in the country music industry has done as much changing since 1925 when Nashville's WSM began broad casting Grand Ole Opry live in what has become America's oldest continuing live radio program. In 1961 only eighty-one country radio stations were broadcasting across the U.S. and Can ada. In 1978, before Travolta started hanging out at Gilley's to learn the



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Country

to 1150. By 1983 the number of stations broadcasting solid country had nearly doubled to 2266. Country became second only to rock in radio listenership. At the same time, country music record sales boomed, with country, again, second to rock.

KSON-AM, the oldest country station in San Diego County, went on the air in 1946 as an AM classical music broadcaster. In 1963 KSON went country, adding FM in simulcast that year. Much of the credit for positive changes at KSON over the years. Knight notes, should go to former owner Dan McKinnon, the first broadcaster to be elected president of the Country Music Association. McKinnon recently sold KSON to Jefferson Pilot, a broadcasting company based in Charlotte, North Caroina, for almost eight million dollars.

Nobody worked as hard as McKinnon to make country radic first class. In February of 1962 McKinnon bought KSON, which at that time was broadcasting an easy-listening format. In those days, country disc jockeys still came in to do their shifts, hauling boxes of records, many from their personal libraries. Each DJ programmed his show, and from shift to shift what went on the turntable could shit what went on the turntable could alter so radically that in one day per-haps no two DJs would play any of the same songs. While individual country DJs built loyal followings among lis-teners who shared their tastes, they could also offend listeners who did not, and with offense would come "tune-out." "It was," McKinnon re-called recently, "like having six dif-

ferent stations. There was no consistency. Eventually, what I did in October of 1963 was take KSON country. But I did it in a way that hadn't been done. Instead of having the DJs determine what they would play I took control of all the music. I had management format programmine like they do rock and roll. It was an elementary format at that time, but the idea was that if you listened at seven or two or ten at night, the music was consistent. You heard one radio station, not six. The radio station's ratings tripled. All of a sudden country music became a factor in the mar-

"KSON became the first country music radio station to ever get advertisements from the big airlines — United, Western, PSA — from Equi-table Life, the Wall Street Journal. We began to be able to sell the pulling power of country music. But previ ously these blue-ribbon accounts would not advertise with us. They saw country stations as just a bunch of hillbillies.

"We pointed out we weren't hillbil-es," McKinnon continued. "We started wearing business suits. Before that, country radio management had worn boots, dirty white shirts, gone around smoking smelly cigars. It gave

the wrong image."
Part of the change in country radio is that stations now conduct listener research. Mike Shepherd manages KSON's research department, whose yearly in-depth contacts with country listeners help determine what songs go on the station's computerized playiist. A staff of eight people telephone numbers across the county at random, eventually contacting 700 country lis-teners each month (8400 per year) who answer music survey questions. A tape is played that consists of the hook line of each of the fifteen songs being tested, and the person is asked to rate each song. This survey Shenherd states, "reflects exactly what our audience wants to hear."

Every Thursday afternoon the KSON Dis. the research staff, Knight, and Shepherd spend four hours discussing these listener responses, together with juke box and record distributors' tallies and call-in requests. From four hours of what Shepherd calls "agonizing," which includes consideration of each song's "texture," its particular appeal to either sex, if any, its relation — histori-cally, aesthetically, psychologically, philosophically — to other songs, the week's playlist and the rotation of songs on that list are determined.

f country radio keeps country mu-sic alive in homes, cars, work places, stimulating "actives" and "passives," the country nightclub provides the fellowship. Asked what makes a country club work, Jim Knight ticks off, "a good band, good dance floor, some specials, some promotions, a good price on liquor." Ken motions, a good price on inquor. Wrangler's Roost, characterizes the country nightclub in this way: "It is a good place to come and meet people. You have the opportunity to get to know people a lot better; it's something other than walking in here and saying. 'Well, what's you sign?' When some-one asks me that, I just tell them I'm a

feces," Beeunas says gleefully.

Wrangler's Roost sells "about a fifty-fifty mix between beer and cocktails." Beeunas says, noting that you can't have country music without long-neck beer bottles. "Most people that come in here at night drink from the long necks. They don't pour from

THREE SOFT COTTON SHIP

them. They just kind of drink out of the bottles'

Urban Cowboy concentrated on Travolta's struggle with Gilley's me-chanical steer. Although some clubs installed these, Wrangler's Roost never put one in. Bucking machines, alcohol, and insurance companies, Beeunas says, do not mix.

Fights and fear of violence, it has been said, have closed down more than one country nightclub and made others at least appear to be off-limits to any but regulars. No club has suffered as badly from talk of violence as the old Lakeside Hotel in Lakeside, where Jim Knight says that "in the old days when there wasn't a lot of law en-forcement out there. Indians from hereabouts and the cowboys would get into it," and that "men would sit at the bar and take bets, draw straws, and say, 'Okay, you got the short straw, the next guy that walks through the door, you gotta hit him.' So you're out for a night on the town, you walk in, 'Wham, pow.' If you got hit and came back in, you could hit the next guy who came in, and so on."

On a recent Thursday evening, a country "active" at Wrangler's Roost said, "I've heard the Lakeside Hotel said, "I've heard the Lakeside Hotel is pretty rowdy. I've been told people will pick a fight just to fight. I find that hard to believe," he laughs. "But it's a good image! I've been tempted several times to go." A woman "ac-tive," hearing Lakeside mentioned, voices her opinion. "That was a heavy-duty place. It was roughneck. My cx played in a band there for ten months. They always protected the musicians. Anybody done anything to the musicians, everyone in the club would come down on them. But the place has really mellowed. It still has

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A visit to the hotel on a recent Saturday night revealed a relaxed and calm atmosphere. On one table a fat purring brindle cat dozed among beer bottles. The Shadow Riders, potentially one of the hottest bands in town despite having been together only three months, keened and wailed out funky cowboy rip-it-up guitar solos

for dancers, listeners, and couples in the back shooting pool. Nobody was hitting anybody, and nobody appeared to be drawing straws.

Knight, who is out in country night clubs and bars several nights a week doing KSON promotions, says it has been more than a year since he saw a fight in a country bar. Beeunas admits that every six or seven months a fight breaks out at Wrangler's Roost, add-ing that "the image of country bars being real rowdy isn't all what it's cracked up to be." Whether you have fights or not has more to do with management than entertainment format, Beeunas says, making a point al country bar-hoppers make, that rock places, because they typically cater to a younger crowd, are more prone to violent outbreaks than country nightclubs. (The typical age of patrons in his club Beeunas figures is between twenty-eight and forty-five.)

"People who come here help police the conduct," Beeunas says. "They'll tap you on the shoulder if you are out of hand, and say 'If you don't settle down, somebody from management will speak to you." Beeunas won't hire hulking bouncers. "If you have big, intimidating people walking around looking like they are looking for a problem, a problem is going to find them. With alcohol and some people you will get a guy who is five-eight and weighs 160. You give him six beers, all of a sudden he's eight feet tall and bulletproof. You get this five-foot eight-inch guy going up to your doorman who's six-six and say ing, 'Lets go outside.' That's one reason I don't hire brute types for the

Many country nightclub fights start out as hair-pullers between women. in one country bar ladies' room (the doors to the women's room in country bars don't ever read "Women," but always, "Ladies"), an overheard conversation hints at what starts fights Briskly combing out her long red hair, static electricity crackling with each stroke of the aqua comb, one woman yells to another that somebody named Earl had "upped and gone off with that goddams bitch, an' she practically had her ol' joy juice runnin' down her jeans 'fore they got out the door. They were rubbin' like dogs."



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"Shit," the redhead responds, stick-ing her comb back into her hip pocket, "I hope she gives him fuckin" AIDS"

A third woman comes in, checks her face in the mirror, and hearing this exchange, says, "Isn't there always some jerk aching to have his butt kicked, is my theory."

rangler's Roost on a Thursday night is full of "actives" — men and women who come three, four, even five or six nights a week. Sitting around a table set on one of the banquettes, these regulars talk about the country scene. "In San

Diego you either have to develop a hard-core clientele like this place has or go with the latest fad. This place has a lot of regulars but it's not cliquish," says Phil, a thirty-five-yearold spa salesman and sax player in a brown cowboy hat with a feather stuck in its band. Phil has liked country since he was a youngster listening to Hank Williams's "Jambalaya" and Louisiana governor Jimmy Davis's "You Are My Sunshine." He admires Steer Crazy, the Wrangler's house band ("Consistent — real solid"), likes to dance, and has taken dance lessons, including clogging. He comes to Wrangler's Roost because, he says, "You don't have to know a lot of people to have a good time. It's real open." He would like to play music

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for a living, but cannot afford it, he says, given the pay scale. (A band earns \$250 to \$375 per night in larger clubs. The Shadow Riders at the

Lakeside Hotel make \$165 per night.) Linda, in her Alabama T-shirt, jeans, and boots, mixes elegance and enthusiasm on the dance floor. She's been a regular here for two years. coming four, five, occasionally even six nights a week. "To me this is home. This is what I do for fun besides things I do for my daughter." Linda works in the rental department of a medical supply house, is divorced, and lives in Santee with her eight-year-old daughter. Linda came to San Diego from Ohio eleven years ago, when she was sixteen, and while it's probably not Ohio, she talks with

a country twang to her voice. "Wrangler's Roost is kept in order and there's no crap," she says. "I like to be in a place where you don't have to be worried about being hit in the head. You can bring your mother in here and you don't have to worry about her. I bring my mother in here, and I sit her up in one of these booths and she's mom to everyone, and she parties, and she has fun."

"My mom would go for it, too," Phil interjects.

"You can bring rock and rollers in here and they have a good time." Linda continues. "You'd be surprised. I've converted a lot of people to coun-

"Before I started coming here. I (continued on page 18)



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went to Magnolia Mulvaney's. I took my clogging lessons there." Linda liked Mulvaney's, she says, complaining that many country nightclubs are uppity-type situation. I cannot handle going into a place and feeling strangled by rules. I can't stand that feeling of 'you can't, you can't, you can't.' We come to these places to have fun. But Mulvaney's, that was good They had some of the best bouncers in San Diego. They we'?

good to people, easygoing, but they knew their stuff. Just like here."

Aaron Latham wrote in his Esquire

article, "An urban cowboy doesn't have to know how to brand or rope. but he must know how to dance," and when talk turns to dancing. Linda suggests, "People like us almost have a sickness. We have to dance. It's like alcoholics or something. Especially clogging. I have to dance. A lot of s if I'm tired and I'm gonna come out, I go upstairs to get ready and I'll turn the music on, and something happens. All of a sudden I'm ready to

Other than clogging, Linda never took lessons. "I always just learned out on the floor. Not very many peo-ple can dance with somebody they haven't danced with before and pick it up quick. It's like a thrill to me to be

able to do that. But then you start getting picky. You sit and you watch for a good dancer"

"Someone." Phil explains, "who is light on her feet, so that it feels like ou're doin' it together. You just start

floating."

"The only thing to it is don't lift up your feet," Linda says. "You just slide. Some people can't learn it. Either you have it or you don't, not like rock where you can do anything. This is totally different." She points toward the dance floor, where cou-ples sweep across the floor, moving with hypnotic fluidity to the pulse of Anne Murray's "Can I Have This Dance for the Rest of My Life?" "Watch the feet action," Linda says.

You tell a smooth dancer by how they glide their feet." Phil explains that several years ago

the men danced in an older style.

"They took a posture, and held themselves stiffly. Now it is a more relaxed Fred Astaire/Ginger Rogers movement." He points toward a particularly graceful couple on the dance floor. See? They glide. They never bounce.

On Sundays and Tuesdays Ken Beeunas and his wife and two other couples offer free country dance les sons, a practice the club began eight years ago, "when there was nobody doing it," Beeunas says. He admits that "dancing's one thing I thought would never last." When Urban Cow-



But to begin to learn how to country dance? You can learn that in two nights if you want to. We have people who have been coming to dance lessons for three, four years now. They come out and take dance lessons be cause it's a good way to meet people."

Line dances, Beeunas explains, are

somewhat structured with basic guidelines for what the group will do, and they also offer room for individuality. Routines for clogging groups are more structured, almost choreo-graphed. Clogging, Beeunas says, is

not something you watch somebody do out on the floor and then copy. Wrangier's Roost does not allow peo ple to wear the clogging taps on their dance floor. "It's real hard on the floor. We don't teach clogging be-cause it's hard to learn if you can't hear the taps. People here clog with-out taps. We'd as soon let other clubs teach them to clog and tear up their dance floors."

The keystone holding together the country scene, what's at the heart of country, is the country song. Latham wrote that country music is "the city cowboy's Bible, his literature, his self help book, his culture. It tells him how to live and what to expect.

Dancing-obsessed Linda puts it this way. "I can be down and I turn the radio on and listen to it and I can almost relate to every song I hear. It can sit there on you and say, 'Whoa.' Any-more, to me, country is what makes

sense. It's everyday living. Some of this rock and roll, my eight-year-old daughter April listens to, some of the lyrics to some of those songs, I think, my God, what's going on? It's just not KSON's Mike Shepherd suggests.

"The stories are the reason that peo-ple listen. It's not all cheatin' and drinkin'. It does talk about hurtin', feelin' good, what it's really like to cope with the Eighties. If music does not tap you on an emotional level, then you are listening to noise. I like to say that music and radio provide soundtracks for people's lives. People go through life just like they're in a movie, and music sets the stage for them, at least subconsciously. People do get hurt, do fall in love, are dedicated to one another, do get terribly depressed. Music reinforces what they are going through and provides underlying rhythm and reassurance that whatever they're going through - good, bad, or indifferent - it's okay. There are people, I am sure, who do wake up somewhere on some mornings feeling like they're 'the happiest girl in the whole USA, as corny as that sounds." A good country song, says Shepherd's former boss, Dan McKinnon, "is a three-minute soap

You don't look for country on a map. You couldn't call it Tennessee, Alabama, Mississippi, or Texas, says Knight, who suggests you'd have to call it a place in the heart. To "be country," he explains, is not about wearing boots and hats and jeans or driving a pickup truck, not about any thing you can count up, not anything you can really put your finger on. "It country or on a ranch or out in the sticks somewhere," he says. "It's what you feel inside."







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TEN GRAND A DANCE

It's a jungle out there, and it takes a certain breed of woman to get what she wants.

hen Andrea was a little girl her father used to brag. My baby's got legs that go her neck!" At the time she didn't quite understand why that was something to brag about — she was still just a thin, gangly creature with braces on her teeth. But in time, mostly through observing her mother, she came to understand exactly what it meant: that women are born with certain physical talents reasons, can wield an almost devastating power over men. The way a woman displayed the outline of her breast or the curve of her thigh could temporarily transform otherwise responsible men into slobbering dogs. Men had some kind of hormonal problem, and a woman of craft and cunning, she discovered, could manipulate this biological defect of male nature to her

advantage.
It really wasn't something Andrea "My mother was a Las Vegas dancer," she says. "She had the prettiest legs I ever saw. She used to tell me, 'I'm young. I'm alive. I'm going to go out and have a good time.' My father tried to keep her at home, but he couldn't do it. All she wanted to do was to go out dancing

heir first attempts at gold digging were naive but gutsy.

BY STEVE SORENSEN

After they were divorced, she'd get a babysitter for me and go out. She little she'd show me the rings they bought her. She was kind of a gold digger. I guess I've just got it in my

By the time Andrea had grown into her legs, she stood five-feet ten, had long dark hair, an almost abnormally high energy level, a lusty curiosity about men, and an alluring voice that somehow ned the qualities of sweetness with the promise of seduction. (Her name has been changed here.) Even before she was out of high school, one of her girlfriends told her, almost enviously, "Andrea, when you put on lipstick and high heels, you look just like a call girl." Men were irresistibly attracted to her. Her own cousin once proposed to her — he couldn't understand that she was just practicing her wiles on him and that he shouldn't take her flirtations that he shouldn't take her flirfations seriously. Growing up in the age of feminist politics, she selected that rhetoric which advanced her own personal independence, her room to move, then chucked the rest like last year's wardrobe. She knew instinctively that all the twentieth-century feminist fantasies didn't change the million-year-old reality and women are based on economics and women are based on economics— and women are still selling, and men are still buying. Politics meant nothing to her. You can't dance to politics. She was a good-time girl. High heels, lipstick, dancing, drugs, and men were a lot more real than

a legitimate contender in the competitive world of gold digging was that calculated coldbloodedness

that nervy assurance that her stuff

In 1976, at the age of twenty-one, In 1976, at the age of twenty-one, Andrea moved from Los Angeles to Encinitas, that town where everybody's always wondering whether they're having fun yet. Her goal was to pursue a degree in choreography at UCSD — like her mother, she had become a dancer members a suggestive little note to go with the cookies: "I really like but her more immediate plan was to have a little fun, to flirt, to exercise have a little fun, to flirt, to exercise have a little fun, to flirt, to exercise her God-given talents, to see what opportunities were available to a beautiful girl who knew how to handle herself. She soon realized that the strip of North County beach from La Jolla to La Costa was the perfect place for a girl like her. It had the nightspots, the restaurants, the racetrack, the money, and the fun. She found an inexpensive fun. She found an inexpensive apartment near Moonlight Beach and immediately set about disposing of the last remnants of her innocence. All she lacked to become

whatever they wanted.

During the next few days Andre: became close friends with one of the band members. By "friends" she means they reached an understanding — he provided money, drugs, gifts, and a good time; she provided sex and companionship. For several years,

was as good or better than the next girl's. She made friends with a girl whenever he was on the West Coast, he would call and send her money to who was more experienced and daring than she, and together they learned their way around. They learned to stay out of the beer bars, the working-class bars; to hit the La Jolla and Del Mar nightspots — La Valencia, Bully's, Dini's; they learned that if they went to the track would sometimes give me a hundred-dollar bill — for my at Del Mar on the weekdays, they would find the local crowd, while on the weekends they would find only tourists; they learned to tell by a glance at a man's clothes how much money he had to spend, and they learned to tell by the look in his eye how much cocaine he had in his shirt pocket. They could read a through raw talent. personalized license plate on a Mercedes from a block away. They Andrea came to know other musicians, and through them was introduced to the world of drugs. read the society columns.

Connoisseur, Ranch & Coast
magazine. They paid attention and
learned who was who around town. They learned how to bait a very subtle trap. "If I saw a guy I wanted to meet, I wouldn't go up and talk to him, but I'd make damn sure he noticed me — in the way I danced, drugs too.

were five girls sitting at a table, the guy I was trying to attract would always come up to me."
Their first real attempts at gold digging were almost naive, yet still gutsy. "We heard that a band we liked was coming to San Diego — a New Jersey rhythm and blues band. I never would have had the nerve to do this, but my girlfriend suggested we bake them some cookies and try to meet them after the show. Andrea wrote one of the band

the way I was dressed, the way I talked. And he usually did. If there

the Westgate —in San Diego.

Naturally the girls accepted, and a limousine was sent to pick them up in Encinitas. They partied with the band all afternoon, and that night, when it was suggested they all go to dinner, the girls coyly protested that they had nothing to wear; so, the band members took them shopping in the limo to Kippys boutique in La Jolla and bought them dresses, shoes

join him. "We always stayed in the best suites. He would take me shopping in San Francisco and buy me beautiful silk dresses, gold earrings, designer shoes. We always went to the finest restaurants. He knew I was going to school, so he education. I had a great time. Bubble baths and Dom Perignon. It was wonderful!" Even now when Andrea talks about that experience her voice trembles with a sense of adventure, as though she had accomplished a great physical feat

She saw what alcohol, cocaine, and even heroin did to people; she didn't like it, yet somehow the thrill of moving in that crowd was irresistible, and she began using

More and more, Andrea's relationship to men became less emotional and more mercenary. Although she worked part-time as a cocktail waitress, she couldn't afford to live the life she had come to know without men helping her. Her job paid for the basics — rent, gas, electricity — but all the extras, all the little baubles and trinkets, the expensive meals, the fine clothes. myself a prostitute or a call girl. though. I was never a professional and never considered it a job. If a guy wanted to offer me something, that was fine. I never had to ask for it. There were always more men who wanted to take me places, on trips wanted to take the places, on trips and little adventures. I never made a point of asking them for anything. But my girlfriend was different. She would always insist on going to the best restaurants, order the best wines, and then be really cruel to the guys. She might order the best lobster and filet, knowing she wasn't going to eat it; or get guys to buy her clothes she knew she didn't like and wouldn't wear. She really used men just to see how far she could get with it. When they called her, she'd say something really cruel like. 'I really didn't enjoy your company.' Then she'd hang up the phone and say, 'Fuck off and die.' " ne of the truly curious

things about Andrea's relationships with men was that somehow the men always knew they were expected to offer her something, as though they sensed couldn't progress any further until



they had. Andrea spent an evening at Crystal T's dancing with a designer-shoe salesman from New York, and later, when they went out to his car, without a word he reached behind the seat to his boxes of expens shoes and came up with a beautiful

shoes and came up with a beautiful pair of high heels.
One evening she and her girlfriend were waiting in line to get into the Red Onion at Newport Beach. "I noticed a very, very large man in front of me. He was wearing a Minnesota Vikings jacket. I struck up a conversation with him, and later we danced for a while. He told me he was staying on his boat in the me he was staying on his boat in the harbor and asked me if I would like to go there with him. I said, 'I don't know. I really just want to stay here and dance.' He pulled out six fifty-dollar bills and said, 'Would you come if I offered you one of these?' I reached out and took one of them." Before the night was over, she had taken all six of them.

Another time Andrea and her girlfriend were sitting at a table at the Distillery, in Solana Beach, when they were approached by a well-dressed young man, perhaps eighteeen years old. "Excuse me," he said politely. "My friends and I uld like to ask you to join our

table," and he pointed across the room to a table full of men ranging in age from eighteen to sixty. Andrea and her girlfriend could see they were spending their money freely.
"What's in it for us?" Andrea's
girlfriend asked coldly. But the girlfriend asked coldly. But the young man seemed unaffected by her bluntness — he knew the game as well as the girls did. "I'm sure you won't regree it," he smiled. The girls got up, went over to the table, sat down. Without a word one of the older men reached in his wallet, pulled out several one-hundred-dollar bills, and laid them on the table. The girls looked away, trying to appear bored, but everyone knew an agreement had been reached. The men, it was soon discovered, were professional gamblers from Las Vegas. They had flown in that afternoon to party at La Costa, hit the track at Del Mar, and look for young women not quite as professional as the Vegas call girls they were used to. They wanted to scout out the farm teams of prostitution, the minor leagues, so speak. The group danced, drank, and partied until the Distillery closed, then they adjourned to a private home in La Costa where an all-night party was in progress.

There were middle-age women in bras and girdles being chased around the house by fat old men in boxer shorts. At dawn the maid cooked breakfast for everybody who was able to eat, then the word began able to eat, then the word began going around: "The plane is ready!" They ail drove to Palomar Airport, boarded a private Lear jet, and flew to Las Vegas, where they were met by a chauffeur in a pink Cadillac. The men took the girls shopping for clothes — they hadn't brought anything with them — and the party continued. For three days they played baccarat at the casinos, went water-skiing, drank, and took drugs When it was finally over, the girls were given a plane ticket back to San Diego and cab fare back to the parking lot of the Distillery.

Andrea chose her sexual partners with a certain emotional distance the thrill of money and adventure was more important than any affection involved. Still, she was occasionally surprised by how passionate her affairs could become I was working at Pancho's, in Del Mar, which is where a lot of the horse people come after the races. There were lots of after-hours

I was wild. I loved to flirt. There was never any love involved."

GRAND A DANCE

parties, lots of drinking, iots of drugs. Tuesday the track was dark, so Monday was the night we could party. One night this very handsome jockey came in. Of course he was short — four-eleven — but he was dressed in beautiful clothes and had the nicest manners. He invited me to come out to the track in the morning and watch the time trials, and I did. In time he asked me out. He was interested in the arts. He took me to the ballet. But what surprised me most about him was that he was able to excite me. It might have been the biggest surprise of my life! He was so short — I was a foot taller than him. But he was used to handling those 2000-pound horses, and he could handle me. He made the ootball player seem like a wimp. With the football player I though how fun it would be to have this big. beautiful man make love to me; but really, he was an elf compared to the

During the next few years, Andrea played the unspoken game, danced the ritual dance that goes on between a man of means and a woman of charms. It was surprising how often the game didn't have to be concluded with an act of sex. Sometimes the men behaved as though just knowing they could purchase their fantasies was more important than actually realizing them. And for Andrea, the thrill of the experience, the thrill of exercising her power over men, was more important than the money or gifts. "When I was standing in front of the mirror making myself up to go out for the night, I'd be asking myself, 'Am I making myself pretty for me, or am I doing it to see if I can attract to myself whatever craziness is out there?" "She found, too, that she didn't enjoy playing the game with all nien - besides being wealthy, there had to be something exciting about them. "I must say tha doctors, lawyers, and stockbrokers can be very dull. Young men who graduate from college and go directly into graduate school have had to block out any thought of

men/women relationships until they got older; then when they turn thirty-five they seem to have a need to be eighteen again. They want to have a young woman to make them feel like they didn't miss out on anything. They're inexperienced at having a good time. They want to be partyers, and may even think they're some kind of party animal, but in reality it's very hard for them to cut loose and have a good time." Having a good time for Andrea, on the other hand, was as natural as dancing, "I guess that's why they wanted me around."

Professional athletes, musicians gamblers -- even in the relatively affluent beach communities of North County there are only so many men capable of supporting the lifestyle Andrea was looking for. The next step was, of course, drug dealers, since there are nearly as many of them in North County as there are professional men, and they can outspend them as well. But Andrea found the competition from other women was tough when it came to drug dealers. "San Diego is full of coke whores. I know girls who

would droo! over some guy just because he had a couple of grams and they would do almost anything to get to a guy who had an endless supply of the stuff. When coke whores go to a party, they know the coke is usually in one room of the house, sitting there in a big pile. They start looking around until they find that room; if they can't find it, that that room; if they can't Ind it, they start getting nervous. They'll start going through the drawers and cupboards. They'll go through the wastebaskets, pulling out the papers the coke was wrapped in and start licking them. They'll cut open the stream it was sported through straws it was snorted through. straws it was snorted through.
They'll tear open plastic baggies to
get to the last little bit. There are a
lot of guys around here who thrive
on girls like that."

And vice versa. The girls know the drug dealers are usually free spenders because their money is illegal - it's easier to spend it than it is to launder it, and besides, there's more where that came from. More often than not, the money goes for things the coke whores love: clothing, champagne, cars, trips to Tahoe, nightclubs, and ever more

exotic drugs. In North County, coke whores and drug dealers are like a coyote in a chicken coop, except it's impossible to tell which is the covote and which is the chicken — they are both predators, each pursuing an illusion, and being pursued by an When guys do a certain amoun

of coke, they get sexually excited.

But there are very few men who can stop at that, especially if they have access to all the coke they want. They'll usually get to the point to where the 're impotent. They'll get so strung out they're disgusting. Their facial expressions change They can't even touch a woman right because their hands are so clammy. They can get all these beautiful women, but they can't make love to them. It's sickening to be around them." As for the women, they have the cunning to maneuver themselves into their dream world of luxury and adundance, yet they are there by invitation only. After they've seen how easily drug dealers come by their money, they start fantasizing about being big-time drug dealers themselves, as Andrea did. "It was a

thrill just having the stuff on hand. making all the phone calls - 'You wanna buy this? Can you sell me that?' Some guy in a bar would come up to me and say. T've got a couple of grams in my pocket, you want to do some?' And I'd say, 'I've got a couple of ounces in my trunk, you want to buy some?' It's a dangerous game, and a lot of girls get hurt playing it because the kinds of girls who hang around drug dealers are rarely smart enough to pull off their own deals. The really big-time guys wouldn't even tolerate having a girl like that around. They want a woman there for sex, and to make them dinner. They'll dress them up in pretty clothes and give them whatever they want; but they'll never allow them to get involved in buying and selling.

Sometimes Andrea would help drug dealers get rid of coke whores who had become more trouble than they were worth. "This guy would pick up girls all over the country when he was out making drug deals. He'd bring them home to North County and party with them for a while, then in a couple of days he'd put them up in Motel 6 and give them my phone number. I'd do him a favor by taking care of them for a few days, then putting them on the road. Whatever be wanted. Lalways went along with because I knew he'd make it worth my while

One trouble with gold digging is

that a girl only has ten years or so to make a go at it, and if she hasn't struck a bonanza by then, or the lifestyle hasn't killed her, she has already passed her peak earning years. As for Andrea, she never really expected to strike it rich, or so she says. It was more like she had it in her blood and it had to come out. "I could never see myself settling down when I was younger. I couldn't understand why all my girlfriends were getting pregnant or married. I was wild. My energy level was extremely high. I loved to flirt. I loved to talk to guys. I loved men! I always wanted to see what the next guy's style would be like, how he would treat me, what he had to offer me. I played a lot of games with them. I hurt a lot of really nice guys. I was a bitch, no doubt about it.
There was never any love involved. I

never really had anybody I cherished. I had a boyfriend all this time, but I can't really say I loved him. He was never willing to say, 'I don't want you with all these other guys.' All my little adventures would happen when he wasn't around, or else I'd make ap little lies, tell him I was going away for the weekend. I knew he was seeing other women. It wasn't like it was one-sided. Sometimes guys think they can use women, but women can use guys just as much.

"Maybe I thought I was rebelling against what women are supposed to be in this society, that I was refusing to follow the typical role of women as quiet, sweet, and unaggressive Maybe I was throwing a monkey wrench in the whole machine. I saw my mother as being unhappy with my father and I was afraid if I loved a man I would end up like that. I never wanted to be a slave to a man. But I can't really say that I know why I was doing what I was doing. It all got so confusing. Instead of pursuing my own life and my own goals, I was always thinking about

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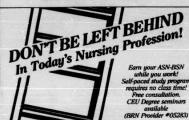
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GRAND A DANCE

what it would be like to be with this guy in Vegas, or this guy in New York. I was always pursuing somebody else's cheap thrills. Thank God for abortions; without them I probably would've had a nervous breakdown."

Maybe there is nothing in this world more natural than a man

giving a woman gifts, money security. Maybe it's a ritual so ancient its origins are biological man the provider, woman th nurturer. In most places in the world, and even in this country, that ancient pattern follows the course it has aiways followed. But in certain places the forces of affluence, idleness, independence, narcissism. and an inordinate preoccupation with sexuality create whirlpools of deviation and even perversion. Economics and sexuality become so intertwined it's impossible to tell them apart. Men rate women by

their appearance, and women rate men by their earning power. It can become nothing more than a subtle form of prostitution.

'In a way, I'm glad I did it all. It's out of my system now. A girlfriend was telling me the other day about all these rich guys she goes out with. She was impressed by all the expensive things they had: This guy's got a \$25,000 BMW, this guy's got a million-dollar house. I told her, Who does the BMW belong to? Whose name is on the pink slip? Is the house yours? No? Well, then what the fuck is it to you? It doesn't

mean a goddamned thing! He earned it. He worked for it. He connect for it. If you want it badly enough, you go out and get it for yourself."

My girlfriend, the one who was trying to see how cruel she could be. has everything now. She has the nice house, the car, the clothes. But the one thing she wants, which is to be loved, the man she is with won't give her. What I finally learned is that a man will spend money on a woman like that, but he will never really love her because he knows in his heart she will always be looking for the next guy."





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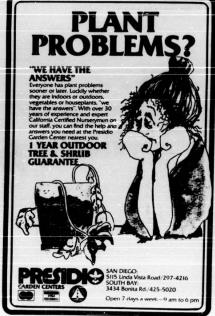
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Oh, Fiddle Fodder



ELEANOR WIDMER

The Restaurant: Hungarian Village

The Location: 8629 Mission Gorge Road, Santee (449-9144) Type of Food: Hungarian Price Range: Dimers from \$7.95 to four-teen dollars. Early dinner special,

83.95

Hours: Closed Monday. Open Tuesday through Sunday, early dinner special, 4:00 p.m. to 5:30 p.m.; regular dinner, 6:00 p.m. to 11:00 p.m. Music until

In the spring of 1977, I went with some friends to the Gypsy Cellar, then located on State Street. The physical plant was on State Street. The physical plant was minuscule, holding a scant dozen tables. Yet the place boasted a bar, a baritone, and of course a violinist, who went from and of course a violinist, who went from table to table playing "gypy music" that included such songs as "Golden Earrings" and "If Ever I Should Leave You." Some patrons were so carried away by the feativities that they got up and danced in the narrow aisle between the tables.

In a very basic sense the Hungarian food could not be separated from the total

tood could not be separated trom the total environment. You couldn't have a meal at Gypsy Celiar without music and unless you were willing to submit yourself to the singing (some communal) and the violin-ist, you were out of luck. The menu, pre-sented on a wooden board shaped like a

violin, offered such Hungarian specialties as goulash, chicken paprikash, Tramylva-nian cabbage, stuffed cabbage and schnit-zel. Though the family who owned the Gypsy Cellar labored with great love, the dishes were no more than average Hun-stran cuttien.

Because Gypsy Cellar on State Street was small, it was always packed and on the strength of this success, the owners ventured forth with their second restaurant of the same name on Pearl Street in La Jolla. This restaurant never took off. The menu was virtually the same, but the prices were higher and the baritone was supplanted by a soprano. The continuous round of music never caught fire in La Jolla. The patrons, far from joining in the Jolla. The patrons, far from joining in the singing, remained almost hostilely mute, and the food didn't quite make the gour-ment lists of too many people. I often won-dered how the owners could take what must have been economic punishment. Once, when I stopped in for dessert on a Saturday night, there were exactly four disconnection.

diners present.

Last year the Gypsy Cellar in La Jolla closed its doors — the branch on State Street vanished earlier. I thought often of this energetic family who had remained locked into a less-sophisticated age, a

time when people congregated for a night of goulash and gypsy show tunes. Then, the other night, some friends took me to the Hungarian Village in San-tee. The sign on Mission Gorge Road an-nounced: Gourmet Dining! Dancing!

Music! and there, set back from the street, was a large restaurant, it had a major dining room, as well as a second separate dining room with yet another bar, an area for playing billiards, and a dance floor. In the main dining room was an elevated stage, where a pianist and a violinist were playing some times. The instant the music hit me, I knew I was in the presence of the former owner of the Gypsy Cellar, and sure enough, there he stood, now

iron-haired but beaming with optimism.

The white-plastered room was vast, curtained with homespun cloth that one associates with old-fashion European tay erns. The tables had red cloths, and seat ing was on a combination of straight-back chairs and benches. "Naive rustic" were the words that came immediately to mind The central dining room could handily ac-commodate over a hundred people but the two parties who had arrived before we did were bunched together. Within minutes we were handed the menus in the forms of wooden violins — and of course the dishes were identical to those at the Gypsy Cellar.

In 1977 Transylvanian cabbare was \$5.50, goulash and chicken paprikash were \$5.95 each, and the schnitzel (breaded yeal) cost \$6.50. At present the first three items are \$7.95 each and the schnitzel is \$9.95. The dish that had gone schnitzel is \$0.95. The dish that bad gone up most in price was the assorted platter for two people, which had virtually dou-bled to twenty-eight dollars. As soon as the owner approached us, we decided to mention the loudness of the

amplified music. We asked whether it amprified music. We asked whether it could be toned down, or whether the mu-sicians could possibly take a break, but we were regarded with an incredulous stare. "The people here love the music," the owner remarked. And he was right. At the adjoining table the diners swayed back and forth and did not regard the live loud music as an intrusion on their con-versation as we did. Moreover, it did not grate on their nerves that the two musi-cians did not play in the same key or that the violinist, who rendered "Ochichornye," emitted only one word, "Ochichor-

nye," to every bar of the song.

At the risk of sounding like a fragile esthete, I must confess that by the end of the evening I was almost ready to jump out of my skin because of this style of musician-ship and its assault. Even if the food were fit for the gods, I could not endure this version of Hungarian rhapsody. Yet the sad irony was that these men were playing their hearts out. And now, lest you think that I will never

leave the subject of music, let me address myself to the food. There's lots to eat, and myself to the food. There's lots to cat, and all entrees arrive with some excellent soup. Ours was potato and noodle topped of course with paprika. Since there were six in our party, we had a chance to sam-ple almost everything on the menu. One

of my friends and I shared "the wooden plate" for two, so named for the platter or which the food is served (twenty-eight dollars for two). This is the least desirable of the dishes. It contains sausage that is very hot, pork chops that are very leathery, chicken that is nondescript, and schnitzel. Almost every item was too dry and the quality of the food can be deduced from the fact that we fell upon the red cabbage and boiled potatoes as if they

were epicurean delights.

The two best items that night were the goulash served over spactzel (a Germarstyle noodle), which costs \$7.95, and the Transylvanian cabbage prepared with sauerkraut, pork, and potatoes (\$7.95), which had a satisfying quality and is one of those provincial dishes that you can enjoy once a year with delight. The afore-mentioned schnitzel (breaded yeal, 59.95) had a good flavor but was too dry, and the chicken paprikash (\$7.95) not

more than adequate.

Unless you can't bear to leave the Hungarian Village without trying the dessert.

I wouldn't bother with the palatschinken. a crèpe filled with either chocolate, apri-cot, or nuts (\$2.25). The ones filled with ground nuts had some liqueur poured over them that was harsh and strident to the pulate; the best ones were those filled with approxi jam. Nor can I give high marks to the red wine (Egri Bikaver, or "Ox Blood," at \$12.25 a bottle). But people on a budget should note the early hour dinner served between 4:00 p.m. and 5:30 p.m., which offers a nightly entree with soup or salad for only \$3:95.

As were were leaving, I asked the owner why he had decided to locate in Santee. He replied with a laugh, "I must be cree," but the cree, "but the cree," but the cree, "but the cree, "but the cree," but the cree, "but the cree, "but the cree," but the cree, "but the cree, "but the cree, "but the cree," but the cree, "but be crazy," but there was great pride in hi

Although this is not my sort of restau this family and its unswerving vision which is somehow out of step with our times. They don't give up. They semply hold on to their concept of an old-style 1940s restaurant intended for large fam lies who like plain food. There is no way that you can alter their idea of what must accompany the food loud, live music And there's no denying that others were having a good time. Our fellow diners up-plauded the music and also took indoor snapshots of themselves: at the table, in front of the bar, and with the musicians. Maybe they were from out of town; possi bly they live here and will send the photo taken at Hungarian Village to friends with the words. "Happy evening at Santee, California." And the owners who suffered in La Jolla are equally happy in Santee, catering to those who may care to enter the second smaller dining room after they've finished eating and dance t same Mucho," which was being fiddled as

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JONATHAN SAVILLE

The San Diego Early Music Society, an umbrella organization sponsoring con-certs by visiting and local early music groups, somehow manages to survive from year to year. Its budget is small, and o are its audiences. But it provides San Diego with some of its most exciting mu-sic making. The concert of the Ensemble PAN, which was presented by the Early Church last week, was one of the most

Church last week, was one of the most graftiying cassical events of the current San Diego season.

PAN stands for "Project Ars Nova." a name that requires an explanation. The chief concern in the history of European music from the Twelfth through the Six-teenth centuries is the development of polyphony, music combining different vocal or instrumental lines simultaneously. Be-fore this period, music everywhere had been monophonic: a single melodic line,

sung by a soloist or a chorus, sometimes accompanied by instruments that merely doubled the melody (though perhaps with doubted the melody (mough perhaps win passing embellishments). Gregorian chant is of this type; so were the songs of the troubadours; so, indeed, was all music of the ancient world. In twelfth-century France, however, first in Limoges and then in Paris, composers for the first time began experimenting with music in which two different melodies, rhythmically and melodically independent of each other, were sung or played at the same time. This is the first truly polyphonic ("many-

oiced") music, and for the next several

centuries composers were occupied with working out its implications. By the year 1300, the principle had been explored in numerous ways, some of them quite complicated. There are com-positions from this period in which three oices, moving independently, are singing three different texts, sometimes in differ ent languages. Obviously, clarity of the words is of no importance in this music; nor does the expressiveness of the compo-sition depend on an interpretation in sounds of the emotions in the text. What counts is the excitement of those separate melodies moving with each other and against each other, melodies that in spite of their independence somehow fit to-gether in a unified composition. These same trends continue in the Fourteentl same trends continue in the Fourteenth Century, where they acquire a new name. In the first quarter of that century, the French composer and theoretician Phi-lippe de Vitri wrote a treatise outlining what he referred to as "Ars Nova" ("The New Art"). It is a highly technical work, whether concerned with new and complex chiefly concerned with new and complex ways of notating rhythm. But the term "Ars Nova" eventually came to character-ize fourteenth-century music in general. as opposed to the polyphony of the pre-vious two centuries, which then came to be thought of as "Ars Antiqua." It is this "new" music that the Ensemble PAN is

dedicated to performing.

The main centers of Ars Nova polyph

ony in the Fourteenth Century were France and Italy. French music was domi-nated by the commanding figure of Guillaume de Machaut, poet and composer, who developed to astonishing extremes the earlier tendencies toward progressively greater independence of the voices and progressively more complex means of organizing their interrelationships. In Machaut's "isorhythmic" motets, the intellectualization of musical structure a the expense of comprehensibility and sen-sual pleasure is carried to a point that would not be equaled until the development of serialism by Arnold Schoenberg five-and-one-half centuries later. In Italy however, things were different. No intellectual systems have ever been able to interfere with the native Italian love for the lucid, the sensual, and the shapely, in art as well as in life. Italian music of the Fourteenth Century is notable not for its complexity but rather for its smooth, expressive, graceful melodies, its relatively simple rhythms, and its delight in florid simple rhythms, and its deright in front vocal display: the spirit of Bellini and Donizetti is already to be found in Jacopo da Bologna, who flourished between 1340 and 1360. It was this pleasing Italian Ars Nova to which the Ensemble PAN devoted its concert at Saint Paul's.

The two composers whose work domi The two composers whose work dominated the program were Jacopo da Boiogna, the first major composer of the period in Italy, and Johannes Ciconia, who was one of the last. Ciconia was in fact not an Italian but a Belgian from the school of Liege, who spent only the last seven years of his long life (1335-441) in Italy, But his music is so much in conformity with Italian taste that it was the Italians who preserved the majority of his compositions, adopting them as part of their own tradition. All the music on the program was secular; most of it was in Italian (there were a few pieces to Latin

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texts); and most of it was in the form of the fourteenth-century madrigal. This form, which differs from that of the more familiar sixteenth-century madrigal, is basically a strophic song, with the same melody repeated to successive stanzas of the text, and a concluding and contrasting section called a *ritornello*.

These were all works for two or three voices, and they were performed by the Ensemble PAN — according to the usual medieval practice — with a variety of perincidence — with a variety of per-forming forces. Many of the pieces were done as weal duets, with countertenor Michael Colleyer and soprano Laurie Monahan accompanied by Crawford Young, playing plucked string instru-ments (tute and cetra), and Shira Kam-men, playing bowed string instruments (wielle and reber). In some cases the in-struments doubled the weal lines, but sometimes (in three-voice pieces) one or the other of them had an independent line to other of them had an independent line to the order of the proposed of the con-traction of the companionent, and purely instrumental performances. In principle, any of these pieces could have been per-formed by any combination of voices and any of these pieces could have been per-formed by any combination of voices and instruments; the particular choices made by the PAN group evidently depended on a desire for variety as well as certain intu-titions about which combination would best bring out the musical excellence of any given composition. At one point, Mr.

Collver played one of the principal vocal lines on the cornetto or Zink, and the peculiarly sweet, brassy quality of this ar chaic instrument shaped like a recorder gave the piece a sensual excitement that quite made up for the necessary absence of the words.

In performances of old music, an understanding of the original performance practices is of course essential, as well as a mastery of the techniques required for a mastery of the techniques required for singing and playing in that particular style. There are many old-music groups these days who have both knowledge and technique; but there are far fewer who ac-tually make listenable music. There are not many recordings available of Italian Ars Nova, but I did find a few to listen to Ars Nova, but I did find a few to listen to in order to compare the performances with those of the Ensemble PAN. There is one side of this music in the collection History of European Music directed by Denis Stevens, with such performers as Patricia Clark, Edgar Fleet, Mark Deller, Shifey Minty, and Nigel Rogers. There are a few selections in The Seruphin Guide to Renaissance Music, performed by the Syntagma Musicum of Amsterdam. And there are three pieces by Ciconia on the Turnabout Flemith Composers in Renaissance Itals, performed by Joel nia on the Turnabout Flemish Composers in Renaissance Italy, performed by Joel Cohen's Boston Camerata. I found almost all these performances distinctly inferior to those of the Ensem-

ble PAN in some crucial respects. Both Mr. Collver and Miss Monahan have Monahan, in her performance of Cico-nia's "Per Quella Strada," not only negovoices of considerable sensual appeal, an tiated the rippling, fluttering fioriture tollices of considerable sensor appear, an element often in short supply among per-formers of early music, but one essential for the performance of Italian music from with virtuosity and in a voice of rich vel-vet, but also made the florid embellish-ments devices for the expression of feelany period. Even more important is the fact that these musicians sing with real passion. It is a curious delusion, shared ing, as they are in later Italian opera (when it is sung well). Even the instru-mental players sought expressiveness, through the way they shaped phrases and by many old-music performers and some of this music's fans, that emotional exin their vital, breathing deployment of or this music's rans, that emorional ex-pressiveness did not enter music until af-ter the Middle Ages. They relish perform-ances in which the voices are "white," without vibrato, without dynamic shadings, without drama, merely a succession of accurately intoned pitches. As applied to Jacopo da Bologna and Ciconia this would be nonsense. It is not Italian, and it

the sense of a living music, a true human experience embodied in melody, rhythm, experience embodied in melody, rhythm. texture, and tone color. These musicians, based in Basel and Boston (Mr. Collver once lived in the San Diego area and is well known to aficionados of the San Diego Early Music Society), know how to bring medieval music alive, to convince us that the madrigals had eaccie and balllate were composed by and for people with passions like our own. One begins the study of medieval music with knowledge: the development of polyphony, the school of Notre Dame, Philippe de Vitri, isorhythmic motets, hocket, faux bourdon, modes, clausulae, canonic imitation, and so on. But if the study is to mean anything, one must end, as the Ensemble PAN ends, with something much simpler to perceive and much harder to create:



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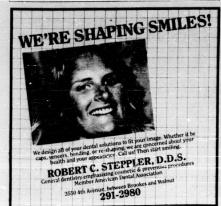


would be nonsense. It is not Italian, and it is not medical. The music performed at Saint Paul's last we was the music heard by Petrarch and Boccaccio; its texts are full of emotion, and the PAN performers assumed quite correctly that the mu-ical settings must be full of emotion too. So Mr. Collver, when singing the repeated phrase "so.corrim" ("help me") from Ciconia's equisite setting of Guistiniani's poem "O Rosa Bella," used the same means of emotional expression he might

means of emotional expression he might have used for the same phrase in an aria by Verdi: he sounded as though he were really begging for help, with all the ardor of the anxious lover. Similarly, Miss

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SPORTS

The sport of bowling did not roll over and die. Just ask local lane lover Mary Sargent.

BY JOHN D'AGOSTINO

Once you've read this article, you may never see or hear his name again. Although he is, at least statistically, the best in San Diego at his chosen sport, you won't see him on television hawking recreation vehicles, nor are you likely to see a photo of him taken with Tony Gwynn, Dan Fouts, or Greg Louganis at one of those banquets of champions th are held every so often in this town. In fact, he feels lucky if those who cover the local sports beat mention his sport. let alone his name. But his peers know that Mary Sargent is a champion, and they accord him the deterence they fee he deserves for having last August been named the Bowler of the Year (1983-84) by the San Diego Bowling Association
If that distinction has gone all but unnoticed by local sports fans primarily because it has been largely ignored by the media from which those fans get their daily fix of sports news -such a slight only underscores the fact that bowling is regarded with indifference by many Americans, even though it is one of the most popular forms of organized athletic competition and fuels one of the country's largest recreational industries.

Perhaps it is their awareness that bowling is a highly specialized yet barely publicized sport that promotes a certain fraternity among bowlers. Visi any one of nearly two dozen bowling centers in San Diego that cater to amateur league play (there are 881 such leagues in the area) and you will witness an almost intense camaraderie that is missing on amateur basketball courts softball diamonds, and football fields That bonhomic was in abundant evidence two Saturdays ago when the San Diceo Rowline Association (SDBA) held the opening round of its annual citywide championship tournament at Clairemont Bowl. Hundreds of bowlers and spectators crammed the center lone before the tourney's one o'clock starting time, and their glad-handing and loud.



friendly banter created the atmosphere more of a visiting convention than of a sports competition. That pervasive hubbub, played against the rumbling hum of bowling balls rolling on hardwood lanes and the muffled clattering of bowling pins, was strangely scothing, almost hypotic. It was soothing, almost hypnotic. It was tempting to conclude that one of bowling's strongest appeals lay in the shared. Zen-like sense of retreat from the world seemingly engendered by this continuous, rhythmic soundtrack.

Literally in the middle of all this Literally in the middle of all this activity. Mary Sargent quietly prepared for his participation in the bowling match that traditionally inaugurates the city tournament. Sargent would be bowling for the All-Stars, a team made up of five bowlers who had finished high in the SDBA's somewhat

match would be the Hall of Fame team. which comprised veteran, mostly older bowlers who had met the even tougher criterion of having maintained a h level of competitive skills and stat while being members of the SDBA for at least twenty years. As if to prove that bowling, unlike some sports, is not necessarily a young man's game, the grzying Hall of Famers had beaten the All-Stars in last year's exhibition and looked forward to repeating the feat. Although it was never said in so many Although it was never said in so many words, one sensed that Sargent was expected to be a major contributor to the unscatting of the senior bowlers. But if Sargent felt any pressure, he didn't show it. Fiddling with a brace worn to protect and bolster a recently injured wrist. Sargent talked shop with other bowlers while occasionally studying the

"shadow balls," or practice shots, of the Hall of Famers. His interest was not

mere idle curiosity. Much as a professional golfer will observe the roll of an opponent's putt to determine the of an opponent s pair to determine the "break" of a green, or a baseball player will watch how a ground ball bounces on a particular infield surface. Sargent was paying strict attention to the way each bowler's ball behaved as it traced its arcing path down the lane. The specifics of Sargent's observations, which he would later enumerate in some detail, were instructive of how in its long and colorful history bowling has evolved into a highly technical exercise although it no longer affects matters of church and state as it once did.

There is evidence that a primitive form of bowling was played by the ancient Egyptians more than 7000 years ago. In that game, nine pieces of stone were arranged symmetrically and the object was to knock them all over by rolling a large, round rock, which first had to pass through an archway made of three chunks of marble. Variations on three chunks of marbie. Variations on this game were played throughout the Middle East and Europe until the Third Century A.D., when the Germans originated the use of pins. The ancient Germanic peoples, who were known for their proclivity to take the fun out of things, promptly turned bowling into a religious ceremony. Parishioners of local churches would arrange their ever-present, wooden, hand-held sporting clubs, called kegels, at one end of the church aisle, the kegels representing Heide, or "heathens." Then, taking turns, the pious would try to knock down the kegels by aiming at them a large stone from the opposite end of the aisle. Those who rolled "strikes" were believed to have cleansed themselves sin. This rather expedient method of crasing one's indiscretions became exceedingly popular with political xceedingly popular with politicians and oblemen (can you name a noblemen (can you name a contemporary politician who might welcome the idea of bowling his way out of trouble?), and by the Middle Ages a ecularized version of bowling had become the rage in European courts where the less ecclesiastical games were nonetheless taken seriously. In 1588, for example, news of the Spanish Armada's example, news of the Spanish Armadi impending arrival was not allowed to interrupt a bowling match between Sir Francis Drake and Sir John Hawkins. William Shakespeare mentioned bowling several times in his plays, and renowned diarist Samuel Pepys made numerous appointments to meet people at the seventeenth-century equivalent of a bowling alley. Even the taciturn Martin Luther, who rarely had time for

his family a private bowling lane.

But from the earliest times, bowling was attended by wagering, and by the time the sport had found its way across

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Atlantic to America (about 1650), it had acquired a tainted reputation as a game for louts and tavern-dwellers. In spite of the gambling onus—or perhaps because of it—bowling flourished in the United States, and was so popular by the mid-1800s that indoor lanes sprang up throughout the East and Midwest. Although the sport continued to increase in popularity, it wasn't until the American Bowling Congress (ABC) was founded in New York City in 1895 that the sport's rules and equipment were standardized, leading to a phenomenal growth period in the early part of this century. Technological advancements such as automatic pinsetters, synthetic materials (plastics and nylon), and multiple-lane alleys, known as "pin palaces," greatly affected the sport, and star players - and records - began to

Today, between 50 million and 70 million Americans bowl at least once or twice a year, and membership in the two organizations that continue to govern league play — the ABC and the Women's International Bowling Congress — is close to eight million. In Sun Diego alone there are more than 30,000 paid members in the ABC-sanctioned SDBA or its affiliate, the San Diego Women's Bowling Association, and the area ranks twenty-fifth in the nation in what is referred to as "playing strength," a term that describes the total participation of bowlers in league play. If you were to add to league membership figures the number of occasional owlers in this area, San Diego would rank right up there with many large, pin-happy Eastern and Midwestern cities as happy Eastern and Midwestern cities a a hotbed of bowling activity. That's especially notable when you consider that ten-pin bowling is an indoor sport and that San Diego is a warm-weather city that has almost institutionalized

outdoor recreation.

Bowling's increased popularity here and elsewhere in recent years does not surprise Cody Skelton, however. Skelton, a feisty, quick-witted, gray-haired gentleman, has made the promotion of bowling his personal rusade, and his biweekly San Diego Bowling Beat is one of several bowling newspapers he has published in various parts of the country in a career spanning many years. He took a break from the bustle of the city tournament to discuss what he believes is a major reason for bowling's robust health, "Bowling had to fight an image problem for a long, long time." he said in the sanctuary of the Clairemont Bowl coffee shop. "You remember years ago when mommas wouldn't allow their children to go anywhere near a bowling lane? Well, that's changed, largely due to a conscious effort on the part of bowling

professionals and enthusiasts to improve bowling's image. You might notice in talking to bowlers that no one refers to bowling 'alleys' anymore; now we call them bowling 'centers.' And we don't call [the troughs on both sides of a lane] gutters' anymore, now they're

But a change in nomenclature isn't the only reason bowling's image has ameliorated over the last couple of decades. "People who don't know better probably still have the mistaken idea that bowling is just a bunch of guys sitting around rolling balls and drinking beer said Skelton. "Nothing could be further from the truth. If you check into it you'll find that bowlers are generally well-educated, intelligent people in the higher income brackets. There is so much interest in bowling among professional types that there are just for lawyers, doctors, and the like. It's become an upscale sport and a family recreation at the same time. We don't have an image problem anymore. Mary Sargent would seem to

represent the new breed of bowler Articulate and considerate (sportsmanship played a role in his being named Bowler of the Year), the twenty-six year-old installer of satellite dishes has been bowling for eighteen years, and has seen firsthand the changes that have made bowling not only more respectable but more complex than ever before. Sipping on a soft drink between turns in the match with the Hall of Famers, Sargent discussed the technological aspects of modern bowling, and it became apparent that bowling on this level of play is no longer merely a diversion but instead an exact science wherein a serious practitioner such as Sargent es the competitive environn

with the discerning eye of a physicist.
"There are a lot of things to look for when you start to bowl a particular lane," said Sargent. "Years ago bowling centers put a lacquer finish on their lanes, but in 1970 they switched to a urethane surface because it's more durable and less flammable and it meant cheaper fire insurance. But the newer and the oil makes a ball tend to skid. So bowling manufacturers started producing urethane balls, which are softer and more porous than plastic balls and grip the lane better. Even though the urethane balls fight skid, you still need to find out how oily a particular lane is and then physically adjust to one side or

the other to compensate."
That compensation is imp That compensation is important because most good bowlers have a natural tendency to "hook" the ball, or to cause it to curve due to the natural motions of the arm and hand at the point

of release. A hooking ball has a better chance of causing a scattering effect when it hits the pins, which usually results in more strikes, and so a moderate natural hook is desirable Since the oiliness of lane's surface can greatly affect one's hook, the bowler must find out before beginning competition just how much to adjust his approach. But there are other considerations as well.

"Generally," continued Sargent,
"dark woods are harder than light
woods, and are more likely to cause skidding. Sometimes a bowler will notice a light, or soft spot on a lane and use it as a target, knowing that his ball will break a certain way on that spot. You also want to find out how lively the pins are. They're made of wood with a plastic covering, and after a while [they] tend to deaden. So a well-run bowling center will rotate its pins regularly.

"Regular maintenance of the pit area is important, too," said Sargent, pointing at the area directly behind the pins. "If the materials or the equipment in the pit are too old or inferior, that will affect the way the pins knock around.

As if to illustrate this last point, a
member of the Hall of Fame team returned from having missed a spare and complained to a teammate of the "dead

"If the pinsweeper doesn't completely remove the fallen pins from the pit." Sargent explained, "the visible bits of white [from the fallen pins] can distract a bowler, and the pins themselves can occasionally deflect those struck on the next roll in a way that prevents adequate scattering." Not all pertinent observations, I would learn, are made prior to a match. "See those little arrows," said Sargent, indicating a spot on the lane where a row of small points formed the shape of a flock of migrating geese in flight. "Most bowlers use one or another of those arrows to line up a role. But if everyone is using, say, the second and third arrows, after a number of rolls there'll be a 'track' there, since each roll is going to pick up a little oil.
'Finding the track' is something you can do during competition.

With so many variables to consider oil, pins, equipment, wood — it's no wonder that no two lanes, let alone bowling centers, are exactly alike. Sargent and others admitted that there are certain lanes in San Diego that are "high-scoring" lanes, although no one would divulge the locations of those lanes or even their centers. Sargent himself bowls at two centers — i Mesa Bowl in Kearny Mesa and

Mesa Bowl in Kearny Mesa and University Lanes in East San Diego. It was Sargent's turn to roll. After getting a bead on the pins some sixty-two feet away, he approached the line

and released the ball. Although Sargent claimed to have a "moderate" hook, to the untrained eye it looked pronounced the ball landing just a few feet beyond the foul line before swinging to the very lip of the gutter, er, channel, and then sharply veering back toward the middle of the lane just in time to strike between the number one and number three pins a perfect placement for a righthander. All ten pins went flying and Sargent walked a gauntlet of low fives all the way back to his seat. But despite occasional displays of brilliance, this was to be one of Sargent's infrequent off days. His All-Star buddies didn't fare much better, and the Hall of Famers finishing with a flurry of strikes swept all three matches from the younger team. High man for the Hall of Famers was seventy-seven-year-old Joe Norris, a former official with the Brunswick bowling equipment manufacturing company who had finished the day averaging a score of nearly 200 per game. [Scoring close to 200 in any one game is considered excellent. Sargent's average over seventy-two games last year was 217; the leader in the current Professional Bowlers Association National Championship in Toledo, Ohio is averaging 233.] Sargent has tremendous respect for Norris. "He's bowled in respect for Norris. "He's bowled in every conceivable kind of league and tournament, through all the technological changes in the game, and has carried an average of 195 for fiftyfive years," said Sargent with a trace of

past couple of years because I haven't had much of a personal life. In 1982 I bowled in forty-two of fifty-two tourney held in this region. That's too much." As he removed the brace from his wrist. Sargent reflected on the current state of bowling and its place in the sports pantheon. "You know, the funny thing is, bowling is healthier right now man ever. The purses in some professional bowling tournaments already rival those in other sports, and the amateur leagues are really successful. [Miller Beer, whose sponsorship of some tournaments is an ironic counterpose to the cleaner image of modern bowling, is this year offering one million dollars to the bowler who wins three of its tournaments.] Yet bowling still doesn't get nearly as much attention as other sports, even hockey. I have a friend at a local daily who told me that whenever space is tight on the sports pages, bowling is always the first thing to get cut." Sargent reached for his soft drink. "I guess that's one thing about bowling that hasn't changed

awe in his voice. "I have a ways to go before I'm that consistent. If anything I've cut back some on my bowling the

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An actor sitting at a table, sipping wa ter and going on for two hours about a bit part he had in a movie, does not have the ring of a must-see event. What's more, when he arrived at UCSD last week, the actor had a lethal dose of that vile thing actor had a lethal dose of that vite thing that's roaming around San Diego and lay-ing everyone low for three weeks of phlegm, fevers, and chicken noodle diets. But Spalding Gray, a forty-year-old funky is more than just a bit player, imming to Cambodia, in spite

of Gray's obvious infirmity, is much more than merely another "E.T. Digest," an in-sider's look at the zany doings of Big Time Show Biz. It's Michael Herr's Dispatches, a host of self-effacing confessions, and a wild ride through hilarities and horrors that. Gray admits with can

dor, he can only dimly comprehend.

Gray played an American ambassador's aide in the movie The Killing Fields, a role no larger than the tiny map of Cam-bodia he used in his presentation. An apolitical child of the Sixties (hedoni ward). Gray's underlying purpose is not to proselytize against the genocidal rape of Cambodia in 1975 by Pol Pot and the

Khmer Rouge, but rather to join with us Khmer Rouge, but rainer to join with the in trying to fathom what he has experi-enced during the filming in Thailand and elsewhere. His talk ranges from detailed descriptions of atrocities, both Eastern and Western.to Bangkok brothels and their American equivalent, the ego-massagings of Hollywood hype, and to remarkable candid accounts of his own fumblings as a human being. And his performance evokes all the usual clichés that gather round a master storyteller. Gray is fasciaround a master storyteller. Gray is tasken nating, gripping, supremely witty, and, most of all, spellbinding — so much so that the evening's only disappointments came at the end. First, that he was done. And second, that what we heard was, ac-cording to Gray, only "part one" of what

he had to say.

One way of getting at what Gray does so well is to imagine how others would tell the same story. Picture Geraldo Rivera - mike in hand in the rice fields, s choppers whirl overhead - heroically reporting the action and seemingly un-afraid of the consequences to his own life. Bored? Me too. Then picture any other media demigod making him/herself the center of the story, portraits of courage with nary a splotch on their make-up. As the camera zooms in to record one more instance of awesome derring-do, the event itself disappears from view. Gray, by con-trast, knows better than to make himself trast, knows better than to make himself more important than his subject. Even though Swimming to Cambodia is as much about Gray as anything else, he never betrays an urge to halo his presence above the events he describes. Instead of arove the events he describes, instead of the "watch me" attitude so prevalent among the self-serving types who "cover" an event (with their own image). Gray's attitude is, "Hey, listen to this. I just happened to be there, for reasons I'm still trying to figure out, and this is what I

Gray, in fact, is more often the dupe of the story than the star. He describes miss-ing dialogue cues, in 110-degree heat, while 888 soldiers had to file past the camera - for sixteen takes of a scene. He

confesses to a dual attraction for his girlfriend Rene, and his growing commit-ment to her, and for the "pleasure prison," where the film crew stayed and wallowed like sultans. He freely recalls his incptitudes and questions his motives, like why he dodged the draft in the Sixties ("Was I a pacifist — or a passive-aggressive coward?"), and why he hasn't had children. George Orwell once wrote that "autobiography is only to be trusted when it reveals something disgraceful," and Gray often makes himself trustworthy in this sense, by opening up parts of his nature that aren't personally aggran-dizing. Among these is the frank admis-sion that he was never there, in Cambodia under the reign of Pol Pot, but rather at an initation there, on location in Thailand making a movie about the holocaust of

But Swimming to Cambodia depicts both forms of madness vividly. En route to the center of his tale, Gray takes bizarre side trips. He shows us how problem solving, among his New York neighbors, has devolved from a simple "could you turn down your stereo?" to uncivil war with the "art Mafia" in the apartment above his. He introduces us to Jim Beam a man he met on a train to Philadelphia. A proud member of the "Nuclear Destruc Club" Beam is one of a handful of top secret types whose fingers clutch the Big Button in missile silos across the country Button in missile silos across the country and whose fantasies hover over the notion of a good old down-home apocalyse — soon. And we learn why living in New York has a balancing effect on the psyche. To research the subject of The Killing Fields, Gray went to the Barnes and Noble Book Annex in Manhattan, Wanting the new deposited of the proceeding of the processor of the proce the part desperately, Gray had resorted to a superstitious fixation: he did everything in threes, like buying every third book he could find on Cambodia. Just when he thought this compulsion might appear strange, Gray noticed an old man going down row after row and painstakingly straightening each book to a perfect 90-degree angle. "That's the joy of living in

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Call for an appointment: San Diego 566-4110 • North County 484-4665 New York." Gray says, with reference to obesessions that dwarf his mild compulsions. "It's so therapeutic."

Although he only read every third book Although he only read every third book on the subject, Gray's knowledge of what happened in Cambodia — and what could happen again — is thorough. When he describes the havoc of 1975, Gray denies himself the knee-jerk chance to recoil at the horror, like some moral Mister Kurtz. Instead, he allows us to feel it. He slowly paints a series of concrete, verbal images of the event with a cold, incantatory voice that drums along inexorably and that heaps tapestries of unthinkable deracination onto each other until Gray, the solitary voice of the teller, disappears com-pletely and the room becomes choked with the sights, smells, and the rage of Phnom Penh and the frantic shrieks of Phnom Penn and the frantic stricks of victims running blind and the giddy fury of the Khmer Rouge unsystematically slaughtering two million souls.

"To find a form that accommodates the

mess," Samuel Beckett has said, "that is the task of the artist now." Clearly against his will, Gray lives in a surrealistic world of slippery surfaces, irrational logic, and unprecedented excesses. What he has seen, he says, resembles a "demented Wallace Stevens poem with food poison wellace Stevens poem with food poison-ing." He can take nothing for granted, and the going gets rough when he tries to pin something down. Unlike blind Homer— who, like Gray, told of a nation's fall— Gray lacks the luxury of orderly, tradi-tional forms for his narration. At the cen-ter and at the circumference of his expeter and at the circumference of his experience is uncertainty

rience is uncertainty.

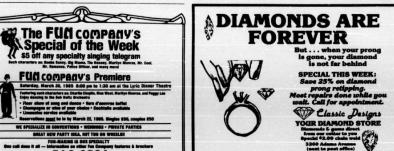
And yet one of the most fascinating aspects of Swimming to Cambodia is the way Gray weares his tale. Like Michael Her's Dispatches, Gray's narrative is a series of fragments, snapshots of scenes, arranged in a nonlinear manner not for effects or for a moral, per se, but rather as probes into a blur of sensation and feeling. He will begin a section with a goal -

wanting to talk, say, about a day in the filming — but will digress into what seem peripheral areas, at first, but which soon add unexpected layers of richness and rev-elation to his story. His method is indirection. And his many sidetrackings them-selves become avenues to discovery, not for Gray, necessarily — since he has carefully rehearsed and reworked his script but for us. The weavings of his tale, in effect, re-create the process of his thought in the minds of his audience. All gifted writers do this. They order their prose to-ward coherence. What separates Gray from the others is that he often leads us to a point, coherently, where things don't make sense.

A persistent sub-theme that runs through Gray's narration is a question, asked repeatedly, "When should I take a stand?" In a self-critical, self-effacing manner. Gray recalls those occasions in his life when a gauntlet lay at his feet and he turned and ran. Amid all the wonderful

woe. Gray has taken a stand in his work by instilling moral outrage in his listeners over the fate of Cambodia. And given that too many members of the audience at UCSD appeared to be hearing the name Pol Pot for the first time, Gray's stand is

for for the first tille, Gray's stand is definitely one that still must be taken. For San Diegans, however, Gray has come and gone — to San Francisco. Fortunately, American Theatre magazine has printed much of the text of Swimming to Cambodia in its February, 1985 issue. But even if you can find the magazine in a local bookstore — and good hunting, gang, it's as rare as a first edition of the *lliad*—you will still miss Gray's presence in a hushed room. You won't see his face, at a rugicomic crossroads between youthful spunk and Big Four-Oh dissipation, or hear his many voices and the gentle but firm cadences beneath the words. But try to find the magazine anyway. It's worth







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OUARTER NOTES

RIGOLETTO ON PBS

KPBS-TV will be presenting Jean-Pierre Ponnelle's production of *Rigoletto* this Friday, March 15 at 9:00 p.m. It is a show that ought not to be missed. Ponnelle has filmed Verdi's opera on location in Mantua and nearby cities. placing the action in a vivid Renaissance reality. Relying on his previous stagings (such as that in San Francisco), he has emphasized the corruption of the ducal court with scenes of grotesque roistering in an over-all tonality of clashing reds and oranges. But these expression-istic elements are balanced by a high degree of realism, made possible by the real background and by the acting talents of many of the singers. Luciano Pavarotti, in glorious voice, is the ideal Duke, making use of the sexual ardor and the cheer ful irresponsibility that characterized his role so effectively in the otherwise abominable film les, Giorgio. Ingvar Wixell is a stunning Rigoletto, not perhaps gifted with a beautiful voice, but a grand operatic actor who makes one believe in his feelings and his experiences. Fer-ruccio Furlanetto, who sings the title role in the San Diego Opera's current Oberto, is a powerful Sparafucile, and the role of Maddalena is sensation ally performed by the very beautiful and sexy Victoria Vergara, whose Carmen at the New York City Opera was so intensely dramatic. The only relatively weak point is the Gilda of Edita Gruberova, the Czech coloratura soprano, whose excellent technique is not matched by any noticeable

interpretive abilities, and who in closeup looks not like a sheltered and delicate young girl but rather like the good witch Glinda after an orgy of pizzas. It is a blemish this marvelous production easily overcomes

TASHI

rium concert in the La Jolla Chamber Music Society series was that of TASHI. This group, now twelve years old, is remarkable for the range of its repertoire as well as for the high quality of its perform-ances, and the Sherwood Audi torium concert did not disappoint on either count. The only thoroughly familiar work was the Mozart Clarinet Quintet. Dvořák was represented by selections from the rarely per-formed Cypresses, the composer's arrangement for string quartet of twelve of his early quartet of twelve of his early songs. The rest of the program was from the Twentieth Cen-tury: Stravinsky's Concertino for String Quartet. Hindemith's Quintet for Clarinet and Strings, and a piece by an American composer previously unknown to me, William Thomas McKinley's Two Nocturnes for Clarinet and Cello.

As this program suggests, the composition of TASHI is rather fluid. From the begin-ning, the core of the group has consisted of Ida Kavafian. violin; Fred Sherry, cello; Richard Stoltzman, clarinet and Peter Serkin, piano. It is this core group that performs on those remarkable recordings of Messiaen's Quartet for the End of Time (RCA ARL1-1567) and Takemitsu's Quatrain (DGG 2531 210). But the reper

toire for this combination of instruments is limited, so that from concert to concert and composition to composition the instrumentalists making up the group may vary. Last week's TASHI consisted of Kavafian. Sherry, and Stoltzman, with violinist Theodore Arm and violist Steven Tenenborn, making a string quartet plus a clari-

The quartet, as one heard it alone in the Stravinsky and Dvorak works, is comparable in quality to any of the major string quartets on stage and in the recording studio these days The two works gave them an opportunity to show their mas tery of two radically different styles: the dissonant primitivism of the Stravinsky, and the graceful, touching sentimental ity of the Dvorak. The Stravinsky Concertino is perhaps more effective in its later version for twelve instruments (ten winds, violin, and cello). for Stravinsky's harmonic imagination expresses itself most pungently in the presence of wind instruments, and the original version is overly thick in texture. TASHI played it with a vehemence that con-trasted admirably with their

trasted admirably with their tender, yielding, and beauti-fully shaped performance of the Dorak miniatures. Richard Stoltzman is one of the best clannelists anyone has ever heard, his superiority residing not so much in his brilliant technique as in the astonishing expressiveness of his phrasing and the way he uses different tine colors to give added meaning to the music he plays. The perform-music he plays. The performmusic he plays. The perform-ance of the Mozart Quintet was as shapely and expressive as one could have dreamed of,

with the variations of the final movement giving particularly striking evidence of Stoltz-man's (and TASHI's) range of color and expression. There no one has ever accused of being excessively academic. As for the McKinley Nocwas similar variety in the much less familiar Hindemith Ouin-

tet. If one may judge by recent chamber music concerts in San Diego, Hindemith is undergo-

ing a renascence: we have heard Yo-Yo Ma and Imanuel

Ax perform the composer's Cello Sonata; the Canin-

Leonard-Ohyama Trio recently

played his First String Trio; and now the Clarinet Quintet. I

earlier performances, going so far in the case of the First

was not satisfied with those

String Trio as to suggest that

the piece itself was rather tire-

some. Since that concert, I have listened to a few record-ings of the work, including one

by the Pougnet-Riddle-Pini Trio that quite changed my assessment of the music. There

assessment of the music. There
is, of course, an arid, academic
Hindemith, the old man imitating his own formulas. But the
vitally creative Hindemith of
the 1920s (the Trio dates from
1924 and the Quintet from the
previous year) sounds dry and
overly intellectual only if
placed that way. TASHI placed

OPERA
Verdi's first opera, being given its American professional premiere by the San Diego Opera, is far from being a masterpiece. Julian Budden today's foremost Verdi scholar and an enthusiastic advocate for the virtues of the next. for the virtues of the early Verdi, comments, "In no cir-cumstances could *Oberto* enter

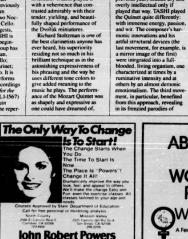
Landler and waltzes and in the uninhibited squealing of Stoltz-man's E-flat clarinet, its deep offinities with Mahler, whom

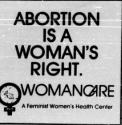
turnes, they were evocative inventively scored pieces in the Bartók night-music tradition, persuasively played by Stoltz-man and Sherry. In addition to their musical skills, the mem-bers of TASHI (whoever they may be at a given concert) tend to a cheerful informality in audience, as well as to high spirits which their listeners usually find irresistible. Such was the case at Sherwood last week. The ebullient Richard Stoltzman even had some com Eric Bromberger's program notes — comments which were thoroughly to the point, for one will not find more intelligent or more provocative notes any

SAN DIEGO

the general repertoire. . . . Had Verdi died after writing it moments, as Budden himsel recognizes, and it is of great interest to be able to hear the first major work of a master composer in a performance

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from the Teatro Comunale di Bologna (Italia ITL 70001). The general excellence of the sing-ing was not impaired by the last-minute replacement of tenor Antonio Savastano, who was to have sung the role of the womanizing Count Riccardo, with Carlos Montane, a Cuban singer living in Germany, who must be virtually unique among the world's singers in having this obscure role so immediately on tap. On open-ing night, Montane proved to have a clear, narrowly focused voice, rather strangulated at th top whenever he tried to sing loudly. On those occasions where the circumstances re quire softer singing (as at the end of the opera, when Ric-

that does it justice. The singing of the San Diego Opera's pro-

duction is comparable in qual-ity to what we hear on the single available recording of

the work, a live performance

from the Teatro Comunale di

cardo repents of his crimes) the tenor's voice became a much more flexible and expresive instrument, with a lovely floeting quality. In any case, ence's gratitude for saving the Montane deserved the

Susanne Marsee, as Ricca do's fiancee, Cuniza, was in splendid voice, with a firm, ringing tone and some splendie coloratura singing. Leonora, whom Riccardo seduced and abandoned and who has now returned either to take revenge returned either to take revenge or to win him back, was sung by Rachel Gettler, Miss Gettler began weakly, singing without much energy and just under pitch, but by the second act she seemed transformed, and her final mad scene, after Riccardo has killed her father in a duel and gone off into voluntary exile, was compelling in its vocal and dramatic power. The

himself, Leonora's elderly, vindictive father. He is not only the central figure of the drama (as its title indicates), but Verd composed for him some of the more interesting and advanced parts of the score, less in his arias than in his recitatives the ensembles (trio, quarte quintet) he takes part in. This role was sung by bass Ferruc-cio Furlanetto, who is surely one of the most accomplished younger singers today, with a voice rivaling in its dark rich-ness those of Cesare Siepi and Paul Plishka. Like those basses, too, Furlanetto has a wonderfully smooth line, sen sitively inflected to conform with the meaning of the word and the emotions of the situa-tion, but never allowing its resonant flow to be impeded. is a strong, manly voice, wielded by a first-rate musi-cian, and thrilling to listen to.

Other aspects of the produc

tion were somewhat less impressive. Conductor Kees visual unity to the four setting Bakels took a lackluster ap Fabrizio Melano's stage direc proach to the score, which would have profited from mon tion favors static groupings and formal arrangements, at the melodramatic fire: this is not expense of drama, character, for the most part, subtle music but rather crude stuff, which and atmosphere. It is quite impossible, with this kind of blocking and the singers' rounevertheless can sound exciting and forceful if handled right. tine and cliche-ridden style of and forceful if handled right.

Bill Gorgensen's sets updated
the action from the Thirteenth
Century to the Sixteenth, with
designs intentionally modeled
on the style of the Venetian
Renaissance painter. Jacobs. acting, to believe in the reality may, of course, be Verdi's fault, for many of the dramatic ideas he was to develop so fruitfully later (father and Renaissance painter, Jacopo Bassano. What this means, principally, is classicizing daughter, revenge, sin and repentance, the love triangle) architectural forms and emotion-laden skies, well executed but a bit lacking in are here only in nuce, and it may be that no production imagination. What is imagina-tive in these serviceable sets is the transformation of various could make this sketchy composition truly dramatic. In any case, all lovers of Verdi owe a debt of thanks to the San Diego set pieces (such as the omnipresent semicircular colon-nade) through changing place-ments and juxtapositions, a Opera for enabling them to see this initial step in the com-

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No more must we take the word Wilmington. The director's cut of Once
Upon a Time in America is at the Ken
through Saturday, and at last we are able
to judge for ourselves, those of us anyway
who bothered to see the "short" version who bothered to see the short version last spring, how much the "long" version adds to that other. I had been all too will-ing at the time, I recall with some slight

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pain, to hypothesize that a 143-minute movie could feel longer than a 225-minute one. (Obviously "short" and "long" are to be understood here as "long" and "longer.") I was right, I still think, in the general principle; I was very nearly right in the particular case. The 143-minute version felt approximately like 220; the

Numerous critics, more than just the above-named, had found the situation to be a useful club with which to batter the "bosses" on behalf of the "artists" — a

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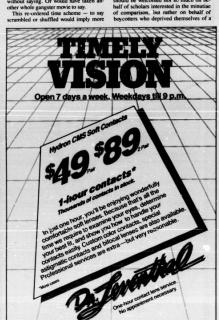
popular sport among critics. And those who had somehow managed to see both versions had been free with the impression that some serious desecration had sion that some serious desceration had been done. All that talk about Sergio Leone's time-scramble, unscrambled again for American consumption, had ruised expectations of something infi-nitely more intricate than the chronologi-cal studio version. Infinitely more intri-cate, too, as it turns out, than the cate, too, as it turns out, than the ponchronological Leone version. America, Mon Amour it is not. And some sort of inner-regiental disciplinary action, such as having to sit through all 225 minutes every day for a month, with eyelds taped open as in Clockwork Orange, would not be undue punishment for critics who found the difference between "long." and "longer" to be the difference between sneezing powder and Best Picture of the

Where the movie now begins is with Where the movie now begins is will Robert De Niro hiding out in an opium den from some anonymous vengeful gangsters. It is a bit like coming into a Thirties-style gangster movie three-quarters of the way through, and having to divine what is happening. The familiarity of the genre makes the task not too difficult. And the uninterrupted linearity of this chapter of the saga, apart from a brief explanatory flashback to show what De Niro has done to stir up so much venge-Niro has done to sir up so much vengeriness, creates no additional difficulties. The first real time-jump, after De Niro has closed this chapter by polishing off his pursuers, is forward to his dotage, in 1968. And the move thereafter takes on a very conventional flashback structure, with periodic exturns to the 1968 home base, in which the hospitalities of the properties of the properties of the properties of the principle characters — fill them in with information which in most conventional ganaster movies, or anyway in gangster gangster movies, or anyway in gangster movies of conventional length, would go without saying. Or would have taken an-other whole gangster movie to say. This re-ordered time scheme — to say

individual pieces than there actually are, a full deck of cards rather than a single suit minus the faces - at least has the advanrigge of not making us wait so long to meet Robert De Niro. We now, however, with the added childhood footage, have to wait nearly two hours to meet James Woods (not counting a brief wordless glimpse of him in that first explanatory flashback). And while the long linear stretches con And while the long linear stretches contain plenty of recognizably new footage, there are still gaps in the narrative. The hotly debated rape scene, for instance, about which I had been inclined to give Leone the benefit of the doubt, is set up no better now than before. Prior to the fateful night. De Niro has seen his literatul night. De Niro has seen his literatul night. long inamorata (Elizabeth McGovern) for no more than five minutes, so far as we know, since his return from prison after ten years, or in other words since they both were children.

Nor is all of the new footage uniformly indispensable. The ambush of rival mobsters, vehemently protested by De Niro, actually made more sense before, when De Niro took no part in it. (Admittedly the part he takes in it now is highly pictur esque.) On the other hand, the first meet-ing between De Niro and Woods, as chil-dren, is surely a biographic milestone. Even more so is the tidbit about the secret affair between Woods and McGovern. Bu almost any amount of excision would be defensible if it would (as the earlier verdefensible if it would cas the earlier ver-sion did get rid of the bastard offspring of this union, played embarrassingly (for us if not him) by the same child actor who played the younger Woods. None of the new revelations, taken by itself or to-gether with all the others, will quite jus-tify the allegation that the longer movie is a different movie. What is best about the longer was what was best about the shorter, too: the forceful and graceful vio-lence, the evocative cityscapes, the oper-lence, the evocative cityscapes, the operlence, the evocative cityscapes, the oper atic emotion. And the overdue re-release should be welcomed not so much on be-half of scholars interested in the minutiae of comparison, but rather on behalf of





movie in which they would have found much to admire.

I have not been doing my part with the biweekly series of Russian films at the Ken, every other Sanday morning; and the Reader cover story last fall about its enterprising enterpreneur. Alea Cibalevich, will not clear my conscience for all cernity. The part I would want to play with the offering this coming Sanday, the 964 producer of the mile, would be no dispersion of why Hamlet delays so long to take his revenue becomes more compelling. I find, the more productions one sees, especially when the production goes sees, especially when the production goes on for two and a half hours. The oldguard Russian director, Grigori Kozint-sev, active in films from the Twenties into the Seventies, has dared to make some cuts in the text, and these are less bother some to lose than is the English language.
The Pasternak translation of the original has been translated back into Shake has been translated back into shakespeare in the subtitles; but reading is one thing, and hearing is quite another. "Slava, slava, slava" (or so it sounded) does not strike the Western ear the same as "Words, words, words," and I cannot believe that "Da" strikes even a Russian ear the same as "It may be, very like." All of which throws us back to bare plot, and we would not want to look to closely, for ex-ample, at what Hamlet thinks he is doing, he of the unparalleled sense of propriety on matters of bereavement, consenting to

a fencing-match with Laertes before Ophelia is fully covered with dirt.

The cast seemed to me quite grand, although so much so as to miss the proper emotional beat here and there (Hamlet's nonreaction, for instance, to his first sight of Ophelia's carcass, or Claudius's nonreaction to Gertrude's quaffing of poison). And then, too, Innokenty Smoktunovsky is as overripe a Hamlet as we have come to expect, if not accept, in the role. Still more grand, however, are the physical settings, in and around a 15th-century castle on the Baltic. The camera, generally giving the actors as roomy a frame as a proscenium arch, takes in as much of these settings as can fit on a widescreen; and whatever time might have been saved in textual cuts has might have been saved in textual cuts has been reapportioned as travel-time to fol-low the actors a good part of the way whenever they go from one place to an-other. Even the background music by Dmitri Shostakovich, who did much work for the movies, is far less irritating than his music tends to be when there is noth. his music tends to be when there is nothnis music rends to be when there is nothing else in the foreground. This indeed is a setting, photographed in heavy rocklike grays, in which you could stamp your foot and pound your fist. And in which you can almost get an inkling why this movie is so often mentioned among the finest screen treatments ever of Shakespeare.

There will be no informed comparisons between Volker Schlondorff's Swann in

Love (currently at the Cove) and its literary source. I have Proust tentatively penor well into the next century, but that could all change depending on how many more mystery novels Ruth Rendell writes between now and then. The Schlondorff adaptation, in any event, will not motivate adaptation, in any event, will not motivate any rearrangement of the schedule, although Proust's Odette comes across here as a depressingly close cousin, or possibly bordel stablemate, of Zola's Nana and Durnas fils's Camille. It must be granted that some of the hour most hurled around the haut monde of the Second Empire provide higher quality dialogue than insost movies (less often dialogue, really, than just the itolated good time). And the second that the second that the second to the second the second that second the secon

the mood, has struck in the musical score all along. Until that new varatage point is set up, the scope is sufficatingly narrow: one tortured day in the life of a moon-struck Frenchman (with some possibly "Proustian" memories spliced in Linhino Visconti was the first filmmaker, some twenty years ago, to have been approached by prouder Nectole Stephane to adapt Proust. and though that arrangement would not be hard to imagine, it is

hard to imagine that the outcome would have been as arid as this. Thinly characterized, but thickly carpeted, upholstered, gloved, scarved, top-hatted, smoking-jacketed, mustached, etc., the movie at best, like a Visconti movie at worst, is a monument to the combined arts of the inmonument to the comolined arts of the in-terior decorator, the haberdasher, the bar-ber, et al. Oh, and the cosmetic surgeon: Ornella Muti, as any who have watched her take off her clothes over the years her take off her clothes over the years cannot fail to notice, must herewith be added to the lengthening roll of actresses who appear to have had some of their ana-tomical furniture restored and repadded. However that may be, she fills very nicely the dimensions of a character described as "like a Botticelli." Alain Delon, on the other hand, is an odd choice for the intel-lectual homosexual dandy, Baron de Charlus, as is, even more so, Jeremy Jrons for the intellectual heteroesxual dandy, Swann — or for any Frenchman of any description, for that matter. With ac-tors as familiar as these it is impossible ever to forget they are acting. And no natter how gamely Jeremy Irons meets between the property of the property of French, how unfalteringly he delivers his lines, how shrewdly he raises and lowers his voice, he inevitably sounds as if etchother hand, is an odd choice for the intel his voice, he inevitably sounds as if tethnts voice, he inevitatory southers as it reun-ered at a level somewhere below his first language: Jeremy in irons. One can see why the challenge must have roused him. I can think of nothing so rousing since Brian Keith's portrayal of the Soviet leader in Meteor.



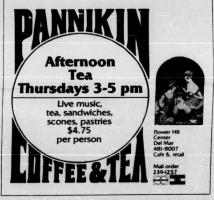
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Events, Theater, Music, Film



The Ladies Of Rugby

Back in high school, the head football coach was a gay who had plaved determine and for the Green Bay Packers until the Green Bay Packers until the Green Bay Packers until the was the most incompetent behavior to all time and plauling teacher of all time and plauling teacher of all time and plauling teacher of all time and plauling teachers are the same and the same

convening of each seasor's first practice.
"Men," he would announce with a solemin wag of the hollow bell jar of his head, "you have to be crary to want to play to sthal!."
Those of us among the assembled psychopaths who

weren't too far gone to reflect upon our own condition would not in agreement. Coach was right, football was not a sare postume Day see placed arrowing in part became the orbit postume Day were placed arrowing in part became the orbit and observe several frantations in a socially acceptable manner would have been to plan rights, link football at least they let us wear long partie, paids, and indimes, And they didn't expect to to drink as supposed for Bud at ball time and the rest of the case in the hour after the game before the datince. No, we might have the provides a provide a

And now we have women's right, a big tournament coming to San Diego this weekend. It's too much. It reminds me of watching eirls fistfight back in junior high. Nor that the same thing between boxs was a pretty

Bare-Bones Bard

Those young, emerging artists. We read alout them regularly a leeb and provided them to the provided the leeb and produces to new performance artists, in whose soligistic missings tell the final guaran of teenage anget. Arritation on the visual art scene have their own areas. The solid provided the prov

Campus.
The Handel Project
cidimizates two quarters
intensive numerison into the
intensive numerison into the
UCSD graduate drama students,
most of whom are hopeful of
acceptance into the Old Globe
of other theating companies.
The last local production of
Handles was the Clobe's, 1977.
Handles was the Clobe's, 1977.
Handles was the Clobe's, 1977.
Sand Daye, Shakespean Festival
During the long tenuse of their
study, those students have
acceptance that the complex text,
and the adheric will see during
both presentations, secent men.



and two women all taking the part of Hamlet. The hope is that their uniform grasp of the material will be so profound that a person who listens to the words and intonations will not readily notice the cast changes. [continued on page 7, col. 1]

Banner Years Of Mexico

I submit that the Mexican flag is superior to the American flag-Like most Americans, I respond emotionally to the Stars and Stripes, and fleed no warm gush of patriorism at the sight of the Mexican banner. But sentiment assle, considering the two flagobjectively, up a flags, the Mexican banch more better

members and section of the company for the conductive of company for the conductive sous at a likeholysuma last, but her mathematical formality about it mathematical for last and a conductive for last



H. . . .

believed annibere o. 1840 perch It took the Artees nearly two hundred yeasts to come upon the sight on a swamps island in the middle of the vallet of Moveco. But a they serificial near the negation of the Mexican national embedding of the Mexican near the serificial near the serificial

Braxton's Risk

Never in the history of the world his contemporary serious world history and the conwering music lover as now. Everything moses so fast, new steles seem to appear every year, a plerhous of traditions coexist and intermingle, and creativity, in the minds of many composers in this centure, means returning not only a new piece, but a whole world and the piece but a whole as well. The modern andience must be open to anything willing for take rids.

The most imminent risk in van Diego is Acadisan Brasion's pers Talkan with booth to seen its world manner, at was in fact commissioned by the UCSD music department to he not the tenth anniversary of the Mindewille Center. It is an Interest to the Mindewille Center of the Mindewille Center. It is an Interest to the Mindewille Center of the Mindewill Center of the Mindew

In another age, the distinction, between these ray approaches to composition would be rigidly maintained. But as 2372, character, duesed modern times. classifications, so that diverse traditions can germinate in each other's soil, producing unexpected and exotic flowers. Third-stream jazz has broken out of the mold of the pop song or

dance tune, which used to be the basis for jazz improvisation, and has absorbed all sorts of music originally alien to it, from ragas to Bach. On the other side, composers such as lohn Care and Karl-Heinz Stockhauren (both of whom have influences Braxton's approach to composition) have made improvisations a functional



READER'S GUIDE

Throader true in order to be one deered for publication. Please do not phone. The Events Editor reserves the right to old all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held, a contact above number and a thouse

Dance

p.m., at the Balboa Park Club and in the Recir. I Hall, Balboa Park. For information on which group to turn, phone 149-1631.

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

Modern Dance, the eleven-year-old. San Francisco-based Magaret Jenkins Dance Company will appear for one performance; the program includes First Figure. Whatever Happened to Tima Croll. Videosomgo, and No One but Whittengon Findas, March 15, 8 p.m., Sherwood Auditorium, La Jolia Museum of Contemporary Art, 700 Prospect Street, La Jolia. 296-9523.

"Moves through Noises."

strekhab H Lords Condi Kill.

Removed, Losis Mem. At the Paint,
Conversation, and Wide for Charles

Kee, by Choeographies Maria

Keency-Jacovierti and Farrieri

Sandack, and percussionist

composer Jonathan Saunts.

Performances take place Fidals,
March E and Sarrinds, March 16,

8 p.m., Studio Theorie, Women's

Gym, STSU, 265-6821.

style in an evening of freeform, recreational dancing every Friday night, 9 p.m., 3255 Fifth Avenue, Hillcrest. 239-1713.

Egyptian Folkloric Dances will be

March 17, 1 p.m., Folk Dance Cafe, 2927 Meade Avenue, North Park, For reservations phone 942-

5770.

Dance Music from the Swing En.
127 mustum Parants Hucky
Tomny Nesson, Nick Fatsol,
Row Tompkins, Bob Huenes, Dick
Catheart, and Rue Leatherwood
form one combry the Los Angeles
Juzz Ensemble is another of the
groups that will provide must for
vocus pretraggaring flexusiv,
remosted by the Son Divery, virtuality
remosted by the Son Divery, Next not Village
Resort, 1649 West Vacation Road,
Mission Bueles, For neservations.

Mission Beach, for reservation phone 454-8745.

Circle Dancing, raeditative "Sufi

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

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









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Presented by the Gaslamp Quarter Council. Produced by Rob Hagey and Grea Herreman



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TO LOCAL EVENTS

film, with Richard Burton, Elizabeth Taylor, and Michael York, will be shown tonight. Thursday, March 14, 8 p.m., Salomon Lecture Hall, DeSales Hall, USD. Free. 260-4714.

"Political Film Series," the 1981 film version of E.L. Doctorow's Ragme, directed by Milos Form's will screen Friday, March 15, 7 p.m., room 107, Third Lecture Hall, UCSD. Free. 452-4450 or 452-2016.

Museum Films, three short films will be shown: Galapagos: Islands for Evolutionary Discovery, Fossils. From Site to Museum, and Finne, this Saturday, March 16 and Sunday, March 17, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 232-3821.

"Monday Night Film Series" continues with its them for the mouth of March suspense classic from the Sera Film Center. The third film in the series is the 1939 film classic, The Adventured of Sherisk Holmes, starting Basil Rathbone and Nigel Bruce. Rathbone and Nigel Bruce. Monday, March 18, 7 pm., third Monday, March 18, 7 pm., third film or auditorium, San Diego Public Librars, 820 E Street, Jowntown. Free, 236–5849.

Special Film Previews, as part of Rupe Awareness Week, a series of film previews, covering such topics as rape prevention and the judicial processes, will be shown. Tuesday, March 19, 10 a.m., Center O'Women's Studies and Services, 2467 E Street, Golden Hill. Free. 233-8984.

"Foreign Correspondent," this black-and-white film, about a newsman who finds himself in the middle of international intrigue and kidnappings, will be shown Tuesday, March 19, 6:30 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 522-7390.

SEZ-1930. The Series," the series of Mexican film classics by Spanish director Luis Bunuel continues with Fever Mounts in El Pau, a story of power and corruption; the film, dubbed in English, will sereen next Tuesday, March 19, 7: 30 p.m., Sherwood, March 19, 7: 30 p.m., Sherwood, Audherium, L. Jella Museum of Contemporary Art. 702 Prospect Street, La Johla, 654-6267.

"Erênders." Gabriel Garcia

farquez wrote the remarkable ta of a young beauty, her mad grandmother, and the fantasti gandamoner, and me initiative odyssey they undertake; the recent film version will be shown as part of the continuing "Contemporary Latin American Film Series," Tuesday, March 19, 7:30 p.m., noom 130, Hepner Hall, SDSU. Free, 265-6685.

Library Films, two short films, One Nation, Many People, about life in China, and One Hundred life in China, and One Hundred Entertainments, Sepiciting the Shensie aerobatic troup in rehearisal and performance, will be shown next Wednesday, March 20, i p.m., National City Public Library, 200 East Twelfth Street, National City, Free, 474-8211.

"The Young One," this 1962

Mexican film (shown in English based on Peter Marthiessen's Trucellin' Man, will screen Wednesday, March 20, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-0267.

Music

Chamber Music, students of Bert Turetrky and Janos Negyesy will perform a program that includes works by Beethoven, Faure, Ropartz, Schubert, and others, tonught, Thurday, March 14, 8 p.m., Recital Hall, Mandeville



Upcoming: March 30th— Symposium on Existential-Dialogical Psychotherapy with James Bugenthal, Ph.D.
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Starts April 20th - Human Sexuality Therapy

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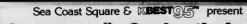


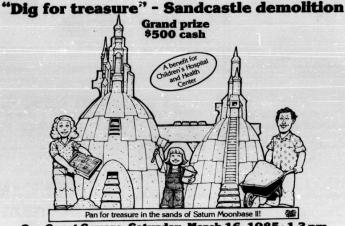
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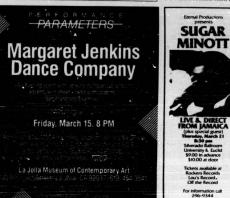
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- NEW YORK TIMES

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> Remaining Old Globe Series concerts: Monday, April 15, 1985 Joseph Kalichstein, piano: Jairne Laredo, violin. Sharon Robinson, cello. This ad was donated by the Hotel La Joila/Aimees, 7766 Fay Avenue







control period Science and Control period Science Period Science Berry Sman Pet, and A. L. Left Morgan's Winner Are Lake Batte morgan's Winner Are Lake Batte morgan's Period Science Batte Morgan's Agent Areas and Theories, Sudmissioner College, 94V Otav Lakes Read, Chula Vista, 421-670, 549.

Jazz, the George Kezas Jazz Ensemble will play compositions for the saxophone, bass, and guitar, Friday, March 15, 8 jam. The Book Works, Flower Hill Mall, 2670 Via de la Valle, Del Mar. Free, 755-3735.

Four Hours of J.S. Bach's Organ

Chamber Concert, the Munich Chamber Orchestra, with conductor Ham's Staffmarr and guest violatist Young Uck Kim, will perform Haydin's Symphom No. 22 in E-Hard Major, LC, Bach's Sinfonia in E-flat Major, the Perludie to Capricco by Richard Strauss, an adagio by conductor

St. Patrick's Day Concerts, the Scaport Village Band presents to programs of Irish jigs, ballads, Sunday, March 17, 1 and 2 p.m., in the Gazebo, located in the East Plaza, Scaport Village, downtown. Free, 235-6569.

Vocal Concert, the UCSD Concert Choir will present a concert of traditional American songs; works of Aaron Copland and UCSD composer Joil Yussa are featured. Sunday, March 17, 2 p.m., room B-210, Mandeville Center, UCSD, Free, 452-3229.

Chamber Orchestra, the San Diego Chamber Orchestra, under the direction of Donald Barra and with guest flutist Eugenia Zukernan, will present three Zuterman, will present three performances next week, the program features Grieg's Holberg Suite, Ibert's Flute Concerto, the Flute Concerto in G Major by Flute Concerto in G Major by Quantz, and the Dwertimento in Edat Major by Meart. The performance are a follows: Sunday, March 17, 7 pm., Smith Rectal Hall; SISU; Menday, March 18, 8 pm., Sherwood Auditornin, La Jolid Mueum of Contemporary Art, 780 Prospect Street, La Jolia and Inseday, Street, La Jolia and Inseday, March 19, 815 pm., Backetts Samala, Evorticker information phone 756-4865.

Vespers Music, the 140-voice San Diego Muster Chorale will perform Handel's Dixit Dominus and Mozart's Vesperes Solennes de Confessore, Sunday, March 17, 7-30 p.m., in the Immaculata, 15D 234-2464 USD. 234-7464.

USD. 244-7464.
"Happy Birthday, J.S. Bach,"
that's the title of this program to
be performed by organist Grace
Lewis-McLaren; works include the
Perlude and Fugue in D Major, the
Adagso in D Minor, the Fugue in
Eliat Major, and the St. Anne
Pielude, Sunday, March 17, 730
Unitarian Church, 4400 Foort
Street, Hillcrest, 298-9978.

Vocal Music by San Diego Composers, including David Ward-Steinman, Robert Heninger Keith Heldman, and Daniel Burton, will be performed by the Clarion Singers, Sunday, March 17, 7:30 p.m., San Carlos United Methodist Church, 6554 Cowles Mountain Boulevard, San Carlos 226-5850.

Oboe Music of the Italian baroque composer Tomaso Albanom will be presented by Duo Albanom, with paints Bomita Sonsini Wike and oboist Karen Victor, Monday, March JB, noon, Seripps Corrage, SDSU, Free: 265-6555.

"A Salute to American
Composes," the UCSD Wird
Ersemble will offer a program of
wirds by Asian Copland, Charles
lves, and William Schumann,
Monday, March 18, 8 p.m.,
Mandeville Auditorium, UCSD,
Free, 452-3229.

Prec. 472-5229

Bach Cantatas, the Christ
Lurheran Church sanctuary choir,
chamber orchestra, and solusirs
will perform five of the composer's
secular cantratas, next Wednesday,
March 20, 7 p.m., Christ Lurheran
Church of Lu Mess, 792-9 Lu Mess
Boulevard, Lu Mess, 42-5211.

Pianist Stephanie Brown will be featured in the next recital of the "Music Showcase" series. Wednesday, March 20, 7 p.m., Smith Recital Hall, SDSU, 265-

Miniconcert, the Germano Triowith Ronald Goldman, violin; Mary Lindblom, cello; and Ilan, Mysior, piano, will perform Monday, March 18, noon and 12:30 p.m., Grand Salom, Civic Theatre, 20 C Street, downtow Free, 274-6317.

Flute/Piano Recital, Cindy Strone Plute/Plano Recital, Cindy Strong and John Danke will perform works by Handel, Motart, Bolling, and others, next Wednesday, March 20, 7:30 p.m., Carlsbad City Library, 1250 Elm Street, Carlsbad. Free, 438-5614.

Folk Concert, folk singers Gordor Bok, Ed Trickerr, and Ann Mayo Bok, Ed Irickett, and Ann Mayo Muir will appear together in a concert to benefit the San Diego Folk Festival, Tuesday, March 19, 8 p.m., Camino Auditorium, USD, 282-7833.

Lectures

"Living Writers Series," poets Ron Koertge and Gerald Locklin will read from their come works tonight, Thursday, March 14, 7 p.m., Seripps Cottage, SDSU, Free, 265-5237.

"Micronesia," a multimedia show presented by Bowen and leannette Palmer, explores the Floating Islands of Palau, Truk lagoon, and the rains of Nan Madol on Penape, tonight, Thursday, March 14, 7 and 8:30 p.m., Ben Polak Auditorium, La Mesa Memorial Fine Arts Center, 8053 Universi Avenue, La Mesa. 582-7596.

Author W.P. Kinsella, whose titles Author W.P. Kinsella, whose triles include The Moccain Telegraph & Other Stories, Shoeless Joe, and The Thill of Grass, will read from his works and speak abour his craft, tonight, Thursday, March 14, 7:30 p.m., The Book Works, Flower Hill Mall, 2670 Via de la Valle, Del Mar. Free. 755-3735.

"From Scara Brae to Early Viking

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TO LOCAL EVENTS

Steve and Evelyn Sander offer a joint presentation on neultrhic sites on the island of Scara Brae, north of Scotland, sponsored by the San Diego chapter of the Archaeological Institute of America, Friday, March 15, 7:30 pm., First Baptist Church of La Jella, 627 Center Street, La Jolla. 583-0744.

"Penguins," a four-hour seminar for adults provides a behind-the-scenes look at the nine species of penguins that are trapped behind the glass out there; the class meets saturday, March 16, 8 am, at Sea World. For information and reservations, phone 222-6363 x2452.

"El Salvador in Focus," Reverend "El Salvador in Focus", Reverent Farley Wheelwright, former member of the Interfaith Task Foce and minister of a "sanctuary church," will present a slide-illustrated report on the sanctuary movement and continuing humon rights violations, Saturday, March 16, 7:30 p.m., First Unitarian Church, 4190 Front Street, Hillcrest, 231-4984.

"Symposium in Judaica" this day-long symposium, featuring addresses by numerous area professors, ne ludes das usator of Human Rights. "The U.S. and the Arab-based i Conflict." Jewoh Viewo of Josa." Themes of Judain with Wasb and Mine Judain with Wasb and Mine "Judge and Women." The session were at SISU's Arac Center. Sunday, March II, Degmining at On an, Jee Further information pitchee 20% (734).

"Sixth Annual St. Patrick's Day Party," the public is invited to read Irish poetry and prose, Sunday, March 17, 7:30 p.m., D.G. Wills Books, 7527 La Jolla Boulevard, La Jolla, Free, 456-1800.

"Brown-Bag Lecture Series,"
Dennis McKenna's lecture,
entitled "The Role of
Halluctnogens in Amazonian Folk
Medicine," will take place Monday,
March 18, noon, Hewert Hall, San
Diggo Museum of Man, Balboa
Park, 239-2001,

As Open Forum on the Effects of Defense Spending on women, and the benefits of economic conversion, will be held Monday, March 18, 7 pm., University Otherstran Church, 3900 Cleveland Avenue, North Park, Free, 279-2853 or 299-5315.

LA JOLLA 1020 Prospect St.

his various travels through Western Europe, Monday, March 18, 7:50 p.m., Athenaeum Music and Arts Library, 1008 Wall Street, La Jolla. 454-5872.

531-5012.

San Diego Poetry Forum, in a program entitled "Domestic Landscapes," poet Joan Levine will read excepts from her work; bassist Richard James is also featured in the evening's performance, Monday, March 18, 8 p.m., Sushi, 852 Eighth Avenue, downtown, 235-8466.

"Travel Lecture Series," adventurer Philip Walker will adventurer Philip Walker will speak after the presentation of hit lithin Tabiti and the Islands of the South Seas, Tuesday, March 19, 7: 30 p.m., Carlsbad Union Church, at Harding Avenue and Pine Street, Carlsbad, 942-1352.

"New Views of Women," the lecture series continues with an address by Channel 10's newscar Bree Walker, who will discuss prejudice and discrimination prejudice and discrimination against women in her field, Wednesday, March 20, 3 p.m., room 221, Hepner Hall, SDSU Free. 265-6524.

"Abusive Images of Women in Media and Pornography," the San Diego Chapter of NCW spansors this slide-illustrated presentation, next Wednesslan, March 20, 7 prm. Center for Women's Studies and Services, 2467 E Street, Golden Hill. Free. 233-8984.

"Global Health," Jonas Salk will speak on the state of the world, Wednesday, March 20, 7 p.m., Casa Real, Artec Center, SDSU, Free, 265-5281.

"Wildflowers of the West," a lecture and slide presentation by naturalists Wayne Armstrong will be held next Wednesday, March 20, 7:30 p.m., campus library, Palomar College, San Marcos. Free. 744-1150 or 727-7529 x2617.

More Poetry will be read by James Allen, Wednesday, March 20, 7:30 p.m., The Book Works, Flower Hill Mall, 2670 Via de la Valle, Del Mar. Free, 755-3735.

Local Arrist Judith Nicolandis, whose sculpted works and photographs are currently on view at Palomat College's Boehm Gallers, will present a slide-tilustrated lecture, next Thursday, March 21, noon, noon D-10, Palomar Community College, San Marcos, Free, 744-1150.

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March 19-20-21

11 a.m. to 2 p.m.

March 19, 4 to 6 p.m.

Radio/TV

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

Baseball, it's a preview of the Padres' first preseason game against the Angels, replete with player profiles and interviews, Sunday, March 17, 11 a.m., KCST, Channel 39.

Local Musicians and Vocalists are given the spotlight during "Homegrown Hour," Sunday nights at 11 p.m., KGB-FM (101.5)

"Great Moments with National Geographic," to mark the tenth Geographic," to mark the tenth anniversary of National Geographic programming on public television, a two-hour retrospective, with highlights, previously unseen footage, and research updates, will air Sunday, March 17, 5 p.m., KPBS-TV, Channel 15.

"The Lord of the Flies," William Golding's classic rebuttal to Rousseau's noble savage theory may be seen in its 1963 film version, Tuesday, March 19, 1 p.m. KPBS-TV, Channel 15.

Sports

Socces, the Sockers, with the best record in the league to date, face off against Wichita, Friday, March 15, 7:35 p.m., San Diego Sports Arena, 280-0280.

Tennis, a "Doubles for Dimes" mixed doubles tennis tournament to benefit the March of Dimes will be held Sunday, March 17, at the Hotel Inter-Continental, downtown. For information on court times, please phone 576-1202.

ent, it's the third annual tennis tourney, sponsored by the San Luis Rey Downs Tennis Club San Luis Rey Downs Tennis Club for young people ages twelve through eighteen; the three-day competition begins Saturday, March 16, with more matches scheduled for Sunday, March 17, Saturday, March 23, and Sunday, March 24, and will take place at the San Luis Rey Downs Country Club. For specific details phone 758-3762.

Women's Rugby, the second annual Champagr.e Classic pits

Meet Clab Med" people, enjoy fan movies, catch the Clab Med spirt and perhape even take home a free gift.

Were doing everything but turning our travel agency into a Club Med village. And you're invited to enjoy the friendly, lestive atmosphere. It's the perfect time to ask all the questions you've ever had about out. What have you got water, so to peptile. Sougher, of civilization.

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• The Nutcracker

•Sleeping Beauty •Romeo and Juliet and more.

The festival activities include recitals films lectures and some very

SAN DIEGO SYMPHONY DE CONTROLLES DE CONTROLL



READER'S GUIDE

championship game starting at 1 p.m. on Sunday, Look for the action at Robb Field in Ocean Beach, Free, 226-0677.

"King Arthur's Day" Archery , archery field range, Balboa

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

Frisbee Golf is placed daily at the Morley Field Disc Golf Course, be ared at the east end of Morley Field, near Pershing Drive and Redwood Street, Balboa Park, Free, 298-0320.

Special

Cowles Mountain, the highest point within the city limits, is so destination; the like is two hour long, described as "gentle," and sponsored by the Natural History Museum, Saturday, March 16, 10 a.m. For details phone 232-3821

Walking Tours through the Gaslamp Quarter Council office at 233-5227

arade, this year the theme is Unity with Our Men and Women

gurday, March 16, at Laurel and Sixth, and follows a two-and-one half-mile route that follows Fifth and Sixth avenues between Grapa and Upas streets in Hillcrest. Of course viewing is free. Call 483-0057 for further information.

Bird Walks at Famous Slough will be conducted by Friends of the Famous Slough every Saturday, 13-Q pm; meet at the corner of Famous Boulevard and West Point Loria Boulevard. For more information phone 272-8622 after 5 pm.

Nature Tours through the Silverwood Wildlife Sanctuary are offered by the San Diego Audubon Society every Sunday, the Society every Sunday, the sanctuary is open to the public from 9 a.m. to 4 p.m., and is located five and a half miles east of Lakeside on Wildcat Camon Road. For details or information on group tours call 443,2998.

A Tidal Pool Walk along the beach in Encinitas will be offered by Seripps Aquarium, Sunday, March 17, 1 p.m.; for registration information phone 452,4578.

For Kids

"Touch of the Sea," preschoolers will learn about the feels and sounds of marine animals in this course, which meets Saturday, March 16, 8:30 a.m., Sea World, 1720 South Shores Road, Mission Bay. For registration information phone 222-6363 x2452.

"Powder Puzzles," children ages me and older will use physical and chemical tests to discover the properties of familiar household powders; the two-hour class will be powders; the two-hour crass held Saturday, March 16, 9 a.m., Museum of San The Children's Museum of San Diego, 8657 Villa La Jolla Drive La Jolla. For registration

Puppet Show, Marie Hitchcock Manionettes presents The Hopp Bothday Show, Friday, March 15 10:30 a.m., Saturday, March 16 and Sunday, March 17, 11 a.m., 1 and 2:30 p.m., sponsored by the San Diego Puppet Guild, Puppet Theater, Presidents Way, Balboa Park, 466-7128.

A Pupper Show on Child Abus a rupper since on Chula dawnill be presented by Nancy Gamble (the program is for children ages five and up). Saturday, March 16, 10-30 a.m., Children's Room, San Diego Public Library, 820 E Street, downtown, Free, 236-5849.

"Who's in Control?" children in the seventh, eighth, and ninth grades will work in the BASIC language during this day-long language during this slawlong class; some general computer knowledge is recommended for the workshop, which meets Saturday, March 16, 12 a.m., Discovery Corner, Reuben H. Fleet Space Theater and Science Center, Ballsva Park, For registration phone 238-1233 x213.

Uncle Duke, the Magician will be le, sponsored by Children's orner Cooperative Nursery bool, Sunday, March 17, 1 p.m. at the Stanley Park Recrea Center, located on Governor Drive at Mercer Street, University City, 483-4112,

"Kazoo's Kids," a mime, puppets Sangs, and special guests entertain even Sunday, I p.m., near the Tile Shop in Seaport Village, downtown, Free, 235-6569.

downtown. Prec. 253-0509.
More Films, five animated films, Box and a Box. Mole as a Painter. Peere, Salinevi Kamil Free, and Once upon a Mottee will be shown next Thursday, March 21, 3 p.m., Coronado Public Library, 640.
Orange Avenue, Coronado, Free, 522-7390.



THE THURSDAY CLUB'S

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FREE PARKING . COME EARLY-STAY LATE

opens with a reception Friday, March 15, 6 p.m., Mandeville Art Gallery UCSD, 452-3120. "Developing Time-Drawing "Developing Time-Drawing Time," an exhibit of photographs and was drawings by German artis-Jungen Olbrich depicts scenes of downtown San Diego; it opens with a receptron for Olbrich tomorrow, Friday, March 15, 6 p.m., and continues through April 27, Sush Gallers, 852 Erith Avenue, downtown, 255-8466.

An Exhibition of Contemporar Ceramics, featuring eight arrists whose works emphasize color, opens Saturday, March 16, and continues through April 27. Gallery Eight, 7464 Girard Avenue, La Iolla, 454-9781.

Paintings by Gail Roberts and Paintings by Oali Roberts and Andrew Speer remain on view through roday, Thursday, March 14, Mesa College Art Gallery, Sar Dego Mesa College, 7250 Mesa College Drive, San Diego, 230-

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

"Nice Paintings," painted canvases and painted furniture by Dama Folsom constitute this show saich continues through Saturday, March 16, ACW, 656 Ninrh Avenue, downtown, 234-5124.

Avenue, downtown, 214-5124.
"Invitational Photography and
Computer Graphics Exhibit;"
computer graphics, video slides
and prints, and photographs are onvise, the works of Michael Lavine,
Vibeke Suemeen, Marilyn One,
Vibeke Suemeen, Marilyn One,
The show continues through
The show continue

Light Sculptor, MIT graduate and former artist-in-residence at San Francisco's Exploratorium, Bill

rrolled gases, are on exhibit ugh March 21, Circle Galler 2501 San Diego Avenue, Old Town, 290-2590.

New Paintings and Drawings by Astrid Preston are up through March 23, Patty Aande Gallery. 660 Ninth Avenue, downtown 233-9242

Various Media, including photographs, lithographs, oil paintings, collages, watercolors, and etchings are represented in the group show, which features Walter Anderson, Carlos Carulo, Italo Scanga, Harley Gaber, Mark Scanga, Francy Gaser, Mark Spencer, and others, the show continues through March 23, J. Young Gallery, 7868 1/2 Ginard Avenue, La Jolla. 459-5199.

Ceramic and Photographic Works by Judith Nicolaidis 7 of featured through March 27, Boehm Gallery, Palomar Community College, San Marcos. 744-1150 or 727-7529 x2304.

"The Dance," new works in handmade paper and other materials by Susan Macnofsky continue on view through March 30, Spectrum Gallery, 726 Seventh Avenue, downtown, 232

Handmade Paper Works by David Zapl are featured in the West Gallery through March 30, in the East Gallery is a group show by the gallery members, with the same closing date as abvew, Maple Gallers, 2400 Kettner Boulevard, Johnston, 233-2451.

Photographs by Harold Gee and Photographs by Harold Oce and paintings by Marev are on view through March 30, Multicultural Arts Center, 425 Market Street, downtown, 235-8092.

"Palms," thirty artists including Ernest Silva, Alberto Lau, David Zapf, and Judy Fiskin are featured in this exhibit, the theme of which is, obviously, the palm tree; the exhibit continues through March 31, Main Gallery, Natural History Museum, Balboa Park. 232-3821.

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Art Institute Institute, Balboa Park 234,5946 and Claudius Artist Guild Open Juried

view through March 31, San Diego

Exhibition, works by sixty-three area artists, including Suda House, Christine Oatman, Martha Chatelain, Michael Pfulb, Edward Chareean, Michael Pfulk, Edwar 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 Ladies

continued from page 1) sight, but men resign themselves early on to the fact that they're animals, and they're not surprised when they act that way. There was a time when, for salvation, they looked to women, who were expected to offer by example the hope of the human race when it came to nonviolent problem-solving.

But times have changed and, in 1985, certain women think it appropriate to join together in the mud and the blood for no better reason than the great thirst it leaves them with when thirst it leaves them with when they're done — which, combined with the inevitable post-rugby need for quick pain relief — provides every excuse to belly up to the bar and drink beer like Billy Carter used to. O! Where is Scarlett O'Hara when you need her? Can you imagine

wou need ner; Can you imagine her trying to prop a scrum? Actually, the second annual Champagne Classic will have, a its name suggests, more on its collective mind than beer this Saturday and Sunday, when ten women's rugby teams will gathe at Robb Field in Ocean Beach t ar Robb Field in Ocean Beach to play for bubbly and glory. Eight of the teams represent California, including the defending champs from San Fernando Valley and the two San Diego clubs. Espirit and Surfers. One Articona team will make the tries will be seeker feen. trip, as will another from Colorado, to round out the field. Play begins Saturday morning, March 16, at 8:30 a.m., and continues through late afternoon. Action resumes at 8:30 a.m., Sunday, March 17,

8:30 a.m., Sunday, March 17, and the championship game will begin at 1:00 p.m. Look for the Belmont Shores club from Long Beach to win it all. Admission to the Champagne Classic is free and more information is available at 22.6.0427 226-0677

- Stephen Heffner

Bare-Bones

However, for the depth of their imilar breadth. This production



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MIXED PRODUCE

ie "more worldly subplots," in favor of concentrating on the families - Hamlet Gertrude Laertes, and Ophelia. Horatio and the ghost of Hamlet's father remain intact, but Rosencrant: and Guildenstern are on a slow boat somewhere in the Channel the Players are still off in the city, and the winds of political vicissitude won't stir. This bare-bones production

(without sets or costumes as well) is an exercise in character study, is an exercise in character st with no interpretative divergences from what is perceived to be Shakespeare dramatic intent. After each performance the actors and the museum.
The exhibit will run at the director will invite discussion and comment from the

The two presentations of almost-Hamlet will be offered, with no admission charge, Friday, March 15 and Saturday, March 16, at 7:30 p.m. No March 10, at 7.30 p.m. No permits are required for evening parking on Warren Campus. For further information and directions phone 452-4574. — Dinah McNichol

TO LOCAL EVENTS

Banner Years

feontimed from page 1)
Guadalupe, a rallying point for
the insurgency. Throughout the
rest of the Nineteenth and the
early Twenth centuries, as
Mexico's history was convulsed
by one upheaval after another,
the design of the emblem
continued to undengo a durying
series of anarchic. ransformations — with th transformations — with the eagle appearing crowned and uncrowned, wings folded and spread wide, crouching, facing left, facing right. Only with a decree of president Abelardo L. Rodriguet in 1934 (well atter founding of the modern Mexican state) was the design unified and simplified into the one which currently graces Mexican currency as well as the flag. Neither Betsy Ross nor

Madison Avenue can match those 900 years of drama and history.
"The Eagle, Symbol of Union and Identity," consists of 186 flags, etablems, standards, coins,

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organic evolution of the design from the pre-Columbian period from the pre-Cotumbian period through the present. Most of the objects come from the National Museum of History in Mexico City; the exhibit was put together under the patronage of the National Institute of Anthropology and History, Unfortunately, the exhibit Unfortunately, the exhibit contains no English-language translations of the excellent Spanish notes accompanying the objects; however, English-speaking guides are available at

Tijuana Cultural Center through May 24, Center hours are from 11:00 a.m. to 7:00 p.m. weekdays, and from 11:00 a.m. to

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raditionally found in tage It is therefore only logical than when a jazz musician composes an opera he should build on this development in both jazz and

zone; signs which show the center's dome-shaped omnitheater lead the way from the border crossing. — Jeannette DeWyze

Braxton's Risk

8:00 p.m, on weekends. The center is located on Avenida

one; signs which show the

Paseo de los Heroes in the rive

ariamed from page 11 element in their music; what is called aleatoric or "chance" music in this school of composition is fundamentally related to the impulse toward

Singers

The La Jolla

concert music. Hence. Trilliam i in part thoroughly annotated, in part thoroughly annotated, in part given over to the risks and spontaneities of directed, disciplined improvisation. Each of the six characters in the opera is paired with an instrumentalist who improvises; the character is both the vocal soloist and the

both the vocal soloist and the associated instrumental improviser. In this sense, it can be said that a good half of the opera is improvised. The opera itself will last about an hour and fifteen minutes (it is divided into

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READER'S GUIDE TO LOCAL EVENTS

three scenes), and it will be preceded by a forty-five minute-piece for sole alto-sasophone, placed by Bioxton Inniselt, titled Composition 113. This work is

inditorium, and in different positions (such as on his knees), and the performance is accompanied by projected slides. The number as provides a The number as provides a connection with the open and its six characters, each of whom represents a distinct philosophical point of view

Composers are notonously unreliable when asked what

comments on the meaning of Influor are helpful for an advance understanding of the work differential flow of the work differential flow of the diluminating of course). The composer relis us that his opera sabout I viving in two worlds, "one practical and the other structural coloration which deals with nothing." He also detunes the structural runciple. gesture." Make of that what you may the prost of the musical padding, as always, is in the eating, in what the music sounds like rather than in the compsser's theories. It is also perhaps useful — if dainting—to know that Trillium is thought defines the structural principle of Trillium as "an episodic of as merely one of thirty-six interconnected operas, the other thirty-five of which remain to be

be performed by orchestra, chorus, and soloists this weekend choins, and solusist his weekens at UCSD's Mandeville
Auditorium. The dates and times are Saturday, March 16 at
8-00 p.m., and Sunday, March 17
at 3-00 p.m. For further
information phone 452-3120. - Thomas Arne

Lites Out

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ABSENT FRIENDS

ABSENT FREEDOB
The Caslamp Cantart Theatre's production of this Alan Ayschbourn comedy in set of its susually high received in the case of A farce of reversed expectation

A fare of particles.

A first of particles.

A first of particles.

A first of particles.

A first of particles and particles.

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A first particles and particle

spread out the idea too thinly, and once he has reped his hand, with the hurt soul's odd brand of glee, the play has hittle left to do but utravel like consequences of the idea. Absent Friends is a one-act play in two acts. The unlikable characters—though often played well by Susain Herder, Paul Nolan, and Patti san Roode at the Gasherin. —a in liftie. Herder, Paul Nolan, and Patts van Goode at the Gashimp — are istile more than vehicles for the playwight's heavy tonies. Even their angst is hollow, which may be Ayckboum's point. If so, he has made it much more convincingly between the Control Gashamp Quarter Theatre, through April 13: Weehesdy through Sattley at 60.0 p.m. Sunday at 30.0 p.m.

Guys and Dolls at the Educational Cultural Complex were both production. (Sm.) Educational Collural Complex. Friday, March 15 through April 7 Friday and Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday at 2:30 p.m. For information call 230-2827.

FATHER'S DAY

AIN'T MISBEHAVIN'

AIN'T MISBEHAVIN
The Educational Cultural Complex is hosting the popular Broadway resulted that page systibute to the works of Thomas. Tats: Waller, From the State of Thomas. Tats: All the State of Thomas. The State of

BEST FOOT FORWARD

Oliver Hailey's comedy was first produced in 1971, before the Seventies hit its stride. And like Joseph Heller's novel, Something Joseph Heller's note. Something Happerned (1974e), the play was actually ahead of its time. articipating many of the concerns of the decade. But seen from our current vantage point, the play is, at best, a weller-weight that has lost most of its thermatic punch. Halley was on to something — he was attuned to the first sturings of ferminsm. in fact — but arther than fallow his instirest therough, the hogs! the play on the light side. The play is the play on the light side. The rise is about these discordes and a result in about these discordes and a result in the play with their exes on Father's Day. All six characters have their box, All six characters have their strength of their size of their

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tried to pash them into believability, the lemale characters remain more manishms than people. The action, by condust, are free to main, and fast condust manishms to be considered to the condustry of th wisdom. And because his female characters are written so thinky, the production overall suffers from an artibalism co to power that, through a may reflect the times, makes for lopsided theset, (Sm.). Bowery Theatre, through March 24, Thursday, through Satthay at 8,00 p.m. Sunday at 7,00 p.m.

FROZEN ASSETS There are several reasons for seeing the UCSD drama department's production of this comedy farce, by Barrie Keele, but the script is not one of them. Unlike Keele's A Mud. World, My Missters, which apis along from one bizarie seein to the seeing the seeing of the seeing the seeing to the seeing t o good, in fact, that it's hard at t



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Theater Directory

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MIRACOSTA COLLEGE Little Theater One Barnard Drive, Oceanside 757-2121 x236 NORTH COAST REPERTORY THE/TRE Lornes Santa Fe Plaza Lornes Santa Fe Road, Solana Beach 481-1055

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

PALOMAR COLLEGE Palornar College Theatre, Sai 744-8860

PINE HILLS LODGE 2960 La Posede Way, Julian 765-1100 765-1100
POINT LOMA COLLEGE
Salcmon Theatre
3900 Lomaland Direc, Point Loma
222-6174 x248
SAN DIEGO CITY COLLEGE THEATER
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SAN DIEGO PUB! IC THEATRE 311 Eighth Avenue (at K), downtuwn 232-7378 SAN DIEGO REPERTORY THEATRE 1620 Sieth Avenue, downtown 235-8025

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SCRIPPS RANCH COMMUNITY THEATRE Wangenheim Junior High School Auditorium 9230 Gold Coast Drive, Mira Mesa 566-7300 x216

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members include fochand Redim. Ellen McConnell, Narf Maloney, Kent Ketth, Kenny Nagy, Dalia McGowan, Patti Shelton, Lawrence Punch. Philip Cohen, and Peter Clarke. Linda Gilbreath is the scenic designer. Anne Armeti, the costume designer. Anne Armeti, the costume designer. Anne Armeti, the costume to the company of the control of the

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HOLD ME

Redoc Ceceli Hallon 1 foruse Callasher, and Randy Greene. Geraldine Fijolek is the scenic designer, and Gerrit Gillespie is the costume designer. Marquis Public Theater, through March 16. Thusday through Saturday at 8:00 p.m.

Standard at 8 000 pm.

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EARNEST
The South Coast Reportor, Theater
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Tool production Studies and
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Sunday at 230 pm.

JUKE BOX SATURDAY NIGHT Sebastian's West Disease Pr JUKE BOX SATURDAY NIGHT Sebastian's West Dinner Playhouse is staging a nostalgic look at the 1940s. written and conceived by the late Don Wortman (with contributions from Doug Nye, DeeAnn Johnston, and Holly Babel). The show, which opened originally in 1976 at San Diego's Broadway Dinner Theatre, includes

8:00 p.m. Matinee Sunday. March 24 at 2:00 p.m.

the musical functions Dream; "Chattanoaga Choo Choo," In the Mood," and "String of Pearls." Millicent Rene directs the production. Members of the cast include Melannie Chaili. Zake. Conders, Kell Evans, Jamie Malon, John Rinads, Mark Ryddynski, Steve Sheman, and Teddy Tyascott. Deniso Dales is the ch., eographer, and June Ruisi and Terry Alaric are the musical directors. (Sm.) THE MOON IS BLUE

and June Ruisi and Terry Alaric are the musical directors (Sm.). Schsstalan's West Dinner Theatre. 140 Avenda Ph.Co., San Chemente, through March 17; Wednesday through Sarudray, dinner at 6:30 p.m., curtain at 8:00 p.m., curtain at 7:00 p.m. Matinee Sanday, brunch at 11:30 p.m., curtain at 7:00 p.m. for information call (714/492-993).

LADIES AT THE ALAMO

LUNCH HOUR The States Community Theater's staging Jean Nerr's comined, should the spouses of the people having an affair. They, too, decide to have once that their act of refullation leads to unexpected complications. Marty which was a stage of the sta

LUNCH HOUR

THE MOON IS BLUE
The Posh Court Community
The Posh Court Court Community
Courted, by F. Hugh Hebert, about a see
presquent see French, John Courted, by F. Hugh Hebert, about a
see triangle in which both the main
presquents are french, John
Courted, Courted, Courted, Courted,
Bob Paschek, Ted Conner, and
Doug Mehades Production staff
Develop, Martin Schmidt, Moyaman
North Court Community Theatre.
Staff Courted, Courted, Courted,
North Courte, Community Theatre.
Staff Courted, Courted, Courted,
Sanday at 2,00 p.m. Mainee
Sunday at 2,00 p.m. Mainee
Sunday at 2,00 p.m. Sanday at 2,00 p.m.
Sunday at 2,00 p.m.

NIGHT MQST FALL
The Gessmort College dums
department presents the finite. by
Entiry Wallans, about the ofference of the college dums
were result food, all on an Barier
directs the production. Appearing to the pile are Greg Wallans as Danny.
Adv. Selbert on white. Farmons on
as Don. Annie O'Connell as Nune
LSNS, LOU Exposor as Hubert.
LINS, LOU Exposor as Hubert.

NOU, DIN.
NIGHTS OF COLLUMBUS
The Coronado Playhouse presents
the world premiere of a new muscle
farce by Thomas Overland and Exc Lears, both Sen Degans. Although
the muscle is based on historical
the trusted is based on historical
the comedy silo play. Tase
and loose" with the facts as well. And
the Columbus brothers are — and
are not — themselve, Michael
Pocato derects the production. Cast
members are all-mark W blogn,

Robert Colton Green, Paul Landry, Beth Nelsey, Will Bryan Michael Murray, Roberta Polgar, Bud Ogren, Murray, Roberta Polgar, Bud Ogren, Smith, Sanford Rose is the scene designer. Cassandra Carpenter the costume designer, and Paul Landry to good the Colton of the Colto

Ten Little Indians

SHACHIAPANG: A WORK !N PROGRESS The UCSD drama department

The UCSD drama department presents an adaptation of a Shanghai opera, rewritten by Jon Dichter, who also directs the production, and also directs the production, and also directs the production. And also directs the production of the production o

45:00 pm.
THE PAJAMA CAME
The Lawrence Welk-Wilspe Tiestre
presents the musical — book by
George Abbott and Richard Baselt,
music and lyfels by Richard Ademusic and lyfels by Richard Ademusic and lyfels by Richard Ademusic and lyfels by Richard Ademusical and lyfels by Richard Ademusical properties of the service of the serv

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designer, and Terry Sprague is the choreographer. Victor Zupanc has composed an original score for the production. (Sm.)
Mandeil Weiss Center for the Performing Arts. (JCSD. through March 17: Friday, March 15 at 8:00 pm. and Sunday, March 17 at 7:00 pm.

READER'S GUIDE TO THE THEATER

TEN LITTLE INDIANS
The Flests Dinner Theatre presents
the popular Agains Christic thriller
about a series of murders in an
English country house — and a
visit of the press source of husbre
district the martie. Frank Wayne
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Collum. Kenneth Errigist. Lowell

Gaspar, James Holcomb, Cloria Jacobson, Dani Livingston, Russell Lyn, Lloyd, Thararre Perry, and Beet Medical Committee of the Committee of the Gaspare, and the Committee of the Heista Dinner Theatte, through April 7, Wednesday through April 7, Wednesday through April 7, Wednesday through Courtein et 81:5 pm. Surday, dinner at 5:30 pm., cutain et 7:15 pm. Mattinee Statutoly and Sunday, buffet Junction at noon, cutain at 1:15 pm.

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Ladies At The Alamo



MARCH 14, 1985 11

READER'S GUIDE TO THE MUSIC SCENE

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

I've been waiting for seven months for the chance to write about Eurogliders, and about Eurogiders, and perhaps it's been a blessing in disguise that the band from Perth. Australia took so long to come a-calling. When I first Porth. Austrata took so rong ocone acading. When I first received an advance cases the of their first almost for Columbia for Columbia for their first almost for Columbia for their first almost first first almost first fir



gotten over my Changers sickness (thanks in large part to the approach of the Padres' season opener) and Eurogliders sounds even better than I remembered. That ruffling sound you hear is me undoing we shift so I can more easily my shirt so I can more easily stick my neck out to say that Eurogliders is one of the finds of the year and that This Island will be on a lot of "best-of" lists before long.

If you've read more than a couple of my columns over the

With special friend KATHY TROCCOLI TICKETS MAILABLE AT THE AFFEC CE ALL TICKETRON AND TICKETMASTER

that I place a high priority on songwriting. Musicianship, songertung, russciansing, cleverness, energy, production savy, visual presentability — all these are fine and have their place, but without good songs a band is just selling throwaway musical ear can learn to play at instrument, and those with the nstrument, and those with the perseverance can become damn good at it. But regardless of what certain of those charlatans who make money by holding

songeriting "workshops" may tell you, a person cannot learn to write good, original songs. He or she can learn to arrange chords in a manner that is pleasing to the ear, and by borrowing ideas that have worked in other writers' songs can even assemble a tune that sounds downgible impressive

sounds downright impressive. But truly talented songwriters

is well, by an a priori knowledge of the almost geometric elationship that exists between retationship that exists between melody and harmony. A good songwriter doesn't just hear sounds, he sees musical shapes, dimensions, and colors. He is as different from a mere assembler of song parts or a competent instrumentalist as an architect is from a general contractor or lath-and-plaster man. Eurogliders' Bernie Lynch is a lented songwriter.
After the initial shock of

iscovering that a promotional ape actually had good music on tape actually had good music on it, my second suprise in listening to This Island came when I realized that a single person, £mch, had written all twelve of the album's songs. It wasn't merely the quality of the songs but their variety of tone and style that made it unlikely for them all to have come from one head. But they did, and that alone is sufficient to push I space. alone is sufficient to push Lynch to the head of the class of '85. If I refer to ther artists in describing Lynchs tunes, its only to give you some idea of what they sound like and how disparate are their stylictic sources. "Heaven" (the bands first single has a Roxy Musics) clegance in its stately melody and loefi-like textures: "Someone" mixes assaultive techno-pop electronics with the to the head of the class of 85. If techno-pop electronics with the sort of gritty rave-up sound that Kenny Loggins has been attempting to capture (with less appealing results) in his recent





spate of movie songs; No Action: collects jugged guitar/synthesizer parts to build a bridge to a catchy block-chorded chorus; "Maybe Only I Dream" is one of those Anglicized rhythm and blues workouts in which artists such as Phil Collins have lately included, but Lynch ensured that this horn-sutured track was an infectious song before adding an infectious song before adding the ingredients that give it a funks, dance-floor certification; the overcast, reflective groover. Told Comfort may remind some of a collaboration between Eurythmics and the Motels on Another Day in the Big World. or instantle hummable refrair an instantiv rummante retrain latches a ride with a hig-drum heat, steel drum effects, and horns to arrive at a high-stepping, vaguely Caribbean romp that would make a great Monday morning wake-up anthem: "Judy's World" uses a

angular melody to counteract he potentially morose depiction of a reclusive girl's retreat into solitude. And so on. There isn't a loser cut on the entire album, which despite its eelecticism and Lynch's apparent directorial dominance exhibits a unified vision and a strong group

aesthetic.
On an album as good as This Island, creative musicianship and skilled execution seem like added bonuses, but the playing added bonuses, but the playing of keyboardist Amanda Vincent with whom Lench formed the nucleus of Eurogliders in 1980; guitarist Crispin Akerman, drummer/percussionist John Bennetts, and bassist Ron Francois is collectively so attracting undue attention to herself, and that's a sign of a terrific singer. Undoubtedly, producer Nigel Gray should get some credit for giving This Island its contemporary sheen and Islaedoscopic colorations, but without the raw materials to bearin with one more like. outstanding that it nearly steals outstanding that if nearly sleab the show from the songs themselves. Ignch and singer/saxophonist Grace Knight share the lead vocals, but Knight especially deserves plaudits for her ability to shape produced album is little more than a sound-effects record. Gray must have been bowled over when he first heard Eurogliders' songs, musicianship, and singing. I her phrasing and tone to the

know that I was seven months intimidating variety of youal interpretations called for on This Island. Unight come well-equipped to cover all the necessary bases, from an Annie Lennox-like moody coo to a ago, and I still am. Eurogliders will be at SDSU's Backdoor

seill be at SDSUs BackGoor Wednesday night. In other concerts this week, Len Graham, the singer who appeared with the Boys of the Lough at the La Paloma Theater last year, will be at the Old Time Cafe tonight. Old Time Cafe tonight. Thursday, accompanied by guitarist Fintan McManus; an enusually busy Thursday night continues with a funkathon at the Sports Arena featuring Midnight Star ("Freake-zoid," Operator", Shalamar ("Take That to the Bank," "Dancing in the Streets"), and Klymaxx
("The Men All Pause"): a reggae
revue featuring Freddie
McGregor, the DJ rap duo
Papa Michigan and General
Smiley, the Studio One Band,

June Lodge, Peter Broggs, and Kushite Raiders at the

Rock Palace: Jack Mack and the Heart Attack and the Joe

Harris-led Electric Sons at the Belly Up Tavern; and Aztec Camera at SDSU's Backdoor.

In the late Sixties banjo player John Hartford could do no wrong. He was a featured player on the Byrds' Sweetheart player on the Byrds Suceethearr of the Robel oabum, guested regularly on the then-hip synothers Burthers Connedy Hour and later on the Glen Campbell Stow, wrote Campbell's Grammy Award-winning hit. "Centle on My Mind." did lots of session work as a banjoist, fiddler, and guitarist, and ended up with his own syndicated show in the early Seventies. I have no idea what he's been idea what he's been idea what he's been doing since then, but I'm sure he'll be inclined to divulge that information when he performs two shows Friday night at the Old Time Cafe. Also on Friday, San Francisco's Defectors will be joined by Army of Love, Dogs with Masks, and Crawl Away

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JAZZ IN THE VALLEY

Christine McVie-like sanguine earthiness to Martha Davis's

cartinless to Martia Daviss suppressed anguish to Grace Jones's assertiveness to a Tina Turner-like, raspy sass. Knight never fails to deliver the requisite amounts of emotion and personality without

attracting undue attention to

begin with, even a well-produced album is little more



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(continued from page 14)

Machine at the Spirit Machine at the Spirit.
Angelic Upstarts, M.I.A.,
and Plain Wrap will be at
Fairmount Hall on Saturday
night: while the Dynatones are

night, while the Dynatones are opening a two-night stand at the Belly Up Tavern. Monday night will see an invasion of Olivia Records stars as Cris Williamson and Tret Fure and Teresa Trull and Barbara Higbie and Company team for an evening of women's music at Cafe del Rey Moro in Balboa

CONCERTS

Len Graham: Old Time Cafe, tonight, Thursday, 7:30 p.m., 1464 North Highway 101, Leucadia, 4:36-4030.

Midnight Star, Shalamar, and Klymaxx: Sports Arena, tonight, Thursday, 7:30 p.m. 224-4171.

Spring All-Star Reggae Revue '85 featuring Freddie McGregor, the Studio, One Band, Papa Michigan and General Smiley, June Lodge, Peter Broggs, and Kushite Baiderss Rock Palace. tonight, Thursday. 8 p.m., 3465 El Cajon

Boulevard, 234-8462 or 239-9236.

Jack Mack and the Heart Attack Jack mack and the freat Attack and Electric Sons: Belly Up Tavern, tonight. Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Center, San Diego State Universi campus. 265-6562 or 483-6339.

Freddie McGregor, J.C. Lodge, Michigan and Smiley, and Peter Broogs: The Rock Palace. Thursday, March 14, 8:30 p.m., 3456 El Cajon Boulevard, 234-8426 or 239-9236.

Defectors, Army of Love, Dogs with Masks, and Crawl Away Machine: Spirit, Friday, March 15, 9 p.m., 1130 Buenos, 276-3993. Aztec Camera: SDSU's Backdoor. Thursday, March 14, 9 p.m., Aztec

Angelic Upstarts, M.I.A., and Plain Wrap: Fairmount Hall. Saturday, March 16, 8 p.m., 3760 Fairmount Avenue, 565-9947.

The Dynatones: Belly Up Tavers Saturday and Sunday March 16 and 17, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

John Hartford: Old Time Cate. Friday, March 15, 7 and 9 p.m., 1464 North Highway 101, Leucadia.

The Coasters and the Belair Boys terans of Foreign Wars Hall, turday, March 16, call for time

St. Patrick's Blues Bash with King Biscuit Blues, the Blonde Bruce Band, the Five Careless Lovers, Everett King's Modern Rhythm Review, and Rick Gazlay and His Blue Zoo Review: Samuel's, Sunday, March 17, 2-11 p.m., 581 Westlake Street, Encinitas, 942

Cris Williamson and Tret Fure and Teresa Trull and Barbara Higbie and Company: Cafe del Rey Moro, Monday, March 18, 7:30 p.m., Balboa Park, 239-1511 or 280-4029.

Christian Death: Roxy West Wednesday, March 20, 9 p.m., 2201 El Cajon Boulevard, 298-1722.

Eurogliders: SDSU's Backdoor. Wednesday, March 20, 9 p.m., Aztec Center, San Diego State ersity campus, 265-6562 or 483-6339

Room Full Of Blues and Hammer Smith: Belly Up Tavern, Thursday, March 21, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Best of San Diego Jazz

featuring Hollis Gentry and featuring Hollis Gentry and Fattburger, Chicago 15, Fro Brigham, Ella Ruth Piggee, and Five Careless Lovers: Gaslamp Quarter, Friday, March 22, 6 p.m., Fourth and Island avenues, downtown, 459-1404.

Wally George: SDSU's Montezuma Hall, Friday, March 22, 8 p.m., Aztec Center, San Diego State University campus, 265-6947.

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

The James Harman Band: Belly Up Tavern, Friday and Saturday.

March 22 and 23, 9 p.m., 143 South Cedros Avenue Solana Beach, 481-9022.

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

The Michel Petrucciani Trio: La Paloma Theater, Saturday, March 23, 7:30 and 10 p.m., First and D streets, Encinitas, 756-5808

Tania Maria: Belly Up Tavern, Sunday, March 24, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Michael W. Smith, Kathy Troccoli, Friends, the Tour, and

the Medley: SDSU's Montezuma Aztec Center San Diedo State University campus. 483-6339

luesday, March 26, 8 p.m., 8022 Clairemont Mesa Boulevard. 483-6239.

Billy Swann and the Buddy Hollywoods: Belly Up Tavern, Thursday, March 28, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Bell Canto Singers (H Salerno, Charles Curtis, Joseph Carson, Anna Bjarnson-Carson, Nancy Jones, and Dan Copenhaver) featuring highlights from South Finant, Algorithm and Showbout: Sherwood Hall Auditorium, La Jolla Museum of Contemporary Art, Saturday and Sunday, March 30 and 31, 8 p.m., 700 Prospect Street, La Jolla. Reservations suggested, 456-2061.

Dave Van Ronk: Old Time Café. Sunday, March 31, 7 and 9 p.m., 1464 North Highway 101, Leucadia. 436-4030

The Yellowjackets: Sherwood Auditorium, Sunday, March 31, 7:30 and 10:30 p.m., La Jolla Museum of Contemporary Art, 700 Prospect, La Jolla, 459-1404





Tuesday & Wednesday, March 19-20

Sunday, March 17 • Open 6 am until ?

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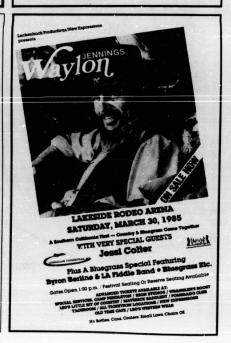




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Depeche Mode: Sports Area

Edgar Winter: Bacchanal day April 2, 8 p.m., 8022 Clairemont Mesa Boulevard 483,6339

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

CLUBS

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

North County

Barr-X Ranch House, 119 East Broadway, Vista, 724-0510; Duane Wall and Bobby Allen, country and country rock, Friday and Saturday. Belly Up Tavern, 143 South

22: Jack Mack and the Heart Attack, rock and rhythm and blues and Rollo Smith, rock, Thursday; Sive Lines Up, rock, Friday; the Dynatones, rhythm and blues. Donatones rhothm and blues Saturday and Sunday; the Mar Dels, vintage rock, Monday; the International Reggae All-Stars, reggae, Tuesday, Private Domain, rock, Wednesday, Afternoon Concerts: the Chicago Six. Dixieland jazz, Friday; Big Red and the Bed Hote, blues and chand the Red Hots, blues and rhythm and blues. Sunday: Harvey and the 52nd Street Jive, jazz, Wednesday.

Bobby G's, 485 First Street. Encinitas. 436-7397: The Procrastinators, rock, Thursday through Sunday.

Bookworks/Pannikin Coffeehouse, Flower Hill Center. 2670 Via de la Valle, Del Mar. 755-3735: The George Kezas Jazz Ensemble, jazz, 8 p.m., Friday.

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

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

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

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach. 755-6733: The Reflectors, rock, Thursday through Sunday: the Beat Club, rock, Tuesday and

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. Carlshad. 729-4996: Broken English, rock. Thursday; Outta Controll. rock. Friday and Saturday: Jack and the Rippers, rock. Sunday.

Fireside Lounge, 439 West Washington, Escondido. 745-1931: Circles, rock, Thursday through Saturday: Robyn Banx, rock.



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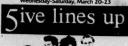
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TUESDAY





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Sundays — 914 green beer 'til 10 pm
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Tuesdays — 60 minutes
Wednesdays — Drafts '574 during shows

Thursday through Saturday

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, Carlshad, 729-9244: Tony Soraci and Ce. with Judy Ames, contemporary, Tursday through Saturday; the Road Runners, Fifties and Sixties rock,

Hotel Escondido, 2500 South Escondido Boulevard, Escondido 747-5000: Denny and Kristina Clark, contemporary, Tuesday through Saturday; Jim Moore contemporary, Sunday and M. no bar: M.J.B., Monday through

Hungry Hunter/Oceanside, 1221 Vista Way, Oceanside, 433-2633: Steve Reynolds, comedy and music Wednesday through Sunday

Hungry Hunter/Rancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400 Tony Irvine, contemporary, country and oldies, Thursday and diresday; the Rondeaus Brothers, contemporary, Friday and Saturday.

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

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

Jolly Roger/Oceanside, 1900 North Harbor Drive, Oceanside, 722-1831: Chuck Showalter, contemporary, Wednesday through Saturday.

Jolly Roger/Solana Beach, 937 Lomas Santa Fe Drive, Solana Beach. 755-0117: Mike Stone, adult nick, Wednesday through Saturday

La Tapatia, 340 West Grand. Escondido. 747-8282: Latin Soul, Top 40 dance music and Latin music, Friday and Saturday; live music, Sunday, call club for information.

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

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

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

Mulvanev's, 340 East Grand Avenue, Escondido. 741-0935: Scarlett, rock, Thursday through Sunday: the Heaters, rock.

Normandy Cocktail Lounge, 215 North Hill Street, Oceanside, 722-4771: Sedonna, rock, Wednesday through Saturday: Outta Controll, rock, Monday and Tuesday.

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

Old Del Mar Cafe, 27.30 Via de la



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

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Saturday, the Five Carcless Lovers, blues and rhythm and blues. Sunday: Fatthurger, jazz and blues. Monday and Tuesday: Notice to Appear, rock, Wednesday

Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030; Len Graham and Fintan McManus, 7:30 p.m., Thursday; John Hartford, singer, fiddler, bani Hartford, singer, fiddler, banjo placer, and guitarist. 7 and 9 p.m.. Friday: Mother Logo, old time string music. 7 and 9 p.m.. Saturday: the Paradise Street Band, Irish music. 6:30 and 8:30 p.m.. Sunday: Old Time Hoot Night, Tuesday: Melissa Morgar, harp music, 7:30 p.m., Wednesday, and Sunday brunch.

Pacific Espresso, 235 North El Camino Real, Encinitas, 436 1248: Live music, Friday and Saturday, and Sunday brunch, call club for information.

Pea Soup Anderson's, 890 Palomar Airport Road, Carlsbad. 438-0880: Live music, Thursday through Saturday, call club for

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

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

Quimby's, La Fiecha at La Grenada. Rancho Santa Fe. 756-2855: Live music, Thursday through Saturday, call club for Ralph and Eddie's, 390 Grand Avenue, Carlsbad 729-2989: Live music, Thursday through Sunday.

Reuben's, 2515 El Camino Real. Carlsbad. 434-1766: Live music, Tuesday through Saturday, call club for information. Rancho Bernardo Inn. 17550 Bernardo Oaks Drive, Rancho Bernardo, 277-2146: Jim Gates and

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

Watson and the Gathering, contemporary, Sunday and Monday

The Red Coach Inn, 135 North Pine, Escondido, 743-9796; Dici Tanner and the Skillet Lickers, country and rock. Tuesday throu

Saturday: Chaser, vintage rock, country rock, and country, Sunday and Monday.

Tuesday through Saturday.

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

Encinitas 942-9490: The Blonde Bruce Band, blues and rhythm and blues. Everett Kings Modern Rhythm. blues and rhythm and blues, the Five Careless Lovers, blues and rhythm and blues, King Biscuit Blues, and Rick Gazlay and His Bluez. Son Review, blues and rhythm and blues, and Rick Gazlay and His bluez. Son Review, blues and rhythm and blues. 2-11 p.m., Sunday. Encinitas, 942-9490: The Blonde

Sound Investment, contemporary, Tuesday through Saturday; David

LIVE ENTERTAINMENT FOR MARCH AT

TIO LEO'S

IN MIRA MESA

\$2.00 Long Island



JEFF WILLIAMS

KEVIN GREEN

10787 CAMINO RUIZ, MIRA MESA 695-1461



FORWARD MOTION



RAPTURE - Monday & Tuesday, March 18 & 19

ST. PATRICK'S DAY PARTY

Sunday, March 17 ertainment by FORWARD MOTION Drink specials • ! Mulligan stew !Prizes & Fun



If you're not at O'Crystal's on St. Patrick's Day,

O'FUN O'FROLIC O'CRYSTAL T'S

A GRAND CELEBRATION MARCH 17...



IRISH BEER \$100 + IRISH WHISKEY \$125 HORS D'OEUVRES * IRISH COCKTAILS

> HAPPY HOUR 4 'til 8 pm Then continue the fun 'til??

Get the "MELONBALL GLOW"... with each St. Patty's Day Melonball receive a glowing neon swizzle-light.

At the Town & Country Hotel in Mission V 500 Hotel Circle North + 294-9010

You Don't Have to Be Mexican to Celebrate St. Patrick's Day

Green Margaritas \$1.00 Harp Beer (Ireland's Favorite) \$1.25 Only \$1.00 Club Admission

860 Garnet Avenue, Pacific Beach

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

Teguila Flats, 3296 Missio Avenue, Oceanside, 757-7757: Clement Forrest, rock, Thursday through Saturday; Metal Arsenal, rock, Sunday; X-Cért, rock.

That Pizza Place, 2622 El Camino Real, Carlsbad. 434-3171: Brass Tax. jazz. Friday: Bluegrass Etc..

Them Bones, 221 East Grand, Escondido. 741-9445: Dakota. country rock. Wednesday through Saturday.

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

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

Vista Entertainment Center, 435 West Vista Way, Vista. 941-1032. Jockev Club: Graphic. rock,

Whiskey Creek, 14240 Poway Road, Poway, 748-7531; Coyote country, Wednesday through Sunday: live country music, Monday and Tuesday, call club for information.

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640: Planet, rock, Thursday through Saturday; Tranzaction, rock, Sunday and Monday; the Heroes, rock, Tuesday and Wednesday.

Beaches Aimee's, Hotel La Jolla, 7766 Fas

Colour, rock, Wednesday, Turf Room: live music, Friday and Saturday, call club for informati Derby Room: recorded music. Friday, Saturday, and Wednesday

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

"Bahia Belle," at the dock, Bahia Hotel, 98 West Mission Bay Drive. Mission Bay. 488-0551: Main Street, contemporary music for dancing. Friday and Saturday.

becase La Jolla 454,7001 Mil.

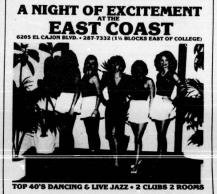
Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551; Mark

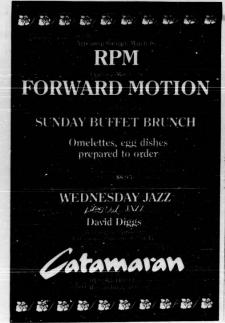
Meadows, jazz, Tuesday through Saturday: Cheatham's Jazz Quartet, jazz, Sunday Plano bar: Buddy Reed, Tuesday through Saturday: Bob MacLeod, Sunday and

Beach Club, 1921 Bacon Street. Ocean Beach 2224-822: The Us Band, rock. Thursday: Red Alert. rock. Friday and Saturday; Scarlett, rock. Wednesday.

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









Bring your own music (cassettes are fine) or choose from our music library. Original costumes are encouraged. Sign up by 9:00 p.m. each Thursday. Show begins at 11:00 p.m. 294-9010 Crystal T's

96 MARCH 14 1985









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

Haleyon, 4258 West Point Loma Boulevard, Loma Portal, 225-955 fax: rock, Thursday through aturday: 5ne Lines Up, rock, the ondons, rock, Sunday and Monday with Automatics rock Monday, the Monroes, rock, and 5ive Lines Up, rock, Tuesday, 5ive Lines Up, rock, Wednesday,

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

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220: Ipso Facto, rock, fuesday through Saturday.

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

Le Chalet, 5046 Newport Avenue, Ocean Beach, 222-5300: The Source, rock, Thursday through Saturday, Born Crosseyed, music of Saturday, Born Crosseed, music of the Grateful Dead, Sunday and Monday, the Smith Brothers Band, contemporary and rhythm and blues, Tuesday and Wednesday.

Loma Portal (formerly Rodeway Inn), 2910 Nimitz Boulevard, Lom. Portal, 224-3655: The Rockaways. Thursday through Saturday; Ediso Riggs, solo acoustic rock, Tuesday and Wednesday.

MePs, 1107 Orange Avenue. Coronado. 435-5280; Soho, contemporary, Thursday; Double Take, contemporary, Friday. Saturday and Wednesday evening. with the Rogues, contemporary, 2-6 p.m., Saturday: Soho, ontemporary, 2-6 p.m., and Thank You White Face, contemporary 9 p.m., Sunday, Double Take, contemporary, Wednesday.

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: Philip Beeber, classical guitar, Thursday through Saturday.

Mony Mony's, 3595 Sports Arena Boulevard, Loms Portal, 223-5596 Dirk Debonaire, rock, Thursday through Saturday: RPM, rock, Sunday and Monday: Automatics, rock, Tuesday and Wednesday.

Mulvaney's, 1031 Orange Avenue. Coronado. 435-4660: Steve Reynolds, cornedy and music. Friday and Saturday: talent night with Kitty Kieffer. Sunday.

Mulvaney's, 4230 Mission Boulevard, Pacific Beach, 483-7383: John Ingram, guitar, vocals, and originals, Thursday through

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

San Diego North





Huge selection of out-of-print and used records
New releases—domestic & Import
Great oldios selection * T-shirts * video * buttons * singles *
magazines * books * posters * cassette * reggae Now in stock: Roy Harper/Jimmy Page 8.99; Teors for Fears 8.99, Allson Movet 7.99-Accept (new) 5.99

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Town 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 Clairemont Drive, Clairemont, 276-2240: Prophet, rock, Tuesday through

Bacchanal, 8022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022 The Beat Farmers, rock, rockabilly, and country rock, Friday, Saturday, and Wednesday, with the Electric Sons, rock, Saturday, and Everett

Kings Modern Rhythm, blues and rhythm and blues, Wednesday; the Brother Young Band, rock, and the Rlite Rhythere web. See h. D. Tuesday.

Avenue, Ciairemont, 279-2033; Jim and Theresa Hinton, Irish music, Wednesday through Saturday.

Gazlay's Blue Zoo Review, blues and rhythm and blues, and King Biscuit Blues, blues and rhythm and blues Blarney Stone Pub, 5617 Balboa

The Blue Bayou Lounge, 2537 Clairemont Drive, Clairemont. 27 0965: Jimmy Nixon and Downhome, country, Friday and

CRANKLIN

March 16 - 7:30PM

This Saturday

REFLECTORS

sday is dollar night—\$1.00 draft, wine, & wells all night Friday & Saturday 508 beez, wine, & wells 7-9 pm

Sunday March 17

Reflectors

Happy Hour 8-9 pm 50¢ beer, wine & wells \$1.50 iced teas all night. 9-10 pm \$1.25 beer, wine, & wells

Beat Club

Wednesday Ladies' Night-all ladies admitted free

75¢ kazis all night · 8-9 pm 50¢ beer, wine & wells

NO COVER TIL 9 P.M.

\$1.50 Irish Coffees, 75c Lepro to all wearing green

St. Patrick's Day Party with

USOLume: \$11**

TENETRON scanons according of the May Co. or change by phone TELETRON scanons according to the May Co. or change by phone TELETRON scanons according to the May Co. or change by phone TELETRON scanons according to the May Co. or change to the May Co. or changes t

Saturday, get your rock soft with Jarrett. Thursday and Sunday

Bogey's, 5353 Mission Valley Center Road, Mission Valley, 297-8361: Ella Ruth Piggee, jazz and blues, Sunday, Bunbury's, 9906 Mira Mess

Boulevard, Mira Mesa. 578-8666. California Aero Drive, rock, Thursday through Saturday.

Cafe in the Valley Restaurant, 911 Camino del Rio South, Mission Valley. 296-6329: Zzajj, jazz, Valley, 296-6329. Zazii, jazz, Thursday through Saturday, Eric Foster, classical guitar early evening, Thursday, and Saturday through Tuesday, John Laons, classical guitar, early evening Friday and Wednesday, Mike Zou, aras classical guitar, Friday lunch; Don Finnel, jazz, Tuesday and Wednesday.

Carriage House, 7945 Balboa Awenue, Clairemont, 278-2597; Peter Jay, contemporary, Wednesday through Saturday.

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131 Pano bar: Sharon Skidgell, Thursday, Sundav, Monday, and Wednesday, Kevan Melton, Friday, Saturday, and Tuesday

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

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



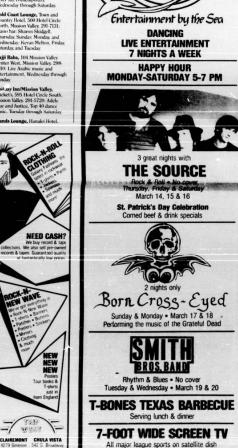
EL CAJON 472 Fletcher Parks (across from Parkway 447-5025

2270 Hotel Circle North, Mission Valley 297-H01: Aria, contemporary, Tuesday through Saturday, L.A., rock, Sunday and Monday.

La Hacienda Cantina, Mis-Valley Inn. 878 Hotel Circle South Mission Valley. 298-8281: Jesse Davis, contemporary, Tuesday through Saturday; Oh! Ridge, comedy and music, Sunday and

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828: The Siers Brothers, rock, Tuesday through Saturday, with Automatics, rock, Friday and Saturday.

The Magic Lamp, 9522 Miramar Road, Mira Missa. 271-8780 Recorded music with Mr. Condhie Wednesday through Sunday; live music, Saturday through Monday, call club for information.



For club booking information

call Nelson Talent • 222-4320

5046 Newport Ave. • Ocean Beach • 222-5300

Monk's, 19473 San Diego Mission Road, Mission Valler, 56c3-0060; Forward Motton, contemporary, Thursday through Sunday, Rapture contemporary, Monday and Jussday, the Younger Half, contemporary, Wednesday,

Montercy Whaling Company, 887

The Moonglow, 4615 Clairemont Drive, Clairemont, 273-1022: 440



Tonya Mantooth

with Trade Secret Tuesday through Saturday beginning at 8:30 agne Happy Hour

Pavillon Lounge

ed atop the east highrise Country Hotel, Mission Valley 291-7131



Nixon and Downhome, country, Sunday and Monday

Navajo Inn. 8515 Navajo Road, San Alert, rock, Sunday and Monday

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

Pavillion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131: Trade Secret, contemporary, Tuesday through Saturday.

Peter D's, 5149 Clairemont Mesa Soulevard, 277-3217: The Ros

Seven Seas Lodge, 411 Hotel Circle Danny Topaz, contemporary, beginning early evening. Tuesday through Saturday

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

Friday and Saturday.

Spirit, 1109 Henross Avenue, Bay
Park, 276-3893; Plangstound Slap,
rock, Opal, rock, and the Curbs,
rock, Thursday; the Defectors,
rock, Army of Done rock, Dogs with
Masks, rock, and Crard Anny
Machine; rock, Friday; Defant,
rock, Libble Black, rock, Jackal,
rock, Libble Black, rock, Jackal,
rock, and Averenti rock Saturday;
the Accessories, rock, Tunchy
Saturday; Plant Saturday;
The Company of the Company of the Company of the Company of the Company

The Company of the Company

The Company of the Compan rock, Thesday; Born Crosseyed music of the Grateful Dead. Wednesday.

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461: L.A., rock, Thursday through Saturday, Kevin Green, 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 Tuesday.

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

Wrangler's Roost, 6608 Mission Gonge Road, Mission Gorge, 280-6263: Steer Crazy, country, Tuesday through Saturday; Saturday;

San Diego South

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 283-3135: Encore, contemporary. Wednesday through Saturday.

Barnacle Bill's, 1880 Harbor Island Drive, Harbor Island, 297-1673: Delene, contemporary, Friday and Saturday.

Big Dick's, 3315 Fairmount Avenue. 280-0269: Eekorech, blues and rock, Sunday.

The Boat House, 2040 Harbor Island Drive. Harbor Island. 291-8011: New Men (Ron Boiton and Bruce Dallas). rock. Wednesday through Saturday. M. Stone. adult rock. Sunday through Tuesday.

Bodies, 6149 University Avenue

East San Diego, 58(4-5700). The Wanderers, rhythm and blues and neck, Thursday, N.E.I. rock, and Lana, neck, Friday, the Electric Sons, rock, Chords of Fame, rock, and Cindy Lee Herryhill, folk and country songstress. Saturday: Cow leave country sents 5:30 p.m., and

Modern Rhythm Review, blues and

rhythm and blues. Monday: the

Forbidden Pigs, rock, Tuesday

Outta Controll, rock, Wednesday

Cafe del Rey Moro. 1549 El Prado

Balboa Park. 234-8511: Dale Vernon, piano and guitar variety. Tuesday through Saturday evening

The Chocolate Affaire Gourmet Dogs with Masks, rock, 9 p.m. rock, Sunday; Everett King's

Restaurant, 806 West Washingto Mission Hills, 296-1311: Mimette.

Cafe Vienna, 3619 College Avenue 265-1446: Roland Klotz, zither

The Coo-Coo Club, 4383 University Avenue, 283-8213: Ken Wilkens, contemporary, Friday through Sunday.



THURSDAY, TOR CHRISTI PRESENTS 91X Local is scording artists "Pictures of Age



SATURDAY, MARCH 10



90.3 HITZ-FM DOES NOT APOLOGIZE

FOR WHAT DENNY LUELL SAID THIS MORNING.

He didn't claim to be Sylvester Stallone, he didn't say he was crazy. he didn't escape from the zoo. He didn't try to bribe you with a new car. All he did was play more of your favorite hits while you were on your way to work. For that we will never apologize.

THE HITS, ALL THE HITS, & NOTHING BUT THE HITS.

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Southern California's most powerful all hits radio station. One of the Californius Radio Group Stations. A 50-year tradition in broadcasting, 15 years serving the San Diego market 100,000 wafts hartzontal & 100,000 wafts vertical power. For advertising rate information, call 426-9090.

"First With Tomorrow's Hits."

Doc Masters, 2051 Sheiter Island Drive, Shelter Island, 233-2572. The Spud Brothers, rock and comedy. The sday through Saturday, Bill Brackett, comedy and music. Sunday and Monday, Dimig noom piano bar: Kevan Melton, Thursday and Wolwesters, Street New and Wednesday, Steve Dunn. Friday through Sunday, and Tuesday.

Dookies, 4225 El Cajon Boulevard, East San Diego. 283-6581: Piano bar: Paul Gregg, Tuesday through Saturday: Path Glenn, Sunday and Monday.

Drowsy Maggie's, Thirts-first and University, North Park. 288-8584; Agatha Whimsy traditional folk, and Stan Jones, country, blues, and folk, Thursday, Peggy Watson, topical folk, and Deborah Liv Johnson, original songoriter. Fraday, Tom and Judy Carlstrom, John Maggier, Stonday, and Sunday.

Old Time Hoot Night, Monday Kevin Kelley and Friends jazz Buesday: Cathy Curtis, folk

Hotel San Diego, 339 West

Hotel San Diego, 339 West Broadway, downtown. 234-40221; Harry's Bar: John Engren. contemporary. Thusday through Saturday, Dec Azarello and Doems nazz. Sunday. Jose Caraba. contemporary. Monday through Wednesday. Joe Azarello, Jazz. Monday through Friday happy hours.

Imperial House, 505 Kalmia Street (at Park Boulevard), Hillcrest, 234-

3525. Wione Airé, tarz, Tuesday through Saturday, with the Imperial

House Opera Singers, Wednesday: Wavne Jure and Hank Young, jazz.

"The Invader," at the dock, 1066 Holly's Inn, 4246 University Avenue, 280-5834; Gary Sherwood, contemporary, Friday and Saturday, sax and piano sing-along. Sunday North Harbor Drive, downtown, 298-8066: The Invaders. contemporary music for dancing. Tuesday through Sunday.

Le Maison, 3681 Fifth Avenue. Hillcrest. 298-0119: Lynn Hall. Latin American harp, Friday: Miles Moymer classical guitar Saturday

Mandolin Wind, 308 Univ Avenue, Hillcrest, 297-3017; King Biscuit Blues, blues and rhythm and blues, Thursday through and blues, Fluisday through Saturday, the Walkin After Midnight Trio, sozz, Tuesday, Full Circle, rhythm and blues and swing Wednesday.

Mona Lisa Restaurant and Cocktails, 2061 India Street,

Friday and Saturday, Benef Car piano and vocals, Friday happy from:

pop standards, and opera, Saturday

Our Place at Mikisan's, 2424 Fifth Avenue, Hillcrest, 232-1773: The Joe Marillo Quartet, jazz, Friday and Saturday evening, with the Bobby Gordon Trio, Dixieland jazz. 11-4 p.m., Saturday: Ron Satterfield, Jazz, 5:30-9:30 p.m.

Patrick's II, 428 F Street, downtown 283-307; Fro Brigham's Preservation Band, Discland jazz, early evening. Thursday, Fro Brigham's Preservation Band, Disicland jazz, 2-7 pm., and Rex and Company, light rock and oldies, 8 pm. -1 am., pm. and P.M., Top 40 dance miss, 8 pm. -1 am., Sturday, Fro p.m.-l. a.m., Saturday, Fro Brigham's Jazz Live No. 2, jazz, 2-7 p.m., and Rockola, Beatles music and oldies, 8 p.m.-l. a.m., Sunday; Sugar Jazz, jazz, Tuesday, the Sy Rainey Trio, Dixieland jazz, Wednesday

Reuben E. Lee's, 880 Harbor

The Rock Palace, 3465 El Caion The Rock Palace, 3465 El Cajon Boulevard, 563-1066; All-registe show with Michigan and Smiley, Peter Broggs, Freddic McGregor, and J.C. Lodge, Thursday; Hair Theatre, rock, the Waliflowers, rock, and the Tell-Tale Hearts, rock, Satur' / Animal Cafe, rock, the Morelocks, rock, Tuesday.

Sheraton Harbor Island, Reflections. 1380 Harbor Island Drive, Harbor Island. 291-2900: The Mar Dels, vintage rock. Tuesday through Saturday: the Ducktail Revue, vintage rock, Friday nappy hour

eraton Harbor Island West, 1590 Harbor Island Drive, Harbor Island, 291-6400; Michael Pritchard, classical piano, Sunday

through Wednesday.

Sternwheeler Showboat, at the dock. 1066 North Harbor Drive, downtown. 298-8066: The Sacramento Trio, contemporary, Riesday through Saturday.

Tom Ham's Lighthouse, 2150 291 9110: Dusty and Melissa, contemporary, Wednesday through Sunday: Donna Cote, contemporary, Monday and Tuesday.

Triton, 60!1 El Cajon Boulevard. East San Diego, 583-3240; Fattburger, jazz, Thursday through

Trojan Horse, 6179 University

The Blitz Brothers, rock, Thursd through Saturday, the Us Band, rock, Sunday through Tuesday, Fastlane, rock, Wednesday.

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

Viscount Hotel. The Bar 1966 Harbor Island Drive, Harbor Island. 291-6700: Piano Bar: Bob Corwin, Tuesday through Saturday.

Words and Music Bookstore Fourth and Robinson, Hillcrest. 298-4011. Alice Silverberg and special guest, flute duet recital, 8 p.m., Friday; George Svoboda, classical guitar and Czech folk songs, with Peter Gach, pianist, 8 p.m., Salunday

Yukon, 4278 University Avenue, East San Diego, 284-9700 Live 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 ontemporary, Friday and Saturd.

Blarney Stone Too, 7059 El Cajon Boulevard, College area. 463-2263: Brian Connolly, Irish masic. Thesday through Sunday.

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa, 465-3660 Randy Beecher, contemporar Thursday through Saturday. Robbins, contemporary, Sunday and Monday, Jim Moore, contemporary, Tuesday and Wednesday.

Bull and Bear, 690 North Second Street, El Cajon, 440-5757; Chair Reaction, contemporary, Tuesday through Saturday

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

Carlton Oaks Country Club, 9200 Inwood Drive Santee, 448-4242 Darrell Ray, pamo variety, Friday and Salunday

Casa Don Diego, 8547 Cuyamaca, Santee, 448-7926; Gary Raynor, Top 40, blues, and country, Friday and Saturday

Circle D Corral, 1013 Broadway, El Cajon, 444-7443; Country Casanova, country, Tuesday through Saturday; Jerry Baze and a Touch of Country, country, Sunday, clogging lessons, Monday and Tuesday

Coo-Coo's Nest, 12247 Woodside Avenue, Lakeside, 443-2300; Dale Pearson, piano variety, Friday and Saturday Dock's Landing, 1185 East Main Street, El Caion. 442-0258: Jerry Burchard, piano variety. Wedfresday through Saturday, Carol Crawford, ontemporary 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 Don's West, 5:280 Baltimore Drive, La Mesa, 462-05:33: Southern Comfort, country, Tuesday through Saturday, Country Breeze, country, Sunday and Monday.

El Amigo Plaza, 1340 Broadway, El Caion, 442-0537, Linda Rae and the Gravel Carrion Band, country Sunday through Wednesday

JESSE

DAVIS

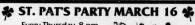
Appearing Tuesday-Saturday

Beginning at 8:30

Flinn Springs Inn, 15505



Lou's Records



Every Thursday, 8 pm Friday, 9 pm Saturday, 9 pm KING BISCUIT BLUES



Tuesdays-WALKIN' AFTER MIDNITE Jazz. 8 pm-12 midnight



FULL CIRCLE

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Friday March 15, 7:00 am 'til?

19 straight hours of fun, frivolity and general Irish madness.



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PADRES Season Opener HAGI FR/ HEARNS Fight-of-the-century April 15 SOCKERS

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(· L · U · B **Grand Opening** St. Patrick's Day Celebration Kiss the Lucky

Tigica Readh

Entertainment with Jim Fleming & the drinking, fighting and rebel songs of Ireland.

Leprechaun All proceeds go to the St. Vincent De Paul Center.







Drink specials, darts, large screen TV

2 new reasons to party at the beach The Mission Beach Club - DeMara's By-The-Si 3748 Mission Blvd - San Diego - 272-8676



Coming March 26

OH! RIDGE

LATIACIENDA FISTAURANTE

Mission Valley Inn 875 Hotel Circle South Mission Valley

BACCHANAL

NIGHTCLUB MUSIC NOTES •



PRIDAY, March 15— TOM CAT COURTNEY
SATURDAY, March 16— ELECTRIC SONS WEDNESDAY, March 20-EVERETT KING

TONIGHT, Thursday, March 14 LADIES' HAPPY HOUR

HAPPY HOUR

UPCOMING CONCERTS... March 26: JOHNNY WINTER JEFF LORBER

BROTHER YOUNG BAND plus



TUESDAY, March 19
TUESDAY TUESDAY
BLUES CIRCUS
Hosted by RICK GAZLAY & HIS
BLUE ZOO REVIEW. Featuring
JOHN VIAU & PAUL COWIE of
KING BISCUIT BLUES

EDNESDAY, March 20 101 NIGHT with

8022 CLAIREMONT MESA (BETWEEN HWY. 163 & 805)

Atlantis Lounge

Tuesday through Saturday featuring

Darci Daniels

Niteline through March 23

Chain Reaction March 26 through April 20



226 3888

George Joe's Restaurant, (188

Horseshoe Tavern, 1983

Kentucky Stud, 11377 Woodside Wertue, Santee, 448,3402 Oklahoma Surishine, country, Thursday through Sunday

Lakeside Hotel, 9940 Rays Street Lakeside 443-9591: The Shadow Riders, country, Friday and Saturday

La Posada del Sol, 8238 Parkwa Drive, La Mesa, 462-2640, Jerry Baze and a Touch of Country, country, Wednesday through

Legends, 2754 Alpine Boulevard, Alpine, 443-5545 Live country muse. Friday and Saturday call club for information.

Live Oak Springs, Old Highway 80

Live Music and Dancing

\$1.00 Cover Fri. & Sat. March 15 & 10—Outta Controll Sun. March 17—St. Patrick's Day Party with Jack Tennison & The Rippers all beer \$1.00

Fri March 22 – Broken English Sat & Sun, March 23 & 24 – Steppin' Out Country Western

Janny's)

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Magnolia Mulvancy's, 8861 Magnolia Avenue, Santee, 448-8550 Flyweil, rock, Friday through Sanday

Mama's Mink, 533 East Main Street, El Cajon, 442-5573. Rocky Kreutzer and the Big Oak Ranch Band, country, Tuesday through

Marie Callander's, 6950 Alvarado Road, La Mesa, 465-1910; Acoustic Music, popular and American folk music. Thesday

Marlow Manor, 5130 Baltimore Drive La Mesa, 580-7222 Patsy Hanson and Prime Time, Top 40 dance music, Friday and Saturday

Mr. Bill's Backroom Saloon, 399 North Magnolia, El Cajon, 447-4500: Dusty and Gary country and

Nite Owl East, on, North Mod

Our Favorite Place, 8646 Mission Gorge Road, Santee, 449-6240 Rob Sortillion and Kee Largo, contemporary and oldies, Thursday through Saturday evening and early evening Sunday.

The Outpost, 652 Grand Avenue. Spring Valley 464-9007: John Ross, country, Thursday and Wednesday. County Line, country, Friday and

The Ox Bow Inn, 9816 Campo Road, Spring Valley 469-9616; Andy and Donna, contemporary, Juesday through Thursday, Alton and the Ox Bow Country Lads, country, Friday and Saturday.

Park Place, 1280 Fletcher

Silver Spur, 7011 Mission Conje Read, Santer, 448-4882 Stage on h. country, Wednesday Eurquoise Lounge, 5975 Sevenn Draw, La Mesa, 465-1525 Network, tock, Tuesday through Saturday

Van Winkle's, 10055 Mission

onge Road, Santee, 449-0060

country rock. Friday and Saturday

Win Cody's Saloon, 240 West Main Street, El Cajon, 440-9247, Live music, Friday and Saturday, cell club for information.

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

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

guitar Wednesday through

Texas Teahouse, 4970 Voltaire Street, Occan Teach: Tom Cat Courtney, blues, Thursday, Chuck Holt, blues, ballads, and rock Toesday and Sunday.

Restaurant,

Upstart Crow and Co., Seacoast Square, 4475 Mission Beach Boulevard, Pacific Beach, 272-8090. David and Francesca Savage, light classical music, Sunday brunch.

mal 9 30 p.m. Wednesday Durisday and Sonday, 7 30, 9 30, and 11 30 p.m. Friday and

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

Windrose, 1935 Quivera Road, Marina Village, Mission Bay Park, 223-2335 Neon Vanilla, rock

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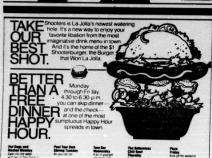


US BAND

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SCARLET





17



South Bay

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China Five Restaurant, 569 H Street, Chula Vista. 426-5951: Juan Robles, contemporary, Thursday through Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161

Gail Lee and Go for Broke, country Wednesday through Saturday, the Ducktail Revue, vintage rock. Sunday and Monday

Dance Machine, 1862 P.d. Avenue, Imperial Beach, 429-Hol. France, rock, Thursday through Saturday, the Features, rock, Sunday and Monday, RPM, rock, tuesday and Wednesday

Da Vinci's, 626 E Street, Chula Vista, 427-8880: Tito and Augustine, contemporary, Wednesday through Sunday

Dock's Cocktails, 317 Third Avenue, Chula Vista, 422-1566

Hungry Hunter/Imperial Beach, Thursday through Saturday

Hutch's, 1463 Palm Avenu Saturday, free country dance lessons, 7 p.m., Saturday

Joey's, 415 Broadway, Chula Vista. 20-4828; Louic and Loos

1344 Palm Avenue, Imperial Beach 423-0953 - Live Oak, contemporary

Imperial Beach, 423-3479: Grand Central Station, country, Friday and

Change, contemporary and oldies, Wednesday through Sunday, J.C. and Compare contemporary and oldies, Monday and Tuesday

Sweetwater Road, National City 475-7313. Four Star Country

Little Las Vegas, 1770 Palm Avenue, Imperial Beach, 424-3754: The King's Men, ballroom dance

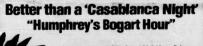
Street), Chula Vista, 429-8045 Coloni, Latino, Thursday through Saturday, with Los Lupes, Mexican

Zoralia's, 603 Palomar Street, Chula Vista, 425-1626. The Travelers, Mexican jazz, Thursday through Sunday.

PERFORMERS

Performer listings over Ron Jennings. If you wish to be included, please call 265-9382





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Flectric Sons: /Savanna, /enti-5ive Lines Up: Belly Up Taxent.

Forbidden Pigs: Hodics

Center
Hair Theatre: Rock Pulace
The Heaters: Old Pucific Beach
Cafe, Old Fel Mor Cafe,
Mulvaney selseondado
Hair Cafe, The Heroes: Whiskey Fiats In Colour: Park Place, Vista

Neon Vanilla: 11 márose, Park

Place
Network: Tarquoise Lounge
Network: Rarquoise Lounge
New Men (Ron Bolton and Bruce
Dallas): Carlos Murphy's
Notice to Appear: Old Del Mar

Jackali Syuri L.A.: Tio Levis Mira Mesa, Islands

Luna: Bodies Jack Mack and the Heart Attack:

Belly Up Tavern

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The Londons: Haleyon

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Rhythm Method: PLS Cocktail

Harborside Jose Caraba: Hotel San Diego Carmen and Carmen featuring Nick Benedict: Rogue Stitis Gary Cessna and Frankie Ferlin

Lounge Edison Riggs: Loma Portal The Risk: Distillery Nightclub The Road Runners: McCabe's Chain Reaction: Bull and Bear Joey Chess: Mexican Villa Danny and Kristina Clark: Hotel

Ray and Lainie Correa with Bert Costa V: Tio Levis/Mission Gorge Donna Cote: Tim Ham's

Double Take: McP auf Eastland: Uk Ed Ellis and Tapestry: Sandtras

Louinge
Environment State Bourt
John Engren: Hotel San Diege
Fortune Reuben E. Lee's
Forward Mottom: Monk's.
Catamaran Hotel
440 (Kenneth Rice, Richard
Cedarberg, Brian Eannoc,
and Chris
Matthewsk/Monnaku

Greg Glover: George Jon's Restourant, the Escape Louinge Kevin Green: The Lavis Man Aless Patsy Hanson and Prime Time: Markon Manne

Marlow Manor

Lonnic Hutson and Dusty Best:

Beach
The Invaders: "The Invader"
Iony Irvine: Hungry
Hunter/Rancho Bernardo
Doc James, Mr. C. and Company:

Jarrett: Blue Bayou Lounge, Mr. Bill's Backroom Saloon Peter Jay: Carriage House

Lighthouse Carol Crawford: Dock's Landing Darci Daniels and Niteline:

Back Beat: McCahe's Baja Strings: Nile Orel East Barker and Orr: Monterey Bay

Atlantis Jesse Bavis: La Hactendo Cantina Delone: Barnacle Bill's Frank Dexter: Two Levis/Mission

Dusty and Melissa: Tom Ham's

riendship: Ciffry's Continui

Rancho Bernardo Inn Wayne and Bryan Gire and Al Halaran: Old Bonita Store

Antonio's Hacienda John Ingram: Mulvaney's/Pacitic Hoom
Jim Moore: Boondocks Restaurant

Musaico: Marisol Gil Palacios and Linda Parra: Gilbey's Cocktail Lounge People Movers: Hilton Hotel Pitch N' Woo with Gerrie Woo

J.C. and Company: Jocy s Kitty Kieffer: Mulvancy's/Coronado

Lorenzo's P.M.: Patrick's II Rapture: Monk's Ray and Company: Patrick's II Gary Raynor: Casa Dom Diegris

Mike Lamy: Aimee's Live Oak: Humary Humber Imperiod Peter Robberecht: Islanda: Hote Bruce Robbins: Hannalon h

Louic and Loose Change: Josep's Main Street: "Bahta Belle" Midnight Delight: Borrelli's Bork Bestaurant, La Maze Juan Robles; China Fire The Rockaways: Lange Partal

> The Rogues: McFs
> The Rondeaux Brothers: Honore Hunter/Rancha Bernand

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The Boist Frio (Peter D's
The Sacramento Trio:
Scruwheeler Showboat
Sally Saxton: The Salmon House:
Montering Whaling Company
Shine It On: Vacation Village Hotel
Chuck Showalter: Jolfage Hotel
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Tony Soraci and Company

Bob Sortillion and Key Largo: Oz. Laura Springer: lucution Village

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Jazz

Joe Azarello: Hotel San Diego Joe Azarello and Poems: Hotel

San Diego Brass Tax: That Pizza Place Fro Brigham's Jazz Live No. 2:

Patrick's!! Fro Brigham's Preservation Band: Pal Joey's Lorenzo's Patrick's II Cheatham's Jazz Quartet: Rahio

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The Coalition Orchestra: Sylk's
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Mesa, Circle D Corral Beat Farmers: Racchanal Ron Bell: Lu's Cindy Lee Berryhill: Bodies Boulevard Express: Ousis Bar Chaser: Red Coach InviEscondi Cimmaron: Wungler's Cond Cimmaron: Wungler's Ex

Country Humpten
Lone Star Country: The Country
Side Restourant and Lounge
Pon Morin: Calupsa Lounge,
Wooden Nickel
Jimmy Nixon and Downhome:
The film Hayou Lounge,
Mooradon

Shadow Riders: Lakeside Hotel The Smith Brothers: Le Chalet,

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Stud Linda Rae and the Gravel Canyon Band: El Amigo Plaza John Ross: The Outpest The Savory Brothers: Pomerada

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Maggie's Brian Connolly: Blarney Stone

Cathy Curtis: Drowsy Maggie's Lee Graham and Finton McManus: Old Time Cafe Jim and Theresa Hinton: Blarney

Stone Pub Roland Klotz: Cafe Vienna Latin Soul: La Tapatia Los Lupes: Marisol Louie and Loose Change: Jocy's Sean McVicker: Ireland's Own Mimette: Chocolate Affain. Courmet Restauran

The Paradise Street Band: Old Peggy Watson: Drowsy Maggie's Agatha Whimsy: Drowsy Maggie's

Blues/R&B/ Reggae

Big Red and the Red Hots: Belly Up Tavern
Peter Broggs: Rock Palace
Blonde Bruce Band: Samuel's
Tom "Cat" Courtney: Texas

Teahouse
The Dynatones: Belly Up Tavem Eckorech, Dig Dick's Ed Ellis and Tapestry: Sandfran

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Doc Masters
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Miller: swing, pop. nostalgia.

Rick Gazlay and His Blue Zoo Review: Bacchanal, Samuel's The International Reggae Alland contemporary dance music the Wellhouse The Rebecca Drake Review: Stars: Belly Up Tiwern King Biscuit Blues: Mandalin variety stage show with must Montarry Whaling Company

Wind, Bacchanal, Samuel's Everett King's Modern Rhythm Gary Duncan: banjo and guitar. Plaza Restaurant/Old Town Dusty and Gary: country and oldies, Mr. Bill's Buckroom Hodies Bacchanal Samuel's J.C. Lodge: Rock Palace

Jack Mack and the Heart Attack: Saloon Ed Ellis and Tapestry: jazz.

Belly Up Tavern Freddie McGregor: Rock Palace Michigan and Smiley: Buck Pulse contemporary, Sandtrap Lounge Eric Foster: classical guitar. Cafe ii Ella Ruth Piggee: Old Pacific Beach Cafe, Bogey's Rhythm Method: P.J.s Cocktail the Valley Restaurant
The Four of Us; swing and group

vocals, Stardust Hotel Diana Cilman; country, blues, ur The Wanderers: Hodies variety piano, Dock's Cocktails Patti Glenn: piano bar Dookies Paul Greng: piano bar, Dookies Guy and Jackie with Gil Warner: variety, pop to opera. Mona Liso Restaurant

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Grateful Dead, Irvine, April 13 & 14 Hearms vs. Hagler, April 15 Padres opener, April 15. buy/sell

Steve Hudson: comedy and mus Steve Hudson: comedy and muse Monterey Whaling Company Deborah Liv Johnson: original songurite, Drowsy Muggie's The King's Men: big band ballmon dance music, Little Lus Vegus Boland Klotz: either music, Cale

Vienna
Lee and Jack: country and oldies
Mr. Bill's Backroom Saloon The Dick Lopez Trio: swing. contemporary, and vocals

Standust Hotel Bob MacLeod: piano and vocal variety, Bahia Hotel, La Valencia Hotel Kevan Melton: piano varietu Gold

Coast Lounge, Doc Masters Mimette: Celtic harp, folk, and

Goarmet Restaurant Melissa Morgan: harp music. Old Time Cafe Mother Logo: old time string music. Old Time Cafe Miles Moynier: classical guitar, Le

John Hartford: singer, tiddler, benji player, and guitarist, Old Time

Norel: traditional harmst, the Chocolate Affaire Gou-Restaurant
Oh! Ridge: comedy and music. La
Hacienda Cantina
Dale Pearson: piano variety, Coo-Steve Reynolds: comedy and music

Hungry Hunter/Oceanside David and Francesca Savage: light

and Co.Pacific Beach

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guest: flute duet recital. Win
and Music Bookstore The Starmakers: video and mus

George Syoboda and Peter Gach

Joel Nash-nions show turns Side

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Dale Vernon: name and outto

Mike Zoumaras: classical Cafe in the Valley Pesto

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32 MARCH 14 1991

CURRENT MOVIES

Alien — This creature-feature has, and is, a good time but it works very hard and spends a lot of money in order to have it. The question is, is dworth if? This question comes up not only because this movie seems much such penny pinching horror move THEY CAME FROM WITHIN and soundaries sacies; the company graphics rather good, parhoularly the contour drawing of the planet's surface as the spaceship descends to a touchdown. Sigourney Weaver emerges as the unexpected star of the movie, although Yaphet Kotto, as the move almough variet Koth as the strips extroved and headcharded head ham. Seals more than his star of somes Weaver who has feeting resemblances to Jave Fondain her face and voice, ought to make the feminists happy, and if not it wors to to tack of typin, Wilm Tom Seerest, Harry Dean Stanton, Veronical Cartwight - John Hutt and lan Holm, arected by Ridley Scott. 1979. "(Towner from 3/15)

Amadeus — Through the overlush production and the underlush direction (by Milos Forman), you can still see the makings of a potent.

DOWNTOWN

Aztec, 665 5m (239 9039) Call theater for program information Balboa. Ath and E (233-3326) Make Them De Showly and Lust in the Dua from 3-15

Casino, 643 5th (232-8678) The New Kids and Fear City from 3/15 Guild, 3827 5th. Hillorest (295-2000) Plants. Texas

BEACHES

Fine Arts. 1818 Garnet. Pacific Beach (274-4000) The Gods Must Be Crazy

Loma, 3150 Rosecraps (224-3344) Beverly Hills Cop

Sports Arena Stiplex, 3350 Sports Arena Boulevane (225-5333) Treater 1 The New Kids from 3/15 Treater 2 Willness Treater 3 Armadous Treater 4 A Passage to India, from 3/15 Treater 5 The Addition from 3/15

insconcer increase, potent enough, that is 16 strue and to put down protests about how much of it isn't. The rivalry between the traditionalist court composer Antonio Salien and the free composer Antonio Salien and the free

wally not Saler development of the service of the s

Benety Wills Cap. — The consuming anticking the use of the consuming anticking the use of the state of the flushing the use of the state of the flushing the consumination of the distriction of the consumination of the consumination of the state of the consumination of the the consumination of the Beverly Hills Cop - The consum wardrobe of Tshirtis sweathints, nothing with a collar — raises the faint specifier of COCGAN SBLUFF, the cone with the Western sheeff in the New York ampie. And among the staff of the Beverin Pathies Hotel, the membership of a private man's crub, the expression of a private man's crub, and the expression of the ex LA PD. Murphy final centry of sets of the record sets of them (or show men) to play against. But unlike Esistanco as six of them (or show men) to play against. But unlike Esistanco as six horse them to play a character his function in the move as an editory does not deep not play a character his function in the move as an education also discovered as a six objection play six of the six of the

The Birds — Hitchcock's shocker about an ayan air attack on the ntzenry of Bodega Bay is constructed chreny of Bodega Bay sconstructed along the lines of a sci-1 invasion fam. Diverted of all logic this assaul on the school of a logic this assaul on the school of a logic thing assaul on the school of a school of a logic thing of the school of a school of a lightening of load thanks to the astomic of human visiany and all the attended of the school of a logic thing of the same time, the circuit of a logic thing of the same time, the circuit of a school of a logic or the same time, the circuit of a logic or the same time, the circuit of a logic or the same time, the circuit of a logic or the same time, the circuit of a logic or the same time, the circuit of a logic or the same time, the circuit of the circuit of the circuit of the same time, the circuit of the circuit of the s the throwaway drolleries, the mugger's or molester's skill at leading easy victims into entrapment—have never been seen in better working condition With Tippi Hedren. Rod Taylor, Jessica Tandy. 1963. ***** (Ken. 3/17)

The Breakfast Club - Improbable heterogeneous group of high-school students at an improbable all-day (Saturday) detertion hall, improbably unsupervised. A detertion hall without all the improbabilities, would not seem to have much chance at drama. But with all the improbabilities oraina But with after emorobabilities of does not have much chance at Affecte require from the factor of the state of the factor of the factor of the factor of the most part to go after the cheap laugh, and on that the cheap laugh and on that the cheap laugh and on the factor of the factor of

Theater 3: The New Kids, from 3/15 Theater 4: The Breakfast Club

Crest, 102 N. Freeman. Oceanside (722-6561) Spanish movies

Escondido Drive In, 722 W Mission, Escondido (745-2331) Closed for the winter

a Palema, 471 1st St. Encinitas (426-7459) Ocean Fever it, brough 3/19 Places in the Heart and a second leature, from 3/20

ter, 402 N. Hill, Oceanique (722-2895) The Mutilator and Yellow Hair and the Fortness of Gold, from 3/15.

Towne, 217 N. Hill, Oceanside (722-2155) Make Them Die Slowly and Allen, from 3/15

Wiegand Plaza 6, 200 North El Camino Real, Encintais (942-5544) Theater 1, 1984, from 3115 Treater 2, Wirness Theater 3, The Kning Fields Theater 9, Paradisk Robe, from 3115 Theater 5, The Stave Thing. Theater 6, The Stave Thing.

A Clockwork Orange — Anthony Burgess's vision of the ultra-violent

Crimes of Passion — Not since Mae West has there been a script so raverous for the sattly line. albeit at a level of wit quite out of sight of that other — and not out of sight above it.

(I never forget a face, especially when I've sat on it. "You're the head of your lasses of its the class of with period." angry New Wave group should be angy new wave group smould be shopping around for a big-name director to handle their next video, and should Nicolas Roog and Alan Parker be previously fied up. Kathleen Turnet. Anthony Perkins. 1984. • (Ken. 3/20).

Erendira — A young pri (Clauda Chana, who has a beneficial resemblance to Burbara Swelei si forced rito prossbusion to repay a milion peas celet to her grandmether (frene Papas, not so much metrarchal as monarchal, wearing miperial robes, stilling in thronelike postures, brandshing a soppler). The sport is by Gabriel García Márquez, and he would appear to be realise this one Places are a fluid as second beaute.

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Burgers's vision of the ultra-volent huture (the novelst's inguistic menions are carefully preserved an provide the move with its strongest prop) becomes, in film form, wholly a pander to the youth marker. Stanley Kubrick's frost-bitten, arm-waving, grimnicky direction seems very nearly distraught, willing to try almost anything as the solong as it's leering or ostraught, wiling to try armost anything, just so long as it's leering or lascivious and so long as it's certain not to go over anybody's head. With Malcolm McDowell. 1971 • (UA Glasshouse 6, 3/15 and 16 midnight)

If need forgital abuse approach where Income forgital abuse approach was on a cheer do your class, so or as the class of your head? The approach was a cheer got approved for production. Perhaps only, a man of production. Perhaps only, a man of production. Perhaps only, a man of unsertable your production. Perhaps only, a man of unsertable your production. Perhaps only, a man of unsertable you have been do so the base when you have been do so the base move that could be made to able to see beyond a script the base to the perhaps of the perha a timy soundtrack. His big opportunity here (an opportunity for the future, at any rate, if not for the immediate present) is the music video facsimile allowing mediate the most the action. This has only the most the action.

Gabrie Garcia Márquize, and the would appear to be calling the time mough not the about alloss Riv, the control of the calling the prediction shows a good well or color and light to that the color shower's yearstonated the about the severe's yearstonated the about the color and light to that the color and light to that the color and light to the about the color and light to color and light to proper the properties of the color and and what to do for an encore? The lead character is raise as a prostitute—the hagging over price the weighing of her on a produce scale the constant and the fluxery code not find swimming and the fluxery code not find swimming across the wait. —will do well enough, perhaps But what then? A diamond in the center of an orange? A magnitude fluxery code not store that siller alean values that cause glass "Biller alean values that cause glass "Footprints fling with brow?" The praratile like printing establishers the praratile like printing establishers the movie can't transport you all

The Falcon and the Snowman

The Falcon and the Snowman—
Code names. Itsoue are, of two young Americans, one an amatteu falcone and the falcone and the falcone of other a drug decien and use it who evident and use falcone and the falcone and the falcone and the falcone and falcone a

Fantasia — The Disney studio's grand Partiasia — The Disney Studio's gran-experiment, setting cartoon sequences to a few standards of classical music, doesn't do too much for the music (if's rather like a creative writing assignment in the 6th grade-okay, class, what do you picture in oss, class whit to you poulture in your mind when you learn to this record? A most it can be ensibled with conting in amount of the conting the animation especially the dinesal right to 18 de 5 drong J and the joint to 18 de 5 drong J and the somewhat Appendix of the conting for the conting and the somewhat appendix of the conting and the somewhat appendix of the conting and properties of the properties the properies the properties the properties the the properties the

Fear City — Cheeny thriller (namely, Karth Grade) Pamesany, with total of bere bookins and bodies too a mad sader in stargering Times Souther as the start of the

recent past (1963), as though to a very strange place ...nd indeed the filmmakers trot out some truly horrible fimmakes for our some Pury normal of creases, sammals, donor solida — Solid **CURRENT MOVIES**

audience, plays as dirty as the

ne way to dreamland, it may at least ake you very near to sleep, 1983. (Ken, 3/19)

as coming from his NOTORIOUS.) Directed by Garry Marshall. 1984 ** (Century Twin; UA Chula Vista 6) **Gortuny Term, UA Chuku Vata B)

**The Godd Must Be Crasy — A
modest charmer from South Ahroa,
written, produced dereded, "famel of written, produced dereded, "famel of the dereded dereded dereded," and dested by Jamel
of the Common term, and the dested of the dereded of the 1980. ** (Fine Arts)

Hamlet — Reviewed this issue. With Innokenty Smoktunovsky. Anastasia Vertinskaya, and Michail Naswanov, directed by Grigori Kozintsev.

* (Ken. 3/17, 11 a.m.)

The Killing Pields — The narrative premise, or a foreign correspondent caught up in a country coming apart at the seams, might ring a few pells. from very close-by cinema history. But the unstagy stacing of crowd scenes, the vivol impressionastic certain the hine sudden jobs of violence, the sudden jobs of violence the sudden jobs of violence. Heaven Help Us — St. Basil's Catholic Parochal School to Boys Booklyn 1985. The photography 2 so aggressively unattended with this fluorescent advantages even the fluorescent advantages even the Microsokyn Davissement in the Microsokyn Davissement in the Microsokyn Davissement in the Microsokyn Davissement in the Microsokyn Davissement India School Catholic Paris India School Paris India India School Paris India School Paris India India India India Ind prolonged stretches of confusion and uncertainty — all this goes to show that there was still something to be added to such scoops as CIRCLE OF mat mere was sell something to be added to such scoops as CIPICE OF DECET UNDER FIRE and THE YEAR OF LIVING DANGEROUSLY. That me story here is based on the actious experiences in Cumboda of the New York Times's Sydney Scharberg must have nebed sharpen the individuality and (what comes out of that) the credibility of the thing But one always has to be vary when sorting out the virues of this kind of stoder first downging sour is been a second of the control of the

Into the Night — Cornecty thriller with Jeff Goldsturn and Michelle Plotflet directed by John Lands (Carousel Chrema 6: Cinema Plaza 5 Cotlege Fashron Valley; Ploner Hil Cinemas, La Jolla Village, Rancho Bernardo 6: Santee Village 8: South Bay Drive In: Sweetwater 6: UA Glasshouse 6)

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 what is being covered in the "har news" pages of their publications. A THE KILLING FIELDS, at that, given THE RULING FIELDs at that gives very year angel our elevened in the control of the control of the control of interest of the control of would have done better to three some would have done better to three furness where and his control of the furness where and his control of making more thanks of the furness where and spensable in fact, quite apart from having once talked their way out of from could be the former says out for the country pressure to keep Paran in the country pressure the seep Paran in the country pressure to the paran t emotions, and again entiats Bill Cursi to supply the music, in the story of a nice, genita, olive-skinned kid from New Jersey, who has sand kicked in his face by rich, blond, black-betted Cafornia bullies for more accurately has sand kicked in his face by their motorcycle wheels). The bullying motorcycle wheels) The bullying continues until the Japanese handyman at the victim's apartment starts to instruct him in the ancient marrial arts. As in ROCKY, the training period is both enjoyable and educational; and the relationship between old man and boy, between wise old. East and visinguy. West, is sweet, though earny it all comes down to a city-wide karder brumament ail which the molyemaker to incide the pressure to keep Pran in the country longer than is assorably safe of the hard consequently when Schanberg has all sids globe out himself but (despite a resourceful and valiant in the control of the safe of the * (Aero Drive In: Frontier Drive In: New Valley Drive In: from 3/15) The Killing Fields - The narrative

Bonita, Sports Arena 6, Vineyard Twin, Wegand Plaza 6) Lust in the Dust - Western parods Lust in the bust — Western parody directed by Paul Bartel, with Tab Hunter, Lainie Kazan, and Divine. (Balboa, from 3/15; Camino Cinema 4 Frontier Drive In: Santee Village 8; UA Glasshouse 6)

The Mean Sesson — The vertean Mann crime people is on the brink of burn out. I don't wart to see my order of the most of burn out. I don't wart to see my order to be a seen of the session of the sessio The Mean Season - The veteran premise is quite graphing although the extremes to which the move will go in order to drum up suspense give you plenty of room and reason to squirm loose. Kurl Russell, Maillel.





Clairemont, 4140 Clairemont Messa (274-0901)
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(455-7801)
Theater 1-78-6

Ins Mesa Cinemas, 8118 May Meca Blvd

University Sowne Centre 6, 4525 La Jolia Jillage Dr. (452-7766) Call theater for program information

Theater 7: Massing in Action 7

Theater 9: this he hight and studen in the Dugit programs of the programs of the programs of the seed edge, but made of the programs of the Activa 7: how his Seed edge, the programs of the Activa 7: how his activa for Showning Theater 2 A Solders Story and The Avec Theater 2 News Assistant on Fortests of Gold and Mercy Loss 3: his activation of the Activation of Activation and Mercy Loss 3: his activation of the Activation of Activation of Activation and Mercy Loss 3: his activation of the Activation of Activation of Activation and Mercy Loss 3: his activation of the Activation of Activation of Activation and Mercy Loss 3: his Activation of Activation of Activation of Activation of Activation and Mercy Loss 3: his activation of Activation of Activation of Activation of Activation and Mercy Loss 3: his Activation of Activa Center 3 Cinemas. 2120 Camino del Rio No. (297-1686). Theater 1: Amadeus, from 3/15 Theater 2: Renadue &folei, from 3/15 Theater 3: The New Kids, from 3/15 Cinema 21, 1140 Hollel Circle North (291-2121) Sylvescer from 3/15

MOVIE DIRECTORY

Harbor Drive In, 32nd and D. National City (477-1392) The Musicator and Hyllow Hair and the Fortness of Gold, from 3/15

Century Twin, 54th and El Caron Blvd. (582-7690) Theater 1: Missing in Action 2 and 7he Terminator from 3/15 Theater 2: The Flamingo Kid and Protocol Inerama, 5889 University Ave (583-6201) Bevery Hits Cop Bleen Pins Cop Orlege, 630-E Cason Blvd. (286-1455) Theater 1. The Breakfast Club Theater 2: Into the Night Theater 3: The Man Season and Vision Theater 4: The Sure Thing.

Theater 4: The Suire Thing:
Ken, 4061 Adams Aire (283-509)
Once Upon a Time in America, through
Hamler, 3/17 maintee
The Berds and Roin Curtain, 3/17
Beatles Forever, 3/18
Erendire and Kirca, 3/19
Tightrope and Circins of Pession, 3/20

ceneral nin as Mozart is above him With F Murray Abraham, Elizabeth Berndge and Jeffery Jones, 1984 * (Center 3 Cinemas, from 3/15)

MISSION VALLEY

spheroe ishion Valley 4, 110 Fashion Valley Theater 1, Into the Night Theater 2 The Sure Thing Theater 3, Woness Theuter 4 The Breakfast Cub

Walley Circle, Mission Valley Center West (297-3931) Fantasia

STATE UNIVERSITY

State, 4712 El Cajon Blvd. (264-1428) Chinese movies

EL CAJON-LA MESA

The second of th Ace Drive In, 8000 Broadway, Letton Grove (469-3328) The Mutilator and The Falcon and the Snowmen from 315 Aero Drive In, 3rd and Broadway, El Cajon (444-8800) The New Kids and The Karate Kid, from 3rts

Prosenant Mail Theatres, Crossmont Shapping Center La Mesa (465-3040) Theater 1: Witness Theater 2: Amadeus from 3/15 Theater 3: Paradise Mosel from 3/15

Parkway Theatres, 1286 Fletcher Parkway (449-7800) Theater 1 Vision Quest and Starman Theater 2 The Killing Fletis I neater 2 The New Kids, from 3/15 The later 3: The New York, from 3/15) Surfice Drive In. 10990 Woodsde Ave. Santee (446-7447) The Mort 1: The Multistor and Plandise Motel from 3/15 This later 2: Wildow New and the Footests of Gold and Beverly Mills Copy from 3/15.

Santee Village 8, 9625 Mission Gorge Road (562-7910) 592-7910)
Theater 1 Beverly Hills Cop. from 3/15
Theater 2 Paracise Move from 3/15
Theater 3 The Save Thing:
Theater 4 The Breakfast Cub.
Theater 5 Amadrics
Theater 5 Amadrics

Theater 4. The DisearIss Club
Carouset Greens 5, 1868 East Valley Pareway,
Escondool (480-186e)
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Theater 4, The Per Kost trom 3/15
Theater 4, The Streadsat Club
Theater 6, Plancisse Food 15
Theater 6 Pinocchia, from 3/15 Cinema Plaza Theatre, 2755 El Camino Real. Carribbad (79-7147). Theater 1: That I Denoing and 2010 Theater 2: Amadrus Theater 3: The Killing Facids Theater 4: Into the Might Theater 6: Facids as

Seeta Twin, 475 5th, Chula Vista (422-5287) Theater 1 Mischief and Tomboy Theater 2 Call theater for program informatio.

Plaza Bomila, 500 Freenay at the south say Freeway (479-6266) Thailer 1 Sewiny Hills Cop Theater 2 Vision Quest Theater 3 Fartises Theater 3 Fartises Theater 4 The Killing Fields Theater 6 Like Norm 21 the Formess of Good

South Bay Drive In, 2170 Coronado Imperial Beach (423-2727) Thester 1 Paradise Motel and The Party The site: 1: Paradise Moter and The Party.
Animal: from 3/15
Theater 2: Into the Night and Terror in the Arsies
Theater 3: Call theater for program information

Studio 3 Cinemas, 827 Falm Avenue, Impenal Beach (429-1382) Theater 1 The Mean Season and Fear City from 3/15 Theeler 2: 2010 and lutt furt Thealer 3: Tomboy and Mischiel

Thelier 3 Tomboy and Machel
receivable 5 Theolera, 1920 Sweethwater Road,
National City (416-7946).
Theoler 1 Theolera 5 Theolera 7 Theolera 5 Theolera 6 The Municipal Form 3/15
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Theaser 8 A Passage to India, Son. 3/15
VA Chule Visita 6, 320 3rd Ave. Chula Visita
(AG5-950)
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Season
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Theaser 4. Places in the Heart and A Solisis. 9

Story
Theater 5: Amadeus
Theater 6: The Sure Thing Village, 820 Orange Ave. Coronado (435-6161) The Breakfast Club and The Wild Life, from 3/11 Fogue, 226 3rd, Chula Vista (425-1436) Starman and 2010

vo. Vista Way (726-3040) Starman and a second feature, from 3:15

Sigou : 509 East Grand Ave | Eccondido (747-6635) on and the Snowman and

Rancho Bernardo pogram information
Anncho Bernardo 9, 11740 Bernardo Place Court
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CURRENT MOVIES

as if a separate species from the waist high Dudley Moore. With Arry Irving.

Mischief - "A long time ago, in a

Metropolis — Gorgo Moroder's reconstruction of First Langs 1926 so I sadre with 1984 rock soundtask that depended lies but emphases — an effect which any viewer could have achieved to Inmiest by alterding the morter and walking to be a sound to be a borg wally from deprovide and Moroder which would also include their morter of substitution to the sound of the deproviders of Moroder which would also include the employment of substitution to the proposition of substitution to the proposition substitution to the proposition of the proposition of manney. The sets and document to expect the legendary LFA studios together with the architecture soldbess of the substitution.

the movie would be through poor print quality and this color inhed re release print affords us as fine a quality as we could desire. With Brighte Herm and Gustay Frohlich. "" (UA Glasshouse 6, 3/15 and 3/16 methesh).

Milchi and Maude — Hey, why not why not make the pot mechanics less mild the pot mechanics less more and the pot mechanics less more make the pot mechanics less more make beganny believable instead will sea clusterly quate filestee when is to say occured humb, and blake bedwards or cery humb, and blake bedwards or complete the pot season of the verball humb, and the proposed connex and between the proposed connex and arthresom the proposed connex and arthresom the proposed connex and arthresom the proposed connex and proposed to date. comedy are so extreme so out or key to say nothing of too out of date not to suggest that Edwards wouldn't have preferred a few more faught, the or rather the spectator will have se settle for the occasional thin smile e.g. a looker roomful of sensitive soft-

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Mischief — "A long time ago, in a galaxy fat far away. O'no. 1956 - So reads the printed preamble. But things are not as strange there as all that. There are two car accidents in the first five minutes, a bicycle accident fifteen minutes later, another car accident ten minutes after that, and a motorcycle accident five minutes after insulates after. accident ten minutes after that, and a motorcycle accident five minutes after that. There is nothing more of that sort until the big bash up in the final five minutes. But there are the same off other in the same of other interests of ot (And the baskets he consistently misses here would then have been good practice.) With Catherine Mary Stewart. Kelly Preston, and Chris. Narh, directed by Mer Darnskr. 1985.

• (Fiesta Twin: Studio 3 Cinemas)

Missing in Action 2 — The preque to Chuck Norms & POM rescue operation directed by Lance Hool (Century Jain, from 3/15, Frontier Drive in: New Yalley Drive In: Oceanside 8, Pluz, a Bonta: Sarfee Village 8, Spring Valley, from 3/15)

Mrs. Soffel — The actual incident on which this is based occurred in 1901, but the visual style harks back nearer to Rembandt — and Rembrandt, at that, covered with three centures of boths and despringed at dusk without the lights on illumination of some sort is sorely neceded. Why would the prison wardens wife, always a paragon of Christian good works, simuggle hacksaw blades in her Bible.

to two convicts on Death How and then run away with them? True, the woman (Dane Keaton) has anti-capital punishment victivis to be her to the future. But the deliciencies of her husband (Edward Hermann), apart from his antipathy to such views, are from his anispathy to such views, are not explored beyond his nequality with Med Gloson in the department of well-eyed, large-in the threat vulnerability. The director, Glassian Amatteria, is appearing as short on Amatteria, is appearing as short on inaparation. Her problem thus becomes a lastical ones smaller to half faced by any woman who does not want to appear lost or easy, of how to maneuve the two stars into plausible procurely, how be life the term on tho bringly between whether the control of the stars and decently to postpone the first furtive kiss between the bars (how long after, that is, the first tentarive contact between fingertips). Once the escape has been effected, the big guestion, a least for those who have followed and swallowed the promotion of Mel. swallowed the promotion of Mel Gibson as the World's Sexiest Male is Gibson as the World's Sexeet Male is how on earth the fugitives are going to find the time and a place in the Pennsylvania snow to consummate their unlathomable passion. For them not to worry. For all others, not to care 1984. " (UA Cinema 3)

Paris, Texas - This is a doughy lump

of a soap opera pounded out to the specifications of a road movie, its director is an inveterate vagabond asked to do the job of a Mr. Fix-it. The

artificial. One does not look to Wirn

unifical One does not took to Wim-Wenders for much in the way for the temperature, Sigherking, at most. As there a to know about how to sustain a tone. But he does not know how to sustain a tone and sustain tempe. To And the morotionous hum goes on with Harry Dean Stanton. Nastassia, Kinski. Dean Stockwell. Aurore Cerment, and Humer Carson. written by Stant Shepara 1984.

A Passage to India A pideous pruning both of EM Fortier's rovel of colonal India Intrimung and shaping pruning both of EM Fortier's rovel of colonal India Intrimung and shaping and EM Fortier's rovel of colonal India Intrimung and shaping the are also the raises for passage that a large shaping the are also the raises for passage that a large for the shape for the

Pink Flove, the Wall — A son of
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Pinocohio - Surre say, the best of the Denny canton instruer, stough the dony as altitude normal earlier the stoy as altitude normal earlier the cast of characters a site mode, the cast of characters a site mode, the cast of characters as the mode of the control and mode of the control and the control

deserve and finally Monetro a vie tempered whale who makes Moby Dick look like a minnow — these

Pieces in the Heart — The anxious question beforehand was whether or not the alleged autotrographical origins would produce something a little more frishand and free of formula than Botter Beaver in the fast Rotter Beaver in the service of the fast Rotter Beaver in the service in the fast Rotter in fast Rotter in

*(IAX Comma 3)

1884 — Georgia Cheeff a vision of the fluxine of ort or come true by the appointed time but octrarily became a clock however. The command a clock however have been a clock of the clock have in the clock have in the clock have in the clock have commensate screen vessor content and dreamer fluxin the 196d in the clock have commensately define have commensately define have commensately define have commensately define have commensately defined by the clock have been objected by the report by the clock of the

Once Upon a Time in America
Reviewed this issue With Robert De
Niro James Woods, Elizabeth
McGovern, and Tuesday Weld,
directed by Sergio Leone.
" (Ken, through 3/16)

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CURRENT MOVIES

the past something a little more detailed and individual more exchansive and a dease. Or to move a situ insure the nuts whether or not nationally and a situation of the situati or in other words, is supposed to ustify the HEART in the title. And in an

broatedness of modern moves can be summed up in the drift from a to the With Sally Field, Lindsay Chruse, Amy Mad gan. Ed Harria, Danny Glover, and John Malkeveth. 1984 (La Paloma, from 3/20, UA Chula Vista 6)

Protocol — Brassy political satire Protocol — Brassy potical sains about numerality made doubt by William Fraher A cockata wateres foliated in unavailable of the saint and the saint and the saint and the saint new to he saint propensity for saying whatever comes to her mind. And what comes to her mind tends to sound like a hack.

cue (The hack connedy writer by name, is Buck Henry 1 Things only get furiny when they get serious. Goldie

 Today Year)
 Purgle Rain - Even though this is only his feat move not star Prince is now his feat move not star Prince is now the control of the control of the STAR IS BORN. He shows no lear of the camera to traffer supreme confidence that it loves from them to starting sexually. He and of even after the control of the characteristic starting sexually. He and of even after the control of the characteristic starting and the control of the characteristic starting and properties of the characteristic starting and properties of the characteristic content of the characteristic content of the talkers much of the characteristic content of t example, must be awarded the dubious distinction of Best Vocal

souch the dyll is potential. This — the best automormal vestal point best automormal vestal point best automormal vestal point exposition — might seem more received to the vestal restrictive and vestal restrictive to the position of the vestal restrictive and vestal restrict

The River — Being last in line in 1984's much remarked "rural trend" must inevitably bring charges of copycattism. As in COUNTRY, we get velier and more varied water imagery han in ON GOLDEN POND.) And we main DN GQLBH PDXD1 And se soon move on the section disrupted by a chair of 1 No save? But here to a chair of 1 No save? But here to a chair of 1 No save? But here properties and the section of the save properties and section of the save properties of the save and section of the violation of a deer on an innonces. The short bit of the save and the save properties of the save and the save properties of the save and the save properties of the save and the save the save and the save and the save the save





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CURRENT MOVIES

A Soldier's Story — Problem pictura, concerned less with interracial discord than intraracial, though some of both. The setting up of the problem is intriguing. Fort Neal, Louisaina, 1944. The tough black sergeant (and baseball coach) of a segregated army platoon culled from the Negro



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Leaguis has been murdered. A black captain, the first back officer to be washington 100 feet in the transport of the property of the property

me floor who metamorpross service revery eyes and samulaction of her or every eyes and samulaction of her or and waters surplied to the samulaction of or and waters surplied to a samulaction of or and the samulaction of visigate if and saccepted the invasion of visigate if and saccepted the invasion of visigate if and samulaction of the samulaction of scene in FROM HERE TO ETERNITY) and intermittently bright Jeff Bridges, in a performance that suggests either a borderline moron or an unoiled automaton, can be very funny when parroting the accents and cloms of American rednecks. With Karen Allen Charles Manto Smith and Echard Jackel directed by John Carpenter 1984.

1984 * (Avg. from 3/15 Parkway Vogue) The Sure Thing — Only a poster of THIS IS SPINAL TAP on the dormitors walls will remind anyone that this Sue With Jeremy Irons, Ornella Mut-and Alam Dellon: directed by Volker Schlondorff * (Cove)

Sylvester — Horse story with Melissa Gilbert and Richard Farnsworth, directed by Tim Hunter (TEX). (Cinema 21, from 3/15)

The Terminator — Unpretentious and fast-moving science fiction, not at all swelled up or slowed down by the

more sensus efforts with the action submerged in an artful darkness — porhaps more dark than artful — and backed by a Lennie Nietaus jazz ucore. The conception of the hero— Biblical overtones of its plot. A half-Dirty Harry — is of a man who must daily go down what Raymond Chandler christened Mean Streets, but who in violation of Chandler's definition of a hero is in imminent. range) has been sent back through time from 2029 A.D. to the present day, under Herod-like orders to kill the woman destined to give birth to a "deliverer" who will lead the rebellion who is violation of Chaudies; and is violation of his will be defined on a fare in in miniment disheder of his residual section in great and disheder of his residual section in the section of the desired of his residual section in the section of the desired of his violation will be residual section and the section of th deliverer who will lead the rebellion against the gemocidal mechanicoracy, so to call it, that acceded to power after nuclear holicoaust. Fortunately, one of the rebel soldiers has got through on the time machine, too, just before it was destroyed, and he is ahead of the police on the trail of this wheat of the police on the half of this new sort of seal will be targeting everyone in the LA, phone book with more of the police targeting everyone in the LA, phone book with more than ever is now. What could have been a repetitive shadoon (you can't leven a good cyloright devil has been a repetitive shadoon (you can't leven a good cyloright devil had not been a repetitive shadoon (you can't leven a good cyloright with a common with all time threat slotners are in this one squarely fixed up to CP as in this one squarely fixed up to CP as a common that the common could go crustly thriving about this. Within the proceeded of such process that come is as unrespected epilogue in a deeen gas station, as southly so — as one eriginal. unexpected epilogue in a desert gas station, as touchingly so — as one could ask. And in the turn of events whereby the soldier from the future becomes retroactively much more than just a loyal disciple of humanity savior, it is also as romantic a use of that point of ward, a would appear to be the firmmaker much more than the central character, on whom some of the meanness of those Mean Streets has started to rub off. With Genevieve Bujold and Airson Eastwood. 1984. "* (Ken. 3/20) this sci-fi staple as anywhere outside of SOMEWHERE IN TIME. With Linda

Torn Curtain — An American scientist's feigned defection to the Soviet Union in hopes of acquiring this solution to his own Physics problem is replete with Alfred Hitchcock's repide with Affred Historock's mannered, overelegitined as is severelegited as it servele, most of which fail to rise up, full-bodded from the drafting table Now bodded from the drafting table Now bodded from the drafting table to bodded from the drafting table to bodded from the drafting the control of the drafting table to bodded from the drafting the provided and the safety that the standard from You Surgitary opunificant to You missed and the safety opunificant to You missed the the safety opunificant to You missed the the safety opunificant to the safety opunificant the safety open the safety o I had to lamening—The trans and out. Clear Marty, Sammy Devision, Marty Sammy Devision, 2010 — How strange that Peter Hyams would be entrusted to do (write, produce, direct) the sequel to 2001. Admirers of the Kubrick movie

irns out to be a bit bleak to look at printing appropriate the course in spaceship moves as with prison and hospital moves. The larger fruth is that the sequel doesn't disappoint. Much of the credit disappoint, Much of the credit disappoint, Should go to Athur Clarke, who wrote the short story on which the first odyssey was based then wrote the novelization of the first odyssey and been good crought to write a followup transell. scrpt, and now has been good enought to write a followup immisel before any of the circling vultures could do it. The Cool War microcosm and any aboard a gont Soviet American and a gont Soviet American an admontory/inspiratory ending Clarket
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Vision Quest — A high-school wrestler hungry for a personal challenge undertakes a debitating training program to shave off twenty-two pounds and enable him to face the most feared wrestler in the state (who trains for his matches by running up and down the stadium bleachers with a log on his shoulders). The

rancisco. The showdown itself is a bi Francisco. The showdown riself a sulf a disappointment in its failure to illustrate, or even to address the heroitheast that what matters is "balance, not strength or speed. Matthew Modrine, Linda Fricentino, Michaele by Harvid Beduer 1985. "An expension of the Control of the

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The Young One — Lish Burker's race (and obliquely peoporhiac) drama set in South Carolina but shit in Mexico is undernative that the subbom individually of the imma — subbom individually of the imma — used as of their director — gives it much in common with political and deplomacy. Zardary Scott Berne (La Jolia Museum, 3/20, 7/30 p.m.)

Witness — Peter Wer takes up his, interest in Culture Clash and sets it down in modern-day Pennsylvaina, where the Amish community assum the "primitive" role previously filled to Australian Aborganes it is not necessary to know a people intimate necessary to know a people infimitely in order to satisfy Meris councist. The early scenes of a horse-drawn buggy in automobile traffic and of a young Amilish boy's first trip to the big city maintain a nice wide-eyed quality right of through the witnessed murder in the train station men's room. But the

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actual compliments to other studios, apart from a mention of the hugeness of Warner Brothers sound stages, an 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. "Cheene Plans 5." THE ELEGANT INTIMACY OF YOUR OWN LIMO PLUS SUPERB CUISINE FOR TWO SHAMROCK

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KING BED, sofa, gold reclining chair, maple table and 4 chairs, Curtis Mathes TV, charcoal grill, lamps. Like new, priced half value for cash 453-1289 RCA X4, 100, 19" COLOR TV, with stand, for sale, 1200 Julie 457-2900 OAK GRANDFATHER CLOCK shell \$100, punkting big and gloves. Mike 263-3501

5-PIECE OVAL directie set. 4x3' simulated wood top with brown floral virigit chairs, 125-484-4191 after

742-3506 IN GOOD CONDITION 1 sofa & loveseat, cherry condition 8" long solid gold velour (matching set). 1250 or best offer Debbie 569-4942 OLD PATTERNS, for Barbie doll clothes, 7 outfits to crochet, 53 & 12 outfits to kine, 54. Days 295-1738, ment on 469-1480.

COLICHES FOR SALE: 6'9" brownish-gray tweed in good condition. 150 or best, 7" brown couch, \$20 or best 488-1181 after 6pm SHEEPSKIN RUG, New Zealand, IOx10*, white color, spill in original package. Beautiful. 5625, 459-5878.

OAK ANTIQUE SIDEBOARD, very good condition with original finish, plain, straight lines, attached beveled mirror & shelf 5375, 223-9279.

LIFTON MICROWAYE large capacity, like new, 1900 heavy day temporare, relson used, 540 heavy day temporare, relson used, 540 heavy day temporare, relson used, 540 heavy day temporare relson used, 540 heavy day temporare 7100 heavy day temporare 71 SDE-BYSIDE refrigerator, couch & table in very good condition 697-9

BEAUTIFUL PAIR of occasional chairs, beign velve with high backs, almost brand new, perfect condi bon, cost \$275 each, set for 199 each, 299 0646.

FUTON BED, queen size with beautiful blue print cover. Brand new, need to make room for the baby cro, \$150 Lta 449-1847.

SAMSONITE suitcase, gold, 26x20, 2 cartwheels lower corners, fold and hold bar for rolling \$45 Maggazina 424-0707 M. C. 2pm, 541 12 mpm

6-PIECE SOLID wood bedroom set with hand silk-screened design, antique took. Queen headboard, ead \$200, asking \$900, \$71-3246 after 6pm.

LARGE 16" CHEESE PIZZA \$5.50 One topping \$6.25 To-go only 25¢ extra for box **ALTOMARE'S** Pastry 3761 6th Ave., San Diego 692-9920

RESTAURANTS

Mexican Combination Dinner \$5.95

Carnitas \$6.25

(port: Mexican-style)
With beans, tomatoes, onions, avocado and tonti

Prime Rib Dinner For Two \$13.95

AN pm to rNV pm = ree nos a Geures

St. Pairlek Day Party
Corned beel E cabbage, green beer
and lice music stanting at 1 pm Sunday

Prairle Ferlin & Gary Cesona
now appearing in the longe.
Enjoy the music of Paul Eastland at Vetor's Deck

VICTOR'S RESTAURANT

on Scott Street across from Sportfishing Landing Point Loma (formerly Moby's Deck) • 226-1871

You're in Luck!

Parade your whole party over for St. Patrick's Day.



VACATION VILLAGE 1404 West Vacation Road, San Diego, CA 92109

FREE MINI PIZZA & *GLASS OF BEER

PIZZA • DELI SANDWICHES SALADS • SPECIALTY APPETIZERS CARAVAN SANDWICHES



A204 Voltaire St.

Corner of Voltaire & Catalina - 224-3223

Mon. Sat. 11 am to 11 pm - Sun. 11 am to 9 pm

Offer good with this coupon



Tell them we are now open for breakfast Eggs w/hollandaise Matzo brie
 French toast with challah Tell them we've grown & now have scrumptious, homemade souns

Tell them we have 30 varieties of the best blintzes around . . . but don't tell your mother, she'll be jealous Blinchiki International 297-5220 Corner of 5th & University

L'CHAIM

We would like to THANK our valued customers for helping us reach our 8th Anniversary. Garry, Debby, Louis and the L'Chaim staff



WE'RE OPEN LATE! SUB

Pasta or Pizza

12" PIZZA - choice of 2 toppings (sm. stuffed + \$2.00)

\$11.95

above includes 1/2 carefe of wine or pitcher of beer Early bird discounts — Daily Specials

Di Roma

Italian Cuisine with the Continental touch. Reservations & Directions 222-1189

OPEN DAILY — 5:00 p.m. EXCEPT MONDAY ____COUPON_

STEEL BED FRAME with muttress, twin, \$145 air, be drame, \$80, mattress, \$65, new 276-3157

DRYER, WESTINGHOUSE, excellent condition, s185-265-8039

375 944-003
SEDROCKE FLIRNFURE, girn' white with gold tim
7 dessirn. 365 each. 2 desks. 360 each. 1 millior.
325. 2 headboards. 315 each. 2 lamps. 312. Exerlevel, offer for oir Ansige haltine. 3290. Bunk beds.
no mattresses. 390. 223 6898.

SOUTHERN HOME COOKING

Bar-B-Q Ribs, Chicken & Hot Links
Fried Rabbit Chittings Chicken & Hot Barber Peris Peet
Hum Heels Peris Peet
Peris Peet Chicken & W. Red Rys Grays
Neck Bones
M dinners sered with 3 of the following:
Backeyed peas, collard greens, olars, yams, fired grits,
com broad or humb puppers. Homemade sweet protato pe.

80TTLE 'n BEEF Kestaurant & Bar 4383 University Ave. 283-8213 (Across from Calif. First Bank)

NO DINNER OVER \$5.50

ELECIBIC GOLDPLATING Machine with all equip-nions, 1100 from 444-9219.

JEWELERS BURNOUT funice. Sitellite 3 200 with pyrometer, \$150. Exceptit condition, 272-0804.

VITAMEN 3600 BLENDER, almost brand new and in excellent condition, paid 1400, a new tongain at 1200 272 PBRP environs.

DOWN FILLID uphassend that given 8 gold ex-cellent condition, 550, 944-1015.

SPROLLER — STROLLEE No Stoop Coupe 150
Couch, blue beige good condition, \$102, \$300
Day Implies thousy mil, good with chiefen, fire
to good from \$2,000 200

25' RCA COLOR tube-tiver IV, test wood consist.

mer. LISD tim 444 575

GARSTON DEPORTS on a general and a strength of the control of the control

ZENTH 19" color TV, needs minor adjustment or use as a computer monitor, 550 or test John 1 CNE MAR TICKET to New Delhs, good up to April 8 5600 or best offer 453-20th

GUTIAN, FLACK MAYES, my conscion must gu consistent full construction, 5295-225-0377.

273-1709.

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Special content in the content of th

GANCOS DALL 75 on The TV spring of the Control of t

REPROCEASION: 15 cu. B., avoicado girero, yety garaccionistos: 1100 300-1001.

BEDROOM SEL double foot with spring 6 matterss, withrus freed - 6 footbooks. Ustr. visit-inig sage divisors: 1250 us. 1274 Rogar for court. Caribbat.

When you buy one combination dinner, get one of equal or lesser value free

Try items from our new menu

Special good through 3/27/85 Excluding Fridays

253 Sunset Cliffs B 222-0533 142 University Ave. 298-6613 Special good the

SECRECAL PLANS AND ASSOCIATION OF THE PROPERTY OF THE PROPERTY

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TABLE SEARCH SEA OF A GRAND CONTROL TO A STATE CONT Construction of Section 1997 and 1997 a

TWR HEADBOARD hardwood with maple finish.

17. 25 COLOR console, beautiful picture and cabinet, excitent condition, like new 3135 287-1693 or 247-2-442 evenion.

NORDIAKE CHINA, service for 12, 3375. Color PV. AIR COMPRESSOR, 2 hp Sanborn, 22 gallon, 5450 for 3325 & Long-desk 345, 263-5577. Grandonic color video careera, model: WV 8060.

gages (8" in 312, for CO & C thresh, pack only new \$100 APC 20" and the Sign FUDNS COS MALL new F gares 135, should fill Sign and the S

AMTICUES Amorem time, presed gain, F&A Man and AMTICHEG BIEGE containey easy drain. Excellent STARS COLDECT frontiers freeze: 19 6 or in AMTICHEG BIEGE containey, easy drain. Excellent STARS COLDECT frontiers freeze: 19 6 or in Container, 1950 be set offer Central 272-56 even under set of the Container, 1950 because the Container of the Contain

46-6970 after 5pm

MAX-RANGANIANTED selds only \$150, paid \$500 7

Book, markthing sevier chairs, 190, pair \$100

\$1,500 after 500 401

Thorse goldennake, tooster, gelf cast, carget shows a self-show after \$1,000 and \$1,0

QUIDISZE WATERBED with heater and frame, in ANSEL ADAMS 26x36 silver framed Notemble and excellent condition, \$125 or best offer 454-8178. the Range of Light, \$23, eves Mallise, \$12-9757.

DICOMATIV MASIONI was received until face for Acceptant 27,15 Mill Office, will sake bed office a service continue to the control of the cont

DRESSER, BRCH LIRE, new, large minor. II disavers.

NOA ANTICUE day retroited pews, must see, first 1000 along both 4699313 after igam 249-4705.

DRESSER, BRCH LIRE, new, large minor. II disavers. COE SALE 7 piece solid woold widerfield set, perfect condition, tea car and Lazy Boy chair 31400 innew ascribe 5595, 764-8631. CHARL RECIPIER with their factors and following the control of the control of their factors and following the control of their factors and following the control of their factors and following their factors and factors and

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AND BIRD OF Minimum Month (March 1) and the property of the pr

EXECUTIVE CIAK DESK, 42x72, with secretary, 20x44, and class, \$1400 new, \$800, 755,6079 evenings.

19" HETACHI COLOR TELEVISION with separate roll around stand, perfect condition, \$105, 690-2808.

SINGER SEWING MACHINE, good condition for more information, 284-1335, 5-10pm

LAZBOY CHAR prange \$125, 583 7631.

LAWISMOUTH CAN many men langer 461-1179 after tigen

AMANA MICECANAVI for use, the new York

RESTAURANTS

DINNER SPECIAL \$5.00 OFF

SUSHI BAR HAPPY HOUR

ALL YOU CAN EAT FOR \$9.95 (per person)



HANA SUSHI Japanese Restauran Independence Square Singpin 7315 Clairemont Mesa Blvd. (Next to the Soup Exchange) 277-2858



Small and medium parties (up to 500) 565-2558 • VISA/MC accepted



italian Restaurant 3515 Fifth Avenue 299-6080 Open dally/Patio

GRAND OPENING



Buffalo N.Y.-Style Chicken Wings rved in our Special Sauce (mild med · hot · x-hot) with celery

5-pc. Snack Pack \$1.99

WINGS'N'THINGS



Now serving you at two locations: 6717 El Cajon Blvd. (SDSU) - 462-WING (9464) 1404 Garnet Ave. (PB) - 483-5331 Call ahead for take-out Sun.-Thurs. 11-9 - Fri., Sat. 11-10

LASAGNA DINNER FOR TWO \$8.95 **FREE DINNER**

LASAGNA OR MANICOTTI

LUNCH SPECIAL \$2.75

Specials good with ad through 4-14-85 and not good on take-out orders PIZZA-FREE DELIVERY

MIDWAY ITALIAN CUISINE 3960 W. Point Loma Boulevard - 226-7473 (Near Safeway in Midway Towne Center)

JOE MARILLO QUARTET Friday & Saturday, 9 pm-1 an ST. PATRICKS DAY - DIXIELAND BOBBY GORDON QUINTET Saturday, March 18, 11 am-4 pm-

RON SATTERFIELD QUARTET

2424 Fifth Ave. • Hillcrest (south of Laure Dinner 235-6344 • Music 232-1773 Valet Parking

SUSHI BAR 法 Lunch Mon. Fri. . Dinner 7-days 这 DINNER Tues. Sun. • Teppan Table • Tempura · Tatami Rooms LIVE

Bring this ad in for a 2 for 1 special on any food item*, and check your M.T.Q.

1. In 1956, what was the name of Elwis his album?

2. Who song "La Bomba" & "Lonna"

3. What was Johnny Mathis's highest charted song?

4. Who gave Waylon Jennings his first guitar?

5. What was Compre Prancies first his rong in 1958? Test your good taste . . . eat at Rory's! Gourmet burgers . W Vienne hot dogs. Frozen yogurt 6069 Mission Gorge Rd., San Diego just off Interstate i

Open 7 days a week, 11:00 am until 8:00 pm

(*One item only-good through March 20, 1985)

Test your M.T.Q.



UPSTART CROW and COMPANY

Featuring **LUNCH & DINNER**

Unstart Crow and Company is a full service bookstore and restaurant featuring gournet hamburgers, homemade quiches, sandwiches and soups, fresh fish, pasta and chicken dinners. Also, Sunday Champagne Brunch with

PACIFIC BEACH 272-8990 Seacoast Square · Mission at Garnet Also in University Towne Centre, Solana Beach and Seaport Village

DRESSER WITH wood-frame mirror, Early American right, 8 drawers, 595, 272-6295, leave message

FREE FILL DIRT You haut Fence, 25 ft., 525 574-7600

Sept redefined and other 2012-24.5 (April 1981-110 Therefore Control 1981-24) (April 1981-110 Therefore Control 1981-11

ESCORT RADAR detector, \$160, 489-2530 THRIFT SHOP: peweity, jrams, conds, toys, witchen-ware: Sueiday Mutanday, 10.3. All volumence staff second shand Rose, 1372 E. 91, Chulst Vista.

COUCH, GOLD VELVET, existent condition, 595. Can deliver if close, 279-8030 ClueEN MATTRESS & box spring, 575-2 anequir chairs, dark wood, 520, 4 clear finish ladderback chairs, 520, aneque iron foor lamp, 515-280-4415 MOUNG SALE cooker spaner, 2 years old with pa-pers, 575, washerdayer, 5750, antique driving table, 5250, truck jack, 550, shortbed truck rais, 430, 578-5892

DREXEL SOFA, 2 swiver rockers, \$250 for set. Dur-ish directie set. \$75, Kenimore washer, \$50, rovesers. \$50, 288-3000 after open.

OAK WINE BARRES. Finited, clean for site 730
Navvenis SD, CA 9754 434-8649

KENMORE FREDEL small size 4.8 cu. ft. excellent condition. Perfect for 1 or 2 persons. Brown. \$150.

CAMPEL FACE, 1507, 1001 prior private langues 16, Interferent Recognition (14), 1604 prior and prior 16, Interferent Recognition (14), 1604 prior and prio

EXERCISE BIKE, \$50 & rowing machine, \$60, both excellent condition, 28s 8793 to PJ CREEC CHARS brown standard executive server case. \$35, top: uprosteered scretary's chars, \$35, top: uprosteered scretary's cha

HUGE MULTI-FAMILY garage & bake sale, Saturday 31to, starts at 7am, 4428 Jultiana Drive, Crairemont. 3 DAYS 2 NIGHTS, lodging of your choice of 32 world famous resorts. NO 270/0328 ARGE ARMODE, solid data, for size has large bevelled million & 2 drawers at bottom for blankers, \$275 Daniers 672, \$28

FIBIRGLASS & S1F1, frame greenhaute includes humanifer, upting, power ventilation & neuero. DUELINATE SCHABILD for sale, das brown naugh hydroxyma wawter (amer, \$25 Dan 276-914).

CABBAGE PAICH Doll collectors. I have 2 beautiful stolls from Acapuico with birth certificates in Span sh & an American 1985. Preeme. Lisa 464-0788.

CUSTINSZE SCEEPER sola, good condition, \$135, matching-coffee & end users, \$35, 276-2402

PHONE-MATE ANSWERING machine, 9 months new, like new & still have box. Cost \$100, will sell for \$601.281.7386.

Mama Mia, Too!

Buy 1 lunch or dinner at regular price and get a 2nd lunch or dinner for \$1.95

Offer good Sunday through Thursday with this ad, through March 31. Dine in a leisurely atmosphere overlooking the beautiful village of La Jolla Old World Italian cuisine at its finest.
 Specialties include veal parmigiana, manicotti lasagna, shrimp, scampi and scallogs.

Mama Mia, Too! 1111 Prospect Street La Jolla · 454-2567 (Upper level. Validated parking under building.) **Dinner Special**

Carne Asada. Shrimp Enchiladas. Carnitas or Crab Enchiladas

Any two dinners \$9.95

Not valid on food to go oon necessary, just mention this ad through 3/28/85

EL AZTECA Mexican Restaurant 1433 Garnet Ave. P.B. 273-9748 Mon-fri. II am-II pm Sat. & Sun. 9 am-II pm Breakfast served 'til I pm



Free draft beer with each dinner!

there is no equivalent to these meals at these prices in San Diego.

Gourmet seafood entrees

at peso prices



MR. FISH



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2 FREE DINNERS OF FRESH SEAFOOD WITH THE PURCHASE OF ONE BOTTLE OF POUILLY FUISSE

Villamont (France) (reg. \$19.95) Monday through Thursday, offer valid through 3/28



For a relaxed, intimate environment with piano music by Tom Reich and Mel Goot that makes dining an event - Your Palace is the place!

SUNDAY BRUNCH

7 am-2 pm 17 varieties of omelettes with vegetables, meats, seafood & special sauces. Eggs Benedict, Crab Benedict, fresh Quiche, Huevos Rancheros, plus home fries, fresh fruit & muffin

YOUR PALACE

RESTAURANT & PLANO BAR 3282 Governor Drive (Big Bear Shopping Center) Reservations needed · 453-4444 · No cover charge



Prime Rib And Wine ForTwo Each Saturday

be beautiful Torrey
Fines Inn. Egioy an
intimate setting inside
or a coxy table outside
ProCaught

ProCaught (weather permitting). Each dinner includes a succulent cut of prime rib, soup and

salad bar, baked potato or

rice, and piping-hot rolls. Select bottle of California

Dine with a triend at Only wine provided per couple.

11480 North Torrey Pines Road La Iolla 453-4420

DINING ROOM BUFFET can be used as a large dresses ample storage 580 46 LIMA?

DESKS FOR SALE: 20x48", 5 drawers, 5250 each, flip chair, 530, 1 year old: 265-0519 after 6pm, Must

CHAR SWIVEL ROCKER newly uphoistered, beign & green, nicely done, good condition, 195, 697-7119

CYARIS 4 ANTICUE can presiduck care chairs, rab-ber eas & ladderback, \$120, 4 Benetood chairs, rab-hue-shell deson, \$120, 24 Broth LEANDC CYRRISS, 5-gallon, 55, popiar, I-gallon, \$2, birth tree, 5-gallon, \$2, O Kerle & Merrat doubte-own, like new, \$75, 755, 710.

NITLES SALE Abstract and a sale base of Tables, from Deep with glass table. I comp. 7 particle chains patters, etc. 400 4200 evenously.

MAYIAG GAS DRYER excellent condition white, \$100, 481,9093 between \$411 & \$201

DEED MANIE HAVES 160 waters for just go common for the state of the st

HADDCARD FOR double bed, boxistype, 515
Evenings 280-1859

BEAUTHUR SCILD waiting, various waitins by 6,7,8
designs stead for paneling or furniture, 100 board from instrument Carl Hall 4444

IGET BED FROM Bure Woods, 1/2 original price & rativ FBM KNOSSE bed, value 1650, seis 1350, rativ FBM KNOSSE bed, value 1650, rativ FBM KNOSSE bed, value 1650

VIDEO CAMIRIA, RCA model CCO30, top of the line, paid \$1500, sell \$150-112 canel diamend, H. VZ, must see, 1800-286-939. "Goal \$100 cell \$100 F56-8870." Cost 1800 xell 150 755 8800 WASHING A DRYLE Kerrenze 1500 pair look an TYPE-William BML Selectur, compounding, but WHIRE/FOOD BATH, like new, 195, waker 545, char waker, 155, 272 7809 waker 555, 272 7809 waker 555, char waker, 155, 272 7809 waker, 155, 272 7809 waker 555, char waker, 155, 272 7800 waker, 155, 272 7800 waker, 155, 272 7800 waker, 155, 272 7800 waker, 1

COBAST DRB.15. 1766 to 132 in index, argonite-lium flowmeter, aic efectiode holder & ground starty, Grayco model 700 graygum, misrellameous pin derno new & 50% orth; 222 10% no 44

GARAGE SALE, Securiting March 1667c fram Igen-hundresh of sterm, Soques, Rolling Stones, Froun-hold ACCESORES, Cooting, posters & morel 4627, 3487-Steen, No. 2. Normal Heights.

FAMILY FILINGS Measure membership, 1270 Care to more into Transp 488 4412, keep trying

HEDROOM SET Ripieces, good confident, includes deal, took deliver, treatments respected to the LEG on process solid separately. Comme. 238:4414.284.4500.

MAYENG WASHER 375 SHY 2855

HERCLEON BROWN: brigh out twent tourseld excelent problem, 180, 204-0400.

Air COMMISSIR Jup zorganos 270e Bylino 150 Destring Dayger, complete 575 582 9570

MCVBES SALE) Antique solitup desk, solid 1750, illimmy table, solid magne drophest. I eadth name sets at count & makes at \$250, has massage & colorating records. 1175. As on each stugger has salt crists.



SARDINA'S Try us ...

Dinner for Two-\$14.95 Scampi or veal

Includes pasta, broccoli, glass of house wine, salad and bread Monday-Thursday Night
Spaghetti Dinner for One

82 95 Includes salad and roll Specials good with coupon through 3/28/85

1129 Morena Blvd., Bay Park • 276-8393

WHOLE PACIFIC LOBSTER **DINNER \$9.95**

Puerto Nuevo-Style Dinner inciudes salad, rice, beans & tortillas Complimentary St. Patrick's Lime Margarita with this ad through 3-21-85

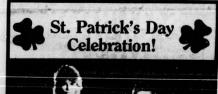
Mama Carrillo's Family Restaurant

Authentic Mexican Cuisine
4656 Mission Blvd, (between Dismond & Emerald)
483-6383
Tuesday-Sunday 8 an-11 pm
mondated Private parties accom



Purchase one entree and get the second at half-price

Weekday breekfast special \$2.49 4033 Avati Dr. 270-6564





Flyweil Friday-Sunday, March 15-17 and March 22 & 23

Sunday, March 17 Green beer · Drink specials all night! Corned beef and cabbage 4:30-9:00 pm

Corner of Magnolia & Mission Gorge Road Santee · 448-8550



Be Irish at Baxter's February 28 to March 17 with Pot-O-Gold Stew Pie, our own Shamrock Sweepstakes and Leprechaun Cocktails featuring BAILEYS RISH CREAM LIQUEUR.

Win A Trip For Two

It's easier than finding a four-leaf clover when
you register to win roundtrip airfare for two between
San Diego and Phoenix, You will also win dinner for two at Baxter's plus \$50 cash to get you to Baxter's when you reach your destination.

Baxter's Is Giving Away Free Prizes Anyone who comes in between Friday and Sunday. March 15-17, wearing a Baxter's St. Patrick's T-shirt wins a prize (with coupon) and a Shillelaghbob on St. Patrick's Day to anyone with an Irish last name (while supplies last).

You'll be green with envy if you miss Baxter's Irish Celebration.

1025 Fletcher Parkson, El Cajon, 442-9271 5404 Balboa Aue, San Diego, 277-8811



MATRESS & BOX springs, queerisize, Simmons Beautyrest, excellent, clean, 198-487-8494.

DARK MCXCO DEN. Forwers review consistent.

155. Fire double bed multiers, box springs beds with side in other Biglist, meeting attack.

BEDROOM M.E. Sprin comes going 7. Heliywood.

SANCASZ. WALERED, vide rains, motionies multiple stank in the stank of the stank in the stank of the stank o



Lunch for Two \$7.95

Veal, Shrimp or Chicken Dinner for Two \$13.95 Regular value \$21.90. Expires 5/31/86 Limit 2 dinners per ad. 4:00 pm to closin

Carabaggio's











DÜCHESS BRAND MATTRESS and boxipring, fulli double size, medium soft, 2 year old, fooks laid few 375_486-590.

TWO BED, lake new, French provincial, cream col-cored, complete with spread, healthoad, etc. \$150 274-8277.

BEARL COLLICIONS Benefity argund groups with Collicions from the major depth of the Collections from the major depth of the Collection from the major depth of the Collection from the major depth of the Collection from the Coll

REPRIGERATION: FROSTFREE, serial Remotive.
WEDDING GEMAN long-time new statu weeking freeze entrop (27 cuts, good stats) \$115.788 ingues (HK, \$150, 224-447) and there on soo, 175 for all Chells prince. \$3 Influence and the prince is settlement of the pri

DINETTE SEL CIVAL TABLE and 4 chars, \$100, bity cle Nishair 5 spred, \$65 with baset, rurror and lock. Also a no name 10 spred, \$50, 227-2498.

Study, 1/25, 291-9779. With formers, clean and Sucception Study, 1/25, 291-9779. Sucception Study, 1/25, 291-9779.

KINGSIZE FIRM MATTRESS. Sears best, no box springs, excellent condition. Paid \$300, sell for \$150,223-9279.

REFRIGERATOR Write Westinghouse, good condition, \$125 or best offer 283 9.945

BROWN AND WHITE SOFA and loverest plus glass with wood coffee table 267-4339

BEAUTIFUL RATAN ROCKER dou one sea and back, custom made in the Pt opinior 1900 Matth to 12 4946 Southerd Air Out Class 224 885.

on, 2 limit, 100, 195 483 3154 1 con, 195 483



TABLE, KITCHEN, with 4 chairs and an estimated fluction block formed top with white metal legi-

25 SELF-CONTAINED ROAD/BURNINE lower trainer and 179 FROM GOWN, size 10, 350, Western Linguist 179 FROM CONTROL BURNING BOTH (SERVE SERVE) SERVING SER

DORN USE METE Applicationer Modern (1)

1. Indicate depts and storage and it of the control of t

2917/16 for the Control April 1990 (17)

5 A RACKWART ACCONDING To may make for force in 1990 (1

gent speakers, reconstruct for after \$1.00 each.

Showing Assistance (2009-000). The after \$1.00 each.

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BE WITH SWAMI CHEDVILASANANDA. March 5, 7, 8 La Meia Community Center, March 6, Mandeville Center, Auditonum, UCSD, 7pm, Free, 692-3134.

HOW TO STOP PROCRASTINATING: Is this Sun day's sermon-lesson at Unity Center at 9 & II am Hotel La Jolla, 7766 Fay Avenue 746-772

CHILD ABUSE & neglect prevencion program needs volunteers in South Bay & East County to work with parents & children 6/92-0236. "TO HAVE INSIGHT is to know the language of life." Hazrat Inayat Khan study group. 284-5921.

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BSEXUALITY & AIDS will be the open discussion topic on March 21 at 7pm in Hillings Everyone wel-come. Contact the Institute 293-3381 stays or 298-3403, missage plants.

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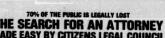
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969 AUA ROMEO Spyder Veloce, \$5,000 CADILIAC Coupe de Vitie, locks and

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WANTED MOTORCYCLES, any condition, running or not. Also have parts for sale. Cash in hand. 179-4026, leave message. YAMAHA ROYCOF Daytona Special, 1979, rare, last of the pired, custom pipes, 1995, 225-9874

1976 VESPA CIAO, orange, needs work. Best offer over \$100, Liz 268-8179 HONDA X8:500, 1982, great bike, 1700, Yamaha YZ:125, 1981, another great bike Make offer 420,0487

1962 86AL 1600. 4 spend, new pands steps are in good shaper, air looks and runs good shaper, air looks and runs good shaper, air looks and runs good shaper. See the shape shape shaped in the shape shaped in the shape shaped in the shape shaped in the shaped in the shaped shaped in the shaped in the shaped shaped shaped in the shaped shaped shaped in the shaped sha

1976 HONDA CB 750 F, very clean, custom paint, new tires, toxies, custom size, stock exhault, nor shooth. Over \$2000 meters, secreted, secrete \$1250. Serious bytes, tee 2780-2935.

HONDA CBS0, crean, runs good, great transporta-

1980 SUZUNI GS 550, quick bite, under 2000 miles.

1981 SUZUKI G\$750. 16 valve TSC engine, low miles, milnor, maintenance. As is, \$700 or best offer 437-8675 evenings.

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1975 HUNDLARINA CR 250. Good condition, sery low hours, size and clean, never laxed \$250 or best deep 22,048 or best deep 22,048 or best deep 22,048 or best deep 22,048 or best deep 24,048 or best deep 24,0 1981 SUZUKI CS 650 SHAFT, 5500 miles, perfect, windshield, rack, case save, more Save 5 and hide to work \$1000 fem; 607-5739. deep 2000 miles, only \$650, Rex 270-7329 after fem.

1983 HONDA CIL650, low mileage, one owner good condeon 19800 fem Avien 260-0041 after peu Enz 777 4550 after 5pm

| 200 | 130 of the caffe | 140 of 140

ATC TULLY suppended frame, folks 5: travel, few 6: firme package 31%, or folks 31% frame 312% and folks folk

erbined, never 82 CBROOF 20K miles. Good tires. Must sell. \$2500 or best offer Greg. 463-2402 evenings. 1973 7 1975 HURDUNARNA 400 CR1 RADY to 1, good condition strong, and very reliable did blank selector for 589-585 300 589-522

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1981 YAMAHA VIRAGO VXwvi 750, shaft-drive.
6000 miles 1900. Oir feath for pickup or van
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CAMPY TRACK HUBS, brand new in box. Campy SR brate hundrer. Various used thors. Make offer 153-1725.

FEMALE HOUSEMATE NEEDED Female housemake wanted to share townhouse in San Carlos. Own room & bath. All amenties. Nonsmoare preferred 5285/month plus. utilities. \$250 deposit. Call 256-6566 days 581-4702 evenings. ROOM FOR RENT in luxury 2 bedroom condo, Fam-ion Valley, 3150 plus utilities, private bathrooms, pool, sunders, clean, bus stop, reliable, nonsmokers winted, 296-1502. AUSTRO DAIMLER OLYMPIAN. 12 speed, 531 Rey-nolds double butted frame (SScm/21-1-27), 700c at-loy clinicher wheels, Campagnolo hubs, 23 lbs. 3350 224-0937

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1981 TRIX 660 RACING BIKE, 25" frame, red and yellow paint, Campy/Modelo equipped and extra: 5650 or offer Don 583-4229

MEN'S BCYCLE — BERTONI, 63cm, Carrily Super Record, Ambronio Synthesis rimi, Cereiri bir 6 stem. Cereirin 2501, extra set trannig wheels, low mile-age 112000 resident for 564-579. SCHWAN SUPER LE-TOUR 12.23: frame 12-speed 2 Story house Own furnished room, buth, skitten wide range louring granging file and shiften excell studies and phone privalege. \$200 total 422-1044

AREA Y PULCED DISCUSSION TO SUPER 27-INCH Many AREA Y PULCED DISCUSSION TO SUPER 27-INCH Many AREA SUPER CONTROL OF THE CONTROL OF T

NISHMI ID-speed, 21 mch, black, 2 years and excel-rentionation, \$150, 892,4395.

WEBCC: RACING BIKE with red line forks, new paint job, like new condition, 575. Steve 743-4215.

MALE/FEMALE share 3 hedicorn. 2 bath La Mes-house. Nonsmoker, full use of house, 5250 month 17 utilities 465-1997.

UNIVERSITY CITY, monsmoker, responsible, 21-30 years MF, available immediately, 3250 plus 1/2 utilities first last plus 3100 deposit David 453-3763

ROCIMMATE WANTED Stare 2 bedroom house in Normal Heights. Employed, stable, quiet non-smoker No pets, \$200 minuths first, last and security depoid. Greg 283-699 or 231-9986, feave message FRIENDLY HOUSEMATE needed, nonsmoker. New house with pool, spat, most furniture, laundry, calls. Carry 267-6969. MEN'S 23" SR Semi-Pro 12-speed touring bicycle Good condition \$200 or best Jan, 222-7462 ROOMMATE WANTED House to share, clean male 20-35 years East Chula Vista, 5250 mornhy Jeff

> SHARE 3 BEDROOM house, female, Ken area, large yard, fireplace, hardwood floors, bathroom & kitchen. East access SDSJibus \$300 including utilities. 584-8549 evenings. MY CAT GANDOLPH and I want loving Pacific Beach home by April 1 \$300 including utilities. Dawn 675-4359; evenings 455-6064

HOUSEMATE, responsible male or female 30-46 Spring Valley near Cuyamuca College. Own room and buth. Cat lover, nonsmokers only. \$255 plus 17 usilises. Err. 697-7796. ROOM FOR RENT in Mission Hills home. large and suriny connecting bath, phone jack, share kitchen and loundry facilities. Must be clean and quiet \$300 Jone 195-0440.

CHULA VISTA, roommate worsted, employed, pro-fessional, norsinoler, reasonably near, to share 2 bedroom, 2 bath furnished condo in quet area 421-2934, leave message

ACM SA LIMITE 2 inclines, 2 being papered to CAMMAN AND THE PROPERTY OF THE PR

FEMALL ROOMMATE wanted to share 2 bedroom 1 bath apartment. Pool and prouze, available march 1 \$200 month + 1/2 utilities. \$76-1945 after 6pm.

LAUGULA share furnished 3 bedroom with maturi mater, those pame, parking 5395 plus 313 uplitted non-shoker 587-1804

ROOMMATES - SHARE large modern from the 32nd St. Navy Satton: Large furnished room, bath kitchen privileges, \$280, quiet, secure. Nice propil and rice place? 203-300.

HILLCREST HOME, quiet study environment, extri large suce wen provide den and bath. \$400 month includes all utobes and maid. 29: 8314 evenings.

PROFESSIONAL PERSON wanted for nice Pacific Brach house, Female preferred but negociable Sony, no pets 5275 plus 13 usinos, Picase cel 273 8470 before (Jun. alter Spinsbert).

ROOMMATE WANTED 1300 a month, room with ocean view, male looking for temale roommate in North County, on the hill in Cardiff 436-6315

AKE MURRAY CONDO room for

PACIFIC BEACH, female, young professional needed to share quiet 2 bedroom ougles. \$275 month, 1r2 upstess. Awalable. April 1. Nonsmoker, no drugs. 270-598.

FEMALE IN 30'S TO SHARE nice 2 bedroom, 2 bath apartment near stadium with same. Must be clean and next with a preference for quieter surround rings Furnsh own rooms only. Available now, \$268 + 1/2 utilities: 28f-6459. RCCMMATE WANTED for spacious 3 Dedroom En-cinitas house. Seperate bath, surdecks, yard. No smoking or pers. Available 41785—512/imoren + untities Lisa, 436-6662, evenings.

MALE, 23, LOOKING for nonsmoking, responsible male or female to share search for Pacific Beach frome Bit 245-1870 days, 581-4615 evenings.

ENCINITAS, RESPONSIBLE nonsmoking female to share large 4 bedroom, 2 bath home with 1 woman, 2 mm (24-27), 5240 month, 1/4 ubities, Sandy 753-2795 or 555-9214 message.

RELIABLE FEMALE nonsmoker to 32, for beautiful but quiet spirt level condo. All new interior, pool, laundry, parking. Easy to SDSU. \$190 plus 1/2 463-1562.

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Craig 479-900.

ROOM FOR REAT In large 3 bedroom, 2-114 Junn new home, San CarlosMinson Gorge area, washan reyer, freplace, intrivavate ja justuzur, relivood deci, recelleri neighborhood. Cebbl & separate jahonsom in your nomi Serbang preparatiole, nest, consistent your nomi Serbang preparatiole, nest, consistent your nomi Serbang preparatiole, nest, consistent your proposition of the propo

FURNISHED TOWNHOUSE to share with clean, quiet, professional type, nonsmoker, 2 story, private bath, garage with opener, deck, freplace, pool, jacuzzi, lighted tenns, \$425 + 483-5094. NEW AGE WOMAN wishes to share cheerful Ran-cho Bernardo condo with same. Private room & bibli, view, security, all amenities. \$350 + 1/2 use-ties. 485-6339.

ROOM AVAILABLE in 3 bedroom house in Clare-mont with washer & dryer, garage \$200 + 1/3 util-ties, denoted 270.0622

ROOM NOW FOR QUIET, responsible nonsmoker, North Clairemont 4 bedroom, 2 bath house near Clairemont Squire. No drug, kids, pets \$250 & 1/3 very low utilities 270 &873 message.

LA MESA, 2 BEDROOM, 2 bath condo, 5300 + 1/2 utilizes Conservative person, 30s Pool, jacuzzi, ten-ns courts. Jim 295-8027, 286-2630 after 6pm ROCHMATE SOUGHT for 2 bedroom, 2 batt of the rest of the paint of the

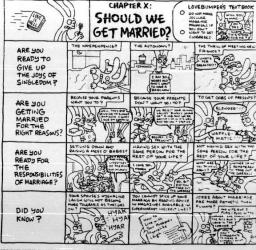
SDSU AREA. Furnished bedroom for working or studers female Laundry, pool, jacuze. No pets. kitchen or living rooth privileges. \$200 or \$225 with garage 287-0673.

ROCMMATE WANTED large San Carlos horne, stu-dent welcome. 1250 plus share utilizies, \$100 de-posit. 287-1357. FEMALE BOOMMATE, 20-25, for 3 bedroom Bun-cho Penasquitos, condo with pool. Credit check. 5265 plus 113 utilities & 5250 deposit. Jamie 672-1634

FEMALE ROCKMAATE needed, nonsmoker to share 3 bedroom floure with pool 1/20 month, 1/3 usin 181, available April 1 Near 3052 278-7733 181, available referales contend 448 424.

LIFE IN HELL

By Matt Groening @ 1984



RODMMATE NEEDED Share Le Coste house, oil-vaire beth, illaundig quiet neighborhood, view, fire-place, decks, garage & openers. Norsinoker, male oil femaler, no. pets. \$395 includes unities. Serve 942-2847.

evering.

NONSMOKER ROCHMATE wanted to share rice 4 bettoon: 2 betto make the rando in Alara Mesa. Good social sections. See the rando in Alara Mesa. Good social sections. See the rando in Alara Mesa. Good social sections.

COME SHARE WITH ME! Totally furnished master bedroom, bath, walken close, modern latchen, auchien stonen, auchien stonen, saudy privileger. Pool, spacious, quet pool, jauzzi, convenient Sozioon. 3325 nicludes unities PAZ 254934, feare message.

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MISSION VALLEY 2 BED/2 bath. Phot, Jacusti, Non-smoore 3300 + 1/2 utilities Month to month. Sur-5784570 Mon. Fr. Sah spin.

OPEN-ARROLD MATURE, MALE wanted for nice 3 brottom riscus near 54th and Prices Maked by freshite and cont 5175 744-4454 freshite and cont 5175 744-4454 freshite and cont 5175 744-4454 freshite and cont 5175 744-454

ROOM FOR BENT SDSU AREA available April 1 1990 a month plus 1225 depose 229 0057 month plus 1225 depose 229 0057

AMAIUE MALE. 40 share my 2 bedroom, 2 bett. more 224-247.

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MATURE MALE SECTION 1 male Male be stean next. work. mg Military tudent Ok. 1275 per moret plus 1/2 section. 242-245.

SEEAALE ROOMMATE MANTED, besideful newworks.

FEMALE ROOMMATE WANTED, benutiful house large bedroom, freplace, natural woodwork 1225, North Park, Jony 297-6417

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FEMALE ROCIMMATE needed Cute carryon view apartment. Surrey room, University Heights. Em ployed only please. 5260 + 1/2 unities. Lynne 284-3885, leave messagei. have messagei.

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MALE NONSMOKER SHARE 2 bedroom, 1.5 bith townhome convenient to 505U and Grossmore. 1275 per month plus half utilizer. Jon 463-0774 or 018-1875 exemings or weekends. NACRIC BLACH, FEMALE preferred Large 2 Ded-room, 1 both aparitment (id biosis from browl), 1250 morning First, Dist. Depost + half utilizes. Maile 274-001 evenings.

FEMALE ROOMMATE WANTED Seria Mesa area, 3 bedrooth house Very clean, quiet and responsible, Clienter a plus 1300 month, first and last, 1200 de post, 1/2 stricte; 292-5725 evenings.

ROOMFOR RENT, FLETCHER HILLS with pool, share both. Prefer professional person. \$250 + 114 utilities. After Spm 562-6911

FEMALE. NONSMOKER, to share beautiful 4-bedroom Rose Canyon/Claremont house. Mastel bedroom own bith. Eneplace, den, yards, etc. 1290, 1.14 upines. 483-321.

FEMALE SHARE LARGE 2 bedidom luxury condo, magnificant view Mission Bay, Pacific Beach Heated pool, jacuzes, security building, Profes-sional, nonsmoker \$325, 1/2 usities 483-1077, 274-9537

ENCINITAS MALE/FEMALE nonsmoker. 23-35, clean, responsible employed, to share 2 bedroom duplex with artisticities 5280 plus 1/2 utilibes 942-972 evenings.

PACIFIC BEACH - FEMALE student sought Share ea penses, upstairs condo block ocean, cat, simple life style, own room, pateons, Male, 27sh, humorout ful, clean, spiritual, 5250–270-0214

FEMALE ROOMMATE WANTED New large 2 bed soom agaitment in East County Carport, laundry storage Cean and quart atmosphere 1250 month los 461-7378, 274-6476, 440-732.

RESPONSIBLE, CLEAN, QUIET roommate to shar nice Spring Variety frome. Laundry, private. \$165/1/ utilities. Need references. Days, Sharon 460-8034

MISSION BEACH: PANORAMIC ocean view. Person to share gorgeous tobaccoless 2 bedroom; 2 bath usury apartment on the Boardwax year round se25 each Boardway gear round.

MATE NEEDED, share La Costa

IDEAL SITUATION FOR SINGLE MOTHER older home to share with 2 women in Hiscies Finglace, large yard. \$400 + Eva 231,4088

HELF ON THE WAY? Quet, responsible jemployed; female warst own room in Pacific Beach for under \$200, April 1 Ineed a miscle. Anita 483-2824

NEED EXTRA ROOM? FEMALE ROOMMATE wanted Stare with 2 others large Hillcrest home 2 private rooms Includes Nathers, balk, laining sport, freplace, yard 1400+ Cindy 231-9088

profier oil attitute qualification and profit fine for the profit of the

WANTED FINANCIALLY RESPONSIBLE nonsitioker to share 3 bedroom ore at new Del Mar house with fireplace, washelidyer, dahwasher, gardener 5175/moret 10m/Chre 481-3741 RODAMATE WANTED NONSMOKER to share 3 bedoom, 2 both house in N.W. Collettont. Own room, unfurnished, and bath. Family room, pland, garage, yask, washershyre 150b plan 113 utilities, 100/shonat, 270-7463 before 10pm.

DO YOU NEED A CREATIVE cooperative, aware roommize? San Diego area. Andrea 463-0657 WORKING WOMEN (late 20s) need female room-mate to share 3 bedroom condo near UTC \$245/ month + 1/3 utilities 453-1996. Keep trying

ROOMMATE WANTED IN OCEAN BEACH house Washer and driver \$250 includes utilities \$100 de-pose No pets 226-7706

REPONSIBLE PERSON to there never apartment tompies in 61 Cagen. Own bedroom and both, as in 172 bent to 2 John Condition and both, as interesting to 100 + 1100 + 1100 to 1001 option. A superiority Person Condition 100 + 1100 + 1100 option. A superiority Person Condition 100 + 1100 to 1100 option. A superiority Person Condition 100 to 1100 t

4 BEDROCH HOUSE in Point Lorns looking for in sponsible male 22-27 Starting April 1 300monts in sponsible male 22-27 Starting April 1 300monts plus under 2 24-28.

M1. HELIX, large bedroom, private bath, swimming pool, large yard. Nonsmoker, \$280, first and last

CARDIFF OCEANVIEW LARGE DUPLEX has room for neal, responsible, employed nonsmoker Female preferred. No. pets. \$255, fest and last \$100 de-post, 1/3 utilities. \$42,9066 monning.

QUIET PROFESSIONAL nonsmoking main. 39, de sies to share your house, condo or againment Please condact from at PO Box S1644. Sin Diegi HOUSEMATE WANTED, 3 blocks from 5.D.S.U. Nice large 3 bedroom house, 1250. Call for details. Mark or Resea 287, 7490.

RESPONSIBLE. NONSMOKING HOUSEMAN wanted Millertenuer for large 3 bedsoom house Pl ofic Beach. Own room, share bath, stollage Marc 21 1327-50 + 173 utilities. 488-3042 evenings.

CHRISTIAN FEMALE will share lownhouse Private single norm, bath, kechen, likundry, private pool. No smoking, drinking Furnished 3210 per morth 112 ubitter Sanze 449 9545.

ROOMMATE TO SHARE great home in Print Lomi-audidin between March 27 and April 1. Engillar large basyand 1800 per month 225 lien's after 1.30am.

FEMALE ROCHMARTE to share 3 befroom home in East San Degar, washer-dripe; galage, fenced back yard s150moreh plus 1/3 unities. Available now. 736-1481

ROOMMATE SOUGHT for 2 begloon. 2 bach of sached Mira Mesa condominium. Furnished, fire-place, pools, patio, volleyball, jacuzzi, dishwasner, laundry, storage, carport, £305 plus utilities 566-9685.

FEMALE ROOMMATE wanted to thate mobile name. EL Cajon area. \$220monts, 102 unities. \$61,2005.
MALE ROOMMATE WANTED, professional, responsible, next to househunt with female. 31, with 2 cas. Claimmont to Solina Books, for May 1. Betweense requested Pattle 437-4405 days.

CHULA VISTA FEMALE roomingte wanted, em-ployed, professional, nonsmoker, reasonably neat-sture 2 bedroom, 2 bith, furnished condo in ques-arra 421-2734, leave missione.

OOMMATE WANTED Responsible clean no moker to share 3 bedroom; 2 bath Claremore own house with pool and jacuza; 5100 depos 195month, 1/3 usities; 79il 277-4707 evenings.

FEMALE ROOMMATE WANTED. Share 2-story townshouse Private room triple closes, loft ceiling! Yard, pool. Statile young professional family. La Metal-Spring Valley-area, \$175, 698-4643.

ASIA Tokyo Bangkok

SO. AMERICA

OUNCI

plus 1/2 carries Parice 468-333

ROOMMARE TO SHARE CONDO, 2 bedroom, 2 body down and a fine street SSSSIA Meta area Anne 6709-52/2

ROOMMARE TO SHARE CONDO, 2 bedroom, 2 body down and 2 body

MALE ROOMMATE wanted for cute carryon view apartmens in University Heights. Must be employed \$200 plus 1/2 unities. Cyrine 284-3885 or leave message. FEMALE ROOMMATE wanted to share up Clairemont house Must be a nonsmoking, in ble and quiet professional. 1230 plus 274-566 or 272-9295.

RODMMATE WANTED partitime father of 2 boys. share 3 bedroom, 2 bath Mira Mesa home with single parent, nonsmoker \$370 month includes usin-tes \$78-602

PACIFIC BEACH roommate needed looking for a next, considerate and responsible person. \$212.50 per month. 270-8141 after 7pm.

IM/BOARD in exchange for great housekeep-mating Don't make but you can North Rask niticest, Normal Heights, Mission Hills C des OK No babystong 443 8255

RODAMATE WANTED for very rice northwest Clairement house with fireplace and washer/dryer Must be nonsmoler, responsible, and quiet. \$230, share utilities. 274-688 or 272-6295.

FEMALE WANTED, 18-32, to rent room with kitchen privileges, 1 block from Moonlight Beach with easy-joing male. \$250 plus 1/2 utilities. 436-0339, if no

ROOMMATE WANTED to share 3 bedroom home at Mira Mesa. Master bedroom plus private bath. 1325 month plus share utilities. 578-1674, leave message.

ERNIE POOK'S COMEEK









BY OWNER — Mission Village. 3 bedroom, 2 bach, air conditioning. fireplace, microwave, waispaper, washeridryer, pool, plcuza; 279-9145.

AVANTED: FEMALE incomment thate Misson Hills caryon home. I bedroom to rent. Vegetarian, stu-dersinesphysicsholistic health. \$110 plus utilities. Specific classes, etc. 295-336.

MISSION BEACH 2 story cottage with freplact War round with washer and dryer. Available immi dately \$250 monthly, \$150 deposit. Seve 488-575

DEL MARP ROOMMATE wanted to share 3 bedroom rondo with book soal tennis, \$300 month plus ubit-ties. Prefer responsable nonsmoking female 259-8435 or 238-3717, Joe. FEMALE TO SHARE 2 bedroom, 1 bath condo in Rancho Bernardo: \$250 plus 1/2 utilibres 25- to 30 april programmed band on own, \$87,8322

COUPLE NEED FEMALE ROOMMATE to thate 2 Indicate that the state of the RESPONSIBLE FEMALE ROOMMATE wanted, non-smoot, nondiminate for 2 bedoom againment in La-Jobbs 1950 are morein glass 170 uillions and preferancy with female. Im quare, platform, mitures to references.

Walking re-invented



Natural shoes and clothes

MA.



EUROPE Promision 54!
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Porris



Give Blood \$10 for 30 minutes of your time

titis B Program-Earn up to \$900 a month Come in for a free blood test (1) if you have ever had Hepal B. (2) if you have ever had contact with Hepatitis patients (3) if you have received the vaccine for Hepatitis B or bit told you have the antibody.

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EL CAJON 1247 E. Main St., El Cajon, CA 447-1511 Mon - Sat

34 MACCH 14, 1985

PROFESSIONAL NONSMOKING FEBRUAR CONTROL 2 DEBROOM Mission (Valley Conditions) (Automatics) 220 Mission (Valley Conditions) (Valley Conditions) 220 Mission (Valley Conditions) (Valley Con

COSU AREA looking for responsible or Uldy to share 2 bedroom, 2 bith huxunou all amentes, parklike setting \$325 plus \$83-157

UNIVERSITY CITY Share 2 bedroom, pamally furnished apartment. Own room, pool, corn laundry, security Prefer 19-27, clean living nonsmoker. \$300 plus 1/2 unities. Sary 450-1579. FFMALE ROCAMATE wanted, Pacific Brach area Own room & bath, 1267 month + 1/3 utilities. Available room 3/constructor, manute, 273-2074

FEMALE LOOKING to share apartment with other females, 20:30. Nonsmokers, Lisa 573-3001 days or

RODMMATE WANTED: 3 bedroom house in Serra Meta Pool, sicuzzi, garage, canyon view: \$250 + utities: \$278-9464

SOMEONE NEEDED to share beautiful new Pool, picuzzi, laundry, own maiter bedroom with both Nonsmoker 1295 Dick 578-7311, Mira Mesa RODAMATE WANTED: 2 bedroom furnished, \$275 + 1/2 ublides. In Pacific Beach next to 15, 272-0745

Rental Agencies

\$200 HANDYMAN, 3 bedroom, 7 bath house. Avail able now, has garage & big yard. Call 589-2991 Renters Realty, open 7 days bill 8pm. \$380 RENT TO OWN - large 3 bedroom, 1 bach, North Park House, E-2 terms; 589-2991. Renters Re-atty Open 7 days, more available. 1400 + PERFECT 3 bedroom 2 bath in excellent mea, two, pers OK live diposit, call 100 2001 Renges Beatly 589-7991 Open 7 days

5275 LOVELY LA MESA 2 bedroom 1 Listin privite fenced house. His all Renters Revity 589-2991 Oven 2 days. 101 form.

5500 ALL NEW 3 bedroom, 2 bath oversized house Just remodeled & ready, 589-2991 Renters Realty Open 7 days - till figm. More available. \$1050 MONTH. Beausful large executive. 2 bed-foom, 2 bathroom. Occanifors apartment. All: The amendes, security building with garage. Fantantic view. Sunset. Cliffs area. Steve Richards. Realty. 483-2844.

NO FEE! Save time and money. We have apartments for sent in all areas. Steve Richards Realty. Call our 24 hour hotline 481-2945.

For Rent

\$350 STUDIO — beautiful old Spanish Hillcrest area. close to downtown and park. 2241 4th Ave.

FURNISHED 2 BEDROOM, 2 bith condo: Mission Hills, dose to downtown jacuzzi, ballony, security building. Two: reserved underground parking. No jets, 5900 morth. Auskinle April 299-2005. BALBOA PARK 2 bedroom house, hardwood floors, washerdryer hookup, fenced yard, quiet izreet Available April 1st, 5650 No petsi 283-0146

1450. 1 BEDROOM FURNISHED apartment, available thru June 30, 3333 Bayvide welk 219 05/7 or 5550 1 bedroom furnished apartment year round 13331 Bayside walk #2 bayhore building, nice palso 229 9672

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IS NOW OPEN EVERY RIDAY

Coluis SWAP MEET 226-0650 AT THE SPORTS ARENA

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KOBEY'S SWAP MEET ticket booth NAME

ENTER OUR DRAWING

FRI.-MAR. 15

TELEPHONE (Drawing held Apr. 12)

I BEDROCAL I INFURNISHED over and clean con-"venient to downtown and Mission Hills, off-street parking, 2822 Reynard Way, 5150 monthly Man-ager 293-3993.

NCT 2 BEDROOM, 1 burn, 2040 Jillin West, #73

COTTAGE CONDO, PENASQUITOS 2 bedroom, ga-rage, washendiyer, community pool, 1500/month 465-1700, ext. 611 (work) or 274-5129 (home) FOR RENT - beautiful Mt. Helis name.
I handry pool privileges spaceous, quet.

- BEDROOM HILCREST, huge bathroom, quet and
ober preferred 5250, 5100 deposit, item et every large and statement of the preferred for the preferred f 2 BEDROOM, I buthroom deluse upstars apart-ment, steps to fast Bay in Perfit Beach, Complete with stock, refrigerator. No pets. 1775, 6 month

STUDIO IN CHARMING VICTORIAN house located in prime downtown vicinity Drive by 2014 Third Avenue Do not disturb tenants, 1325 298-1420

CLAREMONT 3 BEDROOM, 2 binh, 2 car garage near all no pets. Available April 1: \$750-287-1041

CLAREADONT 1 BEDROOM, 1 barn, 1 car garage, debasemen, refrigerator (opportual), near all, no per; A. Japie March 24, 1750, 282-1041.

MISSION VALLEY 2 bedroom condo, freshly purred, new carper, tennis, pool, gym, sauna, walken-closer Avanlable April 1 655 260-189.

OFFICE SPACE, Point Long area. Air conditioned, carpeted, convenient. \$250 month including utilities. Sandra 224-3441.

SHARP HOSPITAL area, 4 bedroom, 2 bath house freplace, farmly room, large kitchen, 2 car garage 1900 month, 278-2197 after Som

APARTMENT FOR RENT Huge 2 bedroom apart-ment, upstains, new decor, bright & clean! Stove, re-frigentor, disposal, launday included. 1485; Signity unaller 2 bedroom, only 1459; ISSO Java 282-2484.

GORGEOUS CONDO for next You'll plue this view indealery, with freplace, trash compactor, micro micro and another plushcampers, 5800-276-2347.

SCHOOL PARK GARAGE for over SSS a moreh for

DYLLWILD MOUNTAIN CABIN GETAWAY gor-groun Yew. J bedrooms, treplace, surfices, game-room Reserve row for spring and summer \$120/ sections \$275/seces (619) 744-4038.

NORTH PACIFIC BEACH 2 bedroom. I traft, garage, yard, laundry, deck, spa. Nonsmoking adults, no pers. Must be nest, quet, health minded. Available April 1 850: 272-2370.

LEASE OPTION - FLETCHER HILLS. Newer, 3 bed rooms, 2 baths, faxiny home Fireplace, family room, 3 cer garage, spa and view deck. \$1000 month 461-7962

BEDROOM DUPLEX CALIFORNIA COTTAGE
built ins. hardwood floors, no pets, available abou
April 1 266 B Street, \$310, 224-5169 after 4pm.

NORTH PACIFIC BEACH, 2 begroom, 1 balls house Garage, yard, Juurdry, decks, spa. Norsmoking adults, no pets. Available April 1, 5795–272-2370. 1-BEDROOM AND 2-BEDROOM unfurnished, extra large apartments stove, refrigerator, carpets drapes, laundry faloities Nos pets. Must see: \$350 4475. 2 person limit, 244-2736 9-m-5pm.

3 BEDROOM, 3 bain, 2 car garage townhouse in Sancer. All amenters including pool, view and guin. Now available: 1675. Fred 583-2417. Senior Section 2 hedroom apartment. No pers Seniors wescome. Near 2 bus lines. Available now. 5375: 582-3257.

NuCE CLEAN TOWNHOUSE, 2 bedrooms, 1-172 bathrooms, deluxe vatchen, laundry room, private purking space. Available now Close to 46eh St. and EL Cayo Bark 4 5500 291-5455.

GARAGE SECURE AND DRY, Ocean Beach, Storage only, 565 per month, 222-8742.

WANTED TO RENT 2 bedroom, 2 bath with garage in convenient location for mid-april occupancy Around 1600 month. 277-7061 after 6pm. Please keep trying.

WANTED TO RENT 2 or 3 bedroom house in Bay Park, West Quiremort or Mission Hills. Couple with toddler and per. 280-1448.

FOR RENT 3 bedroom, 2 bath Poway house, 130 sq.ft., den, fireplace, garage, Available March 15 1750 monthly rens, 5750 security deposit. Available March 15th, 743-4230 LARGE I BEDROOM and deluxe 2 bedroom, 2 but? \$475 and \$575 inquire at 4133 Kansas St., Apt. FA

CLAREMONT 3 BEDROOM, I bath home, stove, re Ingerator, drapes, carpeting, central heal/central air covered pasio, near all, top condition inside. 1821

RESPONSIBLE COUPLE seeks 3 bedroom house, It ing and diring room, kitchen, yard, around May Pacific Beach, 489-4236.

SOUTH MISSION BEACH, deluxe 2 bedroom, 2 both, unfurnished, year round condo, tecurity building, laundry facilities, garage, No pets Aveilable April 1. Year rease, 1850/month 488-6669 MISSION VALLEY CONDO. 2 bedroom, 1-1/4 bath, ar condesoning security gate, pools, jacuzzs, ten-ris courts, club house. \$615/month. 697-2414 after \$-30pm.

FULLY FURNISHED I bedroom house, close to SDSU ready to move in, nonsmoking, available April 1 582-4021, 224-6846.

WORKSHOP & STORAGE over 300 sq.ft., 22, power, bath, easy access, parking, available April 1 3513-1/2 Georgiu, North Park, 5125 plus 5125 de cost 283-6029 SPACE SHARING FOR RENT at established busines in Bird Rock area. 454-4417 or 459-5170

MISSION VILLAGE ADULT condo, large 1 bedroom, tenns, exercise rooms, sauna, pool, spa. Upgraded appliances and carpeting. Utilities paid. Security. No pets. 1525, 753-5545.

1 BEDROOM APARTMENT, large rooms, new drapes, carpets. Clean and quest, close to all, or 44th St. Available April 1 1365 459-7457 HOUSE FOR RENT, 3 bedroom, 1 bath, garage, larg yard, appriances, fresh paint and new carpes. Gar dener included. Near SDSU, %650, 488-7634, eve

CHULA VISTA 2 bedroom, I bath condo Near F-and Rohr Dining-family room, stove, refrigerator new carpeting Patio, pool no pets 1495 236-0627, 295-3113

NORTH PACIFIC BEACH, I bedroom condo, 506 Mission Bivd. Unfurnished. Available now. No peti 1450. plus 1300. deposit, utilities paid. Davi 211,8708 cvennos. AMARIMENT OR SMALL COTTAGE wanted to rei by mature young couple in Hillcrest area with in pets. References available: Donna or Philli-

LARGE 2 BEDROOM, stove, refrigerator, 5415 in-cludes utitoes. Manager, Apr. 59, 5722 Bites, San Diego near 58th and University 787-4573.

OCEAN BEACH 2 president 1 bath. Nice area near freeway. Push carpeong, cedar wood, all appli-ances, laundry. 2 persons, no pers. 3675, utilities paid. 274-8567. NEED A TEMPORARY PLACE to stay? Cute 1 bed room cottage in North Park, quiet, clean, cory. Com-pietely furnished Please, no smokers or pers. \$450 month; 28:7480.

GARAGE storage only, long-term sought, 47th St. single- or CTGmoven 944-1/42

THE READER PUZZLE #348 Numbers Game

Each of the objects at the right stands for a digit in a familiar numerical expression like 36-24-36. See if you can translate this crypt-ariti

Rules of the Game

1. Prizes for solving the Reader

1. Prizes for solving the Reader

Pazzle will be Reader T-shire.

2. All entries in the Reader Pazzle

contest must be received by the Reader

contest must be received by the Reader

P.O. Box different pazzle

Solving and pazzle

Solving and pazzle

P.O. Box different pazzle

Rules and pazzl

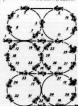
their installed.

5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary. We we only got five T shirts a week to give away, so if there are more than five winners, we'll have

ale there.

6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our office.

7. One entry per person.



Winners of and Answers to Reader Puzzle #346, Flying

Of the 197 entries we receive plane's aerobatic stunts correctly

The winners are:

1. Michael Crowell.

San Diego 2. Susie Millikin, San Diego 3. Glenn Rosenfeld.

San Diego 4. Paul T. Schubarth.

San Diego 5. K.C. Shea, San Diego

REDIFOOM APARTMENT, North Park, Clean and furnished No petal Available March 7, \$370/month (197) 3105, 296-8666.

GARAGE, MT SOLEDAD area in Pacific Beach. 2 car galage, dry storage only, \$75 a month, or 1 car gal right, \$50 a month. Ellie 450-0601 or 270-7643.

MI, beach, poul, tennis, custom deco-nom condo from \$35 daily Also ask nom Call owner at 294-2076

WEDDING RINGS

David of California

CUSTOM GOLDSMITH 640 University, S.D. 291-4977

sold at wholesale!

© 1985 United Feature Syndicate.In 2 BEDROOM CONDO, poor, BBO, track lighting, mini blinds, security building. 2 year lease available, built ins. 5595-5625, 299-0429 after Spm.

LA JOLLA GARDENS, 2 bedroom, 2 buth, plus loft. Feeplace, pool jacuurs terms, salims, exercise club-house, walls to shopping. New UCSD 5995, 450-0065.

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NUTRITION

SPACIOUS SLEEPING ROOM, very quiet, private en-trance, private bathroom, patio area with BBQ, washer available. 11-gerator Choice La Mesa neighborhood 5195 Utilites paid 461-4195. 1550-5500 2 BEDROOM 2 buth, securly, elevators underground parking, activatines, good in the heart of North Park, walk to restaurants & shop

GARAGE PACHIC BEACH Car or storage only 800 block of emerald Share is 34. No contractors Ga-rage 145. Deposit 150. Rent paid quarterly 270-0714. GARAGE IN BRDROCK Venicle storage only 560 per month 235-1111

ample closets, drawers, shelves, spotessy clean, available now, no pets 2 buses. Seniors welcome \$375,582-3257. ROOM WITH PRIVATE ENTRANCE and buth Walk to SOSC in Del Cerro, quiet area, no smoking sea auto.

Real Estate

CLAREMONT AREA 2 bedroom, 2 bath prignt tor ner unit, earthcone carpets. European cabinetry perfect for rountimates, pass & small year for pessor kids. This condo has a loan to take over with no qualifying. Only \$69,900 Mary McQuinn \$60,1061

LARGE ASSUMABLE LOAN. Owner transferred must sell now 3 bedroom, 21/2 bath, townhouse in mint condition, price resuced to 586,000. Agent

If YOU'RE INTERESTED in a fixed rate mortgage, but don't think you qualify, call Eugene Ellis, Central Burk Bldg, downtown San Diego, 235-4047

SCRIPS RANCH ESIATE SAE Large executive from Min Condition permit during the location best neighborhood. Cub membership included. Acceptable offers subject to court approval. Agenc. 271,8400. SWEET DREAMS in this during 1 bedroom. I bat condo with garage plus all appliances. Assume 11.5% fixed race, only 159,000. Many McQuirin Century 21, November 540,2001.

CONDO AMSSION VALLEY One bedroom, all amenites, ideal location, 7-1/2 assumable mortgage of \$19,000, Sale pince 159-750, No agents, call owner, 282-3187 or 280-3749.

ASSUME 57I,500 fixed tate, almost new condo se-curby mint condition, 2 bedroom, 2 bath, garage, central. Clairemont area, owner motivated, call agent, Ansies, 560-0601, 272-0481.

DUPLEX 589,000 zoned commercial Rent upstains unit to 1450 and use downstains for commercial, or rent it too 2/34 Fern St. 3 blocks from Balboa Park. Art. 275-4599. at: Century. 21. Northcutt. Realty.

CANYON VIEW HOME in new section of Linda Vista 4 bedrooms, 2-1/2 baths, 5 years new \$124,500 Heierie 455-9870 Century 21 Northcust

619-**459-0201**

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DIAMOND SOURCE

HELP WANTED Pizza cooks

Pasta cooks Salad preparers Filippi's Pizza 2650 Via De La Valle Del Mar 481-7171 Interviews 2 pm

PACIFIC BEACH panorame, view, 2250 squan 4 bridsoom, 2 double pullman baths, ceram rus, breakfais bar, atrium, freplace, othedring, biets observes, mostorborne parking, culic 3264,000 Owner, 273-6455, no agents

26: SHASTA MOTORHOME, 1979 Ford 460, 24,500 miles, loaded, many new accessories, losingly maintained, 5,5,000 from 748-5127

OWNER WILL TRADE 3 bedroom house in Rancho Bernardo for condo near beach, 451-2369, 451-2344

MOBLEHOME, VACANT Large 2 bedroom custom doublewide Spotiess, ar. 2 awnings, storage shed, roses, pools, beautiful cubhouse. Quiet, lovely adult (55) parts 124 000 2722-885u, 279-1966. PACIFIC BEACH 2 bedroom, 1 bath condo with fire-place 199K or best 170K assumable at 11.75%, 5 year adjustable, 3 point cap 483-7014 evenings and

81 OWNER BELOW MARKET 1984 Jellius 2048, excellent El Cajon location, low space mid. 2 feet. 1 July Dath. 5 year warranty, pool, per. 134, 995, 446, 7215, 192,4024.

MOBILE HOME 24'x63' 2 bedroom, 2 bith. The Highlands #8. All amenors: 545,900, 218,8752 or 502,9409.

160 ACRES. RANCHITA, highway frontage, 2 houses, well etc. all level. Owner, PO 80x 99214. San Dego 92109

NICE 2-BEDROOM HIGUSE on large fenced lot, mint condition, 169,700. Buyer to obtain new loan, 476,5 68th St., San Diego, By owner, 287,1101.

UNIVERSITY CITY 3 bedroom: 2 bath house Mine condition, professionally decorated and upgraded shroughout \$159,000 297-5100 or 455-9099

JAMUL BY OWNER, 3 bedroom, 2 bith, rustic turker on scene 3 acres, oak trees, corres, barn, 1275 000 Open broom funday 231,4960, 465,304. MISSION BAY CUSTOM HOME, ocean and bay view. 2 bedrooms, 2-1/2 baths, tile, stanglass, deck. 727

ACTUAL PHOTO TAKEN FROM A UPAS PARK BALCONY

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Just East of Park Blvd.
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PROFESSIONAL WOMAN SERVI C

OWNER Immaculate 4 bedroom, 2 bath home as San Diego, 7 years old, great neighborhood ume 8% first trust deed. \$88,000, 5913 Fipper in 286-5059.

7 DUPLEXES, 4 UNITS, 3 bedrooms, southeast Con-Diego, assumable, monthly gross \$1860, \$185,000 Evening 287,6007 PACIFIC SEACH, 2 bedtoom, 2 bath, den, carport juri impaliami, 050 stift, 19000 down, 198,000 land, sales, contract, 12% first. Ownerlagent 941-925

3 BEDROOM PLUS 2 bedroom plus 3 garages, \$30,000 down Balunce 10% for 20 years Univer-

NORTH PARK condominum. I bedroom, includes garage, patio, microave, freplate, bookcare. Ask rig 153,500. Assum: 147,500 first at 12 75%. Tom 699,7734 or 574-0253. SENIORS 12x56 Expando: 2 bedrooms, ar. washer and dryer hookup, five star El Cejon Park. No pets. reasonable zent. Must see 561-4836. WANTED HOUSE or lot in San Diego city, partly trading with priental carpets 231-2682

TRED OF HIGH RENT and no deductions? Studio condominum at 4060 Huerfano, #206-10% down, no qualifying Total payments. \$538/month. Secti-fice \$45,500.457-1827. SCRIPS RANCH CONDO Country seclusion with convenient location, fireplace, air conditioning, track lighting, walkers closet, refrigerator, dishwasher, storage, pato, pool, jacuzai Owner ansiqui 163, 900-695-2548.

CLAIREMONT DUPLEX, just remodeled: 2 bed-rooms, garages, fericed yards 20% down, large first TD: at 11.5%. Owner will carry second. Postive cash flow 755-1881, 655-2171. TIERRASANTA TOWNHOUSE, 2 bedroom, 2-1/2 bath, 2 car garage, 1400 sq ft, custom upgrades fernis, pools, spas. Assume 9-3/4% \$112,000 273-3001

HAVE CASH, WANT free and clear land 224-541

SUPPL MOBILE CHOICE by Owner 2 bedoom 2 bits sign was been mot condoon, security.

NOC 2 BEDDOOM HOME in fast San Deep Exer-teric reside on more 4 hadden 500 pp. Exer-teric reside on more 4 hadden 500 pp. 100 pp. 10

PACIFIC BEACH CONDO, reduced \$5000. Owner forced to sell 2 bedroom, 2-1/2 bath Assumable loan, no pre-payment, \$131,000. Evenings 273-0324

CR TRADE I want a small house or condo
5 free and clear loss throughout Carlfornia as no payment. One frarery 125-048, est 25.

BY CM/NER 1 bedroom condo, completely fur-nished, including microwave. Quiet, secure build-ing 147,000 278-3065 after 6 Mon.-Fri ; anytime weekler(f). MISSION VILLAGE CONDO by owner. 2 bedroom, I bath, private encry, porch, storage, laundry with washer and dryer fool, spa. Asking 163,990,792,1413,484-2001.

COMMERCIAL LOT WANTED, light industrial. Also lot in Poway or Ramona R1. Mike 448-3154.

CHAPARRAL PROPERTY Funding Mostgage Services. 30 year fixed 14 unit. 12:34% to 5115.000 or 95% purchase or refrance (30% pumbo s fr to 55000KJ John (PPB) 749.6914. Also motel. land have

BY CAUNER PARADISE HELS/Bonita (un

LEMON GROVE, 1/2 half acre lot, can be split into 2 lots, \$60,000. On west side of 8247. Adams Ave (818) 340-9899.

BIG BEAR NEW 2 bedroom near lake and wilage! Pixed, snow-plowed road, Will FHA, 10% down they \$59,950 (214) 585-8380. ASSUME FIXED RATE LOAN at 9-3/4% (\$43,000) on 3 bedroom, 1-3/4 bath condominum, Misson Val-ley, 15% down 5700 rent, by owner \$75,900. Bob 223-1371

SNGNG HELS EXECUTIVE HOME. El Cajon, agr 12, 7500 st. 4 bedroom, 2-1/2 bath, level acre, cor ral, pool, etc. Great terms! Easy qualifying 51/9-500 579-377 COLORADO, 104 acres, 65 minutes north of Taos sking, 15 minutes Sangre de Christo Mountains ski-ing, 14200 plus 554/month of balance or 55700

FORECLOSURE PENDING? Private party will assist. Time is of the essence. Ed 485-7592 REAL ESTATE WANTED Fixer-uppers, foreclosure prefer 2 units or more. No or low down, 262-3087 CONDO, 2 bedrooms, 2 baths, near Fletcher Hills Pool, tennis court, covered parking. Call for extras Small down and assume 367,000 at 12-1/4% 582-0546.

BY OWNER, CHULA VISTA 3 bedroom, 2 bath lovely, fireplace, 88O, washerldryer, storage shed. 1/4 acre. private, 188,500 Leave name and number 450-6284, 477-3642.

MOBILE HOME. 24'x63', 2 bedroom, 2 bath, marry extras. Santee Adult Park. 145,900. 562-9408 or 238-8752.

FOR THE PROFESSIONAL LIVE in the heart of Misson Valley surrounded by fush landscriping 2 bed room. "Sun" balcony with view From 10-1/2% g:33200 down 450-2449 weekdays, 298-0781 even

ENCINITAS, VILLAGE CREEK, 3 bedroom, 2 bath 1.459 square feet, fully landscaped, community pool, tennis and playground, good schools, desir able area, 1155,000 942-3382

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OFF THE CUFF What song can make you cry?



Retired Sales North Park

The "Liebestod" (Love Theme) from Wagner's Tristan und Isolde. I've heard it innumerable times, by the Philadelphia Symphony, the New York Symphony, and many others. I can't even remember the first time I heard it. It goes way back, but it always brings on not only tears but goose bumps. It's a beautiful theme — very emotional, very inspiring, very grand. It starts very gently and builds to a crescendo. It's the builds to a crescendo. It's the whole treatment, the whole orchestra. Occasionally, I well up at others songs. Songs from 1942. It was an emotional time during the World War. My husband was in the service. I look at the sailors in San Diego now - they're so young



Jan Markham Mother/Housewife Bay Park

Bay Park
It was about October of 1983
and I went to Cape Canaveral
to watch the launching of the
space shuttle. It was their first money-making payload. We had to get up at 2:00 a.m. to get there. There was a grandstand full of people and we had really good VIP seats

we nad really good VIP scats

— as good as you could get if
you were a civilian. At dawn
there was a lot of excitement.
After the countdown the
engines started and as soon as
it started to lift off, someone in
the crowd started singus the the crowd started singing the national anthem and suddenly veryone spontaneously joined in. It was kind of like the roar of the crowd last year at San Diego Stadium. It was spectacular. There was no music but everyone sang. It really was a very patriotic moment. moment, everyone was behind it, and everyone was in tears.



Chuck Varley Tuna Inspector Paradise Hills

Eleven years ago we were in Ottawa attempting to hitchhike across Canada. I had learned to -across Canada. I had learned to hot wire cars in high school auto body and I figured we could steal a car, drive it acros Canada, and when we got to the other side, we'd call the owner and apologize. When we were caught I expected a slap on the hand, not a six-month jail sentence. I wrote my mom a letter and told her I had a job. In jail they lock you in your cell at night and lock you out of it at night and lock you out of it during the day into a big dormitory. Every morning we were wakened by a Top 40 radio station. It was terrible. Terrible! It made B-100 sound like a classical station. My mom found out and one day I received a letter from her saying that no matter what, she still loved me. Just then the song "Country Roads" by John Denver came on. I pretty much broke down right then.



Juliana Dahl Mother/Housewife Normal Heights

The theme song from the movie Rocky. It's basically an instrumental. When I hear it, it really brings to mind the theme of the movie - what man can accomplish when he puts his mind to it. In the movie, Rocky was a fellow who was not much of anything, but he wanted to be a great boxer. He has obstacles, he has to get into shape, overcome personal problems, fight a world champion. The movie shows his progression until the end, when he achieves what he set out to do. The theme song follows him through and it's just like you're there with him. Now you hear the song played on occasions where you're really supposed to get behind something. It always brings back that feeling of spirit and



Engineer San Carlos

"Ja, Vi Elsker Dette Lande'
(Yes, We Love This Land).
When you read the English
words to it, it's sort of tearwords to it, it's sort of tear-jerking. I'm president of Northfield, Minnesota's Sons of Norway. We're Nordmarks 585. It's an international group that promotes Norwegian heritage, but you don't have to be Norwegian. About fifty or be Norwegian. About fifty or sixty of us get together in my town — Norwegians, friends of Norwegians, neighbors of Norwegians, spouses. At some point we sing the Norwegian anthem. The words mean something like this: Even though we've gone through hard times in the past, we love our native land and we're here to thank our Lord for pulling us through; and now through thick and thin we're still ready to defend our country. That's a condensed version. It always brings on a little bit of

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