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# City Lights

## Trick Street

Two young prostitutes are loitering at the House of Subs on a recent rainy afternoon. The House of Subs (Original East Coast Style) is located at 5019 El Cajon Boulevard, in the heart of the city's burgeoning new red-light district. Candy and Sugar, as they introduce themselves, are taking a short break in their busy schedule. The new red-light district along El Cajon Boulevard extends generally from Euclid Avenue on the west to Seventeenth Street on the east, and Candy and Sugar have staked out their territory between Forty-ninth and Fifty-fourth streets, near Goodbody's Mortuary. In the past year, according to Candy, this area has become "super popular" for plying her trade.

Candy, a nineteen-year-old native San Diegoan, is wearing white pants and a baggy, off-the-shoulder, amber-colored blouse; and apart from wearing a bit too much facial make-up, she looks as if she could be a co-ed on any university campus in California. She is eating a meal of teriyaki steak, rice with butter, and a large Pepsi with extra ice. Sugar is twenty-two years old, formerly of Texas, has clear ebony skin and a well-trimmed Afro hairdo. While Candy talks, which is often, Sugar picks lint off her smart maroon jacket and works on a puzzle book in which one is to circle hidden words, in this case Irish city names.

Both Candy and Sugar say they prefer El Cajon Boulevard to downtown San Diego because the clientele is generally wealthier and more middle-class. "You get more businessmen and construction workers," Candy says. "Downtown you get mostly sailors." But there is a tactical problem involved with streetwalking on El Cajon Boulevard. Although the thoroughfare is jammed with motels (the Navajo Lodge with its dilapidated teepee out front, the El Portal and its red-neon sign that says simply "Yes," the Sea Breeze, and others), the owners of these establishments will not let rooms to prostitutes. "At least, not if they know we're going to be turning tricks," says Candy. "They won't even rent to the guy if they suspect. We just have to make it 'Huh'?"

"You know, like, do it in a car, or around the corner, or wherever." Sugar looks up and smiles sheepishly. She is missing her upper-left front

tooth. "That's right." These car dates, as they are called, are usually initiated by the male in search of a prostitute when he pulls up to the curb to speak with a likely looking woman standing at a bus stop or parading up and down a block-long stretch of sidewalk. Either the john, as the male is called, or the prostitute might then ask the other, "Are you dating?" The liaisons that follow might involve the exchange of twenty to one hundred dollars or more,

depending on the services requested. Even though competition in the red-light zone is fierce (Candy says she tallied thirteen prostitutes recently in a five-block area around noon and four o'clock), a determined working girl can earn up to \$1000 a week if she puts in overtime. The prostitutes have built up a fairly good rapport with the cops on the beat in that area, say Sugar and Candy. "Like, we're on the street all the time," Candy explains, "so we see everything that goes down. Like yesterday, this dude walked into one of these little stores and ripped off a whole, big cash register. The cops came to us and asked if we saw him, but we didn't. We would have told them if we did." In return, the police keep the girls informed of certain dangers of which to beware. "Like, they came by one day and told us to be on the lookout for this guy in a red Buick

because he was a rapist. There've been a hell of a lot of rapes around here lately."

As to why El Cajon Boulevard — of all places — is becoming the city's free-swinging combat zone, neither Candy nor Sugar has an answer. But the wide boulevard is nearly always heavy with commuter and shopping traffic, and the poker parlors and taverns that proliferate on that stretch of road bring plenty of men into the area, a sure lure to a hooker. Smaller red-light districts have sprouted around the intersection of Midway and Rosecrans in Loma Portal (near the Marine Corps Recruit Depot) and across from the Naval Training Center on Rosecrans in Point Loma. In

fact, one of the few areas of San Diego to see a decrease in prostitution is the center city, specifically lower Broadway near the harbor and in the Gaslamp Quarter on Fourth and Fifth avenues south of Broadway.

One of the men responsible for that decrease in prostitution is Lieutenant Dave Worden of the San Diego Police Department's vice squad. Worden estimates there are about 100 to 150 prostitutes working the city at any one time. He says one of the main tools used by police to decrease prostitution downtown has been red-light abatement laws aimed at owners of hotels catering to hookers. Many of these hotels, such as the Paris and the Neptune in the Gaslamp Quarter, had "trick" rooms which were sometimes rented up to fifteen times a day to prostitutes.

The first target of the vice squad, though, in the major cleanup of downtown begun three years ago, was the massage parlor trade. A 1977 city ordinance gave the police more leeway in issuing and rejecting massage parlor licenses. Arrests for solicitation of prostitution and for running a house of prostitution were stepped up. The number of massage parlors was reduced from its city-wide peak in 1976 of 175 to its current thirty-one, with only two left in the downtown area, both on Fifth Avenue north of Broadway.

Perhaps the most flamboyant prostitution-dispersing tactic used by the vice squad is the so-called Operation John, in which the police, using female officers as decoys, arrest unsuspecting males (johns) who attempt to proposition the officers for money. Entrapment is avoided, says Worden, by instructing the female officers to refrain from initiating conversations, making suggestive remarks, or wearing seductive clothing. "We then have them either wait on a street corner or walk around a particular block," says Worden.

The most recent Operation John took place during the last week in January in the Gaslamp Quarter and netted 140 arrests, according to Worden. Most of the arrested men were allowed to plead guilty to a reduced charge of disturbing the peace and made to pay a hundred-dollar fine. A similar operation last September using four female decoys along El Cajon Boulevard arrested the arrest of nearly one hundred men for soliciting. Worden says a typical three-day Operation John would be expected to net

about 100 to 150 arrests. The john operators have been used off and on over the past four years as a weapon against prostitution. Only in the past year, though, have they been used on El Cajon Boulevard. "We're getting a number of complaints from college students, store owners, and parents of high school students who say their children are being harassed by these johns," Worden says.

Worden also cites figures from a San Francisco experiment in 1976 in which that city's district attorney refused to prosecute many "victimless" crimes, including prostitution. One year later, the city's overall crime rate had increased by twenty-two percent. At that point the district attorney once again began prosecuting prostitution cases. Within one month the overall crime rate was nearly back to its original level. "There is a very definite correlation between prostitution and crimes of violence," Worden says. Worden adds there was a five to seven percent overall decrease in crime in the lower Broadway area of San Diego when the massage parlors there were closed down.

San Diego police have now switched much of their anti-prostitution effort from downtown to El Cajon Boulevard. Both Candy and Sugar say they expect another Operation John in the area soon, because, as Candy puts it, "Oh, you know, like, you just get a feeling."

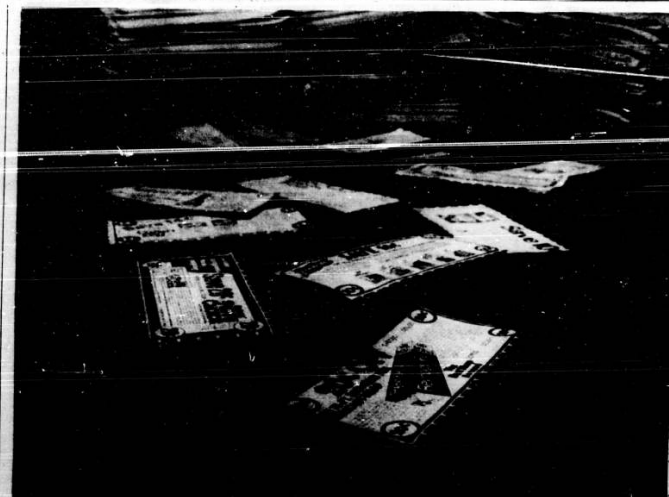
But on this particular rainy afternoon, there appear to be no vice cops in sight. A forlorn fortyish businessman pines furtively in through the window of the House of Subs at Candy sticking a forkful of teriyaki steak in her mouth. Sugar looks up from her puzzle book and asks, "Is there a city in Ireland called . . . Oh, forget it. I can't even pronounce it."

-M.O.

## But I Swear We Sold Forty Cases Of Cheerios Last Thursday

Federal agents of the San Diego Postal Inspector's office are investigating a possible mail fraud scheme worth thousands if not millions of dollars and which may involve the circulation department of the Union-Tribune Publishing Company as well as small mom-and-pop markets in Logan Heights, Barrio Logan, National City, and elsewhere.

The scheme, which may embrace as many as half the circulation department's thirty local independent distributors, involves the fraudulent use of weekly coupon supplements in the Wednesday afternoon Tribune and the Thursday morning Union. In its most



Photograph by Jim Calk

simplistic form, the coupon rip-off works like this: A distributor orders from hundreds of thousands of extra newspapers with coupon supplements and sells them to independent grocery markets. The local merchants then clip the coupons — which offer discounts on nationally advertised products — and redeem them through the manufacturer's coupon redemption program. In this way the merchants reap rebates on coupons not received from customers and on items which the store may not even carry on its shelves.

A spokesman for the General Foods Corporation in White Plains, New York, one of the largest distributors of discount coupons, said an estimated 10 to 30 percent of redeemed coupons are being submitted fraudulently. This would account for an industry-wide loss throughout the nation of approximately \$240 million a year.

Frank Hill, circulation manager for the Union-Tribune, said last week his department had been contacted within the past month by postal inspectors. The inspectors, according to Hill, wanted information about distributors who worked in

certain areas of town. These areas allegedly include parts of Southeast San Diego and National City.

The Union-Tribune distributors have circulation routes comprising as few as 800 papers and as many as 5000 or more. The majority of distributors who might benefit from the scheme generally fall somewhere in the middle.

From information gathered last week, it was learned that the year began discouraging the huge increases ordered by distributors, some of the distributors allegedly began purchasing day-old, unsold Wednesday Tribunes and Thursday Unions which had been turned back to the company for credit. (A distributor is not charged for unsold papers.) In general, unsold papers were placed in huge bins and given to the Church of Latter-Day Saints' regional welfare project for recycling. However, many of the papers may have been set aside for repurchase by distributors involved in the scheme. Even though the newspapers themselves may have been days old, the coupons inside were still valuable.

According to one circulation employee, most of the distributors who bought day-old papers "cleaned" them; that is, they removed the coupon section for easier handling when selling them to local merchants, and then sold the rest of the paper for scrap.

One distributor allegedly told a fellow worker that he found it profitable to hire an illegal alien to do the cleaning and bagging of the newspapers for him in his garage at home. Four weeks ago the practice of

above his regular salary. Ordering and selling extra newspapers in itself is not illegal. However, if it is being done with the knowledge that these extra papers are being put to fraudulent use, and if the payment from the merchants to the distributors in any way involves the mails, a local postal inspector said his office would be "interested."

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buying back unsold newspapers was discontinued, although Hill maintains the practice never existed.

Postal inspectors have been conducting interviews this week in researching the extent of the coupon scheme. There has been as yet no word whether indictments will be sought against either members of the circulation department or grocery store owners. The rumor concerning the postal investigation — which was confirmed last Friday — made the rounds of the circulation department earlier last week. According to a circulation department employee, the mood of the department is one of "nervousness."

When asked if any employee of the circulation staff had perpetrated any fraud in connection with the coupon scam, Hill said, "To the best of my knowledge, no." He went on to say that coupon days, which also include a food-section supplement, have been traditional big sellers for decades, and that the press run is often increased by "five, ten, or fifteen percent." With the combined circulation of the Union and the Tribune topping 340,000, that could entail the printing of as many as 45,000 extra copies each week.

According to one circulation department employee, "Something is going on. First the department says no more huge orders of extra copies on coupon days. Now the feds are looking into it. Someone has definitely put a scare into the company."

-M.O.  
-Mark Orwell





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### Ward's Lament

Marilyn Ward's lament about the injustice of justice ("A Letter on the Law," February 14) was an accurate accounting of an experience all too common these days. When someone can be harassed to the extent that Ward apparently was, and when this harassment seems to be widespread (and from my own experience I can say that it is), one has to wonder if our tax monies are being put to the best use. I only wish her story had included some cost figures. I would guess that in her case the state and at least two municipalities spent several thousand dollars pursuing "justice." I think it's disgusting.  
*Mark Brown*  
Coronado

### And So-Called Justice For All

I was appalled to read Marilyn Small Ward's hair-raising chronicle of the abuse she suffered at the hands of the so-called justice system. More than any external threat, this is the kind of outrage which will destroy our system of democracy.  
*Pamela Perkins*  
San Diego

### It's Not Easy Being Greene

I did detect a note of sneering in your recent chronicle of the activities of Paul L. Greene on the Montgomery Fire District Board of Directors ("City Lights," February 14). Under and unjust! Perhaps the voters of Montgomery knew exactly what they were getting when they elected him—and wisely so. We need more individuals to get in these elected bodies and shake up the fat, complacent, well-established ruling elite.

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Greene's unorthodox ideas are a breath of fresh air. And if the board spends a bit more time than usual, Greene will probably just have diverted the other members from doing active harm, the usual practice of our elected officials today.  
*Melvin Bean*  
San Diego

### Brain Distrust

Your story about the Gift Exchange ("City Lights," February 14) was enlightening. I recently had been contacted by an acquaintance who wanted me to join the group, but I was skeptical, to say the least. I asked my acquaintance if it was legal and was told that because there were no use of the mails, no laws were being broken. Obviously, this is not true. But such details rarely fail to deter those people who scoff at such mundane exercise as logic, or, as Elise says in your story, "That's your left brain at work. That kind of question is just typical of left-brain thinking." You should listen with your right brain for a while.  
*A. Simmons*  
Pacific Beach

### Love And Money

Congratulations to your Jeannette De Wye for her exposé of the Gift Exchange, the latest get-rich-quick scheme to attack San Diego.

Aside from all the phony friends—all these "loving friends"—out on their victims, aside from their utter stupidity (why on earth would anybody compare this exploitative operation to Zen Buddhism?), this story says something very sad about our life in these times. Here we are in one of the most affluent societies ever seen by history, in one of the more affluent parts of that society (the California urban coast), and what prevails is deceit, greed—and in this case—self-deception about that deceit and greed, to cite California newspaper, self-love and avarice become love. It reminds me of a friend of mine who told me recently that she goes to Terry Cole Whitaker's Church of Religious Science because the minister makes her feel good about "having money."  
*Jan Martingale*  
San Diego

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### Camera Case

Why does the Reader allow itself to be used as a forum for crybabies like the free-lance photographers in your issue of February 14 ("City Lights")? Just about anyone who lives in San Diego and has friends in other cities knows that earnings are higher in New York, Los Angeles, Chicago, San Francisco. Just about anybody who moves here or

### Letters

decides to stay here realizes that he is in it for the long haul. He is not in it for the remuneration in exchange for the nice weather and the slower pace of life in this small town. Certainly members of the police force understand this sacrifice. Just about everyone except federal employees and the bus drivers for San Diego Transit makes less than their counterparts in a larger city.

If the photographers who are complaining want more money, I say let them go to San Francisco or New York and stop complaining about something the rest of us have accepted years ago.  
*Fran Romero*  
La Mesa

### Here And Now And Then

I didn't move to San Diego—I was born here and have spent most of my life here. I didn't come because of a promise of a better life or better weather, or because I hated more or loved less. I was just here, and never thought too much about leaving, or why I stayed.

Two of your recent cover stories have caused me to examine my attitude toward my home town. Both Jeannette De Wye's article on gem mining ("Lean Days on the Gem Ledger," February 14) and Gordon Smith's profile of George Marston ("We've Always Looked After Our City," February 7) show in different ways why San Diego was (and is) such a desirable place to live and why it is becoming less so at an alarming rate. Both articles profile explorers, men on the frontier.

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people who shaped our city. The spirit of creating and discovering (and caring deeply for the quality of life in San Diego), whether it be riches in the mines of the back country or the forging of parks and streets and shopping centers, is captured most interestingly in both articles. Yet there is also an undercurrent of a sense that things are coming to an end. Mines are exhausted and city parks are paved over. The message is clear: by growing up, you lose something. Thank you for showing me some of what we have lost.  
*J. Grinnell*  
San Diego

### You Don't Have To Ruin Me Over The Head

I'm glad that playwright and grantman extraordinaire Miles Friderer understands the nature of propaganda. However, his incisive discussion of the subject in your pages ("City Lights," February 7) might lead some to view his comments as a wonderful example of the topic at hand. His dramatic characterization as propaganda because, according to Friderer, "...they're dealing with truth." The distinction, as he sees it, is that propaganda is "...a sledgehammer that intentionally tries to prevent people from coming to their own conclusions."

This is to suggest, I gather, that this is a rubber matter—much more planted. Which reminds me of George Bernard Shaw's conversation with a social butterfly who, in answer to his question, admitted she would bed down with a certain prominent man for an outrageously high fee. Shaw then asked her if she'd consider the same act with the same man in exchange for a pittance. "Of course not! What kind of a woman do you think I am?" she demanded indignantly. "Madame," replied Shaw, "we've already established what you are. Now we're merely negotiating over the price."  
*Arthur Jacobson*  
San Diego

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## Straight from the Hip

Matthew Alice

Dear Matthew Alice:  
The windshield on my Audi 5000S is imprinted with the symbols of both Audi and Volkswagen. Most Porsche dealers also sell Audis, and the two car lines advertise nationally as Porsche-Audi. What exactly is the relationship between these three automobile manufacturers?

Mark Dodge  
San Diego

Volkswagen owns subsidiary lines of cars in the same way that General Motors owns Buick and Oldsmobile, while being known mainly as the producer of Chevrolet. The German car companies are different, however, in being fundamentally connected by one person — Ferdinand Porsche. He was born in 1875, the son of an Austrian tinsmith, who expected him to carry on the family's craft. One day the elder Porsche found some batteries that Ferdinand had been making in the attic. He'd warned his son about wasting his time on electrical nonsense, and this time he beat the boy, then stomped on the batteries, which exuded their acid and burned the old man's legs. Not long after that, the father came home to find his son had electrified the entire house. He'd built wiring, a generator, and a switchboard totally on his own, making the Porsches, humble tradesmen, the only family in town with electric lights. The boy was sent to a technical school in Vienna.

He busied himself in all sorts of technical problems, but concentrated at last on rigging carriages with electrical power. Then as now, inventors found great encouragement in adapting their machines to war, and Porsche went on to design a number of engines for wagons and cars used in World War I, and in particular an



Illustration by Rick Gray

aircraft engine, air-cooled, with four cylinders lying flat as a suitcase. His reputation as an engineer increased at about the same rate as his dislike of working for huge companies, and in 1930 he opened an independent design office in Vienna, soon accepting an assignment to design a racing car for Auto-Union, the consortium of car makers that included Audi. The car was called the Auto-Union-P, in honor of its designer, and it set a record of 134.9 miles per hour, then won the 1934 Grand Prix of Germany. Hitler, in that same year, approached Porsche with the idea of building a "people's car" that could be delivered at a modest price to every German family. Hitler's idea was to match Porsche's inventiveness with Henry

Ford's production methods, so admired in Germany that a new word had been coined in their honor — *Fordismus*.

The original Volkswagen factory, founded by the Nazis on a swamp near Wolfsburg, became a part of the war machine, producing stoves, parts of rockets, and an unimpressive number of military vehicles, among them a Jeep powered by descendants of Porsche's aircraft engine. For his collaboration with the Nazis, Porsche was questioned and released by the British, then formally exonerated by the French government. But later he fell into a political snare which he naively set himself by agreeing to design a people's car for the French. At the age of seventy, he spent two years in various hospitals,

villas, and jails, while powers in the French government argued over whether he should serve their country or not.

Meanwhile, the Volkswagen factory was being restored, and racing cars continued to be built under Porsche's name. He died in 1952, the year in which the American Porsche distributor was urging his dealers to take one Volkswagen to sell along with every three Porsches — just to fill out the delivery trailer. A. J. A. Neumann named Richard von Neumann (born in Austria) decided to take a chance on the cars. Having fought in the U.S. Army, von Neumann had helped to capture some of the jeeps produced at Porsche's factory, and he knew how well they were built. He sold 299 Volkswagens in 1953; ten years later he was bringing 1100 of them weekly into San Pedro harbor for his dealers throughout the Southwest. At about this time the Volkswagen corporation bought a half interest in Auto-Union, the company that was still manufacturing Porsche and Audi, and today the parent company makes such minor parts as windows and door handles for its subsidiaries. In the end Hitler realized his dream of providing an inexpensive car for the people, and Porsche lived to see at least the partial restoration of the *Volkswagenwerk*, the factory of his common masterpiece. Today almost everything about the factory is huge except its German nickname, "Little Texas."

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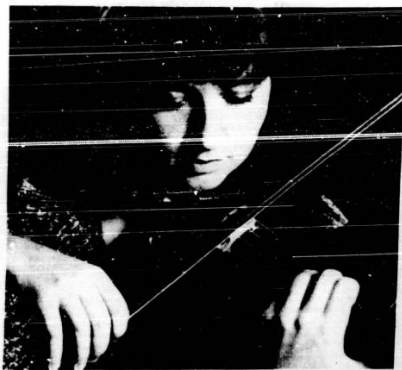


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# A Russian's Passion



Irina Tseitlin

JONATHAN SAVILLE

Violinist Irina Tseitlin's recital at Sherwood Hall was an impressive musical event. The youthful Miss Tseitlin is an emigrée from the Soviet Union, and she has evidently profited from the thorough

training given to talented musicians in that otherwise repressive country. An excellent technique, demonstrated at this concert in a number of demanding pieces, is joined in Miss Tseitlin's playing with a deep musical understanding. She is a very accomplished professional artist. Miss Tseitlin is Russian not only in the

thoroughness of her training but also in that special musical temperament that is characteristic of Russian instrumentalists. Her playing is extraordinarily intense, with an impassioned expressiveness that extends to virtually every passage and phrase, even those that are mere connective tissue or accompaniment patterns. Notes begin with a plunging, almost violent initiation, bow pressure is heavy, the vibrato is wide and throbbing, and the tone, rich and vital, often seems analogous to that of the human voice at the height of passion. It is the style of Heifetz and Oistrakh—a style strikingly distinct from that of other violin schools (compare, for example, the cool French sweetness of Arthur Grumiaux, or the sunny Italian brilliance of Salvatore Accardo).

This style is beautifully suited to certain sorts of music, and even where there are other legitimate ways of playing a piece the Russian intensity, like the characters of Dostoevsky, often tends to overwhelm any rival possibilities of performance or life, so that by comparison everything and everyone else seems pallid and not completely alive. This was, for example, the case in Miss Tseitlin's performance of the Brahms A Major Sonata. What she gave us was the gypsy Brahms, the yearning Romantic, whose outpouring of emotion cannot be contained by his heroic efforts to maintain and rejuvenate classical form. I have heard performances of this work in which the emotionalism is more controlled and the power of the musical structure attains greater prominence—performances somewhat more of the mind and somewhat less of the heart. Certainly, Miss Tseitlin's

approach was gloriously persuasive—and all the more so since the intensity of feeling was achieved without exaggerating the devices (slides, breath pauses, rhythmic stretchings, and other quavering mannerisms) characteristic of the Russian style. But I could not help but be aware that the Tseithoven in Brahms was a bit hard to discern in this performance.

The lack was exacerbated by the attitude of the performers towards the piano part. Zuzanna Heiligenberg showed herself a pianist of no ordinary ability, with a commanding technique and that sense of grandly modulated power that Brahms's piano writing calls for. But her rather humble instrument, with its lid raised less than a foot after each movement, made it self heard over the intensities of Miss Tseitlin's violin. Even when the central activity of the music was in the piano part and the violin was doing little more than providing background arpeggios, it was the violin that impinged on the listener's consciousness, not the piano. This unequal balance of the violin and piano, which scarcely does justice to the musical structure and meaning of Brahms's score (it is a sonata for two instruments, after all, not for violin with accompaniment), may also be typical of the Russian style of violin performance. Who can forget those sonata recordings by Jascha Heifetz in which poor Brooks Smith or Emanuel Bay seems to be at a keyboard located in the next town?

The same imbalance detracted from the effect of Karol Szymanowski's "Fountain of Arethusa," which was otherwise one of the program's most satisfying performances. This evocative piece of late Romantic tone and idiom, in which the chromaticism seems sometimes to be slithering in the direction of true atonality, is program music describing the pursuit of the nymph Arethusa by the lover Alpheus and their subsequent transformation into—respectively—a fountain and a river.

Miss Tseitlin's playing is extraordinarily intense. Notes begin with a plunging, almost violent initiation, bow pressure is heavy, the vibrato is wide and throbbing, and the tone, rich and vital, often seems analogous to that of the human voice at the height of passion.

The piano part, with its impressionistic tone painting of various sorts of springing, rolling, glittering, or plunging water may be less important in this composition than the violin part, opening itself out typically through the blurred misty realms, but it ought not to be relegated to mere distant murmuring. Both Miss Tseitlin and Miss Heiligenberg played exquisitely, but the beauty of the performance as a whole would have been greatly enhanced if we could have heard more of the piano.

No such problems marred the performance of the Partita by the contemporary Lithuanian composer Barkauskas, or that of the two opening movements from Bach's A Minor Sonata, since both are works for violin solo. The Barkauskas is an immensely exciting piece, exploiting the technical resources of the instrument to the utmost while at the same time revealing its musical logic with clarity and directness. The stunning "Toccata" movement was a tour de force of rapid double-stops, shaped by a violently energetic rhythmic impetus. Miss Tseitlin's playing of this section (as of the whole Barkauskas Partita) was breathtaking, and the same could be said of her performance of the Bach solo pieces. At no time in the evening was this young violinist's technical mastery more in evidence, her performance of the preternaturally difficult fugue being especially outstanding.

Without wanting to denigrate her magnificent achievement, however, I do feel I

ought to point out that this kind of performance—once again quintessentially Russian—may not be to everyone's taste. The relentless intensity of passion, the power and ferocity of the playing throughout, were welcome in that they decisively removed Bach from the category of musical mathematicians, working out intricate schemes at a great remove from the life of the feelings. But some listeners might have found the emotionalism a bit excessive, not only because it never seemed to let up but also because it tended to obscure the profoundly serious intellectual game that is also an essential element in a Bach fugue. We don't want Bach as a computer print-out, but his intentions and his musical language ought perhaps to be distinguished from those of Tchaikovsky, or from those of Ernest Bloch, whose "Nigun" from the *Baal Shem Suite* Miss Tseitlin and Miss Heiligenberg offered as an encore. Every aspect of the violinist's style was totally appropriate to this ecstatic, rhapsodic work, where nothing counts but the religious exaltation of the heart through melody dedicated to God. Whether the style of playing that made Miss Tseitlin's "Nigun" so wonderful is equally appropriate to Baroque counterpoint is a question worth considering (I don't pretend to answer it).

The problem of appropriateness of style also applies to those light, virtuosic pieces with which Miss Tseitlin ended the program: a Paganini caprice (for violin solo)

and an extravaganza called "Capriccio de Basque" by the Spanish violinist-composer Pablo de Sarasate (in which she was joined by Miss Heiligenberg). By this time Miss Tseitlin seemed a bit tired, and she did not manage the technical difficulties of these works (especially the Paganini) with the same consummate aplomb that characterized her performance of the Bach. But what was really wrong here, I felt, was that Miss Tseitlin brought the same Dostoevskian passion to these cream puffs that informed—more suitably—her performances of Brahms, Barkauskas, and Szymanowski. Neither the Paganini nor the Sarasate possesses much musical value (from a purely musical point of view the Sarasate appears to possess no musical value at all); both are vehicles—and superbly crafted vehicles—for the demonstration of the violinist's virtuosity. There is nothing wrong with playing such pieces—virtuosity can in itself constitute a source of very great pleasure, seriousness of purpose being no prerequisite for some of life's most thrilling experiences. But to achieve their effect, the frivolities of Paganini or Sarasate must be tossed off with a divine lightness and grace. The overcoming of their fabulous technical difficulties must seem almost casual, as though the performer could easily do things twice as hard without the slightest increase of effort. The emotional intensity of Miss Tseitlin's playing, in contrast, gave these works a weight they could not bear, and the appearance of dazzling effortlessness, like an angel soaring through the empyrean, was hardly fitting. The bizarre image came to my mind of Raskolnikov figure-skating—an exaggeration, admittedly, but one not wholly off the mark.

Miss Tseitlin's passionate involvement with the music she plays also gives rise to a couple of irritating mannerisms. She makes terrifying faces as she plays, and she accompanies virtually every attack or climax with a great loud sniff that sometimes borders on a snort. Naturally, what counts in a musician is the way he or she plays, the sounds that are produced. But musical performance is also a social experience, and many members of the musical audience are (justly) annoyed by distracting grimaces and superfluous organic noises. I find it hard to imagine how Miss Tseitlin could make an acceptable recording, with the microphone picking up those vehement sniffs. It is understandable that the profound emotions that contribute so much to Miss Tseitlin's music making should also express themselves in other ways during her performance, but it would be advantageous to her (and to her future public) if she could suppress these bad habits. I mention this only because Miss Tseitlin is evidently destined for a great career, and nothing ought to be allowed to detract from the illumination and inspiration that will be her generous gift to her audiences.

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# The Tube Boob



STEVE ESMEDINA

The chief surprise of Hal Ashby's endlessly charming film version of Jerry Kosinski's *Being There* is that it works at all. I yield to no one in my affection for Kosinski (not only for his acknowledged "masterpieces," *The Painted Bird* and *Steps*, but also for the grossly misunderstood and maligned *Cocky*, *Blind Date*, and *Passion Play*), but I have always

considered the 1971 novella on which this film is based to be no more than a wasted exercise. It reads like the work of a contented but naive student who hoped to dazzle his creative writing professor with what he believed were profound thoughts on the insidious power of television and the breakdown of communication in America. Kosinski's great strength as a writer is not as a deep thinker, but rather as a documentarist. His cold, amoral, non-judgmental method of stringing together vignettes is disturbing because it neither

proselytizes nor interprets. Kosinski looks, logs, and leaves, for him, the image is the essence. In *Being There*, he was straining to do something, but he didn't know quite what it was, and so the book's blind, one-idea, one-idea premise fell flat.

Since Kosinski adapted his own book for the screen, the feeling I cannot quell is that he envisioned it as a movie all along. Whatever his original intention was, the picture succeeds on most of the levels where its source failed. I am still not sure what the ultimate message is (or, considering how people continue to invoke the hallowed name of Marshall McLuhan in discussing it, I guess I should say "message"). No matter. Because of the exuberant efforts of all the participants, Kosinski's food for thought finally becomes quite palatable. In a word, the movie is funny, a description which heretofore could only be applied to Kosinski by those who drive by the scene of a fatal car accident and think to themselves, "Poor bastards, glad it wasn't me."

In all likelihood, it was Ashby who was most responsible for the movie's irresistible cuteness. Ashby has always displayed a sweet-and-sour attitude to pervene mismatches. His best films (*The Landlord*, *Shampoo*, *The Last Detail*) indicate that detailing human eccentricities is his forte. He is not derisive in the manner of a Robert Altman or cryptic like Terrence Malick; he allows people the right to make imbeciles of themselves instead of forcing them to.

The movie follows the book so closely that I cannot help but marvel at how my opinions of the two conflict so radically. An illiterate, nearly retarded gardener called Chance (Peter Sellers) is evicted from his place of residence after the death of his employer. He has no surname, has never ventured outside the confines of his residence, and is unable to react to anything with other than a disaffected stare or a muttered "Yes." He knows three things: gardening, television, and when he's hungry. By chance (it's Kosinski's pun, not mine) he is taken under the wings of a dying millionaire (Melvyn Douglas) and his wife (Shirley MacLaine). By virtue of his total lack of humor, invention, or guile, his every word is construed as a joke or metaphor. Nothing that happens to him is of his own volition. He strolls down a Washington street in an impeccably tai-

lored business suit, equipped with his television remote-control unit, runs into a black woman with a grocery bag, and asks her, "Will you give me lunch?" Later on, he asks a bunch of black j.d.'s under the threat of knife-point for a place to continue gardening. Finally, he is injured by MacLaine's chauffeur and is subjected to a chain reaction of misguided perceptions, unintended compliments, happenstances. All the while he just wants to watch television and grub. Somehow, he is given a name (Chauncey Gardiner), becomes a TV star and rival of the President (beautifully played by Jack Warden with the same "ah-is-this-guy-up-to?" exasperation he showed in *Shampoo*), and eventually is marked as a "people's choice" candidate for the presidency.

None of this would have worked if Ashby hadn't elicited such brilliant performances. Sellers is an better behavior than he has been since Blake Edwards' *The Party*. His characterization of Chance is a dour, subtle, but accurate amalgam of every Kosinski protagonist. The most difficult thing for an actor to do is to look blank, unperurbed. This is especially true for a hazy farcical such as Sellers. Immobility, obliviousness, contented stupidity aren't exactly qualities you expect would qualify as bravura acting, but Sellers' ability to move through routines and dialogue completely deadpan, without betraying an inner grin or knowing smirk, is in itself a grandstand play in reverse. In fact, the one false moment comes from his brief tearful post at Melvyn Douglas's deathbed. The scene is saved, though, from becoming too emotionally "touching" by the way he observantly drones, "Yes, he's dead. That's what happens to old people."

The same can be said of MacLaine, Douglas, Warden, and Richard Dysart: they never reveal any smug awareness of the absurdity of the lines they speak. They wine, dine, and lionize the blissfully ignorant Chance without ever camping it up or acting as though they know something he doesn't. It could be argued that two hours of vignettes on how we foolc hear but do not listen could get weary. But as with the best of Kosinski's assembled bits and pieces in his novels, each scene knows when to pick up and move on. As a screenwriter Kosinski has mastered the art of the effective blackout. □

## GREATEST OF EASE

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smaller scar is the souvenir of a rude encounter with a tent spike. And those are just two small items on the formidable list of ways in which a flyer can get hurt.

"Everyone says, 'You've got a net,' but they don't realize that hitting the net can be as bad as hitting the ground," Larry says. Repeatedly smashing into the stiff, scratchy (now seven-year-old) nylon ruses the endless parade of minor rope burns and abrasions. If a flyer's feet meet the net, he has a good chance of being bounced out; the impact can also jolt his frame and inflict severe whiplash. Merely landing the wrong way in the net can kill a flyer. Larry's worst accident occurred when he hit the net wrong. It was two and a half years ago in East St. Louis. "The platform wasn't positioned quite right and during one of the tricks I hit it with my rear end. That knocked me out of position. I

was doing a two-and-a-half somersault like Sarah does, being caught by the legs. When I came out of the turn I was out of position and I lost track of exactly where my body was. There's a term for that. The old flyers use it more than people do now. It's called 'getting cast.' Anyway, when I came out I should have been able to see the net, but I was looking at the stars. Timing is very strange, you know — your time up there. We do some tricks and I'll see the catcher and I'll see the net usually I see it all just at catch point. Usually it's less than a second but it seems like a very long time up there."

In East St. Louis, however, it wasn't long enough for Larry to respond. He smashed down on the back of his neck, with his feet and legs overhead. "I knew I was hurt, I just didn't know how bad. I knew I could move both legs, but I couldn't get down. They had to take the net down to get me."

Mercifully, he had only pulled all his back muscles. He couldn't fly, but the producer wanted the show to proceed, so the next day Larry turned out in a lounge



Larry Gill

chair to call out the critical timing, the seconds and the fractions of seconds, for the women in the act, and to help them judge when the catcher's swing length had reached the precise period necessary to give their tricks a prayer of succeeding. Larry didn't fly again for three and a half weeks, and when he did, he pinched some nerves almost immediately, which kept him out of the trapeze for two more weeks. He says the accident also robbed him for more than a year of the limberness so crucial to a flyer. Equipment failures and red encounters with the net aren't the only major dangers. Flyers can miss the net altogether, the way Bob did once.

As if on cue, Bob knocks on the trailer door. He wears jeans, a flannel work shirt, and boots. If flyers face the most difficult of all the circus's challenges, then catchers like Bob shoulder an extra burden. The flyers look spectacular, like fantastic birds who gracefully come to roost after turbulent flight. But the catcher is the roost, unobtrusive and unglamorous. "When a trick goes right, everyone cheers the flyer," Larry says. "When it doesn't, they blame the catcher." But says Bob, "There's a philosophy which was explained to me early and which I catch by. It says a good catcher should make a bad flyer — or a good flyer on a bad day — look good." The ability to do that thrusts the catcher into the realm of split-second decision-making. "It's the flyer's job to

do the trick and position our hands. And then we're committed." Larry says. "We can't swim through the air to get to the catcher. When Bob sees a trick coming at him, he has to decide at that instant if it's safe enough to take." Ironically, Bob had decided to duck at the trick that almost killed him.

He blames his training for what happened that day. He attended Sarasota High School with Jennifer, and then Florida State University, which also has a circus, and none of his teachers were catchers, he says. They taught him that when a flyer comes too fast and too close to be caught, the catcher hanging by his knees) should sit up and go up the cables, if necessary, to get out of the way. So a little more than two years ago, when Sarah one day threw a long version of her two-and-a-half, Bob reacted automatically — he sat up. Sarah's foot coming at him at sixty miles an hour caught him behind the right shoulder, and the 170-pound catcher flew out of his seat sideways, hitting the cement floor to one side of the nine-foot-wide net. From the moment he was hit, Bob remembers nothing. He woke up four days later in the hospital, miraculously having sustained only a severe concussion, internal injuries, and a hairline fracture of one arm.

He felt it was crucial to return to the ring quickly, and he did so just five and a half weeks later, although it would be a year

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## GREATEST OF EASE

Continued from page 18

before the pain in his back subsided. Given the constant shock of stopping human bodies at high velocity, he worries that he might never heal, that he might suffer the same fate as Ray, Larry's first catcher. Ray first caught Larry's triple in 1976, and the Flying Larrays incorporated it into their public performances that winter. By April they were on the road to glory, catching it sixty-five percent of the time. But Ray's catching career was already doomed. That winter he had helped a friend roof his house and had damaged two discs in his back. For months he said nothing as the pain built steadily, but by the summer of 1977 he desperately turned to medical specialists. Nothing worked, and in September he couldn't tolerate any more agony. After a Thursday-night performance in Miami, he told Larry he had to quit. Sarah knew Bob from the Florida State University circus and knew that he was then student-teaching. The group telephoned him and Bob agreed to drive the 300 miles to Miami the next day after his classes, to help the Larrays finish the weekend shows. The text of that fall he joined Larry, Jennifer, Sue (Ray's wife), and Sarah for weekend stop dates, and by spring he teamed up with the group full time.

Bob fell in April of 1978, and that hindered him from speedily acquiring the triple. Since then Larry says he's been resting to the difference between Bob's and Ray's heights. Ray was taller, and Larry has been coming up short, still programmed for the older catcher's arm span. But they'll get it, Larry vows. It will come. The scanty crowd for the last performance at University Towne Centre couldn't inspire a cat to catch a mouse. Before the flyers even enter for their act, circus hands begin dismantling unoccupied bleacher sections. "It's kind of hard when they take

half your audience away," whispers Jennifer's mother, Ann Taylor. The trucks go well except for the triple, and Mrs. Taylor points out a flaw I hadn't noticed in the España's execution of the last trick, the "Perilous Passing Leap." The Latin flyers require two swings to return to their pedestal board, "but our kids always get it the first time," the mother says. "So that kind of even things out."

She's very friendly and young looking; she and her husband Pete were just in Las Vegas for a banking convention, and couldn't resist the chance to see their traveling offspring. "When Jennifer married Larry, we were really thrilled that they found each other," she says. "We think the world of Larry." The Taylors had learned something of the circus through following his career, and when their daughter joined him, she admits, "We were a little concerned before we knew what it was all about. Like we'd ask how they would get by when they aren't able to work anymore. But that doesn't worry them. They say, 'By then we'll have the money and we won't have to work.' And Larry is terrific about saving every penny." She adds, "And of course you just can't think about the possibility of their getting hurt."

After the act, the flyers hurry back to the Gills' trailer to gobble some Square Pan pizza. This is a "tear-down" night; right after the show the whole enormous assembly must pack up and move to Parkway Plaza in El Capon. Since Circus Vargas performs every day, it always travels during the midnight hours. The flyers say this thirty-mile ride will be a snap. They've heard stories about 300-mile nocturnal moves last year.

"Bob," Jennifer says suddenly between bites. "Why did you talk straight into the ring when the spotlight hit us, instead of stopping and waiting with the rest of us?" The catcher looks sheepish. He replies

that as he moved forward he had begun daydreaming about the triple. He was at the point in his fantasy when he had just caught Larry. He could feel the flyer's muscular arms held firmly in his grasp. The two were coupled under the spotlight and the crowd was going wild! When the mental applause died, Bob found himself alone — ten steps ahead of the others.

Before the audience has even finished funneling out of one end of the big top at 10:20, the flaps at the other end open up and circus trucks barrel in. Within seconds, the night resounds with clanking pipes and grumbling motors. Vargas has a permanent tent crew of twenty-five hands who travel with the troupe, plus the circus always hires ten or so locals for tear-down nights; now the team swings into action. A young boy stuffs litter into plastic bags. In ring number three an older man painstakingly unlatches the canvas floor coverings. Men swing the bleacher boards onto giant

flatted trucks. A miniature forklift scurries about like a spastic terrier and frantically yanks staves from the asphalt. Larry and Bob, in work clothes, strain at cables to lower their metal superstructure. Larry owns all the flying gear and it's his sole responsibility, although one assistant prop manager helps dismantle it. After the trapeze platform collapses into a skeletal pile of ropes and sticks, Larry and Bob undo shackles, pull apart metal tubing, untangle pulleys. Gradually, the cooled electric lights, stakes, cables, metal boxes, flags — all migrate toward Larry's white van parked beside the ring. Finally, Larry, Bob, and Sarah load the hardware into the vehicle as economically as a hiker stocking a backpack. By 11:07 Larry slams the van with twelve foot poles tied at the top to the canvas. Finally, grounds lead in the Asian

freeway. By 10:30 the next morning, the bright blue tent canvas spreads neatly over the parking lot just northwest of Sears in the El Capon shopping center. The sun warns an azure sky, and I find Larry basking on a curb, watching the tent-raising. The crew has been at this since eight and Larry already has attached the first part of his equipment as he must coordinate the erection of the flying equipment with the ascent of the tent. All this bustle gives the suburban mall a festival air. Shoppers stroll by and gaze at the proceedings; a class of preschoolers plops down nearby and chatters, entranced.

Although Clifford Vargas travels with the show, he's nowhere in sight at the moment. The press releases say that the former Fuller Brush man bought and renamed this circus seven years ago the sold forty-two acres of northern California property for the down payment on the \$250,000 purchase price) because he wanted to restore the big-top tradition he adored in his youth. They say he's made it succeed the now boasts more than five million dollars in assets and 250-plus employees) with inventive strokes such as convincing the slick suburban shopping centers that a circus can be a valuable promotion. They also say he works ninety hours a week, scrutinizing his show's every detail; he himself drives one of the six semi-trucks.

Even though I've never cared much for circuses in the past, I find myself grateful to Vargas for this spectacle. Hydraulic winches have begun to lift the \$150,000 canvas up the highest central poles, four blue cones slowly grow along the spine of the flattened big top. Soon the intrepid little forklift props up the tent's outer rim with twelve foot poles tied at the top to the canvas. Finally, grounds lead in the Asian

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LEONOR WISMER

The Restaurant: The Immigrant  
The Location: 3333 Camino Valley Road,  
Daly City (415) 266-6211

Type of Food: Continental  
Price Range: Dinners from \$6.95 to \$10.95

Hours: Lunch, Monday through Friday,  
11:30 a.m. to 2:30 p.m. Dinner, Tuesday  
through Sunday, 5:30 p.m. to 10:00 p.m.

There's something about the name, the Immigrant, that conjures up visions of food that gives no quarter to calories, that's simmered for hours in huge cauldrons, and that fills the air with heady aromas of stews and gravies that roll over one's tongue with ecstatic sensuality. Perhaps it is a stereotype, but the name calls forth evocations of the Old World, of fowl and meat cooked with sauerkraut, of chicken coddled with paprika and pumpernickel, of cabbage leaves filled to bursting with ground beef or lamb, and of sauces smelling of nutmeg and cloves. The word "heavy" comes to mind as well as the phrase "country-style." One thinks of frozen stars and frozen nights blanketed by roaring fires. If these associations were not at the heart of the name, the Immigrant, why call it that at all?

As it develops, the owner of the Immigrant is originally from Lebanon, though he took his degree at the University of California, Berkeley. While working his way through school, he had training in a variety of Bay Area restaurants. Determined to put his experience to use, he migrated south and began to look for a site for his own restaurant. He found it on Camino Valley Road, on the inlet that overlooks the old Highway 101 and from which you can hear the whine of the freeway leading to Los Angeles. In theory, the restaurant is situated with easy access to both of these roads, in fact, you could easily overlook it without explicit directions.

A great deal of care and attention has been given to the building itself, which exudes quiet elegance of old paintings, individual booths which are one step up and whose backs flare out like oversized armchairs, white cloths, fresh flowers, and an interesting cross-hatched ceiling. It's especially charming at night.

The service is also first-rate. If you're tired of waiting half an hour before the first course is presented, be assured that shortly after you order at the Immigrant, you will have food set before you. A high degree of professionalism is evident in the service, and the husband-and-wife team who own and operate the Immigrant are concerned and involved boys — they want you to be pleased, to be satisfied, to return.

The major problems lie first, with what's listed on the menu; and second, in the manner in which these dishes are prepared. For many years in San Diego we had a dearth of French restaurants; the

## Restaurants

### Land of Plenty



closest thing we had to Continental dining came from Lubach's, which served sweet breads and duck. At present, the reverse is true. The Continental menu has become so prevalent that many new restaurants serve escargot (snails), veal, both piccata and marsala, and coq au vin, one of those relatively inexpensive chicken dishes that has become the alternative to catch of the day (and too frequently is prepared with the same bland results).

My first objection to the Immigrant is that, far from presenting grand Lebanese dishes or succulent peasant-style dishes, it offers what appears to be two obligatory veal preparations, two chicken ones of which is coq au vin, one steak, tournedos of beef, and, since this is Southern California, one ever-loving and ubiquitous catch of the hatch. Right down the street, La Maison Henri is offering virtually the same menu. So the initial disappointment stems from what is being offered.

The second, and more crucial objection is the preparation of the food. My friend and I began by sharing a spinach salad, prepared for two only, at the cost of \$5.50. Outrageous though this may sound for a bunch of fresh vegetables, that price is the going rate at better restaurants, including

Mister A's and Pines. At these other two restaurants part of the cost is for the ritual and ceremony that accompanies the preparation at your table — the bacon dressing splattered in the chafing dish heated by blue flames, the elaborate gesticulations of the waiter as he adds droplets of wine, and the final presentation, as if the salad required the most ritual preparation on earth. People who like all that jazz will have their hearts quickened to this ritual. At the Immigrant the salad is brought already tossed. It's mildly sweet, but very good — indeed, one of the highlights of the evening.

My friend and I ordered breast of chicken Kiev (\$6.95), Petrale sole (\$8.25), and I asked for a half order of the veal piccata (\$9.95), which at first threw the management into consternation because each serving of veal is apportioned in a certain manner, three slices to a portion. The owner solved the problem by eating half himself. All entrees include soup, fresh vegetables, potato, and French bread and butter, so there is a great deal to eat.

We had a pleasant fresh tomato soup, always a treat in this world of canned soups. But the preparation of the entrees

was only good to last. Of the three, the sole was the most interesting, as it was served in a manner common in South America (though based on the menu as Capri style). The fish was poached in white wine and then placed between the lanes of fish. Of the three entrees that I sampled, only the Petrale sole was interesting.

The best of most, chicken Kiev — breaded breast of chicken with butter, dill, and lemon, stuffed with butter and dill, coated, and then deep fried — is whether or not better supplied from the center when it's touched with a fork. No such piece, spooned forth, however, the breast was a bit dry. As for the veal piccata, much as I appreciated the effort that went into serving me a half order, it was too heavily breaded, had no flavor of lemon, and while the veal was of high quality, it simply tasted like breaded veal.

Mention should be made of the dessert and the vegetables. Besides a zucchini-carrot mixture, which was excellent, we also were served an enormous plate of small boiled potatoes, which were fairly tasteless. However, if you are hungry, the chicken Kiev dinner for \$6.95, which included soup, chicken, an immense platter of potatoes, and vegetables, would be a good buy. The cooking was decent, but in no way mouth-watering. For dessert we had some pastries prepared by the chef. While they had eye appeal, they lacked much taste appeal — an éclair with a good custard but a soggy shell, and a sponge cake half that was adequate.

Despite these disclosures, I would very much like this restaurant to succeed, though work still has to be done with the menu. I suggest more original dishes, such as the sole with bananas, and better preparation of the existing ones — there are half a dozen chefs in San Diego who do veal and chicken exquisitely. Moreover, the lunch menu leaves much to be desired. Reluctant though I am to go out for lunch, I am trying to meet the needs of those who do. My son and I had lunch at the Immigrant and it was a lackluster meal. Potato soup started the lunch and potatoes were one of the vegetables, so there was too much duplication of starch. Zucchini was served again, prompting this advisory digression: "Don't be a meanie with your endless zucchini. There's a world of greens. Let's see some string beans."

In any event, my son's sole was adequate, my seafood crepe passable, but for \$10.18 I would like a lunch that has more zing.

My advice for you if you try the Immigrant is to stick to the most inexpensive items — the chicken, for example, for the relatively low price of \$6.95 you will have a great deal of food served in lovely surroundings. Just don't expect the wonders of Julia Child, who, the other Sunday evening on Channel 18, whipped up a rabbit-and-duck pie with a baking powder crust dotted with chives and parsley that had me drooling. Now there's a good dish for the Immigrant, and one that would justify its evocative name.

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(continued on page 17)



# Ballet One Day



Susan Kroll, Stuart Carroll

BILL HEMMER

Last July Keith Martin resigned as director of the San Diego Ballet Company, charging the board of directors with lack of support for his artistic endeavors and general ineptitude in the handling of the company's affairs. In the minds of those who had seen this company hire and fire three business managers in two years, Martin's charges seemed to confirm what they had already suspected, namely, that the company was on the verge of collapse. Thus those of us who had hoped for so much from the San Diego Ballet were encouraged when, in September, John Hart took over the directorship.

Hart is a man of international reputation in the dance world, a reputation which grew out of his career as principal dancer and later as administrator for England's Royal Ballet. The feeling was that if such a knowledgeable man had agreed to associate himself with this ballet company, perhaps things weren't in such bad shape after all. However, after seeing the company's second concert of the season, an evening of repertory at UCSD's Mandeville Center, I have lost much of my optimism over the San Diego Ballet's future, though there was still some cause for hope.

The worst offender of the evening was the longest work presented, the story-ballet *Marguerite*, danced to selections from Jacques Offenbach's *La Belle Helene* and his ballet music for *Papillon*, with choreography by Erling Sundé, a member of the dance faculty at United States International University. *Marguerite* is loosely based on the Alexandre Dumas novel and play *La Dame aux Camélias*. When Giuseppe Verdi saw the play in Paris in 1852, he was inspired to use it as the basis for his opera *La Traviata*, and for decades the role of Marguerite was a favorite of such famous actresses as Sarah Bernhardt and Eleonora Duse. In 1937 it was made into the movie *Camille* for Greta Garbo,

and in the early 1960s Sir Frederick Ashton of the Royal Ballet choreographed a version for Margot Fonteyn and Rudolf Nureyev entitled *Marguerite and Armand*. The story involves the meeting of Marguerite and Armand at a ball, their passionate love affair, their subsequent falling out because of the interference of Armand's father, and their final reconciliation moments before her death from consumption.

The difficulty of telling a story in dance is that ballet is basically mute. Success depends upon the choreographer's ability to pare the tale to the minimum while retaining intelligibility, then selecting those situations, usually of high emotion or conflict, on which to create his dancing. My argument with Sundé's version of *Dumas's* story is that he chose the wrong parts to express choreographically and that many of the best opportunities for dance expression in the story were either skipped entirely or treated in such a cursory manner that the emotional conflicts and their resolutions strained credulity.

For example, the emotional subtleties when Marguerite first meets Armand and vacillates between her infatuation and her love of her own freedom (recall her wonderfully expressive "Sempre libera" aria in *La Traviata*) are never investigated choreographically. Later, the range of her feelings when Armand's father attempts to separate her from Armand — from self-accusation to incredulity at and then rejection of his demands, and then her final acceptance of them — is dealt with in about fifteen seconds of vague hand signals intended to pass for mime.

Too often, in place of what I consider the emotional highlights of the story, Sundé has selected some trivial or emotionally shallow element for extended choreographic statement. For instance, we are given a *pas de deux* between Armand and Marguerite's rival, Olympia, at a ball, the purpose of which is to tempt Marguerite for her fickleness in ending the relationship. Though this situation belittles the

tension, it is hardly worth ten to fifteen minutes of dancing. Moreover, the two ensemble scenes seemed interminable to me, the stage jammed with bodies flying in every direction so that it was impossible to make any sense out of anything, choreographically or dramatically.

There were a few nice moments. One was the *pas de deux* between Armand and Marguerite in the opening scene, though much of its beauty was vitiated by the general rush of scurrying bodies that surrounded it. The only really satisfying moments for me were in the final *pas de deux* which ended with Marguerite's dying in Armand's arms, but by that time so much damage had been done that it took an effort to watch with an unjaundiced eye.

Moreover, the choice of dancers was puzzling. Neither Marie Hadfield, who danced Marguerite, nor Ron Olson, who danced Armand, are ready for major roles. For both, the company was one of believability. As anyone knows who has ever been to a high school play and has seen adolescents playing the parts of older people, maturity cannot be forced on stage (or anywhere else, for that matter). If there is nothing in the life of a performer which can inform his or her imagination, on of an experience or state of being, there can be no inner resonance with the life of that character. Without this inner resonance or empathy, there is only bad acting, and that is what we got from Hadfield and Olson.

Marguerite Cutting's costumes were another liability of this production. Ever been to a ball where all the women wore the same gown? It might be all right if the gowns were stylish and beautiful, but they weren't. To compound this assault on our senses, at another ball, supposedly weeks later, all the women show up in the identical gowns. This is carrying frugality too far.

In contrast, USIU dance instructor Claire Wolchinsky's ballet *Andante Amoroso*, danced to the Canon in D Major of Johann Pachelbel, is a restrained work, simple in the best sense of the word. *Andante Amoroso* is a witty romantic piece in which a young man tries to associate with four young women as each in turn flirts with him, entices him, makes love to him, and spurns him, all this done with subtlety and charm. This ballet belongs to the women and emphasizes the lines and configurations of their bodies as they glide softly toward the man, whirl about him, and gently drift away. Lydia Morales, Susan Camille, Tishia Hicks, and Susan Kroll all danced appealingly, and Hicks has that certain extra bit of class which also showed when she danced in USIU dance instructor Wayne Davis's *Debut*. This was a very short ballet and rather pleasant.

But company choreographer William Anthony's *Beloved Unicorn*, danced to excerpts from Ralph Vaughan Williams' *Job and David* and *Lazarus*, was the only ballet of the evening which, in my opinion, belongs in the repertoire of a group aspiring to become a major regional ballet company. Anthony's intention here was to depict the trial of a young girl who clings desperately to her maidenhood in the face of the romantic advances of a man. It is as though she chooses the love between a man and woman can only be had if the woman sacrifices some major part of her identity, and the prospect is terrifying. She never comes to understand that such a love could be fulfilling to her as a woman, and it is this peculiar blindness that is her tragedy. The symbol of her chastity is a unicorn, the mythological creature that can only be tamed by a virgin.

As the curtains part, we see the Unicorn, highlighted from above by a single spotlight. He kneels before an enormous, multi-colored mandala, his arm above his head twisted like a horn. He rises slowly, pawing the ground, strutting, then leaping and turning with the freedom of a colt. As he leaves the stage, a maiden enters and dances a simple little solo. The Unicorn enters again and each pauses for an instant as their eyes meet. Then the maiden advances gingerly toward him as he trembles, ready to bolt. She touches him lightly, then caresses him softly, then gently he lays his head in her open hands. They dance a dance of joy, which is interrupted when the Unicorn flees at the appearance of three couples. The maiden watches them in fear as they dance without show of affection, the women seemingly training to be free of the bonds imposed by the men. As the girl stands in awe of this apparition, a suitor for her hand enters and gently approaches her. She rejects him, but this only makes him more insistent. As she continues to refuse him, his manner hardens and he threatens to force her submission. She escapes, however, and all leave the stage.

The Unicorn enters again and the maiden runs to him for protection, but though he is a powerful figure, he has no protection to offer. The suitor reappears and this time brutally assaults the girl, bending her to his will and carrying her off as she laments. A hunt ensues in which three men pursue and slay the Unicorn, a gruesome act symbolic of the maiden's loss of virginity.

After a moment of darkness, however, we see the Unicorn again, wounded but immortal, rising slowly from the ground. Another young girl appears and, approaching him shyly, opens her hands to him. He accepts her.

The role of the Unicorn was created by Anthony for Keith Martin, who performed it last year at the East County Performing Arts Center. At the recent performance, Stuart Carroll danced the role brilliantly. Carroll has a very technical facility and Anthony provided him with an opportunity to show it off. One could question a somewhat emotionally flat portrayal of the Unicorn, but nuances of characterization should come to him with time. Susan Kroll was lovely as the maiden, a role in which she alternates performances with Tishia Hicks. She was convincingly tentative in her approach to the Unicorn, demonstrating the assaults of her suitor, and bereft at the end.

One of the dangers I foresee for the San Diego Ballet, if it survives financially, is that it will go of the California Ballet, that it will attempt to build a company with a uniform style solely from the dancers of its own school. This is an admirable goal if San Diego were a metropolis teeming with tapirchoreo talent. As things stand, however, promising dancers brought along from the school usually leave town to pursue a career, leaving San Diego audiences watching dancers who have promise rather than technique. The greatest trembles will be the roar of their approval.

Saturday dawned cloudy, but when the first of three shows started at 12:30 p.m., thousands of people are sitting in the tent. After the parade, Jennifer mentions that tomorrow all the flyers will find one particular physical effect of the extra performance: they call the phenomenon "hot hands." "In the morning you wake up and they just burn," she says. "Pins and needles. Sometimes I can't even pick up a washing to do the kids' faces." She takes advantage of her time today to complete some work that "hot hands" may prevent tomorrow. She stretches tender rhinestones chains onto a silver cap.

Jennifer designs and sews all the costumes for the group; the flying act alone has 12 different sets with them on the road. She even makes the men's tights and dyes them to the necessary colors. The couch in her trailer living room has two big drawers built under it and both are filled with glittering costume ornaments, almost all special-ordered from New York. The woman shows me one meager pile of diamond rhinestones which cost twenty-five dollars. "But rhinestones are great. The backs eventually rust, but they never wear out." She laments the art of costume

## GREATEST OF EASE

(continued from page 18) elephants, Hattie and Colonel, to pull the fifty-two litter poles into place. Larry says the folkies could do the job, but the elephants are traditional — plus they save energy.

Larry, Bob, and Sarah can fly down their equipment in forty or fifty minutes, but it takes three hours to reconstruct it. Now they get to work. "It's one thing to get hurt from missing a trick," Bob explains, "but I'd hate to get hurt from something breaking, or the rigging not being set up right. Then you kind of feel like it's your fault." Since this is an opening night, the only show is at eight, and this East County audience amply rewards the laborious effort. Men, women, and children join the big top to the bursting point and transform it into a steamy, electric cauldron. The ground trembles with the roar of their approval.

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design the same way she became a flying trapeze artist — drifting into it almost unconsciously. "I don't remember ever going to a circus when I was little. But I went to Saratoga High School and when I was in tenth grade I had a shy girlfriend who wanted to try out for the circus. She dragged me along." Jennifer tried out, too, and learned a variety of aerial routines, but the notion of working professionally never crossed her mind. She thought vaguely of becoming a teacher or a nurse. In her junior year she met Larry, freshly discharged from the Marines and preparing to join the Alexanders. They fell in love almost immediately and Jennifer incorporated the circus into her future.

They were married in 1973, and for a year she traveled with Larry and the Flying Alexanders, not performing, just studying the flyers. When she finally took to the trapeze with the Flying Larriys that winter, it was easy. And even though she'd had one serious accident in high school (she broke both her elbows in a fifteen-foot fall), she says flying didn't frighten her at all — in the beginning. She was startled, in fact, the first time fear crept into her mind. That was right after her first pregnancy.

Larry and she had carefully planned their first baby, even scheduling its arrival for the off-season. A substitute flyer took over at the end of Jennifer's third month. Jennifer did pull-ups right up to the day she delivered Bob, and she started practicing again three weeks later. In six weeks she re-joined the show and ignored her new nervousness; it wasn't too bad. Then four months later she unexpectedly found herself pregnant again. Around July Sarah joined the team as a six-month substitute. The birth of her second child, Katie, was slightly more complicated and kept Jennifer out of the show for four months. On her return, she realized she was genuinely afraid.

She says it's not so much a fear for her own safety as an irrepressible worry about who would care for her children if something happened. "I'm not what you would call really terrified when I get up there. It's not like I'm going to freeze," she shrugs. "But I'm not so free of fear that I can enjoy flying any more." Now she does only one simple trick, but quite entirely would be troublesome for everyone. Besides,

Jennifer seems reluctant to cut flying out of her life forever. "I'm keeping myself at a stage where I can start up again if I want to." She doesn't know whether she will, but the steady Circus Vargas routine already has helped calm her nerves.

If the statuesque blond woman has to discipline herself to ascend to the platform, however, she revels in the circus lifestyle. She and Larry and the two little girls share an abundant amount of time together. Jennifer says they've sampled the five-to-six normal life in Saratoga — and they detest it. Last year they bought a house, but she says she's not really comfortable even there. "The kids are always off playing somewhere, and Larry's usually out at work. When he's working some nine-to-five job, the girls barely get to see him." In contrast, her most cheerful trailer is a cozy nest in which her loved ones are safe and close. Also, here Bob and Katie have dozens of playmates, and the Gills say the circus folk form an extended family — everyone keeps an eye on the little ones. When the girls reach school age, Jennifer and Larry plan to follow the example of most circus parents and teach their children with the aid of the Calvert Correspondence School. The mother says that if her daughters are like most circus kids, they'll far outshine their conventional peers academically. Certainly the Gills children are seen strikingly outgoing and mature.

I ask Jennifer if she'd want them to work in the circus. She wants them to be their choice. Three-year-old Bob has already been helped up to the pedestal board, and at home both girls are allowed to play in the net. Jennifer makes Larry watch them as she doesn't want her submerged nervousness to infect the youngsters.

Undaunted by dense showers, a modest crowd shows up for Monday's farewell East County performance. The tent keeps out the downpour, but there are leaks, and the asphalt slithers with rainwater. During the intermission, children gleefully dash through the puddles. Jennifer's jitters are tangible. "Our feet are wet," she complains. "We're going to have a hard time just holding on tonight. We'll be lucky to catch anything." Larry and Bob are forced to readjust all the rigging, and the net acts start late. The molasses has thickened vision. In his mind's eye, he can see a shadowy figure in the crowd below, a man with a rifle, who shoulders

barley get through their routines, and they make a hasty exit. A messy sludge of disintegrating peanut shells and garbage and water covers everything, and the flyers must leave tonight. "Fuh, you think this is bad," Bob says dolefully. "They're saying that the next lot isn't even paved!"

They're right. The broad field between the Volkswagen and Toyota dealerships at Carlsbad Car Country is a soggy mud sea. But something else forces the cancellation of Tuesday's opening-night performance. The weather bureau has forecast winds gusting up to fifty miles an hour, and wind is the big top's one implacable enemy. A gale could conceivably tear apart the four-ton tent. So that night the performers sit in their trailers, some of them with neither water nor electricity due to problems created by the squamous. The Encina Power plant directly across Interstate 5 winds at them.

To add insult, the high winds never build; in fact, the rain only begins to beat down on Wednesday. The mud is like quicksand, people sink in some spots up to their knees, but somehow, the crew succeeds in getting all the equipment up. By 3:30 Wednesday the path from the tent's main entrance to the concrete road is an unswerving mire. The first show is supposed to start in one hour, and by 4:15 the circus hands have performed another miracle, spreading enough fresh straw on the mud paths inside and out so that a sizable crowd can make its way to the bleachers.

The straw and the newly churned mud fill the tent interior with a sweet, warm smell, although walking is less than romantic. In places the mud provides a firm footing, but other spots give way underfoot like soft porfina. The flyers have to wear rubber boots and wade up to the rigging in the dark. Then they kick off the footgear and climb up to where the spotlights finally greet them. They're not the only ones with problems. The unfamiliar scents of the rig bewitch the Samoyeds and half of them abandon all their tricks, throwing themselves in the mud, racing about, and sniffing the ground with wild delight. Periodically, I catch glimpses of Clifford Vargas, stomping around in a foul-tempered fury.

Up in the catcher's trapeze, Bob Bangs has a sickening vision. In his mind's eye, he can see a shadowy figure in the crowd below, a man with a rifle, who shoulders

(continued on page 18)

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## GREATEST OF EASE

(Continued from page 17)

the high-powered weapon and aims it at the catcher. Bob is totally vulnerable, a lame bird on an unprotected branch. He can see himself slammed by the impact, shoved off his swinging perch, down, down past the net and into the mud. It is a grisly and recurrent image. Bob's not sure where it springs from. When he was small, he once shot and killed a bird and he felt so bad that he recovered the corpse and buried it.

Usually the vision is the only thing that scares Bob, but after the performances this day he confesses to a general jumpiness. "We didn't have a chance to test out anything. We didn't even get to put any rosin on our hands." He's a soft-spoken man, twenty-five years old, and although his manner is calm, he can hear the tension in his voice when he talks about the triple. "Sure it bothers me. It's bother anyone when you're missing it day after day and you've got eighteen people saying you blew it, saying that you're no good." "I tell him how Larry says Bob has caught other tricks so malformed that no one should have been able to catch them. When he hears this his face relaxes. "The only people I need to appreciate are those three [the other Larrys]," he says emphatically. "There have been times when they've gotten out of the rigging and come up to me and said 'Thank you.' I feel that's what I get paid for. . . . And I know I can catch the triple, I've done it before." He was practicing with another flyer, a great one named Tommy Edelson. "He threw three at me, and I caught him the third

time. I said, 'Thanks Tommy. Let's stop right there. That's all I need.' " )

Bob figures he'd like to continue catching as long as the act holds together and he's physically able to do so. He has another option, however, whenever he quits. After graduating from high school, he thought he wanted to be a marine biologist, but the studies were too grueling, so he switched his college major to education. Now he's certified to teach physical education to kindergartners through twelfth graders, and to teach high school students natural science. He says every time he goes back to Sarasota the high school offers him a contract. But as an aerialist he's making three times as much money as the district's last offer — a mere \$8100 a year — plus, other aspects of circus life appeal to Bob. "Here, I have to admit that my basic lateness comes in. Usually we only do two shows a day. And after about nine at night I can do absolutely anything I want until about four the next afternoon." At the moment, he's reading two textbooks, one on meteorology and another on the biomechanical aspects of sports. But often he does very little, he says with an impish grin. "I'm never pressed for things to do. I watch TV, listen to music; sometimes I work on my trailer. It's a calmer life. When I'm at home I just spend money. On the road sometimes I just lie outside in the sun. I like to sleep a lot."

There's a knock at the door of Bob's small camper; it's Sarah, seeking an extension cord. Stranded in the mud far from all the other trailers, she still lacks electricity and water. With combined borrowed cords, she finally gets some power. As we talk inside her camper, she has her television set switched on, the volume turned down to the faintest hum. More than any

other of the Larrys, circus work was a childhood love for Sarah.

St. Petersburg, where she grew up, had a community circus. She remembers seeing it at age five. "You had to be five years and nine months old to be in it and I begged my mom practically every day until the day came." She worked with that circus until she was twelve, when the city ended the program. After finishing junior college, she chose to attend Florida State University at Tallahassee for two reasons: because it had the second best criminology department in the country, and because it had a circus.

In contrast with Jennifer's theatrical good looks, Sarah is pretty pretty. She only stands five foot two, but the other flyers say her body is solid muscle; they say she flies superbly. However, she got her degree in criminology and was planning to work with law-breaking juveniles as soon as she finished a summer job flying with Marriott's Great America, a Chicago-area theme park. That summer she longed to join a circus, "but not being from a circus family, I didn't know anybody. I didn't have any connections or anything." That's when Larry and Jennifer, visiting Chicago, caught her act; Jennifer had just discovered her second pregnancy and the Gills invited Sarah to be Jennifer's substitute. During the six-month stint, Larry and Ray's partnership dissolved because of Ray's bad back, robbing the Larrys of a second female flyer, so Sarah joined the permanent cast.

The circus's last day in San Diego County dawned clear. Scattered clouds are dispersing, but the tent floor hasn't improved much — moisture can't evaporate in the closed quarters. Fleas also have invaded, and the straw is soggy, but the flyers' spirits have lifted. After their act in

the first show, they emerge from the tent still spellbound by the concentration which always releases its grip on them slowly. Larry is ebullient. He's finally throwing the triple longer, so last coming — all within Bob's shorter reach. Now if he can only modify his timing.

Because of the mud, Vargas has cancelled all the "specks" in Carlsbad, so the Gills have almost four hours until their next appearance. I ask Larry if any challenges will remain after he perfects the elusive trick. "The triple is what the people have been programmed to want, have been brainwashed about," he says. "But a lot of other tricks are harder." At least one flyer has thrown a quadruple, though no one has caught it. Then there are also a number of murderous tricks based on twisting. Larry will take them one at a time. "I know there'll always be people better than me, and I feel I'm better than some. I feel I can fly better than I'm flying now," he says mildly. He seems to lack a ruthless ambition — or ego — to crave domination of the flying world. If he can defy gravity and create these fleeting body sculptures for a few seconds, high up under the lights, and make it pure as the art of a ballet dancer, simple as a child's swings, he'll be happy.

If everything goes exactly right, the twenty-nine-year-old flyer might work through his late forties. Many flyers do, he says. "It depends on how often you get hurt. But I personally would like to quit sooner than that." He's seen too many older flyers hang on while their work deteriorates. Also, some day it might just be nice not to fly so much.

Jennifer comments, "We don't know why we'll stop flying. We don't know if it'll be because we've gotten hurt, or whether we'll get tired of moving around all the time. We might consider going into some kind of a ground act. But if we get tired of the whole life, then we might have enough money to buy some business, and settle down with that."

In the dark tent the night of the last show, the flyers wear flaming red costumes and the men sport dashing silver belts. I watch them closely when it comes time for the triple. Larry's attempt at it blurs past me for the ninth time in the last week and I wonder if I can yet see anything that he talks about. Can I really tell that it's "longer"? That he's coming out of the somersault early now? An usher sidles up to me as Larry bounces in the net. "You should be down there," he whispers as he motions to the Española's side of the tent. "Those guys are really good. Watch." At that moment, Ramon Española completes his triple and grabs the hands of his upside-down catcher. "See, they get it all the time."

That night Circus Vargas packed up and the caravan drove the sixty-five miles to Riverside. From there they went north. I haven't heard whether the Larrys have made it yet, but I imagine one afternoon they will catch the triple. And I can imagine what will happen at that moment. When Larry's hands lock onto Bob's and hold, and the flyer sweeps back up triumphantly to the pedestal board, I'll bet the band will stop playing midphrase, and cheer. I'll bet the ushers will spring to their feet. I'll bet they will see through the Vargas community. And people in the audience that day will turn to each other and shrug. They'll wonder what just happened. □

## Off the Cuff

What's good about getting older?



Tom Connolly  
Age 12  
Student

Well, you get to do more stuff than little kids get to do. People treat you more responsibly. Like people in their thirties let you do more stuff because they trust you more. They treat you more independently. When you're a kid, everybody does everything for you; you can't do anything by yourself. You don't get to play football or basketball. I'm looking forward to getting a little older — fifteen. Then I can drive a car. But when you get older older, I think you want to stop time, but you can't.



Susanna Sandstrom  
Age 32  
Elementary School Teacher

I think I'm surprised it happened so fast. I've been teaching for ten years and it just went by so quickly. The kids I started teaching in first grade are now in high school and beyond — that's when it becomes very apparent. At this age I'm starting to be able to figure out what works best for me. I think this has to be a good age for a woman. I feel more secure about life now. When you're younger there's peer pressure and expectations from your culture, your parents. Now I'm finding out that I really don't have to do all of those things, that any decision I make is my own business.



Bob Bacchi  
Age 50  
Sales Engineer

There's a lot of good things but also a few bad things. I think life becomes a little easier from the experience you've gained. You learn how to cope with situations that arise in your everyday life much more than in earlier stages. Having lived enough years, you appreciate the years you have left. You realize that life is terminal. I don't think that hits you until you're about fifty. That's what I don't like — knowing that you're going to pass away. People in their twenties don't give it a second consideration. Despite all of the bad news lately, I think it's important to appreciate every day. . . . words to that effect.



Robert Craile  
Age 85  
Retired

You caught me at a weak moment. There's nothing nice about growing old. When you have health problems, it can be hell; but after six months I've finally found a good doctor. He uses a treatment called Chelation, and it's doing the job on my arthritis. Mark Twain said, "Eat the things you don't like. Drink the things you don't want. Do things you don't rather do." It's partly a joke but at the same time there's a lot of truth in it. A more positive aspect is more leisure time for your hobbies. If and when you can conquer the health problems — and I believe holistic medicine permits that — then you can enjoy your old age.

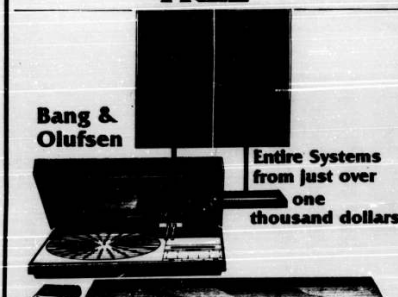


Mabel Mullin  
Age 98  
Retired

Well, old age hasn't struck me at all. I don't feel old at all. I have the same zest for living that I've had all of these years. I can't make too many plans but I can keep my own home and work. I know I can't run around as much. I don't go shopping anymore. My daughter does that. Life means the same to me as it always has. Mentally, I don't feel that I've changed at all. I still have a very good memory and I can still go about my own business. I've had very good health throughout my life and that's very fortunate. I don't feel old age has struck me yet at ninety-eight.

— by Lin Jakary

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# READER'S GUIDE

Contributions to **READER'S GUIDE** must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not send photos. Editors reserve the right to edit all materials. Send complete information and photos to: **READER EVENTS EDITOR**, P.O. Box 6803, San Diego 92118.

## Dance

"Getting Hot," a dance solo by New York dancer Daniel Negrin, will be presented by The Choreographers Ensemble and the Cultural Arts Board on Saturday, February 23, 8 p.m., Smith Music Recital Hall, SDSU. 265-5278.

Visiting Modern Dance Troupe, the Repertory Dance Theatre will perform on Saturday, February 23, 8 p.m., Smith Music Recital Hall, SDSU. 452-3120.

## Music

"Grand Universal Circle," an opera by Henry Brant which combines poetry, theater, music, and texts emanating from the Egyptian Book of the Dead and the scientific writings of da Vinci and Einstein, will be presented on Thursday, February 23, 8 p.m., Mandeville Auditorium, UCSD. 452-1229.

Guest Pianist Alois Weisenberg will join the San Diego Symphony and guest conductor Kenneth Schnitzler, featuring Steinmetz, "Alto Strach Zarathustra" and Tchaikovsky's Concerto No. 1 in B-flat Minor for Piano and Orchestra, Thursday and Friday, February 21 and 22, 8 p.m., Civic Theatre, downtown (236-6510); and Sunday, February 23, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. (440-2277).

Classical Organ Concert will be presented by the Organ Guild of San Diego, composed of Dan Gray and Fred Bender, who will perform works by Scarlatti, Bach, Giuliani, Debussy, M. de Falla, and others. Saturday, February 23, 8 p.m., the Congregational Church of La Jolla, 1216 Cave Street, La Jolla. 727-7526.

An Evening of Music and Ballet, featuring violinist Irina Tietlin and pianist Zouhe Heiligenberg, will be presented by the Western Ballet Foundation on Sunday, February 24, 7:30 p.m., Oaks North Community Center, 12578 Oaks North Drive, Rancho Bernardo. 454-2105.

Original Jazz Music will be performed by Todd Brown and the Eternal Echoes on Sunday and Monday, February 23 and 24, 8 p.m., Starfield Studio Theatre, 1350 Starfield Court, Del Mar. 439-0344.

Winter Concert Series of The Gardenview Hand will conclude with tenorists Robert and

Catherine Stritch performing music for lute, baroque lute, and baroque guitar, with works by Bach, Gaudier, Corbetta, Granata, and Caruso. Sunday, February 24, 8 p.m., Music Recital Hall, SDSU. 296-0252.

Traditional Music of the Andes will be performed by Sukay, who play more than 25 instruments from Ecuador, Peru, Bolivia, Chile, and Argentina, in a concert presented by the Center for World Music, Sunday, February 24, 8 p.m., Forum Hall, University Towne Center, La Jolla. 265-4243 or 440-7200.

A Music History of the French Horn in Chamber Music, with works by Berlioz, Mozart, Dabek, Telemann, and Brahms, will be presented by the Minner Trio, Monday, February 25, 7:30 p.m., Chula Vista Public Library, Fourth Avenue and E Street, Chula Vista. 452-4887 or 422-3971.

## Music

Folk Legend Elizabeth Cotten will perform on Saturday, February 26, 7:30 and 9:30 p.m., at the 1964 North Highway 101, Lucinda. 436-4030.

## Lectures

L.A. Newspaper Ad Bureau Chief Bruce Keffer will present a lecture and slide show of award-winning advertising art on Ad Concepts '79, a national competition for newspaper advertising on Thursday, February 21, 7 p.m., Copley Auditorium, San Diego Museum of Art, Balboa Park. 232-7931.

Six Lectures on Energy, sponsored by the UCSD Energy Center, the Program on Science, Technology, and Public Affairs, and the AMES department will continue with "Federal Energy Development Policy," presented by John M. Dutsch, Director-General of the U.S. Department of Energy, Thursday, February 21, 7 p.m., room 1721, Undergraduate Sciences Building, Revelle campus, UCSD. 452-3120.

"The Many Facets of Turkish Art," a five-part lecture series to be given by Edson Bonny 3rd, will continue on Friday, February 22, 10 a.m., Copley Auditorium, San Diego Museum of Art, Balboa Park. 232-7931.

James Press Founding Claire Van Vleet will present slides and examples of her graphic work on Friday, February 22, 6 p.m., Love Library lobby, SDSU. 265-5204.

"Hiking in Alaska," a slide presentation by Peter Nelson, will be sponsored by the San Diego Chapter of the Sierra Club, Friday, February 22, 7:30 p.m., Monstrous Hall, SDSU. 265-5204 or 265-5147.

"Encounters of an E.T. Kind," a planetarium show that asks "Is there life elsewhere in the universe?" will be shown on Wednesday, February 22, 7:30 p.m., Palomar College Planetarium, 1140 West Mission Road, San Marcos. 744-1150.

San Diego Audubon Society, Friday, February 22, 7:30 p.m., Natural Science Museum, Balboa Park. 921-8271.

"Jean Anouilh and His Theatre" will be the subject of a lecture in French by Madame Yvonne Scheffer, the director/manager of the French Community Theatre in Los Angeles, sponsored by Alliance Francaise, Saturday, February 23, 2 p.m., de Sales Hall, Salomon Lecture Room, USD, Alcala Park. 578-1609.

Energy Sources from the Sea will be the subject of a symposium presented by the Scripps Institution of Oceanography, 8602 La Jolla Shores Drive, La Jolla. 452-4087.

Poetry Reading, Ray Fleming and Don Wierling will read selections from their work on Monday, February 25, 7:30 p.m., D.C. Willa Books, 7521 Camino del Mar, La Jolla. 456-1800.

"The History of San Diego" lecture series will continue with a look at the establishment and decline of the rancho entitled "The Mexican Period," presented by Richard Carpio, Tuesday, February 26, 7 p.m., Lecture Hall 301, Southwestern College, 900 Clay Lanes Road, Chula Vista. 421-1180.

"The Art of Cezanne," a lecture by NEAC Chairman, Robert C. Moore, will be the next presentation in the continuing "Art and Architecture: The Art of the Eighteenth Century," Tuesday, February 26, 7:30 p.m., room 4412, SDSU. 265-4511.

"How to Survive in America, If You Really Want To," a discussion led by Shosh Pines, Director of the Center for the Study of Women, will feature the next offering in the "New Women's Movement" lecture series, Wednesday, February 27, 3 p.m., room SS-100, SDSU. 265-4511.

An Open Poetry Reading will take place as part of the "UCSD New Poetry Series," Wednesday, February 27, 4 p.m., Revelle Formal Lounge, UCSD. 452-4363.

Optimal Health Lecture Series will continue with former Ralph Nader associate Michael Jacobson (now director of the Center for Science in the Public Interest) speaking on "Nutrition and the Politics of Food," Wednesday, February 27, 7:30 p.m., Monstrous Hall, SDSU. 265-5204 or 265-5147.

"Encounters of an E.T. Kind," a planetarium show that asks "Is there life elsewhere in the universe?" will be shown on Wednesday, February 27, 7:30 p.m., Palomar College Planetarium, 1140 West Mission Road, San Marcos. 744-1150.

## Special Events

Whale Watching can be done daily through February from Cabrillo National Monument on Point Loma, or from the California, an old-fashioned sailing ship (298-6601) and from the Kadenwood, a brigantine sailing ship (222-0521), daily through February 29, and from the Lady Linn, a luxury yacht for six, Tuesday through Saturday, through February 29 (276-4010).

NUCLEO, a bilingual multimedia show of poetry, music, dance, film, and slide projection, on traditional folkloric and contemporary aspects of Amerindian culture, will take place on Fridays and Saturdays, through March 1, 10 p.m., Marguerite Public Theater, 3717 India Street, San Diego. 298-7674.

History of News Reporting Exhibition, highlighting the innovations of Benjamin Franklin, Isaiah Thomas, William Reuben Greely, William Randolph Hearst, Joseph Pulitzer, and Henry R. Luce, will be presented by the Smithsonian Institution Traveling Exhibition Service, through March 14, Learning Resource Center, Grossmont College Library, El Cajon. 465-1700 x611.

## Film

Art Film and Discussion Program will begin with a showing of "America's Pop Culture: Robert C. Scott Contemporary Art at Auction," a documentary featuring \$12 million art auction at South Park, Tuesday, February 26, 7:30 p.m., room 4412, SDSU. 265-4511.

Spanish Lecture Film Series will continue with "El Fin del Animal Humano," "Cultura Mexicana: Americanos a la Hacia," and "Mexican-American: Herencia Y Destino," Friday, February 22, 3:30 p.m., National City Public Library, 200 East 12th Street, National City. 474-8121.

"The Palestinian," an anti-Zionist analysis of the current Palestinian situation narrated by Vanessa Redgrave, will be shown as part of a film series sponsored by the UCSD Committee for World Democracy on Friday, February 22, 7 p.m., room 104, Third College Lecture Hall, UCSD. 452-3362.

"Three Generations of Jews," a new film by San Diego filmmaker David Steinberg, spotlighting Earl "Fatha" Hines, Charles McBeath, and Hollis Crenn, will have its first public screening on Sunday, February 24, 5 p.m., Unicorn Cinema, 7456 La Jolla Village, La Jolla. 459-4341.

"A Dog's Life," an early film of Charlie Chaplin's, will be screened Wednesday, February 27, 7 p.m.,

Chula Vista Public Library, 365 F Street, Chula Vista. 479-6064.

Films, Video, and Audio Works by Marge Dene will be exhibited from Monday, February 20 through Friday, February 29, Mandeville Annex Gallery, UCSD. 452-2864.

"Probes in Space," a film about Jupiter, the colossus of our solar system, featuring NASA spacecraft photography of Jupiter's red spot and fourteen of its moons, and of Mercury, Venus, and Mars, will be shown daily with Ocean, through May 31, Reuben H. Fleet Space Theater, Balboa Park. 238-1168.

## Sports

Clippers Basketball, the Clippers wind up their home stand (and Marvin Barnes' second ten-day contract) as they host the Philadelphia 76ers on Sunday, February 21, 7:35 p.m., San Diego Sports Arena. 226-1275.

Michael Mohr Memorial Golf Tournament, sponsored by the USD School of Law, will be held Friday, February 22, 8:30 a.m. to 5 p.m., at the El Encino Country Club, 3007 Delmar Road, El Cajon. 262-6561.

Jack in the Box Invitational track meet will feature such track stars as Houston McTear, John Walker, Franklin Jacobs, Eamon Coughlan, Steve Scott, Dely LaFante, and Mary Decker, Friday, February 22, 7 p.m., San Diego Sports Arena. 234-4176.

Ateneo Basketball, San Diego will have a wonderful opportunity to see Grand Canyon College in action in the final round of the Ateneo basketball season games at SDSU plays on Friday, February 23, 7:35 p.m., preceded by a women's basketball game between The Aztec and Aztec at 5:15 p.m., San Diego Sports Arena. 283-7096.

Heart Transcendence, the second annual concert sponsored by the Heart Association will feature men's and women's singles and doubles and mixed doubles through March 2 and 3, beginning at 8 a.m., Rancho Bernardo Inn, San Diego Hilton, USD, and SDCC. 291-7454.

Extended Broadcast Schedule, all-time station KSDS-FM (88.3) will now broadcast seven days a week, from 10 p.m. to midnight on weekdays, and noon to midnight on Saturdays and Sundays.

## Radio/TV

"Dukes of Hazzard," the highest rated series of the past five years, features a gang of good ole boys who flaunt their lighthearted and all-around life hamburger helper spirit, Friday, February 22, 9 p.m., Channel 8.

Metropolitan Opera Broadcasts will present MacGyver's "Cavallaria Rusticana" and Leoncavallo's "Pagliacci," Saturday, February 23, 11 a.m., KSDS-FM (94.1).

XIII Winter Olympic Games will be televised from Lake Placid daily through Monday, February 24, Channel 10.

# TO LOCAL EVENTS

NBA Basketball, the thrilling pace of the last few weeks' games will try to be maintained as division rivals Milwaukee Bucks and Kansas City Kings meet each other on Sunday, February 24, noon, Channel 8.

"Elvis," this noteworthy television movie by John Carpenter ("Dark Star," "Assault on Precinct 13," "Halloween," "The Fog") stars Danny's Kurt Russell in the title role, Monday, February 25, 8 p.m., Channel 10.

NCAA Basketball, undefeated and number one ranked DePaul will meet Notre Dame on Wednesday, February 27, 8:10 p.m., Cable Channel 2.

"American Short Story" series continues with Nathaniel Hawthorne's "Rappaccini's Daughter," a romantic story of a young man's entanglement with a woman, a poisonous garden, Monday, February 25, 9 p.m., repeating Thursday, February 28, 10 p.m., Channel 15.

"Scraples," the Jewish Krantz novel concerning a Beverly Hills boutique owner, has been made into a TV movie starring Lindsay Wagner, Barry Bostwick, and Louise Latham, and will be shown in three parts, Monday, Tuesday, and Thursday, February 25, 26, and 28, all at 9 p.m., Channel 8.

"The Rockford Files" returns to the airwaves after a three-month hiatus with a few reruns in this, its final season, Thursday, beginning February 28, 10 p.m., Channel 39.

"Stark Previews," a program of film criticism banner between Roger Ebert and Gene Siskel, will take a look at "Quining," "The Last Married Couple in America," and "Saturn III," Thursday, February 28, 7 p.m., repeating Sunday, March 3, 4 p.m.; and Monday, March 4, 11 p.m., Channel 15.

"Our Miss Brooks" episodes, starring Eve Arden and Richard Crenn, will be rerun Mondays through Fridays, 1 p.m., Cable Channel 2.

Extended Broadcast Schedule, all-time station KSDS-FM (88.3) will now broadcast seven days a week, from 10 p.m. to midnight on weekdays, and noon to midnight on Saturdays and Sundays.

## Galleries

"Current Paintings 1979," an exhibition of works by Dan Levitt, will be on display through February 23, Spectrum Gallery, 4011 Goldhawk Avenue, Mission Hills. 295-2725.

Retrospective Show of photographs by Lynn Fyrmann, one of San Diego's outstanding collectors and artists, will be exhibited through February 24, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

Works from 1969-1979 by Tom Holland will be on exhibit through February 26, Grossmont College Art Gallery, 1800 Grossmont College Drive, El Cajon. 465-1700 x450.

Figurative Landscape Paintings by Daniel Camp, this year's winner of the Graduate School for Urban Resources and Social Policies all-media competition, will be exhibited through February 27, Graduate School for Urban Resources and Social Policies, 431 Markle Street, downtown. 236-1521.

Latest Paintings of Judith Fossamer will be on display through February 27, Wenger Gallery, Fine Art Store, 4683 Cass Street, Pacific Beach. 454-4414.

Two-Man Show, "Square Transformation," sculpture of Ron Krasner, and "Shield Series," prints of John Jib, will be exhibited through February 28, Palm Gallery, Plaza 1, 520 E Street, downtown. 232-7275.

Drawings, Paintings, and Sculpture by Jose Luis Cuevas, Francisco Zuniga, Giacomo Mani, Marino Marini, Roberto Matti, and Henry Moore, will be exhibited through February 29, Taubel Gallery, 820 Prospect Street, La Jolla. 454-3630.

Haku Photography, an exhibition of color photographs by Dominican State Art, will be on display through February 29, Higu Galleries, Fifth Avenue Financial Center, Fourth and Maple avenues, Hillcrest. 235-9065 or 459-5151.

Local Artists from Southeast San Diego will exhibit their work in conjunction with Black History Week, through February 29, Villa Montecito, 1925 K Street, San Diego. 239-2211 or 297-3258.

Makoto Sculpture by Makoto, Japanese immigrants in Tennessee will be exhibited through February 29, European Imports International Gallery, 8129 La Mesa Boulevard, La Mesa. 661-4570.

"The Women's Room," an exhibition of color photographs and artwork by Susan J. Olson and G. Pasha Turkey, will be on display through February 29, Jewish Community Center Gallery, 4079 56th Street, San Diego. 585-3300.

Photographs by Gene Post and other Point Loma College personnel will be exhibited through February 29, Keller Art Gallery, Point Loma College, 3900 Lomaland Drive, San Diego. 222-4474 x230.

Paintings by Lois Stecker will remain on display through February 29, Galleries III and IV of the Malcolm Love Library, SDSU. 265-6721.

"C.A.S.E. 1980," the Community Arts Staff Exhibition, composed of visual arts by past and present employees of that organization, will be exhibited through February 29, Community Art Gallery, 870 Third Avenue, downtown. 233-0141.

"Paper as Art," an exhibit of handmade paper pieces by Fred Sawyer, will continue through February 29, National City Public Library, 200 East 12th Street, National City. 474-8211.

Twenty-Nine Illustrations by Norman Rockwell, finished in our dropout by Eleanor Jacobs, will be displayed through February 29, Corral Gallery, San Diego Public Library, 820 E Street, downtown. 236-5449 or 236-5830.

"Floater" series of paintings by Los Angeles artist Ronald Davis will be exhibited through February 29, University Gallery. 525U. 265-5171.

"Richard Artschwager's Thematol," a traveling exhibition of the artist's paintings, sculpture, and drawings, dated from 1962 to 1977 and combining pop and minimalist art, will be on display through March 2, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

Public Artists Exhibit, sponsored by Community Arts, will continue through March 2, East County Performing Arts Center lobby, 210 East Main Street, El Cajon. 440-2277.

"The American Indian Drawings," twelve recent pencil-drawn drawings by internationally acclaimed artist/filmmaker Andy Warhol, will be exhibited through March 6, Boehm Gallery, Palomar College, San Marcos. 471-1150 x343.

"Modern Settlement and the Restoration of Eden," an exhibition of photographs by Duncan MacCloskey, Robert Thayer, and Dennis Olfendick, will be on display through March 7, Grossmont College Art Gallery, 1800 Grossmont College Drive, El Cajon. 465-1700 x450.

Acrylic and Mixed Media Works by Nancy V. Lee will be featured through March 9, San Diego Art Institute, Balboa Park. 234-5946.

Mexican Populart Artist Jose Ondaque Rosales, a 19th-century artist whose work is an influence on the socially conscious art of the Chicano, will be paid tribute to by a dual exhibit of his engravings, prints, and newspaper broadsides, through March 14, Southwest Center Gallery, 900 Cay Street, Chula Vista (421-0499), and at El Centro Cultural de la Raza, 2304 Court Boulevard (235-6135).

"Morning Star Quilts," an exhibition of contemporary quilts made by American Indians from the Northern Plains, will be on display through March 15, Museum of Man, Balboa Park. 239-2001.

Balboa Topaz, a 450-carat, two-pound Brazilian gem that is the largest low-topaz known to exist, will be on display Friday through Sunday, indefinitely, San Diego Museum of Art, Balboa Park. 232-7337.

Recent Works, including 36 collages and 8 paintings, by Raymond Saunders, whose pieces have been compared to a Bill Gatsby monologue because of their autobiographical and good-humored characteristics, can be seen through March 21, Mandeville Art Gallery, UCSD. 452-2864.

Molly Picon (continuation from page 1) and soon the couple was performing in Eastern Europe, where Miss Picon perfected her Yiddish and became the most popular actress in that part of the world. Her career was not confined to the Yiddish theater, however.

On Broadway, she has appeared in "Memories for Tomorrow," "Sally, Moll and Honey," and "How to Be a Jewish Mother." She also co-starred with Robert Morley in the London production of "Majority One" and created the role of Hortense Brand in the Broadway production of "Paris Is Ours," which opened in 1970 co-starring Sam Levene. Along with Hans Conried, Miss Picon opened the 1977 season on Broadway in a new comedy by Henry Denker, "Something Old, Something New," after an extensive national tour.

Miss Picon estimates that she has appeared in some 200 productions in the ethnic center in Manhattan, over forty of them written by her husband, with whom she also broadcast the popular "Mr. and Mrs. Radio" program for more than twenty years. Movie audiences will remember her as Frank Sinatra's mother in the hit "You Came Along Your Horn." After World War II, Miss Picon entertained thousands of homeless Jews in displaced person camps throughout Europe. She has also toured Japan and Korea on behalf of USO and has engaged in fundraising tours for the State of Israel. Miss Picon has been a failure at only one endeavor—retirement. In spite of her age and the loss of her husband, she continues her stage career, and she is said to be as full of warmth and energy as ever.

Molly Picon's San Diego appearance is sponsored by the cultural arts department of the Jewish Community Center. It will take place next Thursday, February 28, at the new Tiferet Israel Synagogue, 6660 Cowles Mountain Boulevard in San Carlos. The performance begins at 7:30 p.m. Tickets are available at the Jewish Community Center, 4079 54th Street. For more information, phone 583-3300.

—Ben Sira

Track Meet (continuation from page 1) outdoor record holder Sebastian Cox, and Thomas Weingacht of West Germany, whose outdoor 3:50.6 places him as the fourth fastest miler in history.

Coghlan's usual strategy is to allow someone else to be the rabbit (the leader who sets the pace). He then overtakes the rabbit with those final kicks that never cease to amaze his opponents.

The conspicuousness of the mile event should not suggest, however, that you stand in the wings and chug the Sports Arena's infamous beer-flavored water-sold-as-beer during the remainder of the meet. On the contrary, there are many other events on the card which merit the spectator's attention. The sixty-yard dash will feature world record holder (6.05) Houston McTear. Franklin Jacobs, the American indoor record holder in the high jump, will be competing in the pit. 1976 Olympic gold medalist Arnie Robinson of the Ghetto Striders can be seen in the long jump. Ron Livers, who holds the American record for the triple jump at fifty-six feet, is also one of the stars. American 800-meter champion James Robinson will be pitted against Mike Bolt in the 800 and ran. (Bolt captured a bronze in the 800 at the Munich Olympics.) The pole vault will spotlight Dan Ripley, who holds the American indoor mark at 18-5 1/2, and who also held the world mark until losing it to Soviet Konstantin Volkov three weeks ago. Mary Decker, the record holder in the women's outdoor 1500 meters, will be on tap for the women's mile. And San Diego's Deby LaFante, the first American to break thirteen seconds in the 100-yard hurdles, will be entered in the sixty-yard and seventy-yard races.

The Jack in the Box Invitational track meet will be held Friday, February 22, at the San Diego Sports Arena. For ticket information call 224-4176.

—Greg Kahn

6660 Cowles Mountain Boulevard in San Carlos. The performance begins at 7:30 p.m. Tickets are available at the Jewish Community Center, 4079 54th Street. For more information, phone 583-3300.

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McVicker, Scotty Mac,  
Thursday through Saturday

**Charlie Horse Lounge**, 1000  
Lodge, 550 Via de la Valle,  
San Diego, 760-5600. Local times  
Trio variety, Tuesday through  
Saturday.

**Chateau**, 3623 College Avenue,  
College Grove, 562-5620.  
Wednesday through Saturday.

**Chuck's Steak House**, 1250  
Prospect Street, La Jolla, 454-5326.  
Bill Coleman leading trio. Monday  
through Thursday, 7:30-11:30. Friday  
and Saturday.

**Chuck's Steak House**, 1403 East  
Valley Parkway, Escondido,  
765-5100. Six high contemporary,  
Thursday through Saturday.

**Comedy Store**, 916 Pearl Street,  
La Jolla, 454-9176. Mitchell  
Waters, Andrew Clay, a lot of  
Goddard, comedians, Thursday.  
Greg Monahan, Tim Thompson  
(Saturday only), and comedian  
TBA, comedians, Friday through  
Sunday. Sean Moley, Jim Bullock  
and Eugene Levitzky,  
comedians, Wednesday.

**Comedy Store**, Ramada Inn,  
2451 Howe Circle, South Mission  
Valley, 297-5500. John Fox, Paul  
Mooney, and comedian TBA,  
comedians, Thursday through  
Saturday. Diane Nichols, Mary  
Cohen, and Andrew Clay,  
comedians, Tuesday through  
Thursday.

**The Corporation**, 363 North El  
Camino Real, Pajaro, 242-1234.  
Encinitas, 942-1676. Disco,  
Tuesday through Saturday.

**Country Bumpkin Annex**, 1562  
Farm Avenue, Imperial Beach,  
429-1161. Country, Casanova,  
country, Wednesday through  
Sunday. Duck fat blues,  
nostalgia, Monday and Tuesday.  
Feelings, disco rock, Tuesday  
through Saturday, disco, Tuesday  
through Sunday.

**Crossroads**, 345 Market Street,  
Downtown, 233-7550. New Boss,  
featuring Marguerita Page, jazz,  
Friday through Sunday.

**Crystal T's Emporium**, 500 Hotel  
Circle North, Mission Valley,  
297-7131. Disco, night.  
Culpepper, 7360 Golfcrest  
Place, San Carlos, 460-5400. AI

Tones, contemporary, Friday and  
Saturday.

**Culpepper**, 7360 Golfcrest  
Place, San Carlos, 460-5400. AI  
Cunningham and Cunningham  
Jazz, contemporary and swing,  
Tuesday through Saturday.

**Da Vinci's**, 6261 Street, Chula  
Vista, 427-8880. San Francisco  
contemporary, Tuesday through  
Saturday.

**Dave Jones Locker**, 1261 Garnet  
Street, Pacific Beach, 463-2693.  
Davi Owen-Singh, Daves, rock,  
blues, and music of the 60's, Friday  
and Saturday.

**Disco 4000**, 6323 Imperial  
Avenue, Encinitas, 263-9976.  
Disco, night.

**Disco Heaven**, Executive Hotel,  
1st and C Streets, Downtown,  
233-4844. Disco, Tuesday through  
Sunday.

**Doc Masters**, 2051 Shelter Island  
Drive, Shelter Island, 223-2572.  
Bruce Cameron Ensemble, jazz,  
Tuesday through Saturday.

**D.O. Mills & Co.**, 425 Camino del  
Rio, South Mission Valley, 298-1891.  
Disco, night.

**Driftwood**, 5075 Baltimore Drive,  
La Mesa, 467-1533. Steve Johnson  
Band, contemporary and swing,  
Tuesday through Saturday.

**Elora's**, 7855 La Jolla Shores  
Drive, La Jolla, 454-0811. Bobby  
Morse, contemporary and  
dancing, Tuesday through  
Saturday. Dave Rodgers,  
contemporary, Wednesday  
through Sunday.

**Fireade**, 439 West Washington  
Street, Escondido, 745-1931. Disco,  
night.

**Flanigan's**, 5373 Mission Center  
Road, Mission Valley, 297-6635.  
Disco, live band, DJ, night.

**Fogpuffer**, 2654 Coronado  
Boulevard, Coronado, 729-3180.  
Miff, rock, Tuesday through  
Saturday. Clemens Wood Band  
with Cindy rock, Sunday and  
Monday.

**Francine's**, 939 North Hill Street,  
Oceanside, 722-7123. Lucinda  
Chaffard and the New Streets,  
contemporary, rock, jazz, and

disco, Wednesday through  
Saturday.

**Wachman**, 4100 West Point Loma  
Boulevard, Loma Point, 224-6822.  
Disco, night.

**Gatekeeper Restaurant**, 2660  
Via de la Valle, Del Mar, 481-8861.  
Classics and standards from the  
Swingway, Tuesday through  
Saturday.

**Gold Coast Lounge**, Town and  
Country Hotel, 500 Hotel Circle  
North, Mission Valley, 297-7131. Soft  
Touch, contemporary, Tuesday  
through Saturday.

**Grand Pacific Bar and Grill**, Fifth  
and J Streets, Downtown, 237-5491.  
Michael Dene, contemporary,  
Tuesday through Saturday.

**Harrison**, 4258 West Point Loma  
Boulevard, Loma Point, 225-6599.  
Rags, rock and roll, Tuesday  
through Saturday.

**Holligan's**, 4325 Ocean  
Boulevard, Pacific Beach,  
274-3474. Ron Bolton Group,  
contemporary, Tuesday through  
Saturday.

**Live Bluegrass by Hardtimes**  
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Cocktails, Beer and Fine Food  
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Pitches 75¢  
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Exotic Cantonese or American food  
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Happy Hours  
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Appearing in our  
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9 p.m. Fri.-Sat.  
Mon.-Thurs.  
11:30 a.m.-1 a.m.  
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Sat., 1 p.m.-3 a.m.  
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Friday 22 Old Time Fiddle Tunes, Live Song **SUSIE ROTHFIELD & ERIC THOMPSON** Champion fiddler & fiddle player 7:30-9:30 \$3.00

Saturday 23 **Geoff Stelling's HARDTIMES STEELGRASS BAND** Bluegrass 7:30 & 9:30 \$2.00

Sunday 24 **MIKE SEEGER** Great American Folk Artist 7:30 & 9:30 \$4.50

Monday 25 **ELIZABETH COTTON** Acoustic Folk Artist 7:30 & 9:30 \$4.50

Wednesday 27 Musicians sign up 7:00 **Old Time Hoot Nite** \$1.50 or a musical instrument 7:30-midnight

Sunday March 2 Folk Blues Pioneer **DAVE VAN RONK** Also appearing LARRY RATHBURN 7:00 & 9:00 \$6.00 Advance tickets available now. Call 128-0030

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Salads · Soups · Sandwiches · Quiches · Fine Desserts · Coffees · Teas · Juices  
Open 11:30 a.m. to 2 p.m. and 5 p.m. to Midnight Tuesday-Saturday  
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April in Los Angeles 5-7 days at the Forum and possible San Diego date(s) for the return of the mighty Zep!

Also deposits for: **J. Geils** Mar. 19th  
**UFO · Foghat · Wings · Heart**  
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Monday, February 24th  
**THE KEN DIXON BAND**  
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**KAMAKAZI NIGHTS ARE BACK!**  
8 p.m. - 1 a.m.  
Music from 1940's to 80's  
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**BRUCE CAMERON!**  
**BILL BRACKETT!**

**DOC MASTERS**  
at the Shelter Island Marina Inn.  
Phone 223-2572

**Stamburgues**, 4016 Wallace Street, San Juan, 299-0001. Two the Max, variety, Thursday through Saturday, Sarah and the Owl, Bluegrass, Friday and Saturday, Melissa McCombs, guitar and vocals, Sunday, Two the Max, variety, Wednesday.

**Hanford**, 2270 Hotel Circle North, Mission Valley, 297-1101. Modigliani, contemporary and Latin, Wednesday through Saturday, Jimmie Williams, contemporary, Monday and Tuesday.

**Harpoon Henry's**, 2725 Shelter Island Drive, Shelter Island, 224-8242. The Boss West Home, contemporary and folk rock, Wednesday through Saturday.

**Hill House**, 2730 Via de la Valle, Del Mar, 755-6614. Borderline, contemporary, Wednesday through Saturday.

**William George Bar**, 1775 East Mission Bay Drive, Mission Bay, 276-4010. People Movers, disco and top 40, Tuesday through Saturday, Wild Flower, contemporary, Sunday and Monday.

**Horse Shoe Tavern**, 7604 Broadway, Lemon Grove, 469-5344. "NOC", knock and roll, Thursday through Saturday.

**Humphrey's**, Half Moon Inn, 2241 Shreve Island Drive, Shelter Island, 224-3577. Olea Adams, contemporary, Tuesday through Saturday.

**Hungry Hunter**, 402 Fletcher Parkway, El Cajon, 442-0617. Lucinda Fabian, contemporary, Thursday through Saturday.

**Hungry Hunter**, 1221 Vista Way, Oceanside, 433-2633. Full House, contemporary, Tuesday through Saturday, Pete and Jay, contemporary, Sunday and Monday.

**Hydrex**, 2556 South Highway 101, Cardiff, 753-9068. David Cheney, Flamenco guitarist, Tuesday through Saturday.

**Irishville**, 14240 Poway Road, Poway, 748-7531. Disco, night.

**Jacobs**, 3991 Sports Arena Boulevard, Loma Point, 226-0251. Disco, night.

**John Bull**, 2000 Highland Avenue, National City, 474-2201. Bob Moss Trio featuring Denise Jeter, jazz, Thursday through Saturday, Joe Martello Quartet, jazz, Sunday.

**Joe Murphy's**, 4302 Mission Boulevard, Pacific Beach, 470-3220. Thunderbolt the Wonderwolf, country rock, Thursday through Saturday, Tall Cotton, country rock, Sunday, Cindy and the Strains, rock, Monday and Tuesday, Tall Cotton, country rock, Wednesday.

**Joe's Courtyard**, 1015 Prospect Street, La Jolla, 454-1691. Diane Zalcov, guitar and vocals, Thursday through Saturday.

**Josephine's**, 3505 Sports Arena Boulevard, Loma Point, 223-5596. Daily Beat, contemporary, Tuesday through Saturday.

**Journey**, 5375 Kearny Villa Road, Kearny Mesa, 279-2040. Disco, night.

**The Julie Bar**, 330 West Broadway, Downtown, 234-0221. Two for the Max, music from the 40s through 80s, Wednesday through Saturday.

**Kelly's Roadhouse**, 596 North Mission Avenue, El Cajon, 442-0353. Anne Genti, piano, Tuesday through Saturday.

**King's Grill**, 1333 Hotel Circle South, Mission Valley, 297-2231. Linda Chapp, contemporary and folk, Thursday through Saturday, strolling minstrels, night.

**King Luis**, 5125 Linda Vista Road, San Pat, 299-4279. Wayne L. organ, Thursday through Saturday, "Dezire", belly dancing, Tuesday and Wednesday.

Rob Harris  
In cooperation with the associated students of S.D.S.U. presents

**CHICO FREEMAN QUARTET**  
JAY HOGGARD, BUSTER WILLIAMS & BILLY HART  
Mon. March 10, 8 p.m. only  
"Freeman may likely be reckoned among the giants of his instrument... gave every indication of being among the pivotal saxophone composers of the next decade."  
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**ANDREW HILL**  
"Andrew Hill is one of the most articulate and adventurous musicians of our time."  
Leonard Feather L.A. Times

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Coming Tuesday, March 18  
Tickets available at all Select-a-Seat locations and the Artec Center. Series tickets available. Call 459-1404.

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**PRIME RIB BONANZA**  
All for \$8.95  
Prices good 7 days a week

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also: Dundee Scampi \$7.95  
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Tues. through Sat.  
Amazing psychic  
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An evening with  
**Manhattan Transfer**  
Feb. 27—Wed. 8:00 & 10:30

**The Beat**  
with special guests  
**The Strangers**  
February 28—Thursday, 8 p.m.

**Zura Hall Hot Nite**  
Wednesday, March 5, 8 p.m.



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With the Voice and Guitar of

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**Holiday Inn** HARBOR VIEW  
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Plenty of Free Parking

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Thursday **NRG** Rocks Out  
Betty Dancer Salome performs between sets—Dance Contest.

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Sunday **Ladies' drinks half price**

Monday **Watch Sweeney's new dart team in action.**

Tuesday **Audition Night. No cover.**

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\$75.00 Cash prize

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**Rock and Roll**  
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**Complimentary Beer and Wine**  
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while you dine

Early Dinner Special  
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5:30-7:00  
\$1.00  
toward purchase of any entree  
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Expires Feb. 29, 1980

**READER'S  
GUIDE TO THE  
MUSIC SCENE**

**Krazy George's**, 6149 University Avenue, East San Diego 562-8700. Night life, top 40 and rock. Friday and Saturday.

**Krishna Mulvaney's**, 4230 Mission Boulevard, Pacific Beach 448-5442. Chuck Berry, contemporary. Wednesday and Thursday.

**Kung Food**, 2642 Elm Avenue, Hillcrest 258-7327. Tom McCombs, classical guitar. Friday. David Roth, classical guitar. Saturday and Sunday.

**La Costa Cantina**, 1476 Encinitas Boulevard, Encinitas 753-1441. El Quintero Crystal. Latin. Friday through Sunday.

**Lakeside Hotel and Cocktail Lounge**, 5542 Silver Street, Lakeside 443-9591. Pony Express, country rock. Thursday through Sunday. Dallas Gering, country rock. Sunday afternoon.

**L'Chaim Vegetarian Restaurant**, 134 West Douglas Avenue, El Cajon 442-1331. Cass, folk and originals. Friday and Saturday. classical auditions, nightly.

**Le Châlet**, 5046 Newport Avenue, Ocean Beach 222-5300. Big City Blues Band, blues. Thursday. Solid Funk, jazz. Friday and Saturday. select local groups. Sunday and Monday. Big City Blues Band, blues. Tuesday and Wednesday.

**Little Bavaria**, Carmel Valley Road, Del Mar 756-1343. US Band (formerly Ram Run and the Respectables), rock. Thursday. Frank Sherman Band, swing and jazz. Friday. Alpines, German polka. Saturday. East West Band, rock. Sunday.

**London Opera House**, 5404 Batavia Avenue, Claremont 279-2390. Posen Thru, contemporary. Tuesday through Saturday. John Baker, contemporary. Sunday and Monday.

**Macho's**, 2960 Midway Drive, Loma Portal 224-2401. Colour, Latin disco. Thursday through Saturday. Mark of Zoro, top 40. Sunday. Mosa, Latin disco. Tuesday. Colour, Latin disco. Wednesday.

**Magie Lamp**, 9522 Miramar Road, Mira Mesa 271-8780. Disco, nightly.

**Magnolia Mulvaney's**, 8841 Magnolia Avenue, Santee 448-6550. Jerry McCabe Band with Johnny Almond, rock and roll. Thursday through Saturday.

**Mama's Mink**, 533 East Main Street, El Cajon 442-5573. D.A. and the Necklines, country rock. Thursday through Saturday. Zenith, variety. Sunday and Monday. D.A. and the Necklines, country rock. Tuesday and Wednesday.

**Mandolin Wind**, 308 University Avenue, Hillcrest 297-3077. King Blacut Blues Band, blues. Thursday through Saturday. auditions. Monday. Dorel Ray, keyboards. Tuesday and Wednesday.

**Mark V**, San Marcos Boulevard at Freeway 78, San Marcos 744-3520. Top 40, contemporary. Tuesday through Saturday.

**Mastix**, 1299 Camino del Rio South, Mission Valley 299-3544. Disco, nightly.

**Mike's Hideaway**, 8203 Wiergarten Boulevard, Lakeside 443-9508. Blue Edge, rock. Friday and Saturday.

**Mission Inn**, 522 East Mission Road, San Marcos 744-2253. Divided Highway, country. Wednesday through Sunday.

**Mississippi Room**, 2223 El Cajon Boulevard, North Park 298-4646. Bach-a-la Tia featuring Eddie Redkey on harmonica, variety. Wednesday through Saturday. Dave Torallo Duo, big band. Sunday through Tuesday.

**DYNAMITE SEATS!**  
On sale now

**RUSH**  
March 6 Tickets start at \$12.50 each

**KENNY LOGGINS**  
TOM JOHNSTON

**J. GEILS**  
March 10, 11, 12

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24 hour info  
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North County's finest entertainment

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Tuesdays Only

Tuesday-Cowboys & Dancers join our Tuesday night extravaganza  
**BEAU WEEVIL**  
Country Swing Blues  
Dance Class 7 to 9

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**ROSIE & the SCREAMERS**  
Happy Hour 5-7 Mon.-Fri. 35c hot dogs—\$1 pitchers—25c glass  
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**BACCHANAL**  
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8022 CLAIREMONT MESA BLVD.  
SAN DIEGO'S HOTTEST ROCK SPOT

TUES.-SAT. TILL MARCH 1  
**BRATZ**  
FEB. 24TH & 25TH COME DOWN & ROCK WITH  
**SHAKE**  
ON SUNDAY, FEB. 24TH WE WILL GIVE AWAY 5 SETS (10 TICKETS) TO: RUSH MARCH 5 AT SPORTS ARENA COME DOWN FOR THE DRAWING—NO COVER

FEB. 27TH  
**LED ZEPPELIN NIGHT**  
187 100 PEOPLE WILL RECEIVE LED ZEPPELIN POSTER, ALSO 50 ALBUMS WILL BE GIVEN AWAY AT RANDOM. THEIR NEXT RELEASE: "IN THROUGH THE OUT DOOR"  
PLUS... ONE CAN STEREO WILL BE GIVEN AWAY  
COURTESY OF NATURAL SOUND  
MIRA MESA 1787 MIRA MESA BLVD.  
SOLANA BEACH 158 S. SOLANA HILLS DR.  
WED. NIGHT KAMIKAZES 7c

**Monk's**, 10475 San Diego Mission Road, Mission Valley 563-2790. Live jazz rock. Monday through Saturday.

**Monterey Jack's**, 11940 Bernardo Plaza Drive, Rancho Bernardo 566-2400. Harmony, contemporary. Tuesday through Saturday. Chord Deeds, contemporary. Thursday and Friday off-hours. Sky High, contemporary. Sunday and Monday.

**Monterey Whaling Company**, 887 Camino del Rio South, Mission Valley 291-1638. On Ridge, contemporary. Tuesday through Saturday. Jim Hawley, contemporary. Sunday and Monday.

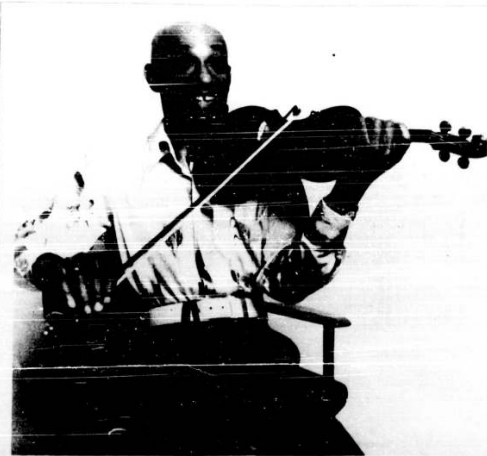
**Moonglow**, 4615 Clairemont Drive, Clairemont 273-1022. Sandy Stewart and Co., contemporary. Thursday through Saturday. Jim Nixon Trio, country western. Sunday and Monday. Sandy Stewart and Co., contemporary. Tuesday and Wednesday.

**Navajo Inn**, 8515 Navajo Road, San Carlos 465-1700. R&M, top 40, and originals. Tuesday through Saturday.

**Night Owl East**, 667 North Mission Avenue, El Cajon 447-3554. Fever, rock. Thursday through Saturday. Bach-o-la, contemporary. Sunday and Monday. Fever, rock. Tuesday and Wednesday.

**No Way Jose's**, 5252 Batavia Avenue, Claremont 560-5388. Jeffrey Mads, contemporary. Tuesday through Saturday.

**Oasis Bar**, 121 Third Avenue, Chula Vista 456-9977. Zigadadadaga, country and rock. Thursday through Saturday. Crosswind, country. Monday and Tuesday. Zigadadadaga, country and rock. Wednesday.



PAPA JOHN CREACH

**Ocean View Room**, Hotel Del Coronado 1550 Orange Avenue, Coronado 435-6611. Jesse Davis, contemporary. Tuesday through Saturday.

**O'Connell's**, 1310 Moreno Boulevard, Bay Park 276-5637. Scott Kolod, variety. Tuesday.

**Odyssey 2000**, 6th and Revere Sts. 3rd and 4th floors.

**Tijuana, Mexico** Live disco, nightly.

**O'Hungry's**, 2547 San Diego Avenue, Old Town 298-0133. Irish music. Tuesday through Saturday.

**O'Hungry's**, 6955 Golfcrest Drive, San Carlos 697-5332. Larry

**Baltimore**, originals, easy listening. And disco. Thursday. Charles Wallace, easy listening, pop, rock, and ballads. Friday. Ken and Clarence, pop, jazz, and rhythm. Saturday.

**Old No. 7 Distillery**, 140 South Sierra Avenue, Solana Beach 756-6733. Disco, nightly.

**Old Time Cafe**, 1464 North Highway 101, Encinitas 438-4330. Jack Johnson, country blues. Thursday. Sue Rothfield and Eric Thompson, old time fiddle tunes, love songs. Country music and bluegrass. Friday. Geoff King's Hardfins Bluegrass Band, bluegrass. Saturday. Mike Senger, traditional Southern Appalachian Mountain music. Sunday. Elizabeth Cohen, traditional blues, spirituals, and folk. Tuesday. Last Time Hot Nite, Wednesday.

**One Night Stand**, 4970 Voltaire Street, Ocean Beach 222-2146. Tom Cat Blues, Thursday. Featherwood, country western. Friday. Hills Bros. country. Saturday and Sunday. White Willie Johnson, one man band and variety show. Monday. Haul Shaw, folk. Tuesday. Ron Snydal, folk rock. Wednesday.

**Organ Flower Plaza**, 5375 Kearny Via Road, Kearny Mesa 560-9898. Tommy Stark, contemporary and pop. Thursday through Tuesday.

**Outpost**, 652 Grand Avenue, Spring Valley 464-9007. Disco. Thursday through Saturday.

**Pet Jazzy's**, 5147 Waring Road, Alondra Gardens 286-7873. The Bringham Preservation Band, rhythm and blues. Thursday through Saturday.

**Palmolino Star**, 3008 Main Street, Chula Vista 427-5889. Jack Richards Robins' Blues, country, rock, and swing. Thursday through Saturday.

**Park Place**, 1280 Fletcher Parkway, El Cajon 448-4111. Weekly Dues, contemporary. Thursday through Saturday. Tacoma, rock. Sunday and Monday. Weekly Dues, contemporary. Wednesday.

**Pavilion Lounge**, Town & Country Hotel 520 Hotel Circle North, Mission Valley 291-7131. Merit Moore, contemporary and swing. Tuesday through Saturday.

**Fish House West**  
Finest in Seafood & Cocktails  
Happy Hours

Entertainment Friday & Saturday nights  
Bryan Carpenter

**O'HUNGRY'S**  
presents  
**THE MASKED HAMSTERS**  
Thursday & Friday nights  
8:30-midnight  
Come by for some of that  
crazy Hamster mania.

2547 San Diego Ave.  
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Harbor lights, happy nights!  
**Danny Salmas**  
Sparkling nights on the harbor set the scene for Danny Salmas and his exciting group. They're appearing now in the Sunset Lounge, with fantastic dancing music and entertainment—featuring a sensational Neil Diamond medley and a memorable Elvis-style performance. Start your evening with an Anthony's world famous seafood dinner, then enjoy San Diego's favorite, Danny Salmas—beginning at 9PM in our beautiful lower-level show-room lounge.

**Anthony's Harborside**  
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Lunch 11:30-4:00. Dinner: 4:30-10:30. Entertainment from 9:00 Tues.-Sat.

**Rasputin's**  
We're doing it live every night!

**Blitz Bros.**  
Teaser  
**Blitz Bros.**  
Xanadu

# READER'S GUIDE TO THE MUSIC SCENE

**Pelican Pub**, 7828 Broadway,  
Lemon Grove, 444-7234. Baroque  
Lewit, country and folk, Thursday  
Saxophone, contemporary  
Saturday, contemporary, Sunday, the  
kaftan, originals, Wednesday.

**Penthouse Lounge**, Holiday Inn,  
1077 First Avenue, downtown,  
234-6711. All styles, contemporary,  
Tuesday through Saturday.

**Porthole Lounge**, Holiday Inn,  
1355 North Harbor Drive,  
Embarcadero, 232-3581.  
Summer/Freeze, top 40 dance and  
show, Tuesday through Saturday.

**Posidon**, 1670 Coast Boulevard,  
Del Mar, 755-9245. Ron Miller,  
disco, night.

**Prophet Vegetarian Restaurant**,  
4441 University Avenue, East San  
Diego, 263-7448. Lori Bell and  
Pam Saper, mellow jazz, Lori Bell  
and Carl Cranfield, classical/folk  
quintet, Thursday, Saturday and  
every other Sunday, Orion, guitar.

disco, Wednesday, Friday, and  
every other Sunday.

**Raspoutine's**, 4230 West Point Loma  
Boulevard, Loma Park, 223-1693.  
Live rock and roll, night.

**Red Candle Lounge**, Mission  
Valley Inn, 875 West Cape South  
Mission Valley, 298-8271. Paige  
Powers, contemporary, Monday  
through Saturday.

**Reuben's**, 5450 Grossmont Center  
Drive, La Mesa, 465-3444. Duffy  
and Melissa, contemporary,  
Tuesday through Saturday.

**Reubens Harbor Island**, 890  
Harbor Island Drive, Harbor Island,  
291-5020. Shafin and  
Christine, mellow music and  
peppy peppy pop, Tuesday  
through Saturday.

**Reubens Plunkhouse**, 7537  
Barbours Avenue, Chula Vista,  
278-7373. Paul and Susan,  
contemporary, Tuesday through  
Saturday.

**Rhizomata Restaurant**, 2102  
Avenida de la Playa, La Jolla,  
434-6101. Live, German and  
jazz, German folk and singing  
along, Friday and Saturday.

**Rib Cage**, 5550 Kearny Mesa  
Road, Kearny Mesa, 277-7917.  
Texas, Tuesday, contemporary and  
country, Wednesday through  
Saturday.

**Royal Vista Inn**, 632 E. Street,  
Chula Vista, 426-2500. Lee  
Wittig, contemporary,  
Tuesday and Wednesday.

**San Diego Disco**, 1051 University  
Avenue, Hillcrest, 295-2195. Disco,  
night.

**Sandy's**, 550 West Mission  
Avenue, Escondido, 743-0920.  
Quick, top 40, rock, and disco,  
Tuesday through Saturday. Ken  
Dixon Band, top 40, rock, and  
disco, Sunday and Monday.

**Sea Dog Lounge**, Holiday Inn,  
595 Hotel Circle South, Mission  
Valley, 295-5720. Ambler, top  
40 and disco, Tuesday through  
Saturday.

**Shepherd Natural Foods  
Restaurant**, 1126 South Highway

101, Encinitas, 753-1124. Live dinner  
music, night.

**Shorston Harbor Island**, 1380  
Harbor Island Drive, Harbor Island,  
291-2001. Pirella Restaurant,  
Jimmy Nemo, piano, Thursday  
Jimmy Nemo, piano, Saturday  
through Wednesday. Riccardo  
Medina, piano, Sunday brunch.  
Sundowner Lounge, Jacques  
Beata and Jan Taber,  
contemporary, Thursday, Leslie  
Gold and Jan Taber,  
contemporary, Friday and  
Saturday. Leslie Gold and  
Jacques Beata, piano, Sunday.  
Jacques Beata and Annette  
Stephens, contemporary, Monday  
and Tuesday. Jacques Beata and  
Jan Taber, contemporary,  
Wednesday. Butterfield Stage  
Saxophone Quintet's Semi Live  
Rock and Roll Show, rock,  
Tuesday through Sunday.

**Show Biz**, 1421 University Avenue,  
Hillcrest, 291-1501. Female  
improvists, Wednesday  
through Sunday.

**Smuggler's Inn Dinner Club**, 407  
Fashion Valley Road, Mission  
Valley, 291-7110. Disco, Monday  
through Saturday, disco.

performance featuring Louie and  
Joanna Lugo and Big Band Sound  
with James Dean, Tuesday.

**Spunky's Saloon**, 2855 Midway  
Drive, Loma Park, 223-3154.  
Disco, night.

**Spirit**, 1130 Baines Avenue, Bay  
Park, 275-3993. Rock, rock and  
roll, Thursday, Blues, new wave  
rock, Friday, Blitz Bros, rock and  
roll, Saturday.

**Springfield Wagon Works**, 5255  
Kearny Villa Road, Kearny Mesa,  
555-2772. West Coast Band, rock,  
Tuesday through Saturday. Sheila  
Harris, country folk, Tuesday and  
Wednesday.

**Springfield Wagon Works**, 690  
North Second Street, U Canon,  
440-3757. Sam and Sheila,  
country, Thursday through  
Saturday. Robin Vazco, guitarist,  
Tuesday and Wednesday.

**Stallio**, Oaks Resort Ranch,  
Boulder Creek Road, Descanso,  
445-4179. Live music, country rock  
and requests, Friday and  
Saturday.

**Artist Showcase**  
—Auditions—

**Tues. Wed.**  
**Darrel Ray**  
The keyboard  
—maestro is back—

**Thurs. Fri. Sat.**  
**King Biscuit Blues**  
—San Diego's Finest—

**Mandolin Wind**  
—Always Good Food  
—308 University

**LITTLE BAVARIA**  
This Feb. 21-23  
Wed. Feb. 27-29  
The return of  
**Tremor**  
The return of  
The return of  
The return of

**Tremor & New Spoons**  
Wed. Feb. 27-29  
Also known as The Comedy  
Club  
San Diego's Finest  
Feb. 21-23, 27-29  
Come join us  
Feb. 21-23  
440-2315

**BOAT HOUSE**  
**10-YEAR ANNIVERSARY PARTY**  
Sunday, February 24, 8:00 p.m.  
featuring  
**LARRY PAGE**  
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**OH! RIDGE**  
2040 Harbor Island Dr. 291-8010

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**WEATHER REPORT**  
SUNDAY MARCH 2  
AT MONTEZUMA HALL

**KENNY LOGGINS**  
FEB 24 8:00 PM  
SPORTS ARENA  
all tickets reserved: \$9.75 and \$8.75  
SPORTS ARENA BOX OFFICE  
the BRICK SHIRT HOUSE, LEO'S STEREO  
and MAD JACK'S STEREO  
Call 224-4171 for info

**Stargate**, 1051 University Avenue,  
Hillcrest, 295-2195. Disco, night.  
New, jazz and disco, Sunday.

**Stratus**, Young Adult Nightclub,  
9220 Camino Road, Spring Valley,  
697-8634. Disco, Friday through  
Sunday.

**Swan Song**, 4287 Mission  
Boulevard, Pacific Beach,  
272-7802. Dance of the Universe  
Orchestra, jazz, Thursday through  
Saturday.

**Sweeney's Cove**, 135 North  
Highway 101, Solana Beach,  
755-3010. Incognito, new wave,  
Thursday through Saturday.  
auditions, Tuesday, NRG, rock and  
roll, Wednesday.

**Tiburon**, First and Date streets,  
Imperial Beach, 427-3222.  
Wendy Paine, acoustic folk rock,  
Thursday through Saturday.

**Tio Leo's**, 6333 Mission Gorge  
Road, Mission Valley, 288-9944.  
Craig Gaultier and Mark Lewis,  
jazz and storytellers,  
Wednesday through Saturday.

**Tom Horn's Lighthouse**, 2150  
Harbor Island Drive, Harbor Island,  
291-1110. Sandoval and Spive,  
contemporary, Thursday through  
Saturday. Danna Cole, variety,  
Monday and Tuesday. Sandoval  
and Spive, contemporary,  
Wednesday.

**Triton**, 2530 South Highway 101,  
Carlsbad, 435-8877. Pelican Alley,  
jazz and rock, Tuesday through  
Saturday.

**Trojan Horse**, 6179 University  
Avenue, East San Diego, 582-1070.  
Tom Bond, rock and roll,  
Wednesday through Sunday.

**Tropical Lounge**, 5775 Severn  
Drive, La Mesa, 465-1025.  
Emergency Exit, disco rock,  
Wednesday through Sunday, 9:00  
p.m.

**Uchicago**, 4473 30th Street, North  
Park, 459-9711. Rock, reggae,  
classical, jazz, folk, whimsy,  
and expressive dancing, Friday.

**VP Lounge**, Town & Country  
Hotel, 500 Hotel Circle North,  
Mission Valley, 291-7131.  
Columbia/Western Band,  
contemporary, Wednesday  
through Saturday.

**Voyager Kono Club**, 1001 Shelter  
Island Drive, Shelter Island,  
222-0421. Disco, Wednesday  
through Sunday.

**Wayside Lounge**, 3050 Pio Pio  
Drive, Carlsbad, 726-7131.  
Clemson Wood featuring Luciano,  
rock and soul, Thursday, Friday  
and Saturday.

**West Coast Production  
Company**, 1845 Hancock Street,  
midtown, 295-3724. Disco, night.

**Windjammer**, 2051 South  
Highway 101, Carlsbad, 753-0188.  
Lory Robinson and Terry Schell,  
contemporary, original, guitar  
and vocals, Wednesday through  
Saturday.

**Wrangler's Room**, 6608 Mission  
Gorge Road, Mission Valley,  
282-0263. Larry Pratt and  
Channon Ridge, country western,  
Wednesday through Sunday.

**Los Angeles  
Concerts**

Johnny Cash and June Carter:  
Anheim Convention Center,  
Friday, February 22, 8:30 p.m. (213)  
520-9111.

Kenny Loggins: Anheim  
Convention Center, Monday,  
February 26, 8 p.m. (213) 520-9111.

Lene Lovich and Bruce Woolley  
and the Camera Club: UCLA  
Auditorium, Tuesday,  
February 26, 8 p.m. (213) 520-9111.

Weather Report: The Palace,  
Friday, February 29, 8 and 11 p.m.,  
125 North Raymond, Pasadena,  
(213) 520-9111.

The Eagles: Inglewood Forum,  
Tuesday, March 4, 8 p.m. (213)  
520-9111.

**999**, Santa Monica Club,  
Saturday, March 8, 8 p.m. (213)  
393-9901.

**Backlot Theatre**, 657 Robertson  
at Santa Monica Boulevard, West  
Hollywood, (213) 569-0472.  
Remediate Peters, Thursday  
through Sunday, Anita O'Day,  
Tuesday and Wednesday.

**Baked Potato**, 3787 Conuenga  
West, Hollywood, (213) 980-1615.  
Don Randi and Quest, Thursday  
through Sunday.

**Blackies**, 607 North La Brea  
Avenue, Hollywood, (213)  
930-4411. Justin, top 40, rock,  
and John and Public, Thursday.  
Spikes, Fast, and Different,  
Friday and Saturday.

**Casablanca**, 945 South Knott,  
Anheim, (714) 526-7000. Jewel  
and Clay, Thursday, Dolphins and  
Fines, Friday, Show and Line,  
Saturday.

**Lighthouse**, 10101 Riva Avenue,  
Hermosa Beach, (213) 372-0911.  
Adam Macchewicz, Thursday,  
Shelly Monroe, Friday and  
Saturday, Monish Music Contest,  
Sunday, Mark Murphy, Tuesday.

**Madame Wong's**, 949 San May  
Way, Chatsworth, (213) 654-5348 or  
672-6570. Lee, Cheeks, and

**Maximilian**, Thursday, Pat, Neo  
Paris and Future, Friday and  
Saturday, Maggie Parker,  
Saturday and Sunday.

**Whiskey a Go Go**, Sunset Ship,  
(213) 520-8070. XTC, Warner Bros.,  
Thursday through Saturday, Berlin,  
New Paris and the Futures,  
Tuesday, King Bees and Leroy and  
the Lites, Wednesday.



KENNY LOGGINS

**Madame Wong's West**, 2000  
Wilshire Boulevard, Santa Monica,  
(213) 879-7349. Dorian Harris,  
Lullatone, and Teri Montelux.

**LARRY VALLON  
PRESENTS**  
13K & KGB-FM invite you

**RUSH**

**SAN DIEGO SPORTS ARENA**  
Thursday, March 6  
7:30 PM

All seats reserved \$9.50/\$8.50

Tickets available at Arena Box  
Office, Brick Shirt Houses,  
Arena ticket agencies — for  
info call (714) 724-4176  
Chargeline (714) 565-2865

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FEBRUARY 21, 1980





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FLORAL DESIGN SCHOOL: New classes now starting, new introductory class. Call for details: 264-0156, 441-0202 or 583-1604.

GARY MUSIC CO.: Our guitar instructors are graduates of Gary Institute of Technology and San Francisco Music and Art Institute. Begins this advanced. All levels. Bruce, qualified instructor. 442N Cass, Pacific Beach, 272-2721.

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GUITAR LESSONS: Rock, blues, jazz, improvisation, technique, theory, rock, jazz, blues, country, folk, pop, funk, reggae, beginning, intermediate, advanced. For appointment call Les. 281-0932.

PIANO LESSONS: Pop, rock, blues, jazz, theory and improvisation. By working professionals. Call 280-5440 or 281-5152 after 10:30 p.m.

FLAMENCO AND SPANISH Classical dance instruction - private lessons. Contact Rayna a Spanish Dance Co. 475-4627.

WHY BUY A motor when \$225 will get a 1975 Harley 1750 cc. street bike with only 3500 miles. Call Doug 284-4442.

TWO 10 SPEED bicycles used \$50 each. Good condition. West or Jenny 222-3162.

1975 HONDA CB 250-Apeldoer, new battery, tires, chain and filters. Faring imported. 11,000 actual miles. 272-8532.

TEN SPEEDS: Motor and 27 wheels. Functioning but they would appreciate better living care. \$20 each. 222-0815.

HONDA ATC 90: Excellent condition, like new. Must sell, best offer. 274-2227 after 5 p.m.

1975 TRIUMPH 500: Hard tail and new carburetor. Head set of chrome, extra light and queen seat and easy bag. Call 422-3805.

10 SPEED BICYCLE: Glare 500 295-6097.

1972 SUZUKI 850: Probably needs only minor work. No title but can be obtained through Department of Motor Vehicles. Not hot. 697-0277.

WANTED: Motorcycle not running or in need of repair. Must be fixable. Also 897-0258 after 7:30 p.m.

1979 YAMAHA RD 400: Daytime specialty. Coker's team. Low miles. Under warranty. Clean. Ray 31965, 488-8004.

HONDA MOTORCYCLE for sale. 1979 CBX 1000. Cylinder, like new, still under warranty. 1000 miles. Must sell. 272-5196.

BICYCLES FOR SALE: Girl's and boy's. Strong, two men's ten speeds. Very reasonable. 722-2084 Saturday only.

PEUGEOT 105 MOPED: great mileage, mint condition, extra, directional signals, custom rear compartment box. \$900 or best offer. 582-8892.

1974 YAMAHA RD runs good, new gas tank, paint, extra and custom seats. Good condition. \$1000 or best offer. 282-2935 even nights.

1978 HONDA HAWK: motorcycle, excellent condition and has electric start fanning, saddle, 10,000 miles. New tires, \$2000. 1978 Puch Sport motor. 100 mpg. 300 miles. Must sell. \$500. 753-4712 mornings or weekends.

1975 HONDA 400F: new battery, excellent condition. \$800. 1969 Honda CB750, fresh engine, new battery, selling \$800. 760-1861.

125 CC SUZUKI for sale, runs good, can be set up for street use. \$185 or best offer. 422-5242.

1976 HARLEY FXE: Excellent condition. Lots of extras. \$1100 or offer. 271-5345 days or 760-1564 evenings.

1975 HONDA 400F: new battery, excellent condition, street or dirt, 80 mpg. great for commuting. A classic. \$700. 489-8048.

1975 KAWASAKI 900 for sale, contact us at 434-4844 Monday. Tuesday evening. Thursday after 5 p.m. Call 481-4627.

1975 HONDA 900 motorcycle, street or dirt, new battery. 276-8957.

1975 HONDA CB 250-Apeldoer, new battery, tires, chain and filters. Faring imported. 11,000 actual miles. 272-8532.

1975 TRIUMPH 500: Hard tail and new carburetor. Head set of chrome, extra light and queen seat and easy bag. Call 422-3805.

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PEUGEOT 105 MOPED: great mileage, mint condition, extra, directional signals, custom rear compartment box. \$900 or best offer. 582-8892.

1975 HONDA CB 750F: excellent condition, 10,000 miles. \$1250. 288-3864.

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-explore previous lives  
-enjoy past encounters  
-experience exciting participation  
Workshop leader: Lynn Threlkley  
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"Walking Past Lives" and "Life Before Life"

Date: March 16th  
Time: 12:30 to 7:00pm  
Place: Kona Kai Club  
Fee: \$35.00 per registration; \$40.00 at the door  
\$60.00 per couple  
Call: Nancy Rodgers for info, 296-8991

Registration Form  
Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
I am unable to attend but wish to be on the mailing list. \_\_\_\_\_



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279-4600  
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1979 TOYOTA PICKUP 2.5, shortbed, in excellent condition, 30,000 miles, excellent condition. \$4000. 569-1858 after 5:00.

1976 TOYOTA CELICA LWB in excellent condition. AM/FM tape with power booster, air conditioning, shock absorbers, 2200 cc engine and more. Must see! \$1200 or best offer. 270-1016

1984 CHEVY BELAIR 4 door, 6 cylinder, 235 cubic inch, also with excellent condition, working on new engine, regular maintenance overhead, many extras. \$695. 274-1168

1975 PLYMOUTH Grand Fury 4 door, air conditioning, power steering, Cruise-a-matic, AM/FM, and gas-saver, 54,000 miles on new engine. \$1000. 942-3490

1969 VW BUG, 15,000 miles on new engine. \$1100. 942-3490

1974 MUSTANG 6, excellent condition, 4 cylinders, good gas, runs on regular, 20000 miles. 287-5429 evenings, how type?

1970 VW ENGINE, 1800 cc, \$300. 1968 Chevy van, also 6, not running. \$800. 1968 Ford, running, make or. \$800. 273-2824

1969 KARMANN OHIA, automatic, needs some engine work, \$1800 or best offer. 275-2678 evenings or weekends

1969 FORD RANCH WAGON, 6 cylinder, 3 speed overdrive (2nd gen), original owner, 34,000 miles, good running condition, \$1100 or best offer. 484-8901

1973 4 DOOR CUSTOM VW Dodge Dart, 1980, original owner, at auction, only 1975. 96K, 38 mpg, excellent condition, see to appreciate. \$3995. 755-7732

1978 PONTIAC FIREBIRD Expt, immaculate, automatic, 27,000 miles, AM/FM stereo, air, power steering and brakes, radials. 484-1028 after 5pm

VW BAJA BUG, creature comforts with economy. Enjoy versatility of offroad and onroad. 34,000 miles, good running condition, 8000. 278-9988

1974 SUBARU, 5 speed, 14,000, good condition. 299-0028

1969 PORSCHE 911T, Targa, immaculate, new paint, new interior, AM/FM stereo, 8000 miles. \$8900. 483-3348

1968 CHRYSLER, Town and Country, 4 door, 8000 miles, runs on regular, 20000 miles, steering and brakes, radials. \$1800. 275-2678

DRESS YOUR VW with a set of U.S. mag wheels, 18" type, they come complete with 4 Goodyear 60s, 1000 rubber, \$1800. 275-2678

EXIGNE, AMC 6 cylinder from Jeep CJ, 34,000 miles, good running condition, complete body over. 571-1220

1976 TRV, ONLY 38,000 miles, excellent condition, too call like new, Pioneer KE5000, AM/FM cassette, \$5100. 1980. 796-3884

HOLLEY CARBURATOR 500 cc, 900 cc, 1200 cc, 1600 cc, 2000 cc, 2400 cc, 2800 cc, 3200 cc, 3600 cc, 4000 cc, 4400 cc, 4800 cc, 5200 cc, 5600 cc, 6000 cc, 6400 cc, 6800 cc, 7200 cc, 7600 cc, 8000 cc, 8400 cc, 8800 cc, 9200 cc, 9600 cc, 10000 cc. 275-2678

1971 FORD, Corolla and 18 mpg, incredible car, has everything, \$850 or best. 2000. 238-7949

MOTORHOME, equipped with handmade wooden cabinets and counters, kitchen with sink, refrigerator, stove, table, bathroom equipped with sink, toilet, shower. 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 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