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ALL MAILED ADS SHOULD BE



Fisherman's Knot



In Baja, with a friend

A couple of months ago a friend of mine named Gregg wrote from North County asking if could spare a week to camp and from the county of the co

looser than an old flannel shirt, and about as comfortable.

Since Gregge semester break didn't come for the first semester break than the first semester between the first se

B-52.

The camping site was about six hours down Baja's Highway I, and we drove it on a Sunday morning in Gregg's station wagon, a white Volvo. Once we got untangled from the border towns, with nothing but broken clouds and the zebra-

By Joe Applegate

City Lights



Second Opinion

Remember Winston Smith, the hero of 1984, who in the end stopped struggling and end stopped struggling and learned to love Big Brother? Like him, Jerry Sousa has changed. Just a few months ago Sousa was so angry, so deeply rebellious, that he snatched up his gravely ill son and slipped below the border. despite a bench warrant and a detention order from the San Diego courts. And now Sousa is back. He is at his son's is back. He is at his son's bedside in Mercy Hospital and the bearded father is . . . transformed. Where he once bellowed, he now speaks softly. Last week he assented to a local judge's decision to let the court retain medical custody of his son, Andy. No more will Sousa ask the doctors liscomfiting questions; no nore will he make trouble

sous once resembled some loudmouthed stage mother. He had had some nursing training and he barraged Andy's doctors with questions and minor directives about the treatment of Andy's kidney disease. In particular, friction disease. In particular, friction developed between Sousa and developed between Sousa and Andy's chief medical advisor, Dr. William Griswold, a pediatric nephrologist (kidney specialist) at University Hospital. Sousa questioned the use of various drugs prescribed by Griswold; once the father forced a delay in a minor operation ordered by the detector, and one of the bispess doctor; and one of the biggest confrontations came when Sousa one day even refused to bring his son to the hospital for his normal dialysis treatment to avoid exposing Andy to a bad case of chicken pox in the

pediatric intensive care unit. But Griswold put an end to that nonsense. Early last summer the doctor moved to have Andy made a ward of the court. Terrified, Sousa agreed to relinquish medical control of his son; in return, they let him retain physical custody.

to relinquish medical control of its son, in return, they let him retain physical custody the son of the son o

they should be restored to him. It was only then that Souss began to realize the full consequences of his rebellion. In order to wreat back the medical custody, he figured he medical custody, he figured be medical custody, he figured he medical custody he medical here. Since all the pediatric nephrologists in San Diego work at University Hospital, where Crisvold region, Souss where Crisvold region, Souss where Crisvold region, Souss here, so he asked other kinds of them, so he asked other kinds of the size o

in San Diego (not specializing in children) to take his son's case. He met with equivocation, refusals to get involved. He talked to other doctors in Riverside and San Bernardino counties. "I learned that no really

Bermaton counters. "I learned that no real/mit to get involved in a case where the court is. The implicit message is that something must be really wrong with the parent. "The last doctor turned him down December 3, two days before the bearing. The parent of the parent of the last doctor turned him down December 3, two days before the hasting. The parent of the parent of the had begun reading about a controversial dietary program developed in the Twenties by a doctor named Gerson, a program that boasted success in realing victims of everythings wice drove down to visits as wice drove down to visit as a facility of the Gerson organization a few miles south of Tijuana, and he says the warmth and concern of the doctors there parelicality. doctors there particularly impressed him. They also reassured the parent that arrangements could be made for thrice-weekly dialysis famed Laetrile clinic (which has a dialysis machine) in Tijuana's Las Playas neighborhood. Sousa began to

figure that the meals of fruits and vegetables at the Gerson clinic wouldn't harm his son and might even help. Although and might even help. Although the foresaw losing the child had been a son the court of the court date, Sousa waited for the saut to fail, then bundled Andy into his nating 1970 Fail. They took couly a fail. They took could have been could be fail. They took could have count for the fail. They took could have count for the fail to could have the fail took could look only to the fail though of the fail though of the fail though of the fail though the fail they said. You have the facility, of You count of the fail they could force the fail though the fail they could force they could be failed they could force the fail they could force they could be failed they could force they could be failed they could force they could for months without paying a cent.
Andy improved dramatically:
his blood pressure stabilized
without medication; the
enlarged left ventricle of his

heart returned to a normal size; and his need for dialysis (according to the indicators University Hospital had been using) dropped to an average of

once every two weeks instead of three times a week. Over the long slow weeks, the father felt his own spirit slowly heal. Finally, he began to face the

future and the question of how he could earn a living and support a sick child if return to San Diego meant jail and seizure of the boy. A family friend named Jan Neu led the way to a compromise. A clinical psychologist and trained arbiter, she suggested to the judge, William Todd, that fear of jail was preventing Sousa from returning. As a result, Todd offered the parent "safe passage" to and from San Diego if Sousa would san Diego if Sousa would show up for a meeting. When Sousa did so, the judge appointed a new doctor to replace Griswold and cleared the way for Sousa to return with Andy, again with immunity from arrest, for an examination to determine immunity from arreat, to an examination to determine whether the child was safe and well. Souss welcomed the move: he felt Andy was thriving and that such an examinight lead to his original objective: a new source of objective a new source of or the Soutsa once again the very day of And. South of the Soutsa once again the very day of And; and the soutsa once again the very day of And; and the soutsa once again the very day of And; and the soutsa once again the very day of And; and the soutsa once again the very day of And; and the soutsa once again the very day of And the souts once again the very day of And the souts once again the very day of And the souts once again the very day of And the souts of the souts iotal continence that the [Mexican] doctors and the facility could handle whateve had come up so far, "Sousa recalls. But the new medical development scared him. So Sousa drove the child back

development scared him. So Sousa drove the child back across the border. This time-special properties of the control of the co

So today the court still has count of the boy's medical care. But Sous hestens to point out that he agreed to that strangement. He was so gratful to the laught for wiping the slate clean and dropping any charges against him that he wanted to do anything possible to make things easy on the court. He says the judge also promised 1-y review it in six months or sess. Sousa still

City Lights

thinks an enormous injustice occurred last year when the first judge stripped him of his parental rights. But where once he would have roared at that injustice, now he says mildly, "I think this court [Judge Todd] did what it felt was in Andy's best interest." Fro Andy's best interest." From now on, Sousa vows to do everything possible to cooperate. "I've just decided you can't fight the bureaucracy. I'll give in where I can and I'll just keep my mouth shut." He simply won't ask questions that might lead to further dissertements with the further disagreements with the doctor, and he adds that he doesn't imagine such disagreements will develop-before his run-in with Griswold, he never had problems with other medical men. And Jerry Sousa doesn't want to think about what it will be like if he does win back the custody, about whether he'll be afraid ever to question his son's loctors again.

A Future In The Law

run-offs. "I think the Kolod matter should have upped us off," said one member of the election committee, "that this

been smooth. The election committee has not only been faced with the offensive-pen faced with the offensive-pen episode, but also with the resignation of four committee members, including two alternates. The cause of the

resignations is a controversy over the campaign for preside by twenty-five-year-old Cheri

The status of being elected president of the USD student

was not going to be the smoothest political

har association and its 1000 students is debatable. For the most part the president is a fligurehead, flowing it ades took good on a résumé. But a more tangible henefit is the deferment of the \$4500 annual visition, the cost of which is until the student of the second of the second

violation was salient indeed.
Besider, the cost of eight-by-ien glossy photos she used on her positers ("I was going to send the pictures to my grandmother and aunt after the election." says Peterson, "so I didn't think they should be reported as campaign expenses.") and filters inviting students to her house for a mere-election narry ("But there

expenses") and files inviting students to be house for a pre-election party ("But there was no mension of the election on the files," is the maintains), what uppet the committee most what uppet the committee most in the committee dispenses and payment from Peterson claims that no profit was made on the shirts, and therefore they are not campaign expenses. The committee disagreed, and on February 14, after three days of without Peterson would not be allowed on the ballot.

This incensed the accused violator, who used he counter the committee disagreed, and not be allowed on the ballot.

This incensed the accused violator, who used he considilates status to flood the law school with three-by-five-inch cards urging andents to "Pease Write In Cherl Peterson or "Pease Write In Cherl Peterson or "Peterson".

Apparently the plan worked, as

evidenced by her solid victory last week. "I think Cherj got a lot of sympathy votes." says election committee member Janice Bellucia. I first-year law student. "The night students [the law school is divided into day and night sections. Peterono being enrolled in the latter] voted almost in a bloc in the latter] voted almost in a bloc in the latter of latt

an orrest and the state of the must have stayed within the bounds of the election code, which is what caused Peterson

all the trouble in the first place To complicate matters further, a backlash is forming further, a backlash is forming in response to the Peterson sympathy vote by people who feel Peterson has little need for sympathy. Peterson, since her disqualification, has been distributing legal-size filters with her response to the entire matter, and her mailed one hundred letters to students asking them to write her name. As to with this year's

on the ballot.

As to why this year's election has been such an imbroglio, committee membe Bellucci was philosophical:

"Law students are sught to look for loopholes, and I think in this case some are learning too well."



Lost In The Dovenness Again When the first condominium in Mission Hills were completed about three years ago (just south of Washington Place on Jackdaw), there were those who wished they could close their eyes and bink away the their eyes and blink away the sleek urban intrusion into the steek urban intrusion into the neighborhood's genteel ways. But soon you'll have to be blind to miss the crop of new condos now appearing both in Mission Hills and its surrounding larger area.

A look at housing prices helps explain the proliferation One long-time Mission Hills realtor recalls that when that first development opened, its 750-square-foot, one-bedroo





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Jonathan Saville, Theatre and Classical Music Christopher Schneider Theater

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The Rich Are Different

You have a gold mine in writer Jeannette DeWyze. "Lean Days on the Gem Ledge" (February 14) was no exception. Her ability to delve into the heart and soul of a subject and then share the wealth is enviable. You are rich. Tina B. Kafka

Another Way To See Morass

10 See MOTASS

1 sympathic with Marily
small Ward 1"A Letter on the
Law, "February 141 and her
bureaucratic moras. Her problem,
however, does not lie totality in the
judicial system. She should realize
that borrowing another person's
automobile is inherently risky, and
responsible for the safe operating
condition (including equipment) of
it as long as she in driving it.
Jack Lument
Som Direct

DMVWon't TCB

After reading Marilyn Small Ward's "A Letter on the Law," I had to write and let her know she's not alone. To condense my story, in August of 1978, my nam was forged on a speeding ticket. In July of 1979, almost a year later, the Department of Motor Vehicles nformed me I wouldn't receive informed me I wouldn't receive my new license until a ticket I had was cleared. Knowing I didn't have any outstanding tickets, I went from San Diego to the Vista

Letters

courthouse to find my name in someone else's handwriting on a speeding ticket. After several speeding ticket. After several hours of waiting in lines and sitting through other hearings, my own hearing lasted about thirty seconds. Judge Hall was not interested in the fact that the handwriting on the ticket wasn't mine and the information mine and the information concerning address, occupation, et cetera, was erroneous. He only wanted to know if I was guilty or not guilty, if I wanted a judge or jury trial. Right up to the minute I was called up to the bench at my trial the following September, I

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Hmy. *

New Yorkers Stirred For Hours

had no defense and was prepared to be hauled off to juil because I was going to be dammed if I was going to be dammed if I was going to go and the comment of the damed to the comment of SHIPPED FOURTHAND Agroup of us, six couples from New York who are avid and how belong the theoriespers, were more years and the second of the same School of Red Tape and Bureaucrasy. I was a little more fortunate than Marilyn, though. All I lost was several house class line and the was several house class line and the was several thouse class line and the little was several was of class and the way of clean air and water? I'm just glad it was only a speeding ticket and not something a little more serious, making it even harder to prove my innocence.

lt is difficult for me to see how anyone could walk out of the show without feeling the impact of the action and interaction of the protagonists. Suri Warshaver

Apocalypse No

I want to express my appreciation to a movie critic who finally called a spade a spade with respect to Francis Ford Coppola's Aquordayse Non. I wholchearded garee with Duncan Shepherd's comment in the Rouler capsule review of February 14 ("Current Movies") that moviegoer anticipation in the four years awaiting the movie's release is what gave Apocarlyses Now the relative box of first section of the control o

received.

It is baffling that most critics refused to see the proverbial emperor in his nakedness, that they were tale in in by the movie's sura, har innorant of its substance. The were tale in in by the movie's aura-but ignorate of its substance. The film had the perfice topic is the Victiman Wir and the most able Victiman Wir and the most able the ingredients were melded into one three-hour piece of film, it was a disappointment. In a chumay a disappointment. In a chumay and the substantial of the control of the victima of the control of the substantial of the control of the visit of war, particularly the Vietnam War. In any case, thanky you for the rare, accurate description of this movie.

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Straight from the Hip

Matthew Alice

Dear Matthew Alice: I have an imported record that warped slightly after I left it in the sun. The record would be difficult, if not impossible, to replace, and i wonder if you know of some

warp in the first place, try using the same heat to restore its original shape. Sandwich the record between two sheets Sandwich the record between two sheets of clean glass (ordinary window glass will do), and place this sandwich outdoors, in the shade or filtered sunlight, on a mild day. After an hour or two, bring the sandwich indoors again and let it cool at least an equal amount of time. If all goes well, the record will turn out good as new —or so says Dave Hakola, the managet of Areade Music downtown, who has flattened some of his own records this way. He cautions, however, against leaving the sandwich too long in the sun, which could make the record so hot and pliable as to

flatten it beyond its original shape.

Another audiophile I happen to know says there is no home remedy for warped records; there is only prevention. He said that some people stack their records like pancakes; others arrange them side by ide, like the 45s in a jukebox. But the side, like the 45s in a jukebox. But the important thing is not to leave your records leaning at an angle, where gravity, heat, and humidity can all have their way at once. It may happen that a record comes warped straight out of the package. This is probably due to the album's plastic covering, called "shrink wrap." which can twist and bend the album's jacket and the



womered why the publishers glue address labels to the magazines' covers. It's dis-heartening to see a perfectly good cover ruined by the label, which may only sometimes be removed by acetone. Q-Tips. fingernails, and patience. Why can't labels go on the back cover? Is there a postal regulation that says it has to go in

The U.S. Postal Service doesn't care if the publisher puts the labels on the front or back of the magazine. The concerned party in this case is one of the magazine's best customers — the advertiser. The back of

of the cover itself, which bears a glance from every reader. The publisher would rather deface the cover than ruin the space that pays for it.

Dear Matthew Alice

Dear Matthew Attce: While shopping at May Company in Los Angeles, and at J.C. Penney's and other stores in San Diego, I have noticed bells stores in San Diego. I have noticed bells trigging on every floor throughout the stores. The bells seem to ring in a pattern, at regular intervals. I have asked several clerks, but nobody thoms what the bells are for. I have also noticed this some de-partment startes have a high frequency noise more like a tone—who is seems to come from everywhere to once, and which belillers in a sensitive hearing, sometimes giving me a headache. What are these

store executives to the telephone, and the high frequency noise is part of a security system to prevent burglary. At the May Company in Mission Valley, the telephone switchboard operator uses a button at her

said that the noise isn't audible to everyone. "My boss tells me he doesn't hear it." the spokesman pointed out, and

B.G. Rivera Normal Heights

The bell is a signal calling one of the

desk to ring any one of seven persons in the store. These persons are the four divisional managers, the shortage controller, the manager, and the assistant manager. Each person answers to an individual pattern of manager, and the assistant manager. Bach person answers to an individual pattern of bells. The simplest one is for the assistant manager: it consists of a single bell manager it consists of a single bell individual pattern of the single bell individual individual

yet if prompts many visitors to ask a guard if something has gone wrong. "There's something about that noise that makes people wonder what's going on." the spokesman said. "We always have to tell them not to worry."

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



(ontinued from page 1)
valleys had been planted with new wheat
and alfalfa to take advantage of the
winter's minfall.
Toacherly Greggl explained it all to me,
hardly letting a kilometer slide by without
some remark on the land and the sights. He
wants to write a book about this country,
when he gets the time and the says) the
confidence, and I think be could be a vivconfidence, and I think be could be a vivwhen he gets the time and the says) the confidence, and I think he could be a vivilying historian. He sees the Baja peninsula as the only frontier he's ever known, and as the only frontier he's ever known, and the confidence of the confidence of

mouth."

I granned. "Come on, Gregg,
"Oh yesh, "he said. "Nu.i and berries?
Hills wer full of 'em."

I laughed. "But look at this car!"
"What?" he said.

I do like Gregg. His daydreams are so unself-conscious. Here he imagined himself in the hills with nothing but his Buck said gand a sock strap, whereas in reality he was driving a station wagon that he had

fitted with new shock absorbers to counter the weight of equipments who were hauling. The stove alone had a butane gas tank the size of those you see on travel trailers. And just in the vay of personal effects. Gregg and brought two suiteases of clothes, three pairs of shoes, rain sikefers. Coppend and the size of shoes, rain sikefers. Coppend to share the size of fitted with new shock absorbers to counter for a sick horse (not that I've ever worn one). When I told her the pants were too damn warm, she said there was no such

union when the one in the paths were one solution, and the path and there was no such thing.

Gragg had hold me that our camping site would have no water or electricity and no communication with the nearest town, and so I could see the need for some of the stuff we'd brought. But finally, when we had passed the last town and were fording a stream, and could hear the water sloohing at the car, I began to have that entative, expeciant feeling of adventure, though my close of adventure is throwing a party and the car, I began to have that entative, expeciant feeling of adventure, though my close of adventure is throwing a party and to car and walking with outstretched hand toward a small group of men, village eld-car, who were standing in the shelter of an unfinished cinder-block house. Still on our way to the campinet. Gragg had stopped to

unfinished cinder-block house. Still on our way to the campsile. Gregg had stopped to greet some of the people he had come to know on previous trips. The four men stood unmoved, calm, dignified, each of them holding a cigarette, waching Gregg hustle up to them. I don't know why I felt so intensity embarrassed — I guess because I didn't know how the men would react to Gregg and me — but I did understand just then why Gregg's little daughters don't little these camping trips.

stand just then why Gregg's little daughten don't like these camping trips. At their age, everything is embarrassing. The men unfroze and gave us warm handshakes. We chatted a minute in Spanish, and although mine is much better than Gregg 'El didn't say much, but hung back slightly to look things over. One of

the men was obviously the leader. Later I learned that this was his house we were standing in, one of the few around that wasn't made of wood and tarpaper. He was wearing a pale blue suit and a white shirt, tieless, and his overcoat was perched on his shoulders like a cape, which made him look aritocarried. His name was Acoustin look aristocratic. His name was Agustin Next was Chuey, a broad, powerfullooking man who seemed well known to Gregg. He asked about Gregg's wife and children, all by name, and Gregg asked about his. The third man was tall and thin as a Mexican fan palm, and I didn't catch

about his. The third man was tall and thin as a Mexican an palm, and Idin't each his name, or remark him in any other way. The the fourth lumed out to be Gregg's the the court him to come to Gregg's the Court him to come to Gregg's court of the Court o

forget. The first time we tried to shake hands, he came at me with the brotherhood-power handshake, which we furnished while he looked quickly newy. I saw that Gregg treated Shorty and the respect, although he realized the social distances among them. Off owner I would expect Gregg to be egalitarian, but I couldn't help suspecting that his attitude, however noble, was helped along by his however noble, was helped along by his knowledge in basic but solid.—I can carry on a convergation in Spanish but not an

argument — and it didn't take long to realize that Gregg was blind to most shades of meaning in his own conversations. And I almost envied his blindness. It forced him to be plain and just, and pay no attention to the murky things people say about one another, especially when they joke.

another, especially when they joke.
Gregg had brought a new shovel to present to Shorty, who needed one for digging
clams near his house, and when he pulled it
out of the car and gave it to him. Chuey
said, "Where's mine?" which produced a nervous laugh from most of us, but not from Gregg. He nodded, smiled, and with a carefree wave, climbed back in the wave, climbed back in the

driver's seat.

We arrived at our campsite just before dusk and had barely enough time to raise the tent, fish for our dinner (halibut and perch), filet and cook it, light the Coleman lantern, and read awhile before falling into the restive sleep of vacation's first day.

days: We caught fish, cleaned it, fried it in a skillet with Puritan oil, washed it down

days: We caught ish, cleaned it, rricut in a skiller with Puritan oil, washed it down with It couch bear or, in Gregge scase, John Well and the County of th rined to teach us to fish, and I have forgiven him for it. He was only trying to be a pal, the pathetic fallacy that strikes so many fathers when their kids suddenly turn linicky and critical, and maybe there is something fundamentally good about teaching a child to carve a vomitions squid and prod an inky blot of it onto a hook and drop it overboard, out of sight. I know that I and my brothers have all grown up to have a tolerance for nausea that is almost





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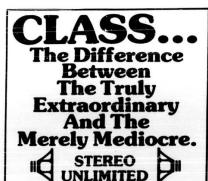
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Baja

with Gregg was the way he put his whole heart into instruction. Maybe this was be cause he seemed so eager to do what he was teaching. Every morning he was casting into the surf while I was still casting into the surf while I was still brushing my teeth. I saw Gregg in a new way, as one who wanted to be kept from thinking about himself, and who had found that fishing did the trick. He went to it for a kind of relief. like lightning to a weather vane. "Just watch me." he said when he started to teach, and then he lost himself in the activity, giving himself no time to brood about what he was doing, or snag himself on a bit of irony. Showing me how to rig a sinker on my line, he said, "This is the fisherman's knot. See that? Only kind of knot that doesn't put stress on itself." Then he watched me tie it and that was it.

Then he watched me tie if and that was it. Grego often announced secrets to me— the secrets of doing things. The secret of fording a stream is to drive through the spots of shallow water, because the water indicates where the ground underneath is hard. The secret of steaming clams is not to add any water to the pot, but to let them sook in their town livings. The secret of add any water to the pot, but to let them cook in their own juices. The secret of growing pot is to eradicate all the male-plants in a patch, which induces the female-plants to bloom it's cerary, I believe the was always talking about secrets because he saw his own experience are just so many bunders, and has life's work was to learn from them. He'd taken up fishing because from them. He'd taken up fishing because (view of the cook of tost nis air and tried to drop his weight belt and rise to the surface, only to have it tangle in his own nylon line, which he tried to cut, but dropped his knife, and ended by thrashing his way to the surface and tind-ing himself somehow still alive, gasping for air on the deck of a boat.

Since then he'd certainly turned into a good fisherman. Apart from some lucky hits I got (I was always out of patience, and casting and recasting into the sea whenever I didn't get a bite right away), it was Gregg who knew where to east for the big ones, and who, rather like a teacher, was willing to outwait all the fishes in the sea until they came around to investigate what he had for

them.

The weather turned foul on the second The weather turned four on the second night. The tent grew humid as a locker room, and for a while it looked as though we d have to spend a coupse of days inside it. Our stores included two and a half cases of Tecate. Isaid, "Hey Grege, it's straight out of a Hemingway story." And he said something observed that first sett menting, we Undaumed on that first sett menting, we do not not set to the set of t

Black's Beach, and walked down to stone outcroppings that were exposed by the low tide, and which looked at a distance like eneat fallen trees

great fallen trees.

Lean't forget how spectacular that day became from the moment we stepped onto the rocks. A dozen intensities of light had broken through the clouds at various disbroken through the clouds at various dis-tances, so that looking along the coast in-either direction you seemed to catch sight of a dozen scenes at once, some dark, some lighter, some clear, and some blurred with rain. To our left, where the waves broke into sunlight, the ocean had turned the color of a swimming pool, and beyond this was a tall, guano-covered rock, where a few dozen black cormorants were sitting in even rows on a slope like keys on at adding machine — if that isn't too far-fetched.

The sea life on the rock we fished from was more abundant than any I have seen in California. Most of the rock was covered with mussels, which were flinty under our boots, and made a crunching sound like morning snow. Most every place else were sea amenones, which were all drawn up into misshapen mid pots where the tide had exposed them. but in the pools were fulfil-flowered, showing tentacles of acid green. A kind of moss or seaweed was growing in such green parkets that I could imagine sheep to be grazing them. and when I got down on my knees to examine the plant, it looked so fresh and clean that I got this crazy side of eating some myself. I didn't po through with it, but I did get the coint of Jananese food. sea anemones, which were all drawn up

point of Japanese food.

A hard rain fell now and then in the afternoon, and we had to run for cover in some caves at the base of the cliff. Gregg said later that these had been his favorite saut and that these had been ins favoring moments of the day—waiting in the cave, smoking, and not saying much, just watching the rain pass over. But for me the best moment came when we left the beach and trudged up a gully to the top of the cliff, rushing for cover against another cliff, rushing for cover against another storm, and reaching the or up as as a blast of wind hit us in the back, then turning, a little out of breath, to see everything—the ocean and the black rocks—and realizing hat for a white, at least, I had lived as fully in my eyes and my hands as I usually do in my brian alone. The next day was rainy again. We rose the usual hour and did some useless casting. Gregg was discouraged. He's the cort whose unhappines turns into a sort of

sort whose unhappiness turns into a sort of broadcast silence. This can be tiresome if it becomes your task to coax the unhappiness into speech. But on the other hand, it is just as easily ignored. And I ignored it.

The only kind of therapy on a fishing

trp is fishing. And so we drove up the coast again to scare up some action, but found no more than rain. The two of us were standing under my umbrella, the surf washing up to our feet, while above us a couple of villagers crouched on the edge of

took at that." said Gregs, screwing up his eyes at the onlookers. "They've never seen anything as crazy." "Fuck 'em." I said. "I'm going for marlin." and I cast as far as I could, land-

ing my hooks and sinker on a rock about



One Good Bounce

JEFF SMITH

Richard Nixon has left California Richard Nixon has left California.
In a way, this is like saying there will be no anchovies in your pizza tonight for some people the news will imbue them with a sense of loss: for many others, it will inspire a different kind of response. Nixon's departure, and news of last weekend's demonstration in front of his New York townhouse. bring to mind his parting words to me the day a friend of mine and I met him. ut a year ago, on a golf course in

On most occasions, my partne On most occasions, my partner Shanks Green and Jplay golf by the rules. We keep things close to the vest and accept the consequences. When experiencing a course for the first time, however, we play a different game, one we call Hypothetical Golf, or the game that might have been, if we had known the course better. We take a liberty here and there, hit an agreement that if misforture strikes us too bard, we strike back — with too hard, we strike back — with another ball. It's not that we merely hit another ball. It's not that we merely hit an extra ball, though: a ritual accompanies the deed. As the guilty party reaches into his pocket, replete with golf balls, the nonoffender first assumes a look of bilious moral outrage, as if to say, "You wouldn't." Then he extends a semiforgiving nod, which, roughly translated, mean. "I will forgive but not forget this heinous transcreasing." And the rough. transgression." And the round continues, with each of us alternating between penance and pardon. We know, after all, that it is just a round golf and that when it is over we will

ritualistically, in an ashtray at the nearest saloon. We resort to these measures, I rationalize, to get some idea of how to attack the course if we ever play it again. Yet, if the truth were known, all of this is a cuphemistic way of saying that, when Stanks and I play a course for the first time, we cheat like hell. It is safe to say that a majority of solfers. for the first time, we cheat like hell. It is safe to say that a majority of golfers play a version of Hypothetical Golf all the time. They take "multigans" and "ginmies" as a matter of course. In fact, whoever invented the game also probably invented the "multigan" (a complicated act in which you replay a shot and try to forget the first one at the same time) and the "ginmile" (you pretend a short putt went in without having to hit it). But not many people play a "what luck," which my partner discovered fairly recently, and which brought new meaning to the word the day we played our final round in this fashion. It was a day when our openly acknowledged little lapses confronted a lapse of a different orde About a year ago Shanks and I drove up the coast to the Estrella Country Club in San Clemente, where rumor had it that Richard Milhous Nixon counter basis. We hacked

brough new meaning to the word cheans. Learnly puts the ball in the Shank service puts the ball in the Shank service puts the ball was served. And I should be served. And I should be shank service the service puts the service puts the service puts the service place when you bit is ball deed out of bounds—or word—and, much to your surprised delight, you find it safeway.

fairway. Such was the nature of our Hypothetical Golf. Was, I say, until

this new theoretical treatise that claim if you affix the azimuth of the club's abola to your navel, the downswing is a mere gratuity. " Or something like that. Shanks can wax lyrical when discussing the golf swing.

On the same hole he tried to strike

his ball as it was floating down a creek and manged to belt an unsuspecting rock to within ten feet of the hole. And then he wanted to putt it out. Playing the third hole. Shanks sliced

his tee shot way up the hill into the ice

plant.
"Shanks, what the hell was that?" "That was yer basic E.A. — an Elephant's Ass. It's too high and it

But — the wonders never cease be found his ball (well, a ball; actually, his Top Flitc had metamorphosed into a Titleist eight, with a smile) in the right center of the fairway. "What luck! Darn thing must have rolled back down the hill."

I was going to point out that golf balls do not roll through twenty-five yards of ice plant, but I was in no advantageous position to scream foul.

I had already exhausted my own supply
of extra balls, and on the first hole had of extra bails, and on the tirst hole had been caught kicking one away from an unstaked sapling. "Aha!" Shanks had shouted in a fit of unbecoming purity "Moral weakness!" As I said, nothing extraordinary happened until the fifth

When Shanks stepped to the tee on When Shanks stepped to the tee on number five, a golf cart pulled up behind us. In it were two men wearing suits, lies, and looks that could scare a stevedore. One of them, who did a convincing imitation of Mr. Goodbar, said, "Boys, could you shold up for a second? The President will be playing though."

"Jimmy Carter is here?" I replied.
Which was an honest response, since
the year was 1979.
"No. President Nixon."
I asked if Shanks and I could talk to

I asked it Shanks and I could talk to him, and Mr. Goodbar said grimly, "We would prefer that you didn't." While I gazed over my shoulder like Lot's wife looking back at the Cities of the Plain, Shanks grabbed his the Frain, Snahos graboed in number-one wood and stormed to the tee. "Well . . . I ain't gonna let no [expletive deleted] Nixon play through me!" (People who voted for the ex-President, I have found, tend to

pool.
"Why don't you change your grip a react in the extreme at the mere



224-3119



had it that Richard Milhous Nixon played on a regular basis. We hacked our way to the fifth tee without incident, by which I mean without anything out of the ordinary happening. By ordinary . . . well, on the second hole, Shanks hooked his

Top Flite golf ball into a swimming

tad?" I suggested.
"Naw," he answered. "I just read

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One Good Bounce

mention of his name.)

Shanks made the worst excuse for a swing I have ever seen — in his ire, he must not have affixed his azimuth — and shipped the ball way up the hillside to the right. In the same instant, three more golf carts drove up to the teeing area. In two of the three carts were cloned versions of Mr. Guodhar and frond. All were dressed as for a church social, except for an ominous bulge in their sportcoats. There were two men in the other cart Both were dressed like polfers spikes, slacks, and polo shirts — but one of them, the one who stepped briskly out of the cart and headed straight to the tee with a wood-club in his hand, looked a lot like a slightly older Richard Nixon than the one seen on TV. He didn't look at anyone, not even at Shanks, who was reaching into his pocket for a mulligan (and he accused me of moral weakness!). accused me of moral weakness!). Finally, Shanks stepped away. You would have, too, if you had seen the crowd around us. Things became very simple: Let him play through. Nixon teed up his ball. His

Nixon teed up his ball. His mannerisms suggested that he plays through a lot. He was apparently trying to be quick but efficient. He took two rapid practice swings, and I suddenly became relieved. I had something to do, something to focus upon. I was curious about how he would strike a golf ball, since I subscribe to Michael Murphy's comment, in Golf in the Kingdom, that a golfer's swing is a reflection of his soul. All sorts of

abrupt, three-quarter-length backswing, and then made a quick

lunge at the ground. The swing had L. A. written all over it, and just when was certain that Shanks would have company way up in the ice plant, I saw Nixon's ball sail about 225 yards, with a slight fade, straight down the middle of the fairway. Then, without looking of the farway. Then, without tookin at anyone, he stepped back from the tee. He seemed neither pleased nor displeased with his effort. In fact, he showed no emotional reaction at all.

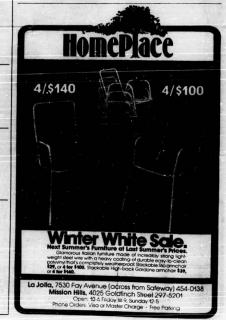
After a slight pause, the other man. After a stight pause, the other man, who must have been a golf pro, stepped up to the tee and drilled one toward the horizon.

While the pro's shot was hanging in

the nir, and was beginning to hook toward the out-of-bounds markers on the left. I felt I had to say something, anything, to Mr. Nixon, if only to register our presence. Letting someone register our presence. Letting someone play through you on a golf course is a courtesy. I simply wanted it acknowledged. Not that I was going to screak about the need for morality in high public office. (Although our collection of transgressions on the first four holes would not implicate us as four holes would not implicate us as unindicate co-conspirators in a public scandal, neither would they qualify my partner or me to reproach the sinful.). No, a subject like that was way off the graph by now. But apparently in the mind of the man standing three feet away from us. Shanks and I were seem ident to Not that we're all. onexistent, too. Not that we're all that remarkable. Hell, our ideal of greatness is a legitimate par — no mulligans, no gimmics, no what lucks But we were extending a courtesy and I refused to stonewall my urge to say

The pro 's ball started to hook left and was heading for trouble. But it hit a rock and kicked back onto the fairway. "Good bounce," I yelled, seizing the opportunity to speak. "Yes it was," replied ex-President Nixon, with an almost vatic solemnity. Voc Leons, no need a need bourse."

"You know, you need a good bounce every now and then."



Restaurants

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ELEANOR WIDMER

The Restaurant: Mister A's The Location: 2550 Fifth Avenue (239-

Type of Food: Continental Price Range: Dinner entrées from \$9.50 to \$29.95

to \$29.95
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This year I didn't go to Las Vegas — I went to Mister A's instead. Perhaps I should retreat a few steps and explain why Las Vegas fascinates nee. It is a place that defies Artstotle soution of unity, namely, that there is a beginning, a middle, and an ed. In Las Vegas, time exists in an undifferentiated state, without reference to sunsets. The past and the future, as

secular secula

knowing illi in his voice whether I intended to share my room "with the young gentleman." Het out a gasp of recognition and sputtered. "That's my son and he's sharing his coom with his friend." Came the quick reply. "Whatever you say." The way was to be a sharing his coom with his friend." Came the quick reply. "Whatever you say, and the property of the property o

sedate matron who checks women's coats into an armoire — there's a classy twist. You are next led to your table by a covey of ruffled-shirted attendants who imply by every gesture of their backs, arms, and faces that if you asked for a naked man to

of outreet-aimed attenuates was importorium to the control of the control
of a six-foot-high cake, it could be
arranged, and within minutes.

The view is, of course, never less than
spectacular, and the height from which
you view the city places a distance between you and the minutes with the country of the
one to fit a six-foot-high cake, it could be
arranged, and the height from which
you view the city places a distance between you are control of the country of the
one of the world for a purpose, namely,
we everyone royally. Unlike Lax Vegas, howevery out don't see schleppers in cowboy
garb at Mister A's you really have to have
a special Mister A's outrill—for men, suits
and ties, and for women, short dresses that
cost more than one hundred dollars. You
wouldn't want a dress that costs less than
the meal, we would not be raised about why
Mister A's is different from, say, the conin Birkenstein in San Diego. At the
latter, you see cosmopolitan types — some
intellectuals, many furpopean — taking
not observed with appearance, being seen,
spending money. Mister A's afraws a special, fairly homogeneous crowd — people
who have money, Mister A's afraws a special, fairly homogeneous crowd — people
who have money. Mister A's afraws a special, fairly homogeneous crowd — people
who have money and could go anywhere,
but who take pleasure from dropping lots
of it at Mister A's. Yet, edges these
generalizations. I must say that everyme who attended my table tried carreally a
gariffy my wislex, and succeeded.

(S) 50 to \$29.95 includes only the vega-

with lemon juice, more butter, and served piping hot. At Mister A's the half lemon served with the fish is wrapped in a cheesecloth so that it doesn't squirt on you. My other friend had breast of chicken Jerusalem (\$9.75), which was presented over turnips and with rice pilaf. The sauce lacked subtlety and overwhelmed the chicken, artichokes, and mushrooms There was too much of a too-rich sauce, one which I would have found cloying after a few bites. My friend enjoyed it because ordinarily she does not swim in

saucy seas of butter, wine, and cream.

The head waiter recommended the yeal and it was prepared with shallots, mush-rooms, and lemons in a light, pleasant sauce. The head waiter kindly substituted broccoli for zucchini because I couldn't face one more plateful of zucchini. The broccoli was served in a separate dish, always a blessing, and the mushrooms on the yeal were giant size and of excellent

quality.

It goes without saying that I asked the house, but he shook his head and told me toldn't have a sweet tooth. He did send me a waiter who was a dessert expert and he recommended the baked Alaska. a stunning choice. The dessert, which is ice cream baked quickly with meringue and then flamed with liqueur, is worth seeing as well as eating. It's like frieworks. It arrives in a vertiable mountain, with the peaks of meringue beautifully and lightly browned. When it's flamed, it sparkles like a cathering wheel I take stures lovely. house, but he shook his head and told me like a catherine wheel. It also tastes lovel and is fine after a rich dinner. The baked Alaska is only prepared for two, but in fact it handily serves four. Our serving was cut into three and the portions were very

Dinner for three, with a modest, though excellent, bottle of wine, came to approximately ninety dollars with it. It cannot fault Mister A's for its prices, they are a subsequent of the subsequ generous.

Dinner for three, with a modest, though



or gritty.
We than ordered hot spinach salad for

We than ordered hot spinach salad for two (55.50). A decade ago, the most sophisticated salad on the market was the Caesar. But last year's chic is this year's anachronism, and everywhere you go you are being proffered hot spinach salad. It's prepared with great ceremony at Mister A's. A cart is rolled to your table and the

A's. A cart is rolled to your table and the tot dressing is prepared before your eyes. When you see the vast emount of bacon fat at goes into the skillet, if gives you puese, the nutritional benefits of the green may be undone by several owness of meited fat, combined by several owness of meited fat, combined by several owness of injunction. Which is poured over if it gives, which is poured over if it gives in the pour in

ever, my friend did not fare as well win the Belgian endive and limestone lettuce salad (\$3.75), which was overly doused with lemon and held liquid at the bottom of the dish, a positive indication the salad has not been properly tossed. No one at my table could say that the endive salad would



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Baja

Gregg's misery. He was wet and hadn't caught a fish; and here he was probably thinking that I was having a miserable time at his treasured fishing spot. But for all of that he looked as good as a Kool adver-tisement, with his red watch cap and his green sweater, and his cigarette looking long and just lit. I know I have a moral obligation not to see beauty in terms of a

magazine ad, but it isn't easy.

Luckily, an interruption occurred. From far down the beach, two figures ap-proached. One of them was Shorty. Gregg hailed him like the Messiah sent to deliver us from bad fishing, and Shorty himself

seemed pleased to have come upon us. I wasn't ready to trust him, though, I don't know why. Almost immediately it was settled that Shorty would take us clamming settled that Shorty would face us claiming later in the afternoon, then Gregg suggested we all share the lunch he had packed. I had no idea where we would sit to eat it—we were standing on wet, bare rocks—but Shorty seemed to take comtions — but shorty seemed to take com-mand by picking up the bucket with the food in it and starting up the cliff's trail. We followed, heads down against the wind. Before I realized where we were going, we'd already arrived at the sharty belonging to Chuey. longing to Chuey.

Acute embarrassment set in. We with all

our gear and heavy coats, with most of our appreciations set by advertisements, were barging unannounced and uninvited into one of those shacks I had only seen from the window of a car or train. Somewhere a dog was yipping. We left our gear by the water barrel and the clothesline in front of the wooden awning, and then stepped

under it while Gregg called out for Chuey.

The first to appear was a teen-age girl wearing well-pressed slacks and a disco-blouse. This was Chuey's daughter.

Marta, who laughed when she saw us and

ducked inside to bring some chairs. Chucy ducked inside to bring some charts. Chud came out, zipping up his coat, and greeted us as casually as though we were standing in a pastry shop. We sat under the awning and passed around our hard-boiled eggs and cans of Tecate. Two teen-age boys.

and cans of Tecate. Two teen-age only-whom I guessed to be Chuey's soms, ap-peared briefly, then split to leave Chuey to do the talking.

After a minute. Chuey invited us all inside and showed us to seats at the kitchen table. I trailed along, feeling welcome but wary.— like that bird that picks the teeth of wary — like that bird that picks the central the hippopotamus. Of course, I had no reason to feel that way; everyone else was acting natural. But uptightness is my natural state of mind, and I have noticed that it often increases one's power of ob-

The kitchen was about the size of a dorn The kitchen was about the size of a dorm room, but with a low, black ceiling. The room next to it, separated by a face curtain now drawn aside, looked mostly taken up by a doubtle bed with a smooth, white spread. Springs of artificial flowers had been stuck here and three among the rafficiant of the result of the property of the result ers, and an Air France traveling bag hung

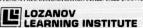
Marta disappeared into a room beyond Marta disappeared into a noom beyond her puerits 'bedroom next to sa, and reap-peared at the very instant our plates needed clearing. Her mother, meanwhile, had headed torrillas and triplets, accepting out words. Almost everything in her kitchen — the table, transboard, and open cupboards — was underlaad with olicioth to brilliant pink, blue. The colors almost glowed in which the color of the color of the color of the color of and the color of the color of the color of the color of perits and the color of the color of the color of perits and the color of Euters - but painted during his late, col-

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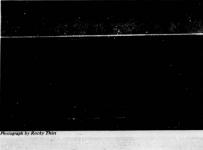
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A Photographic Perspective





The current photography exhibition at the Grossmont College Art Gallery, enti-tled "Modern Settlement and the Restora-tion of Eden," brings to public view the work of three young photographers who provide strong testimony that a clear, di-rect vision is the best means for taking rect vision is the best means for taking advantage of photography s intrinsic qualities, i.e., its capacity for detailed description, its ability to freeze an instant in time, and its adherence to reality. Duncan McCosker teaches photography at Grossmont College and mathematics at the University of San Diego. The photographs had forther and from his forther entire here. University of San Diego. The photographs he displays are from his forthcoming book. Bathers. Danuta Otfinowski held a National Endowment for the Arts fellowship last year and she is currently doing graduate work at UCSD. Rocky Thies was educated as a zoologist but he has devoted all his time and energy to photography for the past several years. He had an exhibi-tion of his work at the Bertha Urdang Gal-lery in New York City last year. The show, which runs through March 7.

was curated by David Wing and it conwas curated by David wing and it con-tinues a distinguished line of photography exhibitions at the Grossmont gallery over the past six years. The finely crafted statement at the entrance to the show begins. "This exhibition proposes that photographs based lovingly on fact can provide a means for recognizing and grasping promises in a difficult world. The three photographers whose pictures appear

three photographers whose pictures appear here have discovered and organized evi-dence that our modern world provides moments and places faithful to the tradi-tional images of Eden. ""

McCosker's photograph's seem closest to this view. His subjects, in Hawaii and California, are apigs in or near the water, and their backs and gestures reveal a state complexity and difficulty of tead if the His hathers float kepp both and the refraction and movement of the water disorders and movement of the water. and movement of the water dissolves and By Alberto Lau liqueties their bodies, Sometimes ocean

and sky become indistinguishable, and people seem to float in a soothing, aquatic pleasure world in which there is no up or down, where there are no wornes about tomorrow only present, picasurable sensations, not unlike the womb. Yet mankind's hard life of work, worry.

tension, and anxiety is never far off. At the edges, corners, and in the far distance of McCosker's pictures there are modern hotels, houses, and supertankers. Eden is smaller than the distance to the horizon. and the demands of economic necessity, as symbolized in those buildings and ships, foom all around, ready to reclaim people's

from all around, ready to reclaim people's time and attention.

The domination of work over pleasure is most evident in Danta Offinowski's perceptive photographs of Poland. Her pieces the properties of the prop men and women are small against the scale of these structures. Two boys with fishing poles initiate the construction cranes in the background, but the giant cranes dwarf and overpower the boys. In another image a massive statue of Lenin, walking with a massive statue of Lenin, warking with great energy and determination, dominates the human figures engaged in lively con-versation in the foreground. A woman strides by with her baby carriage, her step not even remotely matching Lenin's vigor Baby carriages are remarkably ever-pre-sent in Offinowski's pictures, reflecting the Polish government's incentives to in-crease the country's undersized popula-tion, an objective that goes band in nand with the drive for increased productivity and modernization. In another photograph the interior of a bus is gaily decorated with banners from many different places in Po-land, mixed with racing-car decals, suggesting travel, vacations (i.e., time away from work), and excitement, but the away from work), and extrement but the humers frame a stem warning. "Do not talk to the driver," and the bus looks out to two trucks destined for work. It is an image which fix-east private yearnings in the face of reality, other photographs show people finding refuge in small gardens, apartment basionies, sidewalk benches, smoke-belching factories. The scale of Gen seems further reduced here. Rocky Thies is the only photographer in his show whose work is in color. His show howe work is in color. His

this show whose work is in color. His finely printed photographs show that it is no longer necessary to have faith to move mountains; all one needs is modern earth-moving equipment. Hills have been certification of the state o and compacted. Hillsides have been and compacted. Hillsides have been searred by motorcycles and dune buggies. Thies shows the alteration of the natural California landscape into modern housing tracts and freeways. His statements are subdued, restrained, using muted grays. browns, and greens (capped sometimes by an intense blue sky), composed from an intense blue sky), composed from sober angles, and risking, unfortunately, boredom. The images must be examined carefully to yield their reward. They are critical of the way we use the land and yet seem to hold a faint promuse, in the visible remnants of vegetation, of a future, benign garden. Given our imperfections, perhaps suburbits is as close as we can get to Eden. Can Eden be restored? Was Eden simply a garden, or was it a state of grace? Can innovence, once losts, be regained? These

innocence, once lost, be regained? These photographs provide only a parrial, im-perfect answer to these questions. Eden seems harshly circumscribed. Perhaps that is all that is possible. The selection of images for an exhibition is the curator's job, and a thematic grouping such as this one simply provides a frame of reference for contemplation and analysis. It is characteristic of curator David Wing to search for those qualities in photography which show the endurance of the human which show the endurance of the human spirit in the face of difficulties, for those are qualities which can be nutrured and from which one can derive nourishment in this light, the restoration of Eden is a metaphor for human possibility. Wing ends his exhibition statement this way

"When McCosker finds his visions of a toral eddies in the urban corrent, we are

Short of Perfection





JONATHAN SAVILLE

Planist Michael Cave gave a wonderful recital at the La Jolla Women's Club re-cently. The concert, sponsored by a Los Angeles based organization called "The Creative Society" (musical director: Michael Cave), was a well-kept secret, but

Michael Cavel, was a well-kept secret, but for these [ew who had heard about it and who went, it provided one of the finest muscal experiences of the essents.

Mr. Cave's program could not have been more ambitious: Beethoven's "Waldstein" Sonata, Schumann's Car-nicula, and the Ravel Sonatiue (with the same composer's "Jewa d'eau" thrown in paintst immediately established his musi-cal identity; explosive power, rhythmic thrust, shapeliness of phrasine, and above thrust, shapeliness of phrasing, and above all a predilection for clarity, both in texture and in overall structure. There was no blurring, even in accompaniment figures (how the "Waldstein" lends itself to uch sins), and no submerging of the inner voices: phrases and sections were deci voices, pirases and sections were deci-sively articulated; everything was audible, and everything was given meaning within the whole. An ideal Beethoven pianist, in ther words, one who reminded me of such

masters of the Beethoven style as Affred Brendel and Wilhelm Kempff.
These virtues were carried over into Schumann's great Romantic cycle, which Mr. Cave played — and I mean this as a compliment — as though it were Beethoven. Mr. Cave is not alien to the grand essures, the dramatic contrasts, the suregestures, the dramatic contrasts, the surging climaxes of Romanticism, but he is not ing chimaxes of Romanticism, but he is not a pianist who indulges himself in emo-tionalism: no dreamy, languid, whimsi-cal Schumann for him (I am thinking of cal Schumann for him (f am thinking of Alfred Cortot, who wept his way though this score in the most extraordinary man-ner). It was a performance emphasizing the fiber and fire of Carnaval, and allow-ing the emotions to emerge from the music rather than superimposing them upon it. Most characteristic was the combination of power and intellect, both of which were exemplified in miniature by Mr. Cave's stunningly dramatic playing of the "Spinxes" section (three solitary bars providing the melodic cells on which the entire work is based most pianists sim

ply omit this) The two Ravel pieces were east in the same mold, much to their benefit. Both Ravel and Debussy achieve their true stature in performance only when they are treated as composers in the line of Mozart.

rather than as superficial purveyors of sen-sual coloristic effects. This applies even to sual coloristic effects. This applies even to such picturesque "impressionistic" works as the splashy "Jeux d'eau." Exactly how much tone color — and of what sort — Mr. Cave intended to include in these sturdy, pellucid performances was somewhat obscured by the less than ideal somewhat obscured by the less than ideal quality of his piano, an ancient Mason and Hamlin gravely in need of overhaul. The piano's detects — particularly the dullness of the treble and the lack of flexibility of of the treble and the lack of flexibility of the sustaining pedal — also made them-selves felt elsewhere in the concert: in the slow movement of the Beethoven, for example, where the piano sound did not seem able to maintain the coherence of the long-breathed theme. I have no doubt that the fault belonged to Mason and Hamlin, not to Cave: this is a man who deserves (and whose audiences deserve) a Stein-way. I hope he will play one when he comes back to San Diego — and I hope the

The latest program of the San Diego Symphony was of the crowd-pleasing variety: the Tchaikovsky First Piano Con-certo and Richard Strauss's Nietzschean

tone poem Also Spruch Zarathustra ("Thus Spake Zarathustra"), neuting else. The Tchaikovsky was presumably the choice of soloist Alexis Weissenberg-while the Strauss was the responsibility of Soviet conductor Emil Tchakarov, who Soviet conductor Emil (chakarov, who was replaced at the last moment by Kenneth Schermerthorn (it will no doubt be a long time before we see any Soviet artist in the U.S. again). Not the most balanced programming — but in a way it was instructive to hear these two large Romantic works juxtaposed.
The Tchaikovsky concerto and

The Tcharkovsky concerts and Zarathustra resemble each other first of all in that neither quite lives up to the expec-tations aroused by its opening. In fact, both of them are rather defective works, both of them are rainer elective work ways to both manage to triumph over their defects and to win the hearts — and occasionally even the minds — of the public. These defects are of different sorts. The Tchaikovsky suffers (mainly in the first Tchaixovsky sutters (mainty in the trix movement) from poor construction: the stupendcus opening section never reap-pears, to actioning very inadequately as an introduction (which ought to have the form of an extended up-beat), and the various ections of the movement (including the opening) tend to run out of energy, like a slack spring, subsiding into nothingness stack spring, substitute into notingness until they are replaced arbitrarily by something new. There is an excess of repetitiveness, the orchestration is uninventive, and much of the virtuosity of the piano part is mere empty display. These flaws were evident when Tchaikovsky composed the music (Nikolai Rubinstein composed the music (Nikolai renomber pointed them out to him), and it is too bad pointed them out to him), and it is too bad they were not corrected then. Yet the work is irresistible, in spite of everything: its wonderful melodies and its engaging rhythms, along with exceptionally excit-ing and idomain writing for the solo in-strument, enable it to transcend its weak-nesses and to make most listeners forget that the weaknesses are even there. Also Spread Larathustra would not

Also Sprach Zarathustra would not have needed any corrections from Nikolai Rubinstein — its technical mastery is so awesome that it would be hard to find a flaw anywhere in the score. The structure flaw anywhere in the score. The structure combines an innovatory freedom with a highly ingenious play of leitmotifs, and—at one point — an amazingly scored parody of academic counterpoint; Strauss's orchestration is superb, using the huge orchestra with the subtlety of chamber music (the string writing is bechamber music (the string writing is be-yond praise); each section of the work has something new and astounding in it; the harmony is daring, complex, richly artful; and the dramatic effects are gauged with brilliance and precision. Alas, in this as in most of his works, the technical mastery is often at the service of a unique vulgarity of imagination. Thus (to mention the most noted example). Zarathustra's visionary ecstasy is expressed through a sentimental Viennese waltz played in double stops by a

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ary solo violin. It is an exquisite waltz. sagary soft violit. It is an exquisite wallz, as delicious as whipped cream, but it be-longs in a Grinzing wine garden, not at the top of Zarathustra's mountain. Even the basic musical-dramatic device that per cides the work, the contrast between the trumpet theme in C. symbolizing Nature, and the string theme in B, symbolizing Man, has something consummately vulgar about it, though it produces some sensa-tional musical effects. But here, too, the strengths overcome the weaknesses.

Zarathustra pretends to be profound when it is really shallow and melodramatic, but the sheer glory of the sound and the bold

ness and power of the form carry every objection before them. What is needed in music of this sort both the Tchaikovsky and the Strauss - is a performance of stupendous virtuosity and of total commitment. With such a performance no one will complain about defects of technique or taste; but anything

less perfect will begin to make the music's weaknesses audible. As to virtuosity, one of the chief strengths of the Tcharkovsky concerto and of Also Sprach Zarathustr that they provide the pianist (in one case) and the orchestra (in the other) with such marvelous vehicles for showing off—and Alexis Weissenberg and the San Diego Symphony met fine technical challenges with irreproachable panache. Mr. Weissenberg produces a strong, rich, blooming tone; his phrasing and dynamic shading are stava and impeccable; and when it comes to the dizzying passage work the concerto is so full of, Mr. Weissenberg plays as though he had the technical resources to do it all even louder and faster and more excitingly, and as though these fabulous discitingly, and as inough mese trabulous dis-plays cost him no more effort than dusting the keyboard. The San Diego Symphony, under Mr. Schermerhorn's intense and as-sured direction, played equally magnifi-cently, giving evidence once again that

Yet something was missing in the per formance of both works—the evident, incontrovertible conviction of the per-formers that the music they were playing was the greatest thing in the world. Weak nesses in performance technique are easy to hear, and they are objectively discern-ible; a lack of totality in the musician's commitment to the music is a very subtle matter, much harder to be sure about, and in the present case especially difficult to perceive because it was so tenu may have been something wrong with both the Tchaikovsky and the Strauss performances, but it was only slightly wrong, just enough for the listener to feel a minute, fleeting sense of disappointment. Per-haps Mr. Weissenberg has played the Tchaikovsky concerto a bit too often, and we should not forget that Mr. Schermerhorn, who is a conductor of excep-

gram not of his own devising as well as with the fact that he was called upon at such short notice. It would be ungenerous to call this concert anything less than splendid, and if all San Diego concerts vere on so high a level, we would have

But—and it is this that prompted me to make these remarks—however much I enjoyed the performances. I couldn't help but be aware that neither the Tchaikovsky but be aware that neither the Tchaikovsky nor the Strauss is really a first-rate piece. And that is an awareness that one ought not have while listening to the music. Though I may have had such an awareness before and affer listening to Artur Rubinstein's recording of the Tchaikovsky correction (RCA LSC-2081) of First Reiner's of Also Sprain's Laurahussur (RCA VICE-2085), I have never had it while the records a consequence of the control were on the turntable. That is the way this music needs to be performed



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Baja

she cours look out the front door to the right, or out the porthole to her left, and never be in doubt of what the dogs were barking at. Once I caught her looking at me, but then her gaze went instantly to Chuey, and stayed there a long time. She was wearing nice slacks and a sleeveless cotton blouse and deep-red lipstick. I couldn't think of a word to describe her couldn't think of a word to describe her then, but now to courst nor that she was solid, like a Mexican coin. Chuey did most of the talking, about lobstering and so forth, but his wife could not resist saying that the family owned a permanent house in town, with electricity and potable water. She also asked after Gregg's wife, whom Chuey called "an excellent woman." Shortly left us to start user deeped that her makes his living from odd jobs when he in 'divine. And I succose that showing

he makes his living from odd jobs when he isn't diving. And I suppose that showing us where and how to clam was one of his odder jobs. We found him hauling sand at Agustin's, which he seemed glad to teave off doing. He led us to a beach that was off doing, the fed to to a roear than was stream with loaf-size rocks, barely cov-ered by the tide. It was raining so lightly that you couldn't feel the droplets, but could see the targets they were making everywhere on the still water. Shorty, in his slacks and track shoes, waded in and started pulling up the rocks in the lee of a started putting up the rocks in the tee of a boulder, working, his way down to the sand and pulling up the first clams while Gregg and I were still as dry and uninitiated as priests. Gregg took to the clamming, I'll say that for him. He certainly felt a lot more sympathy for Shorty than I did. H. was squatting right next to him, digging at the cold rocks and trying to work as hard and as well as the Mexican, which was the last thing I wanted to do. Later, when the bucket was filled,

Shorty carried it back to the car. Then all of Shorty carried it back to the car. Then all of us drove back to camp, where I hoped Shorty would leave us alone, but didn't. He rigged a fishing line with a hook, nock, and a beer can, and walked with us out to the windward point. I happened to be wearing Gregg's parka, which looked like an astronaut's suit next to Shorty's coat. I found Gregg's pack of Kools in one of the pockets, and since Shorty was standing right next to me, fishing, I offered him one, which he accepted. He was comright next to me, fishing, I offered him one, which he accepted. He was completely comfortable the ended up catching a perch, and I was completely phony. In with so many sensations around me—the surf was building and we had to keep an eye on the end of the point for waves that right reach us.—all I could think of was trying to bridge this distance between Shorty and me, and feeling it was impossible to the control of the point of the way correlately? How did he see himself?

"Believe me?" said Gregg, who'd just

come up behind us.

I focused on him. "What?"

"Remember I said when we were
driving down that fishing is the "The ultimate what?

"I forget what I said." He wet his lips.
"Anyway, my point was that you don't have to catch fish to find out what's im-

finished the liter of tequila, and at dusk the three of us blazed into Chuey's house to give him some of the clams. It was inntly decided that we should have a fresh lam cocktail. As darkness closed, Chuey chairs (with Chuey's wife and daughter lying on the bed, side by side), Shorty split

lying on the bed, side by side), Shorty split and gutted the clams. Gregg was so drunk that you could see him straiting to keep his eyes wide. And Chuey, certain that Shorty was just as drunk, watched him like an antique dealer with children in the store. After a while it

with children in the store. After a while it was appared to me, but not to Grege, that Chaey and the others were jiving Shorry, "Drunk and crazy — that 's you. Shorty," Chue, and his wife would say. And then to me at d Grege. "Shorry's strike, And example, and the store and the store of the store and the store of th

Best clam cocktail I have ever had.

beer.

Best clam cocktail! have ever had.
Two days later we left. Gregg was
cultant from having landed two white sea
bass on the last memicing. Friedly, "It see
has so the last memicing. Friedly, "It see
has so the last memicing. Friedly, "It see
hads and droals were starry
blue, and their bodies white as foam. A
small group of villagers came by to admire
the catch, and one of them said he'd bring
Gregg some black balone before we left.
Shorty came to watch us break camp,
escorting a couple of boys who were interested to see us. He rigged them fashing
times line the one he'd done for himself a
down with us and shared the last meal. I
happened to be standing at his side when
the car was all loaded and we were about to
climb in, and Gregg turned to insert a
hundred-peso note into Shorty's sports;
cost, the chest pocket. Shorty gave the
slightest mod. but you couldn't ell if the
was acknowledging the money, or letting signiest nod, out you coulon't rell it ne was acknowledging the money, or letting us know that he was trying to decipher whatever Greg happened to be saying that moment in Spanish. Maybe, too, he felt my eyes on him. He asked for a ride back to Chuey's

He asked for a ride back to Chuey's place, and sat on the front seat between us. On the road, Gregg stopped for the villag-ers who were bringing the abalone. See-ing Shorty in the car, one of them said, "What's that fucker doing in there?" And Shorty replied, "Me—I" in headed for the States, "which got a laugh from everyone but Gregg. ng snorty in the sat, our or non-morphorat about fishing.

I looked at Shorty, who was looking at lees sea. "Right" 1 stid. "The Zen of fishing. You should be governor."

'I should be governor." "Greg repeated, eyes uplifted. "Me. Never in amillion, million years."

That afternoon Gregg and Shorty

That afternoon Gregg and Shorty

I said, "They treat him like something between a clown and an outcast," And then Gregg blinked as if some bright idea had just turned visible. A white later he said that Shorty might be just the man he needed to bring his book to life. He'd thought about basing the book on Chuey and his family, but it was Shorty, after all, who increaned the spirit of the place. and his family, but if was Shorty, after all, who incarnated the spirit of the place—the frontier that protects no one but the concast. "Just about everyone who comes here from the interior is on the lam from something." He said, and then kept quiet for twenty minutes. "Okay," he said suddendy, "That's refreshing. I think this trip was pust worth it."

What with the sea bass that morning, and now an idea for an unwritten book,

and now an idea for an unwritten b and now an idea for an unwritten book.

Gregg seemed ready to be asked about the

B-52. I waited till dark, when the beer was
nearly gone and we were driving through
the hills north of Ensenada, almost home.

"Haven't I told you that?" he said.

"Haven' I told you that."
"Green' a kombailer in the Air Force, but was willing to go along with the training. His mind was, anyway. He had filte trooble learning the combination-lock procures by which the bombailer arms the bomb, transforms an impotent missile in a unclear warkend. But his body refused to go through with it. He found himself unable to urinate on the plane, which was normally aloft for twelve to eighteen hours. An Air Force psychiatrist conducted long, suggestive talks with Grega bootu the pleasures of being at ease. of walking in the woods, for example, utterly free.

walking in the woods, for example, utterly free.

Soon Greg was being sent aloft again, his only duty on the training mission to stand in the navigator's booth, where the unrial is located, and let hims if go. Three naily came to terms with himself. He ratly wanted to conform, to do his day as proscribed by the military, and so be found that his body could function as long as the place carried conventional bombs, which arm themselves by means of a tiny prog life at the back of each one, the propeller turning as the bomb doops through the air, arming to the both of the propeller turning to the both of the propeller turning to the both doops through the air, arming to the both of the propeller turning to the propeller turning the propeller turning to t jungle. In this way he completed his duty in Vietnam.

in Vietnam.

I said, "Then you were a bombardier who was physically incapable of starting a

nuclear war."

He thought about that overstatement He thought about that overstatement, and said, "Maybe that's right. But!... I did get into being a bombardier. I mean, there were parts of it I liked, and got good at. I'd say I was probably — no, I'd say I was the best in my squadron at celestial navigation."

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Annual Control of the Law of the

On a scale of 1 to 10,

10

Lack of the Irish



CHRISTOPHER SCHNEIDER

There's only one thing worse than a theater that ignores widely acknowledged classics of world drama: one that performs

classics of wornd drama: one mat performs to could never seriously endorse the above remark. To do so would be highly inconsistent in light of all my clamorings for real rather than erast? Chekhov and Strindberg, It would also be putting in my vote for: theatrical seasons filled with pleasant medicinity under than plays that the season of the season

ranging of Sean O'Cassy's Juno and the Juno and the Paycock is the second in Juno and the Paycock is the second in a series of three plays O'Cassy wrote about life in Dublin during the Anglo-Irish conflict (1916-1922). There 's a line in Shadow of a Gunnan, the first of the tripcych, that serves as a key to the style of all three plays: "That's the Irish People all over—they treat a jobs on the style of all they play and the plays of the plays

by Mimete Ehrenfreund) is the matriarch of the Boyle family. She was born and christened in June; mer her husband, "Capatain" Jack Boyle (played by Robert Larsen), in June; matried in June; and gave birth to her two children, cholmy (played by Nacher) and the birth of the two children, cholmy (played by Nacher) Burn, "De lit it an appropriate name, Like the goddess Juno, she is wise and suthoritative and has to keep close watch upon her erring husband. Juno is a symbol of all that's wise and good in Ireland. This is made that the wise and good in Ireland. This is made that the wise and good in Ireland. This is made that the wise and good in Ireland. This is made the total the beautiful daughter of King Conchobar in the famous Ulterer Cycle, who, in a tale like that of Tristan and issult, is the cause of much love and bloodshed and who has become in the heastst of musy lifts somewheld of a membrane label, the transport of the cause of much love and bloodshed and who has become in the heastst of musy lifts somewheld of a membrane label, and the lift of the love and bloodshed and who has become in the heastst of musy lifts somewheld of the love and bloodshed and who has become in the heastst of musy lifts somewheld of the love and bloodshed and who has become in the heastst of musy lifts a somewheld of the love and the love of the some somewheld of the love of the lo

his arm.

The family's financial situation clearly is not very good. Jerry Devine (played by Marc Jobin), a labor organizer who at one point was Mary's boyfriend, tells June

about a job opportunity for the Captain; there's no great likelihood, however, that the Captain will follow it up. He'll probably just go on drinking and boasting and stratting like a "paycock." But then news arrives that makes the question of the Captain's getting a job of relatively little importance. A law student named Charlie Benthem shows up with a document that says the Captain is in line to inherit 2000 pounds from a recently deceased cousin. A pounds from a recently deceased cousin. A fortune like this should take care of all the

Boyle family's troubles.
It doesn't. The family quickly acquires It toesn't. The family quickly acquires lots of fancy new furniture and clothes—
even a gramophone—but it turns out that there isn't any money to pay for them. We learn that the will didn't name Captain Boyle specifically; it left the money to "my first and second cousins," and now everyone is claiming to be a cousin of the deceased.

deceased.

One striking feature of O'Casey's Dub-lin triptych is the strength and nobility of his female characters. In all three of them, the men go on and on about accomplishing heroic deeds, but it's the women who are truly heroic. The temptation is to think of O'Casey as a feminist writer; couldn't the book that Mary is reading in Juno — a collection of lbsen plays including A collection of lbsen plays including A Doll's House — be a sign of O'Casey's sympathy for the women's movement? But it's far too easy to take every writer with strong female characters for a quasi-or protofeminist. In any case, O'Casey has given us a group of extraordinary, beauti-

given us a group of extraordinary, beautiful women.

By the time Juno and the Payrocch to the
finished, Mary and Juno are left with no
one to depend on. Jones and the Captain
only drift, and boost and refuse to be of any
the presence of a whining son is denied.
Juno when the Republican men, suspecting him of betrayal, come to get him.
Charlie Benthem, the law student, with
whom Mary has a romance, gets the rpregannt and then descerts her. Jerry Devine is
when the state of the state of the
startying Charlie's child. Despite all of
these troubles, Juno and Mary find the
strength to carry on. They decide to go off
and live with Juno's islear, where Juno
can
the starty of the
strength or
pricture of women's soldenty, outlinisates
in a memorable exchange that drew
poplause when I saw Juno is the Mart
Tapper Forum a Tew years back. It should be
framed in gold:

Typer Focum a few years back. It should be frimed in polic. Mary: My poor listic child that "I have no fasher!

Juno: It "I have what " far betther (better) — it "Il have two mothers.

Juno and the Payocck " in glorious play.

What 's datessaing is how little in doos were with a state of the state of th

in period costume, make up the two leads to resemble the original Captain Boyle and Juno (played by Barry Fitzgerald and Sara Allgood), stand them on a stage and just have them say their lines, and somehow

Allgood), stand them on a singe and just have them say their lines, and somehow have the same and the same them say their lines, and somehow together. Well, the magic doesn't happen. This production of calm of the Paycock should do, namely, rully "take away our hearts o'stone and give us hearts o'Rish." There are times when Jamo and the Paycock is reminiscent of Kevin O'Morniscon to make, since Nancy Burford, who plays Mary at the Mission Playhouse, also on be make, since Nancy Burford, who plays Mary at the Mission Playhouse, also only deep since the same since same since the same since same since

one that starts whole traditions. What sort of service it the Mission Playhouse doing O'Casey when his play is made to seem a less effective verson of O'Morrison's?

It's depressing to see performers whose work I've admired in the past — Robert Larsen (the lead in Marco Polo Sings a 500), Mimette Ehrenfreund (Algy in The Club), and Nancy Buford — in a production that simply doesn't work. Few members: "the cast are actively bad (with the sawkard role of Jerry Devine; the appears more La Jolla 1980 than Dublin 1922), but there's little ensemble work; one is more there's little ensemble work; one is more

more La Jolia 1980 (han Dublin 1922), but there's little ensemble work; one is more aware of individual performances. The performances I was most impressed with were those of Mr. Larsen, Ms. Ehrenfreund, and Ms. Buford. Robert with were those of M.: Larsen, Ms.
Ehrenfreund, and Ms. Budrod. Robert
Larsen has great energy as Captain Boyle.
Larsen has great energy as Captain Boyle.
And he's mastered the brogue beautifully. I apply the control of the control

Berrott startly of the production in the landsche her final scene with Jerry James Bush's set is singularly ugly. I suppose I should think of it as functional and not complain, but couldn't he find a way of showing us a picure of he Virgin (which plays a significant part in the last I finite very highly of Sean OC Deary's Jamo and the Poycock, but had it been shis production that equationed me with the work. I don't know what my opinion would be. That 't the problem with no would be. That 't the problem when you stage a great work: If the production is and barbolisticity first-rises, you can only like a great shame, but the Mission Playhous's production of Jamo—despite all the talent and good intentions involved — only succoeds in belittling O'Casey's work.





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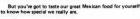


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Jeannette DeWyze and
 Mark Orwall

City Lights

(continued from page 3) units were selling for around \$34,000. Those same units low command a price of \$73,000. Prices at Mission Hills' second condo project, still garlanded with pink and orange sale flags at its location on the northeast corner of Falcon Street and Fort Stocktor Drive, range from \$89,000 to about \$110,000. With the area's significant older population, its acres to numerous bus connections, and abundant shops, Mission Hills seems to cry out for that other aspect of city life, high-density

housing.

And so it is taking shape at places like the site across Dove treet from the Safeway on Street from the Sateway on University Avenue, where the wood framing for about a hundred units stands in place. On the other side of Mission Hills, where Pringle intersects the foot of California, a complex of about fifty units in three-story-high buildings has been slated to replace the dilapidated "Family Village cabins. (However, changes in the property's ownership may delay those plans.) Four luxury condos are scheduled to be built at the end of West Lewis of \$225,000 in \$250,000.

Moving a bit farther affeld, be Uptown community planning group has heard at list of a fourteen-story, thirty-nine-unit development between First and Second avenues and Olive; another fourteen-story structure on Fourth Avenue.

Optimized Street fourth of the Quince Street foothirdge; a six-story, thirty-six-unit developments out of Spruce between Third and Fourth; another nine-or ten-story plecuses stoods of that; and more. Both the planners and of \$225,000 to \$250,000.

Both the planners and anyone else who's paid any attention to the Uptown community plan can hardly be surprised by the current building activity. That plan, adopted in 1975, allows for all kinds of fairly high-density housing to be built along the area's main corridors like Fourth and Fifth. But when

Fourth and Fifth. But at the time of its adoption, the plan generated far more attention for all the areas assigned a lower density than for the higherdensity than for the higher-density areas which the plan permitted to remain. (Because of the downzoning that occurred then, condos will not be able to degle their way into Uprown's solidly residential pockets of Mission Hills, Banker's Hill (around Spruce and Albarross) and Middlesound and Albarross) and Middlesound the mort and Laurel on the south, But says Jim Kelley-Markham, now the president of Uprown now the president of Uptown Planners, "Although a lot was downzoned then, it was a compromise. I think the planners would have liked to do even more. It was simply as far as we could take the city at that time." He indicates tha that time." He indicates that now, confronting the concrete reality of the condo wave may prompt the Uptown planning group within the next few weeks to raise questions which could lead to allowable

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Off the Cuff

Should women be subject to the draft?



I feel women shouldn't go. For those women who feel liberated, let them go. For those that don't feel that kind of liberation, let them say. The women that say the year equal to men physically, just as strong, just as capable. Let them go. I wouldn't go. I don't feel good about men going, either. I feel women shouldn't go wouldn't do it. I don't reel good about men going, either There 'll be less men here if they're off fighting. If they want to go, let them go, too. I'm opposed to war and opposed to the situation that



Eric Calloway Student Southeast San Diego

Southeast san Diego
Being the I'm getting ready
to get married, I don't think so.
I know we'r all human beings,
but I don't think women should
be drafted. That person might
be a week pregnant and they
wouldn't know. Carter wants
every body to be drafted.

"""
make, female. It's harder to
rrain a female to shoot a gun.
Tha's what we'd be using in
the wer — guns. My sister's
eighteen and she't got a baby,
so they wouldn't take her. I'm
galle. My don't they join go to
who are serving life? That
who are serving life? That
who are serving life? That
would be more eappropriste.
They't not doing an'. oody any
good them. I 'd bet your bottom
doillar they'd be glad to go to a
war.



I really think only if they re put in offices or nurse's rooms or something. But I don't think they should put us out in the war yet because. . . oh, God. I don't think women should get out there with guns and shoot. Can you imagine being out there should put in the should be awful. Let's just say would be awful. Let's just say wish say lowers, not fighters. If would be awful. Let's just say girls are lovers, not fighters. If there was a situation like the draft, I'd kill myself or go to Canada. Grab all the ladies and go to Canada. I guess when the time came, If it came down to it, I probably would fight for my country. I hope it doesn't come to that.



No. First of all, nobody should be drafted. There's a question as to whether they should be used in combat or not. They shouldn't be forced to do anything, whether or not it's a nice job. The ones who want to do it. I don't think they trought in the combat of the comb chauvinist for this, I don't chauvinist for this, I don't think women are as strong. They could be captured or something. Carter's making a big mistake. If he insists on a draft, there will be protests he'll be responsible for. A war could have been avoided. It's probably too late now. It's real sad. It's unfortunate, 'cause all women who go are going to get killed or crippled Carter knows that and he doesn't care.



Student East San Diego

I have so-so feelings. No, if they have a family or if they're pregnant or if they're not in good health. They should give you the right to go or not. They shouldn't take you if you don't want to go. Women would be out there doing the same as men — you know, killing. I wouldn't go. I'd probably wouldn't go. 1'd probably leave town. Most men go in for the training, but if they don't want to go, they shouldn't have to, either. If it happened. I'd leave town tomorrow. Only if one of my family members were being held hostage would I may be the being held hostage would I may be the be the state of the work of th

- by Lin Jakary

SAN OIFGO



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Section 2 Events, Theater, Music, Film



Art Historian H.W. Janson To Lecture

You might suppose that art and chance had nothing to do with one another. Life is full of coposite the artist creates a world totally out of plans and intentions, and there is no place in the work of art for the messy randomness of the rest of reality. See that the truth seems to be of the wide to the wide of chance of course, artists who have expressly adopted the use of chance of course, artists who have expressly adopted the use of chance in their creations. Composer John Cage is an example, with its use of course course of the wide with the compositions. In a very different way, there was Jackson Pollock and the whole school of "action painting". Pollock filled his spattered, dribbled, and flung, so that the resultant work of art depended to a great degree on random results which the artist could not precessly predict. Why deline the other Why did he eline the strike see the services of the course of the services of th

did Pollock do this? Why did he relinquish the control that arrists seem to strive for so mightily?

Arr historian H. W. Janson offers this explanation:

"Pollock] came to regard paint itself, not as a passive substance to be manipulated at will, but as



Howard Hughes Films

The production of the late Howard Hughes, as multibilitionare playboy and eccentric recluse, tends to overshadow and obscure his decidedly solid accomplishments as motion picture producer. In a motion picture producer is most one picture producer with the production, introducing his own discoveries as stars, and, on at least three occasions, going of first as to take certainly were not attistic, but certainly were not attistic, but

he sometimes displayed the true artist's obsession for playing out his innermost visions on a grand scale; and through all of his films, a clear, if fitful, strain of authorship can be seen, in their masculine, high-adventure content, their down-to-earth male-female relationships, and their repeated use of certain directors, orapids belowed. directors (notably Howard Hawks).

he sometimes displayed the tru

Hawks).

Hughes' cinematic output falls into two distinct periods. The first began in 1927 when, through his Caddo Corporation, he produced a string of silent, then a handful of sound pictures, leaves. before losing interest in the early Thirties and taking to the skies.

testore using interest in the early The second lading to the skies. The second lading to the skies in the skies of the ski have for years been generally unavailable for viewing.

Beginning the series, this Friday and Saturday, February 29 and March 1, is Scarface (1932). Directed by Howard Hawks and featuring a psychopathic performance by

Raymond Saunders Exhibit

Aryone who's recently loitered in galleries has noticed the proliferation of collages and assemblages. If they tend assemblages, if they tend to complexities and they have, in any case, a popular leninery not inherent in most sylind of cut in the product of the product of cut in the product of the product of cut in part of control in the product of cut in part of control in the product of cut in part of control in the process of sing up and gluing process of sing up and gluing process of sing up and gluing

resolved. In addition, the process of using up and gluing down memorabilia is economical.

The success of collage depends largely on its capacity to elicit—on the impact of the artist's vision. Raymond artist's vision. Raymond with the color of the artist's vision. Raymond March 21 at UCSD's Mandeville Gallery, has a vision which has roused the intellect and emotions of many. and emotions of many. Saunders' notoriety derives from the timeliness of his the timeliness of his observations, from talent, and from hard work, as evident by the extent of recently completed pieces. His themes are basically the minutiae of what it is to be, to feel, and to create as a forty-five-year-old black.

American male who has not forosotten anything. He is, by his American male who has not forgotten anything. He is, by his work, blithe but keen. The collages are clusters or representational doodles — toys, dolls, animals and games. He includes crypons, tickets, playing cards, butrons and the like. The colors are pure and pleasant. While torn edges and the modèle of a all allow the work a certain volosanshitts; is somehow exempt from intellectualization. The repetition of certain is consucted as the crucifix, the many certibled numbers and phrases, regarding the black family amidet Caucasian artitudes tempts us to apply the usual platitudes regarding the plight or misorities, artists, children inequity, explositation. Corruption, and so forth, but corruption, and so forth, and repetitives on the property of the corruption and the property of the corruption of

reductives inducency personal reductives inducency personal reference in the control of the cont

Saunders' do with nostalgia. This embracing of beginnings by adults has the confusion of senescent rumination. Where will they go from here?

Mandeville Gallery is open Sunday through Friday from 12:00 noon to 5'00 pm. not 0'00 pm. 200 to 9'00. No admission charge. For more information, call 452-2864.

— Tershia d'Elgin

- Tershia d'Elgin



READER'S GUIDE

Contributions to READER EVENTS must be received from an in-later than the Fiday problem the thready issue in order to be dis-cred for publication. Please do not phone. The Events Editor reserves the right to elid il materials. Send com-plete information and photos to: READER EVENTS EDITOR, P.O. Box 80803, San Diego, CA 92138.

Dance

Contact Improvisation is the movement form utilized by Man-grove, a men's performance collec-tive from San Francisco will be featured on Friday and Sturdiny, February 29 and March 1, 6370 p.m., The Studio, 424 F Street, downtown, 295-2412.

Jazz Dance Performances, in-Jazz Dance Performances, in-cluding original numbers choreo-graphed to Aaron Copland's "Rodeo," and the "Liferation Bal-let" from "The Wiz," will be pre-sented by the San Diego Dance Theatre, Saturday and Sunday, March I and 2, 8 p.m., Lewis Junitor High School, 5170 Green-brier Avenue, 488-3403.

Music

MUSIC

"On Behalf of Music" series will continue with Morron Subonick performing his with Morron Subonick performing his continue with Morron Subohum" for four-track tope. "The Sulphum" for four-track tope. "The subohum films, "Nightsong and Dince of Emergence," for clearingt and Emergence," for clearingt, and Emergence, for clearingt, and Emergence, for clearingt, and the subohum films, "Nightsong and Dince of Emergence," for clearingt, and the subohum films, "Subohum films," for the subohum films, "Subohum films, "Subohum films," for the subohum films, "Subohum films," for the subohum films, "Subohum films, "Subohum films," for the subohum films, "Subohum films, "Subohum films," for the subohum films, "Subohum film

Irish Traditional Music will be performed by Clairseach and the Siamsa Gael Celli Band, Friday, February 29, 8 p.m., Normal Heights United Methodist Church, 4650 Mansfield Street: 282-7833.

French Concert Plants: Daniels
Arapiou will perform three Bach
Arapiou will perform three Bach
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Well-Tempered Clavier, "three
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Franck, "Les Jewe" by Cessar
Franck, "Les Jewe" and Arach 1, 7
pm. Copley Auditorium, San
pm. Copley Auditorium, San
pm. Copley Auditorium, San
pm. Copley Consumer of Art, Balboa
Park 232-7930.

Debussy, Bach, and Hook works will be performed by flurist Lisa McKim and violinist Beth Waters on Sunday, March 2, 2 p.m., D.G. Wills Books, 7527 La Jolle Boulevard, La Jolla, 456-1800.

Guest Conductor Stanislaw Skrowsczewski will join the San Diego Symphony for the precenta-tion of Beethoven's "Overture Leonore No. 1," Shorszkovich's Symphony No. 8 in O Dorak's Symphony No. 8 in O Major, Friday and Saturday, Feb-ruary 29 and March 1, 8 p.m.; and

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Sunday, March 2, 2:30 p.m., Civic Theatre, downtown. 236-6510 or 239-9721.

100-Voice Chorus, the 1a Jolts Symphony Chorus, conducted by David Chase, will present choral works by Monteverdi, Shoenberg, Song, Rockmanntoff, and fold forms, Rockmanntoff, and fold forms, Participation of the March 1, 8 p.m., St. Audeus, P. March 1, 8 p.m., St. Audeus, P. Heiffe Beach; and Sunday, March Patific Beach; and Sunday, March 2, 3 p.m., Palomar College 2, 3 p.m., Palomar College 727,7529.

"There is Singularly Nothing," a piece composed around computer graph reports of the effects of alcohol on the nervous system and timing reactions, will be performed by its writer, fluttus Peter Kotik, Sunday, March 2, 8 pm., Center for Music Experiment, 408 Warren Campus, UCSD, 452-4383.

"Spring Chamber Music Series" will begin with a recital for two pianos featuring lians Mysica and Michael Bahde, who will present works by Monart, Archael Mandad, and Brahms, Tuesday, Milhaud, and Brahms, Tuesday, March 4, 730 p.m., third Government of the March 4, 730 p.m., third Day, 280 p. 180 p. 18

"Citybender Poetry Series" will continue with Sarai Austin and Gerald Jenkins reading from their works, Thursday, February 28, 7:30 p.m., the Bookworks, Vineyard Shopping Center, 1523 East Valley Parkway, Escondido. 741-9079.

"Amphibians, Today and Yester-day" will be the topic of a lecture by SDSU zoology professor and paleontologist Richard Estes, pre-sented at the monthly meeting of the San Diego Herpetological Original City, Thurday, February 28, 7:30 p.m., Cuto Centes, San Diego Zoo, Balboa Park, 282-1479.

The Fair Rent Initiative, appearing on the June 3 ballot, will be
debated by Alan Ziegaus of the
Apartment Renters Coalition
and Gwen Davis of the Coalition
for Fair Rent, Friday, February 29,
10 a.m., Jewish Community 20,
10 a.m., Jewish 20,
10 a.m., Jewish Community 20,
10 a.m., Jewish Community 20,
1

"The Many Facets of Turkish Art," a five-part lecture series to be given by Edwin Binney 3rd, will continue on Friday, February 29, 10 a.m., Copley Auditorium, San Diego Museum of Art, Balboa Park, 232-7931.

"The Story and the Style in Shakespeare" is the featured topic of Shakespearen scholar and au-thor Madeleine Doran, Friday. February 29, 11 a.m., Council Chambers, Astec Center, SDSU, 265-5204.

"The Role of Chance in Artistic Creation" will be the subject of a lecture by art historian H.W. Jan-son, Friday, February 29, 7 p.m.,

Copley Auditorium, San Diego Museum of Art, Balboa Park. 232-7931

Health Care for Low Income People will be discussed in a work-shop sponsor, the Health Ac-tion Coalition on Jegal Aid Societies of San Degas, Saturday, March 1, 10 a.m. 30 p.m., Msd-Giv Community Clinic, 4290 Polk Street, 236-1508.

The Greensboro Massacre and Klan Activity will be the subjects of speakers of

Local Poet Joan Limigren will read her translations of the last poems of Pablo Neruda, Monday, March 3, 7:30 p.m., D.G. Wills Books, 7527 La Jolla Boulevard, La Jolla. 456-1800.

"The History of San Diego" lec-ture series will continue with "San Diego: The Boam Years," pre-sented by Clarc Crace, Tuesday, March 4, 7 p.m., Lecture 100 Ota, Southwestern College, 1900 Otay Lakes Road, Chula Vista. 421-1180.

American Composer and Flutist
Peter Kotik will discuss the experimental music of Marcel Duchamps
and Morgan Russell in a lectured
and Morgan Russell in a lectured
and Morgan Russell in a lecture
and Morgan Russell in a lecture
peter, Toesday, March 4, 8 p.m.,
poser, Toesday, March 4, 8 p.m.,
poser, Toesday, March 4, 8 p.m.,
poser, Toesday, March 4, 9 p.m.,
poser, Street, La Jolla.
444-3541.

"Sexual Reproduction and the New Ethics," a presentation by SISU religious studies professor Barbara Swipter, will be the next offering in the "New Views of Women" series, Wednesday, March S., 3 p.m., noom 68-200, SISU.

"UCSD New Poetry Series" will continue with a reading by Charles Wright, Wednesday, March 5, 4 p.m., Revelle Formal Lounge, UCSD. 452-2533.

"Prescription for Wellness," based on the book of the same title, will be the office of a presentation by KNBC motion of correspondent fon Pion, also the desired of "The Last Sex Manual," in the Central uing "Optimal Health Levents uing "Optimal Health Levents," Wednesday, March S, 7,30 p.m., Montetuma Hall, SDSU. 265-5204 or 265-5147.

Special Events

Whale Watching can be done daily through February from Cabrillo National Monument or Point Loma, or from the Californium and old-frashioned sailing and (296-6691) and from the Render-yous, a brigantine sailing ship (222-0521), daily through Feb-

ruary 29; and from the Lady Hilton, a luxury yacht for six, Thursday through Saturday, through Feb-ruary 29 (276-4010).

NUCLEO, a bilingual multimedia 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 Friday and Saturday, through March 1, 10 p.m., Mar-quis Public Theater, 3717 India Street, San Diego. 298-7674.

Street, San Diego. 2007-1078.

History of New Reporting Eshibition, bid-lighting the imovations of Benjamin Franklin, Isaish Thomas, Nosh Webster, Jones Greefer, William Randon, Carlon, Carlon, Carlon, Carlon, Carlon, William Randon, Parkling Eshibition Service, Homes of the Manager of the Street Street, Learning Resource Center, Carlon, Learning Resource Center, El Cajon. 465-1700 x461.

Film

"Predators," a film narrated by Robert Redford, will be presented by the Buena Vista Audubon Soci-ety on Thurday, February 28, 7:30 p.m., Clendale Federal Savings Community Room, 898 East Vista Way, Vista. 727-6253.

Art Film and Discussion Program will begin with a showing of "America's Pop Collector Rober C. Scull Contemporary Art as Auction." a documentary fasturing a 5t million art auction as Sothebuy Pathe Berner, Thunday, February 25, 6 ps. m., Sherwood Auditorium, 1 Jolia Massum of Contemporary 1 Jolia Massum of Contemporary Art Prospect Street, La Jolia. 454-3541.

Films, Video, and Audio Works by Marge Dean will be exhibited through Friday, February 29, Man-deville Annex Gallery, UCSD. 452-2864.

Spanish Language Film Series will continue with "St. Se Puede," a documentary on the 1972 fast of Cease Claveze protesting an Arizona law against the United Farm Workers Union, Friday, February 29, 3:30 p.m., National City Pub-lic Library, 200 East 12th Street, National City, 474-8211.

"Chuquiaga," a Bolivian film by Antonio Equino, explores La Par through the lives of four fictional charactera, and will be presented by the UCSD Committee for World Democracy, Friday, February 29, 7 p.m., room 104, Third College Lecture Hall, UCSD. 452-3362.

"Famous Anierican Films Series."
will begin with "Some Like II
Hor," the 1999 film starting Mani-lyn Monroe, Jack Lemmon, and Tony Curtis. Tuesday, March 6, 17 a.m., Little Theatre, SDSU. 265-6721.

"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

10 Km Run, sponsored by the Medical Faculty Wives Unit of the UCSD Medical Center Auxiliary, will take place Seturday, March 1, 8 a.m., Medical School parking lot, Gilman and Myers Drive, UCSD, 459-7008.

24-Hour Relay to benefit the San Diego Kidney Foundation will be sponsored by the San Diego Track Club, beginning Saturday, March I, at 9 a.m., and ending the next day at 9 a.m., Grossmont College, El Cajon. 297-0616.

Astec Volleyball, volleyballers from Cal Poly San Luis Obispo will come to town to challenge the SDSU Astecs on Seturday, March 1, 7:30 p.m., Peterson Gym, SDSU. 283-7096.

Heart Tennis Tournament, the second sinual contest sponsored by the Heart Association, will feature men is and women's singles and doubles and mixed doubles. Seturated and Sunday through March dy and Sunday through March 2, beginning at 8 a.m., Rancho Dermardo Inn. San Diego Hillon, USD, and SDCC. 291-7454.

Clipper Baskethall, the San Diego Clippers enter the final month of the regular seath of the pulse received to the Milwaukee San Diego Cay, March 2, 12:45 p.m., and the Cleveland Cavaliers on Tuesday, March 2, 7:35 p.m., San Diego Sports Arena. 226-1375.

Radio/TV

"Scruples," the Judith Krantz novol concerning a Beverly Hills boutique owner, has been made into a TV movie starring Lindsay Wagner, Barry Bostwick, and Louise Latham, and will conclude on Thursday, February 28, 9 p.m., Channel 8.

Clipper Basketball, the Clip travels to Kansas City to play a televised game with the Kings on Friday, February 29, 6 p.m., Channel 8.

"The Andy Kaufman Special," made a few years ago and shown only once on late-night TV recently because Fred Silverman claimed there were no jokes in the show, this collection of sketches

TO LOCAL EVENTS features Cindy Williams, Gail Slobodkin, the B Street Conga Band (trough ghetto guys perform-ing "It's a Small World"), and Lit-tle Windy, Friday, February 29, 9:50 p.m., Channel 10.

Metropolitan Opera Broadcasts will present Verdi's "Un Ballo in Maschera," Saturday, March 1, 11 a.m., KFSD-FM (94.1).

"To Kill a Mockingbird," the 1962 film on racial prejudice in a small southern town as seen by two children, based on a novel by Harper Lee and starring Gregory Peck, will be shown Saturday. March 1, 8 p.m., Channel 6.

NBA Basketball, the scheduled game (and the preferable one) for this week pits the Los Angeles Lak-ers against the Phoenix Suns, Sun-day, March 2, 1:45 p.m., Channel

"Tenspeed and Brownshoe," a witty parody of the private eye gente created by Stephen J. Can-neil ("The Rockford Files"), and starring Ben Vereen and Jeff Goldblum, returns to the airwaves after its Winter Olympics histus on Sunday, March 2, 8 p.m., Channel 10.

"Attica," a relevision movie based on the Attica prison rior, directed by Marvin Chonesia, and starring George Gristard and Charles Durring, is the latest effort by producer Louis Rudolph ("Roos," "A Case of Rape," "The Sam Shepard Story"), Sanday, March 2, 9 p.m., Channel 10.

"Jazz Live," will feature Moroa, presented by KSDS-FM and the SDCC telecommunications de-partment, Sunday, March 2, 11:30 p.m.. Channel 10.

"lim Rockford" — Private Inves-tigator," edited revens of the ex-cellent "The Rockford File "Rockford File will feature two of the all-timers; and spisodes: "The Hammer of C Block," with guest ear lasse Hayes, Friday, "Rockford File March 1987, and "The No. Contract," genetostering Rock Rockford in a blackmail scheme, Rockford in a blackmail sche

"Sneak Previews," a program of film criticism banter between Roger Ebert and Gene Siskel, will take a look at "Cruising." "The Last Married Couple in America," and "Saturn Ill." Thursday, February 28, 7 p.m.; repeating Satur-

"Bogart," Joseph Campanella hosts this tribute to Humphrey Bogart, highlighted by clips from his 27-year screen career, Tuesday, March 4, 10.20 p.m., Channel 15.

"United States," a new comedy/drama developed by Larry Gelbart ("M" A "S" H"), the title refers to married couples (not our soveres) country) and will feature a different country) and will feature a different couple each week, with the maiden episode starring Jeff Bridges, Tuesday, March 4, 10:30 p.m., Channel 39.

Galleries

Drawings, Paintings, and Sculpture by Jose Luis Cuevas, Sculpture by Jose Luis Cuevas, Francisco Zuniga, Giacono Mannu, Marino Marini, Roberto Mantu, and Henry Moore, will be Antibused through February 29, Tasende Gallery, 820 Prospect Street, La Jolla. 454-3691.

Haiku Photography, an exhibition of color photomontage prints by Dominican Siner Adde, will be on display dough Pebruary 29, Riggs Calleries, Fifth Avenue Financial Centre, Fourth and Maple avenue, Hillcrest. 235-9005 or 459-5191.

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

Makonde Sculpture by Moram-bique immigrants in Tanzania will be exhibited through February 29. European Imports International Gallery, 8329 La Mesa Boulevard, La Mesa. 461-4570.

"The Women's Room," an exhibition of color xerography works by Susan J. Osborn and G. Pasha Turke, will be on duplay through Tebruary 29; Jewish Community Center Gallery, 4079 54th. Street, San Diego. 583-3300.

Photographs by Gene Post and other Point Loma College person-nel will be exhibited through Feb-ruary 29, Keller Art Gallery, Point Loma College, 3900 - Lomaland Drive. 222-6474 x230.

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

"C.A.S.E. 1980," the Commu-nity Arts Staff Exhibition, com-posed of visual arts by past and present employees (s.) posed of visual arts by past and present employees of that organi-zation, will be exhibited through February 29, Community Arts Gallery, 870 Third Avenue, downtown. 233-0141.

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

Twenty-Nine Illustrations by Norman Rockwell, finished in vue d optique by Eleanor Jacobs, will be displayed through February 29, Corridor Callery, San Diego Public Library, 820 E Street, downtown. 236-5849 or 236-5830.

"Floater" series of paintings by Los Angeles artist Ronald Davis will be exhibited through March 2, University Gallery, SDSU. 265-5171.

"Richard Artschwage, Subjut 2014.

Theme(s)," a traveling exhibition of the artist's paintings, sculpture, and drawings, dated from 1964. a 1977 and combining pop and minimals art, will be on display through March 2, La Jolla Moseum of Contemporary Art, 700 Prospect Street, La Jolla, 454-3541.

Public Artists Exhibit, sponsored by Community Arts, will continue through March 3, East County Performing Arts Center lobby, 210 East Main Street, El Cajon. 233-0141.

"The American Indian Drawings," twelve recent pencil-on-page drawings by internationally acclaimed artist/filmmaker Andy Warhol, will be exhibited through March 6, Boshm Gallery, Palomar College, San Marcos, 747-1150 x343.

"Modern Settlement and the Res-toration of Eden," an exhibition of pitocographs by Duncan McCosker, Rocky Thies, and Danuar Orlinowski, will be on dis-ply through March 7, Grommont College Callery, 8900 Grammont College Drive, El Cajon. 465-1700 x450.

Janson Lecture

a storehouse of pent-up forces for him to release. . . . The result is a surface so alive, so sensously rich, that all earlier painting looks pallid in comparison. But

when he releases the forces within the paint by giving it a momentum of its own — or, if momentum of its own — or, if momentum of its own — or, if when the paint is the paint

artists like Pollock make particular use of chance Professor Janson maintains that the intrusion of the unforescen has been an essential component of art from the Stone Age onward, and it is that long tradition that will be the subject of his lecture, H.W. Janson, Professor of Fine Arts at New York

H. W. Immon. Profesor of Fine Arts at New York University and one of the most distringuished art historians in America, is most widely known for his magnificent History Off Art (Abrams), from which the commente on Follock quoted above are taken. His lecture will above a taken his lecture will be a second of the comment of the taken his lecture with a special discount for students. Phone 232.7931 for reservations.

Hughes Films

Paul Muni, this was the most violent and controversial of the gangster melodramas of the early Thirties. Loosely based on the career of Al Capone, its shocking (for that time) realism was an instrumental factor in the was an instrumental factor in the state. shocking (for that time) reatism was an instrumental factor in the establishment, two years later, of Hollywood's Production Code. Also starring George Raft, Ann Dvorak and Boris Karloff.

Continuing the series on Friday and Saturday, March 7

and 8, as a clause. World War I avaisation adventure, and extend by avaisation adventure, and control of Hughes himself. Held plant as a slient, then partially reshot as a talker, it is of interest today for its execting of the aerial photography, and for the aerial photography, and for the aerial photography, and the state of the aerial photography and the state of the aerial photography and the state of the aerial photography, and the state of the aerial photography and the state of the aerial photography. March 14 and 15, is perhaps the state of the aerial photography and the aerial photography are defined as a state of the aerial principle of the aerial with the discovery, Jane Russell, with the discovery, Jane Russell, with the discovery, lane Russell, and to ris and 8, is a classic World War I

that reached its full flowering in the next decade, and for its wildly suggestive, censor-batting ad campaign. Hughes, who directed most of the picture after flowls quit, released it briefly kept or on the batter of the state of the state

broadest ayle, and starring Harold Lloyd, who emerged from a nine-year retirement to portray a character much like the function go-getter he may be a considered from a nine-year retirement to the function. The contract of the function go-getter he may be a considered from the contract of the function of the function

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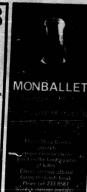
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READER'S GUIDE TO Final, But Grander has neither that show's story live nor is selected as show's story live nor is selected as service and selected as service and selected as service many, leaded we get a serves of frequently selficial numbers (substating the designer of working selected as selecte

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of the box coffice.

DON'T DRINK THE WATER
An early comedy written by Woody
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After about a cester from Thew Jersey
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ENTER LAGORINO
A comedy by Joseph Stein, based apon Carl Reiner's autobiographical noset, about an aekward young man production of tome an actor. A production of other an actor. A production of tome and actor. A production of tome and beach Boutward, Imperial Beach, Boutward, Imperial Beach, Thursday through Saturday 5.0.00 p.m. For information call 424-9668.

p.m. For information call a24-9668, PASSEMP.
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rock musicians in the late States— entitled Teeth in Smiles (it was recently performed in Los Angeles). (CS), UCSD Theatre, March 5 through 8, Wednesday through Saturday at 8:00 p.m.

FAREWELL FAGEWELL EVICENE
A cosume metodrame — circa 1915
A cosume metodrame metodra

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GODSPELL

BNCHING THEOUGH THE EVERGLADES
The subside for this work is "Ple in the Sky and Something on hour Shoe." The Provisional Theater of Los Angeles created the play and with them we learn much about American consciousness through their imaginative storyteding techniques. (C.S.) ODDSPLI
A CREW A RESTORED S. Matthew's Goopel. This is a removated warrian of the production por on less file by the production por on less file by the production point on less file by the production point of the production points of the production points of the production of the p USD. Carnino Theater, February 28, Thursday at 8:00 p.m.

JGNO AND THE PAYCOCK Reviewed this issue. Mission Playhouse, through March 15, Wednesday through Saturday at 8:30 p.m.

p.m.

LITTLE RAILY SURSHBUE

A Charming. Throughly silly show
written (Dock and the State of the State
written (Dock and the State of the State
State of Sta

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Sautiday & BOD p.m.

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Sounday at 200 pm.

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Associated Consume UC San Diego University Events Office PAUL GAULIN mime company COMURACE POP Theatrical Tour de Force March 6, Thursday, 8:00 p.m. Mandeville Auditorium UCSD St. \$3.00, St. & UCSD Fac/Staff \$4.00 G.A. \$5.00



James Cunningham's ACME Company

Thursday March 6 Dramatic Acts Theater, SDSU 8:00 p.m.

Sponsors by the Associated Students/Cultural Arts Brard and funded in part, by funds from the National Endowment for the Arts.

SDSU students \$3.50 Other students \$4.50 Aztec Center Box Office (265-6947) and all Select-A-Seat

UCSD Box Office

READER'S GUIDE TO

has "us in order to whether has from time cold and soon agreed affection of the cold and the cold an

THE SIGN IN SIDNEY BRUSTEIN'S WINDOW
A feachesting play by Lorreine Hansberry, written shortly after A

George Sheehan, M.D.-Author of "Running and Being"

Wed. March 12th Montezums Heil, SUSU 8:00 p.m.
SSUS Students \$2,00
Faculty, staff, smile citizens and other students \$3,00
Granal Public \$4,00
Tickets available through Artac Center Box Office (265-6947)
Sponsored by the Associated Susdent/Cultural Arts Board.

uitar Playing Center

Figure 1. The Court The Co The Associated Students/Cultural Arts Board

Shaw a Fearthwait Fause. Good performance by Mr. Sulen, No. Seen, No. Seen,

SONGS TO THE LAST WHALE Minn: by the Crary Quit Minne Company. The tibles for the works they plan to perform are "Send in the Clowns," "Song to the Last Whale." "Things That Go Burmp in the Night," and "Star Catcher." (C.S.) Second Avenue Theatre, February 28 strough March 1 at 7:30 p.m.

WEER.
Another band-sines ential written and performed by the San Diego Street.
Instant, the people who brought us in the people who brought us the people who brought us the people who brought us the people who because the people with the people who because the people with the people who because th

March 16. Thursday through Sunday at 8:00 p.m.

WITNESS FOR THE PROSECUTION IN INC. A Westley, editorly women has been murdered and all the clue shed to a young man who swears the modern to a young man who swears the modern than the swears who was the same than the swears which takes place in 1930 in product, and ingenious drains with an increadable surprise ending. (C.S.)

California Theatre, through March 9, Tuesday through Sunday at 8:00 p.m. Matinees Sunday at 2:00 p.m.

YEAH OH HOH





Etchings of historical San Diego by D. Reutter

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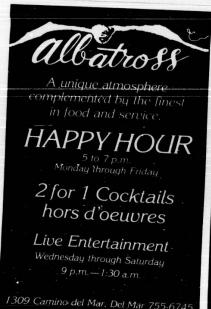
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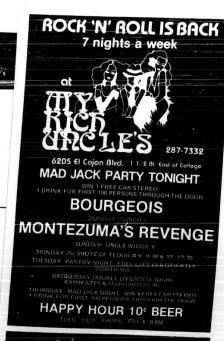
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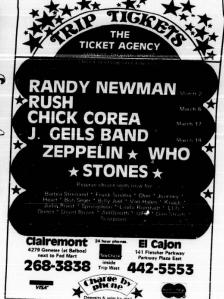
This Week's Concerts

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disconnectional water seasonally in long the Body Relettic and Telepanal Spinnin: But since Black Masket (1976) I have grown increasingly bored by their music for simple regions it all six and the some. The biggest disappointment has been Shorter, never a particularly aggressive improvises, but in better days, managed of a who, in better days, managed of a through the series by here.









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Mar. 6th

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Taking a small refundable deposit for Journey Mar. 30th, Led Zeppelin, U.F.O., Tri. Who, The Rolling Stones, Heart, Billy Joel, Van Halen, E.U., Genesis, Aerosmith, Wings, Queen, Frank Zappa, The Knack, Foghat San Diego Chargers Home Games

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Sunday, March 9th Civic Theatre, 7:30 p.m. \$8.50-7.50 advance \$9.50-8.50 day of show

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> Sunday, Monday TREMOR

Tuesday through Saturday

March 4-8 BRATZ

St. Patrick's Day celebration Monday, March 17th **BRATZ** Starting at 9 \$2.00 admission

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The Music Scene is compiled every Friday and Saturday, To list club entertainment, call 453-0043 Saturday before 5 p.m. Send concert information and rybotos to schizely before 5 p.m. serial concert information and photos to READER MUSIC SCENE, P.O. Box 80803, San Diego, CA 92138, or call 235-4036 Friday before 5 p.m.

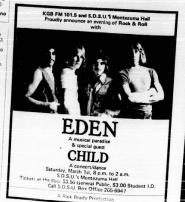
San Diego Concerts

The Beat: SDSU Back Door. Thursday, February 28, 8 p.m. 265-6947

*Maria Muldaur: Catamaran, Thursday, February 28, 8 and 10:30 p.m., 3999 Mistion Boulevard, 488-1081.







The Last, Black Flag, and the Urinals: North Park Lions Club, Saturday, March 1, 8 p.m., 3927 Urah Street, 282-7735.

Dave Brubeck Quartet Catamaran, Saturday, March 1 oricid Sunday, March 2, 8 and 10, 30 p.m., 3999 Mission Boulevard, 488-1081.

Randy Newman: UCSD Mandeville Auditorium, Sunday, March 2, 7,30 and 10 p.m. 452-4090.

Weather Report: SDSU Montezuma : Iail. Sunday, March 2, 7:30 and 10 p.m. 265:6947

Luis Gasca and Eddle Harris: Belly Up Tavern, Sunday, March 2 7 and 10 p.m., 143 South Cectros, Solana Beach, 481-4092 Oscar Peterson: Catamaran, Friday, March 7 and Saturday, March 8, 8 and 10.30 p.m., 3999 Mission Boulevard, 488-1081.

Dresser, Kay, Simmons, and McPherson: Opus Five Gallery. Saturday, March 8. 3 p.m., 125 Via de la Valle, Del Mar. 755-8623.

Yvonne Elliman: Catamaran Sunday, March 9, 8 and 10:30 LITTLE IA

p.m. 3999 Mission Boulevard 488 1081

Bobby Bradford and John Carter: Stratford Studio Theatre Saturday, March 15, 8 p.m., 1355 Stratford Court, Del Mar. 755 8623 Chick Corea: Roxy, Monday, March 17, 7:30 and 10 p.m., 4642 Cass Street, 488:3303

Old and New Dreams: SDSU Back Door, Tuesday, March 18, 8 p.m. 265-6947.

Clubs

Admiral Risty, 5450 La Jolla Boulevard, La Jolla, 459-6834 Lynn Kitchens, contemporary, Thursday through Saturday,

Albatross, 1309 Camino Del Mar. Dol Mar. 755-6744: New Rags (formerly Nova), Jazz, Tuesday through Saturday.

The Alamo, 3093 Clairemont Drive, Clairemont, 276-2240; E

Zone Wood and Blazing Saddles, country western. Tuesday through Sunday.

Chica Freeman and Andrew Hill: SDSU Back Door, Monday March 10, 8 p.m. 265-6947 Albie's Beef Inn, 120f Hotel Circle South, Mission Valley, 29f 1f(3) John Whelan, jazz pianist, Tuesday firrough Saturday

Anchorage Fish Company, 3878 Castsbad Boulevard. Carlsbad 729-3170-Pista and Joy, contemporary. Wednesday through Soluciday, John Workers, and Friends, contemporary and riends, contemporary and riends, contemporary and originals. Sunday and Manday, Jeff Bristol, country, Luislady, Jeff Bristol, country, Luislady.

Anthony's Harbonide, 1365 North Harbor Drive, Harbor Island 232-6358: Danny Salmas, conlemporary, Thursday through Salurday: Cub Haydon, contemporary, Tuesday and Wednesday

Antonio's, 822 National Avenue. National City, 477-2208. Disco.

Anlonio's Haciendo, 200 North Johnson Avenue, El Cajon 442-9827: Al Torres, contemporary, Tuesday flyrough Saturday.

Boulevard, East San Diego 582-1813 - Disco, nightly

Allantis, 2595 ingraham Street Mission Bay 224-2434 David Rodgers, pianist Monday through Friday

Bacchanal, 8022 Clairemont Mesa Boulevard, Clairemont 560-8022 Bratz, rock and roll, Thuisday through Saturday.

Bahla, 998 West Mission Bay Drive 8-1-488 (1554 Mercedes Banka, 998 West Mission Bay Dr Mission Bay. 488 0551 Merceda Lounge disco. featuring Reger Guy English, nightly, Pranci four Gary Nairamore, mellow jazz. Tuesday through Saturday.

Barbary Coast, 2431 Pacific Highway, downtown, 233, 7359 Disco, nightly.

Barr X Panch House, 119 East Broodway, Vista, 724 0510 Country Rejects, country and wastern, Friday through Sunday

Bay Lounge, Vacation Village Hotel, Mission Bay. 274-4630. Shine If On. contemporary. Tuesday through Saturday. Pergressive. Pyramid, jazz and funk. Sunday and Monday.

The Beach Club, 1924 Bacon Street Ocean Beach 222 6822 Cindy and the Sinners rock, Enday and Saturday

Berkley's, 5500 Grossmort Conte Drive, La Mesu, 463, 4825, Bach, conferiporary, Tuesday, through Safurday.

Billy Bones Restaurant, 959 Homblend Street, Pacific Beach 272-2780 Spectrum 20 featuring Susan Price, swing, disco. Latin, and jazz, Thursday through Sunday.

Black Angus, 5247 Keamy villa Road, Keamy Mesa, 279, 3400 Gobel Lapano Band, contemporary, Tuesday through Safurday

Black Angus, 707 E Street: Chulia Vista: 426-9200 Portland Maka: contemporary: Monday through Saturday: disco. Sunday

Black Angus, 100) Graves Avenue, El Cajon 440-5055 Summerwine, contemporary Monday through Saturday

Black Angus, 10370 Friats Road Mission Valley, 563-5862 Trix, contemporary, Monday through Saturday



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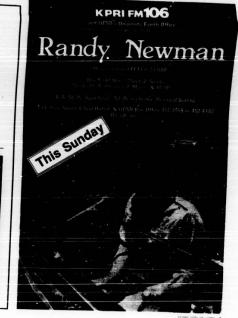
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SATURDAY, MARCH 8, 8:00 pm ROXY THERTER

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Black Frog Restaurant, 4672 Federal Boulevard, East San Diago. 264-5797: Ellio Ruth Piggee with Jazz Funk Quartet, jazz, Friday Historick P.

Blamey Stone Pub, 5617 Saliboa Avenue, Clairemont, 279-2033. Brian Connelly, linsh and international folk. Wednesday through Sunday.

Boothouse, 2040 Harbor Island Drive, Harbor Island, 291-6010: The Magic II, variety, Wednesday Irrough Saturday, Red Grammer Trio, contemporary, Sunday Irrough Tuesday.

Bob Lebecu Music Center, 1460 Rosecrans Street, Loma Partial, 222-6680: Pete Filacio and Friends, contemporary and originals, Thursday, Phil Koffman, contemporary contemporary and originals. Friday: Filacio and Koffman.

Boom's, 2888 Pacific Highway, downlown, 201,5555.

Dallas Collins, contemporary, Tuesday through Saturday.

Botsford's Old Place, 1205 Prospect, La Jolla, 459-8262: Steve Vosts, contemporary, Wedisesday and Thusday, Jim Hawley, and Thusday, Jim Hawley, and Suzianne Igou, contemporary, Sinday through Tuesday,

Bourbon Street West, 315 South Highway 101, Solana Beach, 755-5161: The Ira Cobb Dixieland Band, dixieland, Friday and Saturday.

Buttercup Lounge, 2045 East Valley Parkway, Escondido 743-6422. Don Tennison, contemporary, Thursday through Saturday.

Callph's Plano Lounge, 3102 Fifth Avenue, Hillcrest, 298-9495. Gil Wamer, piano, Wednesday Hrough Saturday: Mary Ann Escamilla, vocalist, Friday and Cottator.

Carlos 'n Charitle's, 5530 La Jolla Boulevard, La Jolla, 454-0318: Disco, nightly.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5326 Bill Coleman featuring Ella Ruth Piggee on vocals, jazz, Monday through Thunday, Zzaj, jazz, Friday and Saturday. Cafe Satsa Restaurant, 625 H Street, Chula Vista, 422-0161: Regulo Vejar, strolling musician, Thursday through Sunday.

Chuck's Steak House, 1403 East Valley Parkway, Escondido. 746-5100: Sky High, contemporary, Thursday through Saturday.

Comedy Store, 946 Pearl Street

Cask and Cleaver, 140 South Sierra Boulevard, Solama Beach 301-0200 Rick Fuguer. contemporary guitarist and vocalist, Friday and Saturday.

Cettle Inn, 3089 Clairemont Drive Clairemont. 276-2879: Sean McVicker, Scottish music. Thursday through Saturday.

Charlle Horse Lounge, Winners Circle Lodge, 550 Via de la Volle, Del Mar. 755-6666: Good Times Tro, variety, Tuesday Ihrough Safurday.

Chateau, 3623 College Avenue. Callege Grove. 582-5820: Vestbethol Trio, conferriporary, Wednesday through Sunday.

Jim Bullock, and Eugene Lebowitz comedians, Thursday, Paul Mooney, Joey Kamen, and Sandra Bemhard, comedians, Friday through Sunday. Comedy Store, Ramada Inn. 2151 Hotel Circle South, Mission Valley, 291-6500: Diane Nichols Marty Cohen, and Andrew Clar comedians, Thursday through Saturday. Cask and Ciegver 2320 Capt City Parkway. Escondido. 741-2404: Sandii Castleberry. contemporary, originals, vocals, and guitar, Thursday and Friday. Castaways, 10757 Woodside Avenue, Santee: 449-6700: Zeelund, rock and roll, Tuesday through Saturday.

The Corporation, 380 North El Comino Reol, "laza Encinitas Real, Encinitas, 942-1676, Disco, Tuesday through Saturday.

Country Bumpkin/Annex, 1862 Palm Averuse, Imperial Beach, 429-1161. Country Cosmovas, country. Weenesday through Sunday, Duck-fall Revue, routique, with safay and reseasy; Feelings, disco rock, Tuesday, Freelings, disco, Tuesday, through Sunday, disco, Tuesday, through Sunday.

Country Gentleman, 1511-13 East Valley Parkway, Escandido. 734-7105: Homefolk, contemporary. Wednesday through Friday.

Crossroads, 345 Market Street, downlown. 233-7856: Niewes Bros. featuring Marguertta Page, Jazz. Friday through Sunday.

Crystal Ts Emportum, 500 Ho Circle North, Mission Valley. 291-7131: Disco, nightly.

Cullpeppers, 7380 Golfcrest Place, San Carlos, 460-5400: Al Torres, confemporary, Friday an Saturday.

Flanigan's, 5373 Mission Cente Road, Mission Valley, 291-8635: Disco, tive band/DJ, nightly.

1980 Catalo

Wed. Mar. 5, 9 p.m.

Premiere North County appearance

Fri. & Sat. Mar. 7 & 8

NBC's Saturday Night Live

Cullpeppers, 7305 Clairemont Mesa Boulevard, 571-7755: Tom Cunningham and Groundspee bluegrass and country, Thursda

Da Vinci's, 626 E Street, Chuia Vista. 427-8880: Rex Paris, contemporary, Tuesday through Sunday.

Davy Jones Locker, 1261 Gamet Street, Pacific Beach. 483-2693: Davy's Own Swingin' Dates, rock, blues, and music of the 60's, Friday and Saturday.

Disco 4000, 6323 Imperial Avenue, Encanto, 263-5976: Disco, nightly.

Doc Masters, 2051 Shelter Island Drive. Shelter Island. 223-2572: The Bruce Cameron Ensemble, Jazz. Tuesday through Saturday: Bill Brackett, comedian. Sunday and Monday.

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

Elario's, 7955 La Jolia Shores Drive, La Jolia. 459-0541: Tho Joe Marilio Guartet, jazz, Tuesday through Saturday.

三二二二 **NEW CARVIN**

Carvin

Francine's, 939 North Hill Stree Oceanside. 722-7123: Lucinda Chatfield and the New Breeze, contemporary, rock, jazz, and disco, Wednesday through

Galactica, 4240 West Point Lome Boulevard, Loma Portal, 224-8282 Disco, nightly.

Gatekeeper Restaurant, 2660 Via ae ia Valle, Del Mar. 481-8861: Classics and slandards from the Stelinway, Tuesday through Sunday.

Grand Pacific Bar and Grill, Fifth and Jstreets, downtown, 237-9491: Michael Dane, contemporary, Tuesday through Saturday.

Haleyon, 4258 West Point Loma Boulevard, Loma Partia, 225-9559 The Rank, rock and noil, Thursday through Saturday; Bratz, rock, Tuesday and Wednesday.

Hailligan's, 4325 Ocean Boulevard, Pacific Beach, 274-3474: Ron Botton Group, contemporary, Tuesday through Saturday.

Hamburguesa, 4016 Wallace Street, Old Town, 295-0564: Two the Maox, "striety, Thursday through Safurday, Sarah and the Owl, Disegras, Friday and Safurday, Melissa McCraolem, guitar and vocals, Sunday, Two the Maox, vorsites, West-visite, Washington, 2012

orle*, 2270 Hotel Circle North, on Valley, 297-H01: Madrigat, imporary and Latin, residay through Sunday: h Williams, contemporary

RICK ELIAS &

THE MONROES

Special guest THE ATTACHMENTS

cial quest THE CRAWDADDYS

Widnesday, March 5

Saturday One night only, from Berkeley THE HITMAKERS

power pop bands. They will do battle this Friday and only one will remain.

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island. 224-8242: The Bass Went Home, contemporary and folk rock, Wedhooday lixough Saturday.

Hill House, 2730 Vla de la Valle, Del Mar. 755-6614: Borderline, contemproary, Wednesday through Saturday.

Hitton Cargo Bar, 1775 East Wission Bay Drive, Mission Bay, 276-4010: People Movers, disco and log 40, Tuesday Brough Saturday; Wild Flower, contemporary, Sunday and Manday.

Horse Shoe Tavern, 7664 Broadway, Lemon Grove. 469-6344: "KNOCK." knock and roll, Thursday Brough Salurday.

Humphrey's, Half Moon Inn. 224t Shelter Island Drive. Shelter Island. 224-3577: Oleta Adams, contemporary. Tuesday through Saturday.

Hungry Hunter, 2445 Hotel Circle Place, Mission Valley, 291-8074; John Barker, contemporary, Thursday through Saturday.

Hungry Hunter, 402 Fletcher Parkway, El Colon. 442-0517: Lannie Hutson, contemporary, Thursday through Saturday.

Hungry Hunter, 1221 Vista Way, Oceanside, 433-2633; Full House, contemporary, Tuesday through Saturday; Pricte and Joy, contemporary, Sunday and

Hydra, 2526 South Highway 101, Cardiff, 753-9068: David Cheney, Flamenco gulfarist, Tuesday Ihrough Saturday,

Jackie O's, 3191 Sports Arena Boulevard, Lorna Portal. 226-0281 Disco, nightly.

John Bull, 2200 Highland Avenue. National City. 474-2201: Brob Morss Trio featuring Denise Jeter, jazz. Hrusday Hisoughi Salurday; Joe Marillo Guartet, jazz. Sunday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach 270-320: Thundesboth the Wondercot, Country rook, Thursday through Schadoy: Tall Thursday through Schadoy: Carlon, country rook, Sunday, Carlon, country rook, Sunday, Carlon, Carlon, Carlon, Carlon, Carlon, Manday and Inseday; Tall Carlon, country rook, Wednesday,

Jose's Courtroom, 1015 Prospec Street, La Jolla. 454-1891: Dilens Zahoch, guitar and vocals. Thursday through Saturday.

Josephina's, 3595 Sports Arena Boulevard, Loma Portal, 223-5596; Dusty Best, contemporary, Tuesckay through Saturday

Journey, 5375 Keamy Villa Road, Keamy Mesa. 279-2040: Disco, nightly.

The Juke Box, 339 West Broadway, downlown, 234-0221: Two for the Maxx, music from the 40s through 80s, Wednesday through Saturday.

Kelly's Roadhouse, 596 North Mollson Avenue, El Cajon. 442-0353: Junior Gantz, plano, Tuesday through Saturday.

King's Grill, 1333 Hotel Circle South, Mission Valley, 297-2231: Linda Chaose, contemporary and folk, Thursday through Saturday: strolling minstrels, nightly,

King Luts, 5125 Linda Vista Road, Bay Park. 291-4279: Wayne T, organ, Thursday through Saturday, "Dezeroe," belly dancing. Tuesday and Wednesday.

Thursday

(Tonight)

·• 0

FINGERS

LUST

ming March 14th & 15th The Strang

YOU

CAH EAT

Krazy George's, 6149 Unit Avenue, East San Diego.

582-5700: Night Life, top 40 and rock, Friday and Saturday

Krishna Mulvaney's, 4230 Mission Boulevard, Pacific Beach, 488-5142: Chuck Perrin, contemporary, Wednesday and Thursday.

McCombs. classical guitar. Thursday: Kim Bloom, classical guitar, Friday and Saturday: Frank Balzar, classical guitar, Sunday.

La Costa Cantina, 1476 Encinita Boulevard, Encinitas, 753-1488: El Quarteto Crystal, Latin, Friday through Sunday.

Dave Dhillon's

Fly away on a magic carpet to an exotic experience filled with the exquisite cuisine and warm, enchanting atmosphere of the Mediterranean.



Hours-5:30 PM til 1:30 AM Tuesday thru Saturday 3 floor shows nightly starting at 8:00 p.m.

SAL & DEL Broadway show and opera every Sunday & Monday Open 8:00 p.m.

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JOHN STEWART

Sat. & Sun. March 1 & 2, 8 & 10:30 PM THE DAVE BRUBECK QUARTET

Fri. & Sat. March 7 & 8, 8 & 10:30 PM

OSCAR PETERSON

Sun. March 9, 8 & 10:30 PM YVONNE ELLIMAN

Thurs. March 13, 8 & 10:30 PM

TOM RUSH Thurs. March 20, 8 & 10:30 PM

ROBBEN FORD

Sun. March 23, 8 & 10:30 PM LARRY CORYELL

Thurs. March 27, 8 & 10:30 PM JOE PARS

Fri. March 28, 8 & 10:30 PM

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Jerry Riopelle Every Mon. night 8 p.m.—?
Pool Tournament

now shown at 8 p.m. Tuesday followed by video highlights from Jerry Riopelle concert

143 S. Cedros, Solana Beach 481-9022



Lakeside Hotel and Cocktail Lounge, 9040 Rivers Street.
Lakeside 443-9591: Pony Express.
country rock. Thursday Brough
Sunday. Datton Gang, country
rock. Sunday afternoon.

Friday, March 7th, Montezuma Hall, SDSU, 8:00 p.m. SDSU Students \$5.00, General Public \$6.00 Aztec Center Box Office (266:6947) and all Select A-Seat outlets Sponsored by the Associated Students/Cultural Arts Board

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

Le Chalet, 5046 Newport Avenue, Ocean Beach, 222-5300 Big City Ocean Beach, 222-5300 Big City See Stand, blues, Thrusty Condition Standard See See See See See See Hust, day Finday and Sotuday select local groups, Sunday and Manday, Big City Blues Bland Manday, Big City Blues Bland blues, Tuesday and Wednesday

LAPPYNILON

13K & KGB-FM invite you

Little Bavarta, Camel Valley Road, Del Mar. 755-1383. US Band (formerls Parry Role and the Respeciables) rock Hursday. Frank Shemma Band, and and Jazz Friday, Alpiner, German pokia, Sahurday, East. West Band, rock, Sunday.

London Opera House, 5404 Balboa Avenue, Clairemont, 279-2390, Passin Thru, contemporary. Tuesday through Saturday, John Barker.

"Soft Space"

Jeff Lorber Fusion

Monday, March 3 Backdoor, SDSU 8:00

3

Sale Now

SDSU students \$3.00 General public \$4.50 Aztec Center Box Office (265-6947) and all Select-A-Seat outlets sponsored by the AS/Cultural Arts Board

contemporary, Sunday and Monday.

Macho's, 2966 Midway Drive, Lomo Portol, 224-2401, Colour Latin disco, Thursday through Saturday, Mark of Zorro, top 40, Suckey, Mark of Zorro, top 40, Suckey, Mark of Lorin disco. Sunday: Masa, Latin disco. Tuesday: Colour. Latin disco. Wednesday.

Magic Lamp, 9522 Miramar Road, Mira Mesa. 271-8780: Disco-nightly. "Water Sign"

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee 448-8550, Jerry McCann Band with Johnny Almond, rock and roll, thursday through Saturday.

Mamo's Mink, 533 East Main Street, El Cajon, 442-55/3, D.A. and the Necktones, country rock, thusday through Sahurday, Zenith, variety, Sunday and Manday, D.A. and the Necktones, country rock, Tuesday and Wadnesday.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017; King Biscuit Blues Band, blues, Thusday through Saturday; auditions, Moraday, Darrei Ray, keyboards, Tuesday and Wednesday.

Mark V, San Marcos Boulevard at Freeway 78, San Marcos. 744-3520: Topaz, contemporary, Tuesday through Saturaay.

Mike's Hideaway, 8203 Wintergorden Boulevord, Lakeside, 443-9508: Blue Edge, rook, Friday and Saturday.

Mission Inn, 502 East Mission Road, San Marcos, 744-2203: Divided Highway, county, Wednesday through Sunday.

Mississippi Room, 223 El Cajon Boulevard, North Pariz, 298-8686-Bach-a-la Tito featuring Eddie Repacy on horn, variety, Wednesday through Saturday, Wednesday through Saturday, Dave Toralib Dub, big band, Sunday through Tuesday,

Monterey Jack's, 11940 Bernardo, Plaza Orive, Rancho Bernardo, 556-2400: Harmony, contemporary, Tuseday through Saturday; Chanyl Deeds, conferencorary, Thursday and Friday afterns.

Monterey Whaling Compar 887 Camino del Rio South, Mis Valley, 291-1638: Oh! Ridge, contemporary, Tuesday throug Saturday; Jim Howley, contemporary, Sunday and

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

No Way Jose's, 5252 Balboa Avenue, Clairemont, 560-5388: Jeffery Moals, contemporary, Tuesday through Salurday.

Oasis Bar, 1121 Third Avenue, Chula Visia, 426-2977; Zigadabadaga, country and oct, Thursday through Sunday; country, Monday and uesday; Zigadabadaga, country and rock, Wednesday.

O'Connell's, 1310 Morena Baulevard, Bay Park, 276-5637; Sontt Kolad, variety, Tuesday.

Odyssey 2000, 6th and Revolution, 3rd and 4th floors, Tijuana, Mexico Live disco

O'Hungh's, 6955 Galfcrest Drive, San Carlot, 647-3232; Larry Rathbone, originals, easy istening, and alciet. Thursday: Charles Wellcome, easy istening, mellow, and ballads, Friday: Ken and Clarence, pop. jazz, and rhythm ballads, Santaday.

Old No. 7 Distillery, 140 South Sorra Avenue, Solana Beach. 755-6733: Disco, nightly.

Old Time Cale, 1464 North Highway 101, Leucacia, 436-4030. Barry Joyce Trio, traditional Jazz, Thursday: Johnnie Walker, British sing-along, Friday.

One Night stand, 4970 Voltaire Street, Oscan Beach, 222-246; Ton Corto Steet, Turaday; Facility of Steet, Country Western, Fidday, Hills Bros. country, Saturday, Fidday, Hills Bros. country, Saturday, and Sandy White Willie Johnson, Sandy White William Steet Steet Workshot Steet Steet

Organ Power Pizza, 5375 Keamy Villa Road. Keamy Mesa. 560-9898: Tommy Stark. contemporary and pop. Thursday through Tuesday.

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

Pat Joey's, 5147 Waring Road. Allied Gardens. 286-7873: Fro Brigham Preservation Band. thythm and blues, Thursday through Saturday.

Palomino Star, 3005 Main Street, Chula Vista, 427-5889, Jack Richards Robin's Roast, country, rook, and swing, Thursday through

Park Place, 1250 Fielcher Parkway, El Cajon, 448-4111: Weekly Dues, contemporary, Thusday through Saturday, Tocoma, rock, Sunday and Monday; Weekly Dues, contemporary, Wednesday,

Pavillon Lounge, Town & Country Hotel, 500 Hotel Circle North, Mission Valley. 29: 7431: Merrill Moore, contemporary and swing, Tuesday through Saturday.

Pellikan Pub. 7828 Braxilway Lemon Grove. 464-9284: Ronnie Lewis, country and folik, Thursday: Saddiescar, contemporary, Saturday; jorn session, Sunday; Phil Kaufman, originals, Wednesday.

Penthouse Lounge, Holiday Inn, 1617 First Avenue, downtown. 239-6171: Bill Steel, confemporary. Tuesday through Saturday.

Porthole Lounge, Holiday Inn. 1355 North Harbor Drive, Embarcadero, 232-3861:

Oseldon, 1670 Coast Boulevard. Del Mar. 755-9345: Bab Miller.

Prophet Vegetarian Restaurant, 4461 University Avenue, East Son Diego, 283-74481; to il Bell and Parm Soper, mellow jazz, Lori Bell and Carl Cronfield, classical flute auds, Thursday, Safutday, and every other Sunday, Crion, guitar dub, Wedresday, Friday, and every other Sunday.

SUBURBAN **FINGERS**

ZEBRA CLUB

Rasputtris, 4230 West Point Loma Boulevard, Loma Partol, 223-1693, Live rock and roll, nightly.

Red Candle Lounge, Mission Valley Inn. 875 Hotel Clincle South Mission Valley. 298-8281; Palge Powers, contemporary, Monday through Saturday.

Reuben E. Lee, 880 Harbor Island Drive, Harbor Island, 291-1880; John Campbell and Conspiracy, contemporary, Tuesday through Saturday.

Reubens, 5455 Grossmont Center Drive, La Mesa, 465-3464: Dusty and Melissa, contemporary, Tuesday through Saturday.

Reubens Harbor Island, 880 Harbor Island Drive, Harbor Island 201, 5030: Stratton and Christopher, mellow music and

F Skeleton Club

perky people pickin', Tuesday Brough Saturday

Reubens Plankhouse, 7637 Balbaa Avenue, Clairement. 278-7373; Dan Uvingston, contemporary, Tuesday through Saturday.

Riveinlander Restaurant, 2182 Avenida de la Playa, La Jolia, 454-6770: Elsa, German show tures. German folk and sing alongs, Friday and Saturday.

Rib Cage, 5550 Keamy Mesa Road, Keamy Mesa. 277-7937. Texas Tuxedo, contemporary a Country, Wednesday through Saturday.

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

FLUKE Welcome To The 1980s

The Hear Fluke on ABC's American Bandstand Single

Sandy's, 510 West Mission Avenue, Escondido, 743-0920. Quick, fop 40, rock, and disco, Tuesday through Saturday: Ken Discri Surid, top 40, rock, and disco, Sunday and Monday.

Sea Dog Lounge, Holiday Inn. 595 Hotel Circle South, Mission Valley, 291-5720: Ambergio, top 40 and disco, Tuesday through Saturday.

Shepherd Natural Foods Restaurant, 1126 South Highway 101, Encinitias. 753-1124: Live dinner music, nightly.

Sheroton Horbor Michael, 1,130
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BUCK'S TICKET SERVICE

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RESERVE CHOICE SEATS NOW FOR LED ZEPPELIN* THE WHO JOURNEY SUN. KNACK SUN. APR. 13

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Produced by Larry Vallon Presents

38 SPECIAL

Rock and Roll Show, rock, Tuesday through Sunday

Show Biz, 1421 University Avenue. Hillcrest. 291-1551: Fernale impersonators. Wednesday through Sunday.

Smuggler's Inn Dinner Club, 402 Fashion Valley Road, Mission Valley, 291-7170: Disco, Monday through Saturday: disco performance featuring Louie and Joanna Lugo and Big Band Sound with James Dean, Tuesday.

Spanky's Saloon, 2855 Midway Drive, Lorna Portal. 223-3154: Disco, nightly.

Spirit, 1130 Buenos Avenue, Bay Park, 276-3993; Lust, rock and roll, Thursday; the Penetrators, new wave, Friday; Hitmakers, and the Crawdaddys, new wave, Solurday.

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa. 565-2272: West Coast Band, rock, Thursday Invoyah Saturday, Shella Harris, country folk, Tuesday and Wednesday.

Sweeney's Cave, 135 North Highway 101, Solana Beach, 755-3010, Incognito, new wave, Thusday through Saturday, auditions, Tuesday, NRG, rock and roll, Wednesday. Springfield Wagon Works, 690 North Second Street, El Cojon. 440-5757: Sam and Shella. country, Thursday through Saturday, Raiph Vacco, guilarist, Tuesday and Wednesday. Tiburon, First and Date streets, Imperial Beach. 429-8000 Window Pane. acoustic falk rock, Thursday through Saturday.

Tio Leo's, 6333 Mission Garge Road, Mission Valley, 280-9044 Craig Coulter and Mark Lewis, guitarists and storytellers, Wednesday through Saturday. Statlion Oaks Resort Ranch, Boulder Creek Road, Descansa, 445-4179: Live music, country rock and requests, Friday and Saturday.

Tom Ham's Lighthouse, 2150 Nation Island Drive, Harbor Island, 291-9110. Sandoval and Spire, contemporary, Thursday Through Sunday, Dona Coles, variety, Monday and Tuesday, Sandoval and Spire, contemporary, Wednesday, Stargate, 1051 University Avenue Hillcrest. 295-2195: Disco. nightly; New Joy, jazz and disco. Sunday Stratus, Young Adult Nightclub. 9620 Campo Road. Spring Vallet 697-8634: Disco, Friday through Sunday

Triton, 2530 South Highway 101, Cardiff, 436-8877; Pelikan Alley jazz and rock. Tuesday through Saturday.

Swan Song, 4287 Mission Boulevord, Pacific Beach, 272-7802: Donce of the Universe Orchestra, jazz, Thursday through Saturday. Trojan Horse, 6179 University Avenue, East San Diego, 582-1070 The Ram Band, rock and roll, Tuesday through Saturday.

Turquoise Lounge, 5975 Severin Drive, La Mesa, 465-1525: Emergency Exit, disco rock, Wednesday through Sunday, 9,00 P.M.

Undisco, 4473 30th Street, North Park, 459-1971; Rock, reggae, classical, jazz, folk, ethnic, and expressive dancing, Friday.

VIP Lounge, Town & Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Colovus: Wakefield Band, contemporary, Wednesday through Saturday.

Voyager Kona Club, 1901 Shelter Island Drive, Shelter Island. 222-0421: Disco, Wednesday through Sunday.

West Coast Production Company, 1845 Hancock Street, midtown. 295-3724: Disco, nightly

Windjammer, 2951 South Highway 101, Cardiff, 753-0188: Tweed Sneakers, new wave, Tuesday through Saturday.

Wrangler's Roost, 6608 Mission Gorge Road, Mission Valley, 280-6263: Lanny Prutt and Cinnamon Ridge, country western Wednesday through Sunday,

Los Angeles Concerts

Weather Report: The Palace, friday, february 29, 8 and 11 p.m., 129 North Raymond Avenue, Pasadena. (213) 520-9111.

The Eagles and Roy Orbison: Inglewood Forum, Sahirday, March 1 through Tuesday, March 4, 8 p.m. (213) 520-9111.





Charles **McPherson Ouintet** Feb. 29, Mar. 1st

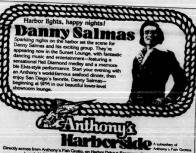
Open every day hunch & dinner 11:30-2:00 a.m. Parking available below 1298 Prospect, La Jolla Opposite the Cove For reservations please call 454-9131

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Mandolin Wind





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ring, Ron Satterfield, vocalist; Moqui Graham, vocalist; Charlie Chadwick, bass; John Harris, drums Appearing Tues.-Sat., 9-1

Nightly Dining 6 to 10 459-0541 Torrey Pines Rd. at La Jolla Shores Drive

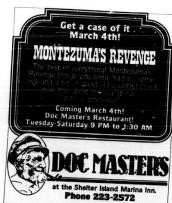
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MARCH 4 & 5 SOUTH SHORE

MARCH 6, 7,8 BLITZ BROTHERS & SOUTH SHORE IN CONCERT

EVERY WED. NIGHT LADIES NIGHT MARGARITAS \$1.00 KAMIKAZES 75c LADIES ENTER FREE

999 and the Dickles: Santa Monica Civic, Saturday, March 8, 8 p.m. (213) 393-9961.

Gary Numan and Nash the Slash: Santa Monica Civic. Sunday, March 9, 8 p.m. Santa Monica Civic. (213) 393-9961.

The Jam: Santa Monica Civic. Sunday, March 16, 8 p.m. (213) 303,004

Clubs

Backlet Theatre, 657 Robertson at Santa Monica Baulevard, West Hollywood. (213) 569-0472: Anita O'Day, Thursday through Sunday.

Baked Potato, 3787 Cahuenga West, Hollywood. (213) 980-1615: Don Randl and Quest, Thursday through Sunday.

Blackles, 607 North La Brea Avenue, Hollywood. (213) 932-6408: Bax Boys, Intelligence, and TBA, Thursday: Go Go's, Clacle Jerks, and Rhina 39, Friday UXA, 391, and Castration Squad.

Concerts By The Sea, 100 Fisherman's Wharf, Redondo Beach. (213) 379-4998: Willie Bol Show, Thursday through Sunday.

Cuckoo's Nest, Cosla Mesa. (714) 645-0390: Diane Diamond. Justus, and Slang. Friday: 20/20 and Robert Sladderd: Safurday: The Beat. Jack Lee, and Bugs Tomorrow, Sunday.

Golden Bear, 306 Coast Highway, Huntington Beach. (714) 536-9600: Maria Muldour and Al Perkins' Aircraft, Friday.

Lighthouse, 30 Pler Avenue. Hermosa Beach. (213) 372-9911: Mark Murphy. Thursday through Sunday: Chico Freeman, Tuesda and Wednesday.

Madame Wong's, 949 Sun M. Way, Chinatawn. (213) 624-534 972-9570: Hat Lightning and the Limit. Thursday: Rubber City Robels and Berlin, Friday: the Know and the Toasters, Saturda

Madame Wong's West, 2000
Withite Boulevard, Santa Monici
(213) 829-7362: Fingerprintz and
Kouphly Sweetles, Thursday:
Nauphly Sweetles and All Nite,
Filiday: Nauphly Sweetles and
Psycholic Pineapple.

Palomino, 6907 Lankershim Boulevard, North Hollywood. (213) 764-4901: Doug Keethow, 1674-4901: Doug Keethow, 1674-ond Saturday; Charm School sunday; Tommy Jennings and Renatio Rey, Manatoy: Bobby Bore and Lacy J. Datton, Tuesday and Wechesday.

Pasquale's, 22724 Pacific Coast Highway, Malibu. (213) 455-2007: Pal Senatore Trio, Thursday: Art Pepper, Friday and Saturday; Double Scale, Sunday affernoon.

Roxy, 9009 Sunset Boulevard. (213) 878-2222: Firesign Theatre, Thursday through Safurday: Jeff Lorber Fusion, Tuesday.

Stanwood, 8151 Santa Monica Boulevard, (213) 656-2200 Yesterday and Today and Pegasus, Thunday Hand Movies, Sunday, Jamie Sheriff and Movies, Monday, Alley Cath and the Bags, Tuesday: the Worker and the Tuesday the Monica

Sweetwater, 264 North Harbor Drive, Redondo Beach. (213) 372-0445: Cecilio and Kapono, Friday and Saturday: the Beat, Monday.

Whisky a Go Go, Sunset Strip. (213) 520-8010: Weirdos, Flyboys, and Dinettes, Thursday, the Beat and Bugs Tomorrow, Friday and Saturday: John Doe, Offenders, and Pleases, Tuesidays: Lev and the Rockats and Carl Slewart, Werthearden



TALL COTTON

ROSIE & THE SCREAMERS

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DAVE VAN RONK 7:00 & 9:00 Bit advence tickes available a

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LUNCH · SUPPER · SUNDAY BRUNCH MONTHLY Open 11:30 a.m.-2 p.m & 5 p.m. midnight Tuesday - Saturday Open 10 a.m. midnight Sun. Closed Monday

CHILDREN'S CONCERT Featuring Bob Lebesu, folksinger Saturday, March 1, Noon & 2 p.m. Reservations: Call 436 4030 S2 Children: \$1 Adults (assumpania

by a child) 436-4030.

14 FEBRUARY 28 108/

Rock and Roll Show, rock, Tuesday through Sunday

Show Biz, 1421 University Avenue Hillcrest. 291-1551: Female impersonators. Wednesday through Sunday.

Smuggler's Inn Dinner Club, 402 Fashion Valley Road, Mission Valley, 291-7170, Disco, Monday through Saturday: disco performance featuring Louie and Joanna Lugo and Big Band Sound with James Dean, Tuesday.

Spanky's Saloon, 2855 Midway Drive, Loma Portal. 223-3154: Disco, nightly.

Spirit, 1130 Buenos Avenue, Ray Park. 276-3993: Lust, rock and roll. Thursday: the Penetrators, new wave. Friday: Hitmakers, and the Crawdaddys, new wave, Saturday.

HINA AND

Mon.—Thurs.

11:30 a.m.—1 a.m.
near Rosecrans
224:2862
223 1255
Mon.—Thurs.
11:30 a.m.—3 a.m.
Sat. 1 p.m.—3 a.m.
11 a.m.—1 a.m.

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa. 565-2272: West Coast Band, rock, Thursday through Saturday: Shella Harris, countly faik, Tueschiy and Wednesday.

Exotic

Cantonese or

American Food

Fast Food to Take O Appearing in our lounge, guitarist-si

Williams 9 p.m. Fri.-Sat.

Danny Salmas [3

& Anthonys

Springfield Wagon Works, 690 North Second Street, Et Cajon, 440-5757: Sam and Shella, country, Thursday through Saturday, Reijoh Vacco, guifarist, Tuesday and Wednesday. Tiburon, First and Date streets. Imperial Beach, 429-8000: Window Pane, acoustic fak rock, Thursday through Saturday.

Tio Leo's, 6333 Mission Gorge Road, Mission Valley, 280-9944 Craig Coulter and Mark Lewis, guitarists and storylellers, Wednesday through Saturday. Stallion Oaks Resort Ranch, Boulder Creek Road, Descanso. 445-4179: Live music, country rock and requests, Friday and Saturday.

Tom Ham's Lighthouse, 2150 Habor Island Drive, Harbor Island, 291-9110. Sandowal and Spye. conlemporary, Invador, Jornal Sunday, Dorna Code, variety. Monday and Tuesday, Sandoval and Spye. contemporary. Wednesday. Stargate, 1051 University Avenue. Hillcrest. 295-2195: Disco. nightly: New Joy. jazz and disco. Sunday. Stratus, Young Adult Nightclub, 9620 Campo Road, Spring Valle 697-8634: Disco, Friday through Sunday.

Triton, 2530 South Highway 101, Cardiff, 436-8877: Pelikan Alley, jazz and rock, Tuesday through Saturday.

Swan Song., 4267 Mission Boulevard, Pacific Beach. 272-7802: Dance of the Universe Orchestra, jazz, Thursday through Saturday.

The Ram Band, rock and roll, Tuesday through Saturday.

Turquoise Lounge, 5975 Severin Drive, La Mesa, 465-1528: Emergency Exit, disco rock, Wednesday through Sunday, 9-00 P.M.

Undisco, 4473 30th Street, North Park, 459-1971; Rock, reggue, classical, jazz, folk, ethnic, and expressive dancing, Friday.

VIP Lounge, Town & Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Colovus Wakefield Band, contemporary, Wednesday through Saturday.

Voyager Kona Club, 1901 Shelte Island Drive, Shelter Island. 222-0421. Disco. Wednesday through Sunday.

Weather Report: The Poloce, Friday, February 29, 8 and 11 p.m., 129 North Raymond Avenue, Pasadena. (213) 520-9111. The Eagles and Roy Orbison: Inglewood Forum, Sahurday, March 1 through Tuesday, March 4, 8 p.m. (213) 520-9111.

Get a case of it March 4th! MONTEZUMA'S REVENGE Coming March 4th! Doc Master's Restaurant! Tuesday-Saturday 9 PM to 1:30 AM



The Swan Song

Dance of the Universe

Orchestra

Thursday - Saturday 9-1 Dinner 5:30-10:30

4287 Mission Blvd., Pacific Beach 272-7802

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MARCH 243 TEASER

MARCH 4& 5 SOUTH SHORE

MARCH 6, 7,8 BLITZ BROTHERS

IN CONCERT

EVERY WED. NIGHT LADIES NIGHT KAMIKAZES 75c

Blackles, 607 North La Brea Avenue, Hollywood. (213) 932-8408: Box Boys, Intelligence, and TBA, Thursday: Go Go's, Circle Jerks, and Rhino 39, Fridan UXA, 391, and Castration Squad.

Casabianca, 945 South Knott, Anaheim. (714) 826-7000: Xeron and Loose, Thursday: Keys and Shagnasty, Friday

The Jam: Santa Monica Civic, Sunday, March 16, 8 p.m. (213) 393-9961

Backlot Theatre, 657 Robertson at Santa Monica Boulevard, Wast Hollywood. (213) 569-0472: Antta O'Day, Thursday through Sunday.

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

Clubs

Concerts By The Sea, 100 Fishermon's Wharf, Redanda Beach, (213) 379-4998: Willie Bob Show, Thursday through Sunday. Cuckoo's Nest, Costa Mesa. (714) 645-0390: Diane Diamond, Justus, and Slang, Friday; 20/20 and Robert Staddard, Saturday; The Beat, Jack Lee, and Bugs Tomorrow, Sunday.

Golden Bear, 306 Coast Highway, Huntington Beach. (714) 536-9600: Maria Muldaur and Al Perkins' Aircraft, Friday.

Lighthouse, 30 Pier Avenue, Hermosa Beach. (213) 372-6911. Mark Murphy. Thursday through Sunday: Chico Freeman, Tuesda and Wecknesday.

Madame Worg's, 949 Sun Muy Way, Chinatown. (213) 424-5346 972-9570: Hot Lightning and the Limit, Thursday, Rubber City Rebels and Berlin, Friday; the Know and the Toasters, Saturday.

Madame Wong's West, 2900 Withine Boulevard, Santa Monica (213) 829-7362: Fingerprintz and Noughty Sweetles, Trustalay: Noughty Sweetles and All Nite, Hiday: Naughty Sweetles and Psychotic Pineapple.

Patomino, 6907 Lonkenhim Boulevard, North Hollywood. (213) 764-4010: Doug Kenhaw, Friday and Satudov; Charm Solos, and Satudov; Tornmy Jennings and Renaldo Rey, Manday; Bobby Barn and Lacy J. Dullon, Tuesday or J. Wednesday.

Pasquale's, 22724 Pacific Coasi Highway, Mallbu, (213) 456-2007: Pat Senatore Trio, Thursday; Art Pepper, Friday and Saturday; Double Scale, Sunday afternoon.

Roxy, 9009 Sunset Boulevard. (213, 878-2222: Firesign Theatre, Thursday through Saturday; Jeff Lorber Fusion, Tuesday.

Stanwood, 8151 Santo Monica Boulevard, (213) 656-200: Yesterday and Today and Pegasus. Thursday through Sunday: Jamie Sheriff and Movies, Monday: Jamie Sheriff and Movies, Monday: Alley Ccts and the Bags. Tuesday: the Know and the Testones, Wednesday.

Sweetwater, 264 North Harbo Drive, Redondo Beach, (213) 372-0445: Cecilio and Kapono Friday and Saturday; the Beat, Monday

Whisky a Go Go, Sunset Strip. (213) 520-8010: Welridas, Flyboys, and Direttes, Thursday; the Beat and Bugs Tomanow, Friday and Saturday, John Doe, Offeroers, and Plassers, Tuesdons; Levi and the Rookats and Carl Stewart.

999 and the Dinkles: Sania Manica Civic, Saturday, March 8, 8 p.m. (213) 393-9961. The Clash: Santa Monica Civil Manday, March 3, 8 p.m. (213) 393-9961. Gary Numan and Nash the Slash: Santa Monica Civic, Sunday, March 9, 8 p.m., Santa Monica Civic. (213) 393-9961.

TALL COTTON

ROSIE & THE SCREAMERS

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JOHNNIE WALKER 7:30 & 9:30

CLAIRSEACH

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MONTHLY
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Feeturing Bob Lebesu, folksinger

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Blues

Mandolin Wind

West Coast Production Company, 1845 Hancrok Street, midflown. 295-3724: Disco, nightly

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ing, Ron Satterfield, vocalist; Moqui Graham, vocalist Charlie Chadwick, bass; John Harris, drums

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CURRENT MOVIES

If reviews are by Durican Shepherd nonties are interested by one to five stars of windernes by the black spot. Unrated bries are for now unreviewed.

All That Jazz — Bob Fosse's au-tobiographical musical about his flir-tations with death; starring Roy Scheider and Jessica Lange (Cinema 21)

American Gigoto — Paul Schradier's Bressonian portrat of a high-priced Bressonian portrat of a high-priced Breverly Hills globic, adolescently additionally and envying, but never very high properties of the second professional life gives way to the more nationalizable professional life gives way to the more nationalizable professional second by withnown enemies and analysis of the professional second by withnown enemies and professional second by withnown enemies and professional second by withnown enemies and professional second profession

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MOVIE DIRECTORY

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Mon.—Frt. 7:00, 9:05
Set., Sun. 2:50, 4:55, 7:00, 9:00

THE NEW FINE ARTS
(SITE Gernet Ave. 274-6000)

THE NEW FINE ARTS The Who in "The Kids Are Alright"

A Dimpie Bury
Mise Artis. 1818 Garnet. Ploofic Bleach (274–4000)
The Valley
Per Note: Are Arright, 2/29 and 3-1 michight
Provider Private In. 3001 Midway Dr. (222–4000)
Theaties 1: Private and The Manistr. From 21
Theaties 2: Salarin 3 and life; Lorde of Astaron.

Sen. 4091 Adams Fus. (100-5000) Established and Leiber of Lone, 1028 If and D Lucy Meets, 1028 and 51 If a Wonderful Life and Lost Hoston, 3/2 through The Story C.G., Jung and Face to Face with Dr Jung 35 and 6

Age Orise In. 8000 Bradesy. Lemon Grove (493-328). Mourtain Family Releases and The Late Great Plant Earth, from 209 Are Drive Is, 3rd and Proceedy. El Cajon (444-800). Cell Breate for program information.

Greamwait, SSC Greamort Can (466-7100) The Black Station Parkinsy Theatres, 1256 Fia 446-7400) Thease 1, Romar vs. Symmat Thease 2, Fano & Large Thease 2, The Rose, Son 229

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Thease 2 Jans 2 and The Concords - America

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Williags, 1997)

The Committee of the Specifics from 219

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and The Manatou, from 2/29 Towns, 217 N HII. Oceanade (722-2155)
The Wenderer, Godfanie of Hong Kong, and a third feature, through 3:1
Sacred Koves of Vigilance, No Way Out, and a third feature, 3/2 through 4.

CURRENT MOVIES

b buzz). With Ivan Dixon, Richard Pryor, George Carlin. 1976. (Casino, from 2/29)

Change Louist, 1970.

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Chapter Two — Neil Simon recrudes more or less the circrudes more or less the cirdesired the common circle. The
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The Electric Horseman — A former rodeo champion (Robert Redford) endures endless degradation as a commercial ambassador for a commercial construction because the construction of the cons endures enclaes degradation as a commercial ambassador for a breakfast cereal, protecting himself from the blows to he pride by keeping himself pickled to the gills. When he sees that his corporate bosses have in mind the same sort of tawdry show-big career for an over-tha--hill, helve-million-dollar racehores, his cowboy modelly is reswardened, never, and he makes off with the beast in a not carticulars. Subtle sequence set Against the gitter of Las Weges. As soon as he has so of Las Weges. As soon as he has so of Las Weges. As soon as he has so of dirementated by the control of the control o same since that he is attempting to ferred out the People's Revolutionary Sinke Force, a terrority group that has Sinke Force, a terrority group that has send to the send of the send of

The Enforcer — In Clint Eastwood's third outing as Dirty Harry Callahan, the biggest malcontent on the San Francisco police force, he is shackled with a rookle female partner at the

(selecta)

Exhibition — Jean-Francoia Davy's
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Fatso — Anne Bancroft's writing and directing debut, with Dom DeLuise as the title character. (Fashion Valley; Flower Hill Cinema 3)

Firepower — The Opening is attending on the Children attending to Michael Winners at about 100 feb. The Children Winners at about 100 feb. The Children Winners at about 100 feb. The Children Winners at 100 feb. The Children Winners Children Win

The Fog — Another horror film, fol-lowing after HALLOWEEN, from John Carperiter, with Adrenne Barbeau, Jamie Lee Curtis, and Janet Leigh. (Cinema Plaza 5, from 2/29, College; Mira Mesa Cinemas; Sports Arena 6; University Towne Centre)







IS BACK TO KILL YOU ALL OVER AGAIN!

"PHANTASM" **** MICHAEL BALDWIN, BILLTHORNBURY, REGGIE BANNISTER, KATHY, LESTER and ANGUS SCRIMM as The Tall Man STATES DON COSCARELLI AND PAUL PEPPERMAN - FRED MYROW and MALCOLM SEAGRAVE Prints by CR PAVCO EMBASSY PICTURES POISSON RELIGIOUS

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329 Plass 31, Downtown - 239-8719 Frontier Drive-In - Open 6:30
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Mann's Sports Area 8 ivd. - 223-8333 South Bay Drive-In - Open 8:30 Sports Area 8 ivd. - 223-8333 South Bay Drive-In - Open 8:30 Sports Area 8 ivd. - 223-8333 South Bay Drive-In - Open 8:30 Sports Area 8 ivd. - 223-8333 South Bay Drive-In - Open 8:30 Sports Area 8 ivd. - 223-8333 South Bay Drive-In - Open 8:30 Sports Area 8 ivd. - 223-8333 South Bay Drive-In - Open 8:30 Sports Area 8 ivd. - 223-8333 South Bay Drive-In - Open 8:30 Sports Area 8 ivd. - 223-8333 South Bay Drive-In - Open 8:30 Sports Area 8 ivd. - 223-8333 South Bay Drive-In - Open 8:30 Sports Area 8 ivd. - 223-8333 South Bay Drive-In - Open 8:30 Sports Area 8 ivd. - 223-8333 South Bay Drive-In - Open 8:30 Sports Area 8 ivd. - 223-8333 South Bay Drive-In - Open 8:30 Sports Area 8 ivd. - 223-8333 South Bay Drive-In - Open 8:30 Sports Area 8 ivd. - 223-8333 South Bay Drive-In - Open 8:30 Sports Area 8 ivd. - 223-8333 South Bay Drive-In - Open 8:30 Sports Area 8 ivd. - 223-8333 Sports Area 8

College Theatre
El Capon Bivd. et 63rd St. - 286-1455
628 Main St., Rimona - 789-3422
Escondido Drive-In
635 W. Mission, Excendido

CURRENT MOVIES

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Life of Brian — The emotional blackmall implicit in this tedicuse Bit-lical spoof, from the Monty Python group, is that by not finding if furiny, you are liable to be taken for a bluenose. It could be argued. MIDWAY DR AT FRONTIER LANES - 224 4020

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Netional Lampoon's Animal House
— Surprisingly coherent and polished piece of work, considering it's from the writers of the National Lampoon and fundamental control of the National Control of the N KENTUCKY FRIED MOVIF not as KENTUCKY FRIED MOVE-flow as KENTUCKY PRIED MOVE-flow in Fraunchy as you might expect, held in check, porhaps by the tighter morals of the 1982 period setting, and not as the price of the price of the price of price of the price of the price of the constant congestions and price of price price of price of price of price of price of price of price price of price price

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graphed, and edited by Don Cos-carelli, 197. College; Frontier Drive In; "(Cabrillo: College; Frontier Drive In; New Valley Drive In; Poway Playhouse; South Bay Drive In; Spring Valley; Village; Vogue; from 229)

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The Rose — However much this move ower to the particulars of Janie Jophin's life, it surely owes more to the operations of the musical-biography genre. These are given such a commoning documentary veneer that you don't really mind such stuff and ror-enters under the AWOL.

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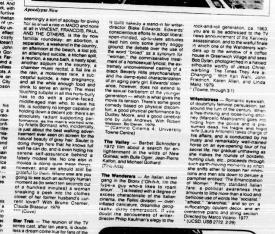
(Uncorn, through \$1)
Senjuro — In the sequel to his YOJIMBO, Kurosawa, keeping a smart eye on the box-office, chroso-osara tree on the box-office, chroso-osara tree on the box-office, chroso-osara, however, the shared ecloric and power, the shared the machine state of the same state state of the same state of the s

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***Safarra 3 — Hanoy, Kotel makes his usual odd myrestom in the role of man of the future (the hard once up in a promysal style more suitable to a fam of the future (the hard once up in a promysal style more suitable to a fam of the future (the hard once in a fam of the future for the fam of the fam of the future for the future for the fam of the future for the future future for the future future for the future future future for the future future





Every Tuesday night. Come watch the best male



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The February cash rebate offer at Pacific Stereo ends midnight Friday, February 29th1 The Callifornia Inventory Tax has been repealed—a tax that cost us \$128,000 last year—and all during February we've been sharing our tax windfall with you. How? With bargain stereo prices and hefty cash rebates! We're staying open 'til midnight on Friday so you can claim your cash rebate before this exciting offer ends. Simply choose any component marked with a special rebate tag. Mall in your rebate postcard and you'il get your check in 4 to 6 weeks. Quantities are limited on certain models, so shop early for best selection!

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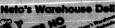
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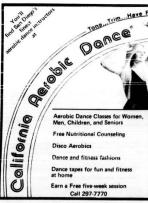
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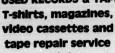
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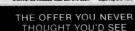
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ker's KEYBOARDISTS holding out for working booked bands: One pro boardsman needed for near working fusion band Character deficient, non-hackers need not apply, Jose bass. 297-7618 evenings or George 297-2822 VOCALIST NEEDED for extablished working rock bend, accomplished singers only, musical knowledge a must. 298-9761 leave name and number.

BASS PLAYER and/or drummer wanted. Must be 21, witting to work hard and irevei. Recording experience helpful. Rock - rock and roll. Zack 279-3108.

NAKAMICH 700 casestis deck, mint, \$550.
S.A.E. 4100 lime datay 442. Decca London
Mr. 5 with 200 hours on retip \$50. Mark
Johnson 755-4347.
A.TEC LANSINO, voice of the theatre, mint
corollion, must sell feat, thig is hou

WILDFLOWER available to play parties, re-ceptions or any festive occasion. See us at the Hilton Inn. (9-1:30) every Sunday & Monday. 483-4789.

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112 West Washington, San Diego 299-4174 Monday - Friday 7:30-9:00 Saturday & Sunday Brunch 9:00-2:00 Dinner Special! Greek Green Dish

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female singer-guitarist into original music wit ideas of their own. Lot's work together. Ben ous only. Tim 748-2421.

WANTED SELMER ALTO saxuphone. Price must be reasonable. Jack 234-7083. ANTIQUE ENGLISH upright piano, buried walnut with inlaid design, \$450, 299-4395.

STEREO CONSOLE, Sears AM/FM phono entertainment center with 21 inc; - B/W TV. oiled walnut cabinet, good condition, good sound, \$70, 287-2858.

NEED DYNAMIC, experienced female musi-cians to form all-girl band. Also have congat and 12-string guitar for sale. Sally 436-4351.

LEAD GUITARIST NEEDED for immediate 5-6 nights a week, local and road gigs. Must have state of the art equipment, stage presence, warrable, back up vocals. Consinencial Rock. 722-2016.

ARTLY FLUTE. Solid silver head. French keys with cork stops. Perfect condition, \$325 John 453-3015

TEAC 2-A MIXER, 6 channels, with MB-20 power meters, new, never used with warranty. Many features, \$475. For info call Mike 453-0258. Keep trying.

1 PAIR OF CERWIN VEGA mo. el 6-32 speaker cabinets. Each cabinet contains two 12" speakers, handles 200 walts. \$400.443.8004

6 STAGE LIGHTS, excellent condition. \$350.

BASS PLAYER-lead singer needed for working rock/disco band. Travel and home. Needs good equipment, abilities, attrude, ex-perience, stage presence and personality. 442-2144; 479-3481.

STEREO EQUIPMENT Hatter Preamp, Dynaco Eq. \$185 each. Netronics direct drive turntable with grace arm. \$125. All perfect.

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OCEAN FRONT, 2 bedrooms, Mission Beach, \$450, 2 baths, furnished, utilities paid, parking, no pets, available now through May 31, 343 Ocean Front Walk, 488-1395 or 281-2645.

PACIFIC BEACH. 2 bedroom house, \$435. New deluze kitchen, dishwasher, plush car-pets. Large patio. Walk to beach, 964. Emorato No pets 2 singles CK 488-383.

| Inc. case \$642 | Fender - Par Basse | Fender Basse | Dean E'iles (\$856 list)
Dean ML' Standard (\$103 list)
Dean ML' Standard (\$103 list)
Dean ML' Standard (\$103 list)
Inc. o.
Dean "2" (\$103 list)
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rome with walk-wall shap, new paris, striple, cable, store, refugerator, storage, \$500 plus
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VILLA TIERRASANTA. 3 bedroom, 2 bath, adult condo. Fully upgraded, 2-car garage, laundry room, fireplace, pool, jacuzzi, tennis, racquetball, \$499, 462-8003 or 574-7242.

HOUSE., \$345. 1 bedroom, Hillcrest, yard, pets OK, refrigerator, stove, garage, walking distance to University and Mercy Hospitals. Dr. Schein 291-9876 or 295-3171. FOR RENT. STUDIO in Ocean Beach, 1/2 block from the cliffs, carpeted, teak floor, stove, refrigerator, large backyard. \$275 plus last month's rent. = \$50 cleaning deposit. — Wes or Jenny, 222-3162.

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MISSON VALEY: 1 has been seen and seed and seen and seed and seen and seen and seen and seen and seen and seen and seen

BIG BEAR (MOONRIDGE) house for rent. Fully lumished, sleeps 8. Near all sports. \$50 a day. Weekand, weekly rate available. Mr. Meronoff 297-4191 mornings. 438-4005 evenings.

GAHAGE SPACE available, \$30 month, Al-

565-8814

NEWER 1 BEDROOM apartment, North Park, Lovely carpeting, small, quiet building, parking, taundry, grocery 1 block away. Ma-ture adults, no pais. \$230, 448-1914.

duplex. Quet, clean, seculded, no pets. \$275 monthly. See owner in front house. 1455 Grand Avenue or call 270-7385 or 578-4750.

\$50 FINDER'S FEE. Married couple with elemences wants cheerful, quiet, secluded, and private small country house in San Diego County Shepps. P.O. Box 99714. San Diego 92109.

HOUSES, 1 BEDROOM, huge fenced yard, \$235, available immediately. Also, 1 bedroom house, small yard, with garage, \$280, avail-able March 1. Roland 239-7949.

2 BEDHOOM HOUSE Taimedge \$365, near SDSU. New carpet, paint. Appliances, laun-dry. Nice, north of Boulevard, 4523 51st Street. Students, child OK. No pets 466-3363.

UNIQUE LEASING opportunity, share of equity or purchase option, \$450, new 2 bedroom condo, San Diego Bay view, security, pool, carpeted and draped. 459-1340 week-days or 274-6725.

LA JOLLA CONDO. Two bedroom plus der

CONDO: 2 BEDROOM, new carpets, drapes, stove, refrigerator, carport, patio, laundry fa-cilities, pool. Carefree San Carlos (near SDSU, off Mission Gorge Road). \$375. 453-6726.

NORMAL HEIGHTS 2 bedroom unfurnished \$260. Child okay. 180 degree view, com-pletely redecorated, stove, refrigerator, laun-dry. 3532/s. Martings. Aug. 270-8548.

THE READER PUZZLE

No. 95 Think Positively

By Don Rubin

Overheard at the psychologist's office:
... And photography, Dr. Clayman, well, let me tell you, I don't know why I even bother, it's just one setback after another, every picture! take has something wrong with it, there's just no happy medium for me, no sir, my whole life is either overexpor or underexposed, just take a look at these negatives, why I can't even tell you who they're pictures of. Tell me, Doctor what should I do?"

Rules of the Game
1. Prizes for solving the
Reader Puzzle will be Reader

T-shirts 2. All entries in the Reader All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92138) by 9:00 a.m. Friday, eight days following the issue date.
 All entries must be

accompanied by your name, address, and shirt size (S, M, L,

XL).

4. Employees of the Reader and their immediate families are

not eligible.

5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary. We've only got five T-shirts a week to give away, so if there are more than five winners, we'll have a

entered in the space allotted on the puzzle page. And please, no phone calls or trips to our

ners of and Answers to der Puzzle #93, Face to

Face Each of the messages, as you may recall, should have been set in a different typeface. "Hurry, "in the chiseled typeface, should have been set in the carnival-like ("Chem. Sir"), which

face ("Dear Sir"), which should have been set in the typewriterlike face ("Mirror, Mirror"), which made much Mirror"), which made much more sense in the shattered typeface ("Do not bend, fold"), which should have been set in the computerlike face ("You are cordially"). which should have appeared in script ("Do Not Enter"), which would have been more appropriate in a simple Helvetica ("Rodeo"), which western face ("Witnesseth"), which sounds more like Old English ("Hot Dogs"), which is a natural for the type called Frankfurter ("Pinball"), which

should appear in Pinball ("Sunshine"), which has to appear in Sunshine ("Masquerade"), which should be camouflaged decoratively ("No Hunting"), which looks best in Shotgun ("Rest in Peace"), which is nicer in the chiseled face ("Murse, Murse").

nicer in the chiseled face
("Hurry, Hurry"),
"Moonshine" and "Rah,
Rah" should have been
reversed. And "Bank," which
was in Neon, should have been
set conservatively ("Yankee
Go Home"), which, ...oh,

of the 229 of you who attempted to solve #93, 106 of you were able to save face. The T-shirt winners are:

1. David M. Johnson, San

Diego Danai Lamb, San Diego Jon Sudman, San Diego Mrs. R. Morin, San

Diego 5. Lisa Albright, San Diego

NEON Mirror, mirror This Side Un MOOMSHINE

DEAR SIR.

Witnesseth

YANKEE GO HOME

2. Vilan

BANK reb, reb

Sunshine HVRRY HVRRY

Τεροσυρορόρ Dot Bogs Do not bend, fold,

PINBALL RODEO. PERT IN PRACE YOU ARE CORDIALLY

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