

READER

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SAN DIEGO'S WEEKLY



Photograph by Robert Elmerich

FIRE BY DESIGN



Photograph by Jim Carr

The Intentional Burning of San Diego County

By Gordon Smith

The mountain appears to have been hit by a bomb. Smoke is billowing upward in thick streams that flow together into one vast column hundreds of feet high. On the hillside below, bright orange flames are ravaging the brush in a wide patch that looks like an open wound.

You can hear the faint beating of the helicopter even before it appears over the ridge. Finally it comes into view, a tiny white creature lost in the expanse of brush and sky and smoke here on the eastern flank of Palomar Mountain. When it reaches the burning area, the helicopter

suddenly and rather unexpectedly banks away and begins to descend the mountain, hugging a steep ridge as it moves away from the fire. Near the bottom of the ridge it turns and heads up toward the fire again, only to descend once more along another ridge. In a few minutes thin lines of smoke appear where the helicopter has been, and soon rows of orange flames dance upward as the dense brush catches and begins to burn. And the helicopter works on, descending one ridge after another like a spider spinning webs of flame.

(continued on page 8)

City Lights

Sorry, We're Out Of Books, How About A Beer?

Come next fall San Diego State University's bookstore will have a million dollars worth of renovation in place, but not a significantly larger number of books on its shelves. "We're not adding books," explains Harvey Goodfriend, general manager of Artec Shops, which runs the bookstore. "We're adding convenience." The additions will include the transfer of all general books upstairs to join the textbooks already there. This will leave the first floor of the bookstore totally dedicated to nonbook items: everything from art supplies, paper, writing implements, and other instructional materials, to sweatshirts, jogging shorts, athletic shoes, beer mugs, condoms, and knickknacks. On the driving board are more cash registers, another entrance to the building, a candy counter, and a hot fudge machine.

The renovation, which has been underway about a month, has brought forth letters of protest in the campus newspaper, *The Daily Aztec*, and has stimulated the paper's editorial stance against the candy counter idea. A few professors, mostly from the English department, have called the bookstore, wondering what's going on, and some have lodged outright complaints with the bookstore manager, Phil Robbins. "I've told Phil I'm shocked," says Karl Keller, professor of American literature. "They've been in the process of shifting over to more commercial items for the last year and a half. And their excuse is the usual one: to keep book prices down they have to sell these other items."

Complaints about the bookstore are common among the English professors. "There's a lot of sentiment among faculty people that it's already more of a beer mug/sweatshirt operation than a bookstore," says Larry McCaffery, professor of contemporary American literature. "Their holdings of contemporary fiction is woeful. . . . The priorities seem a little strange."

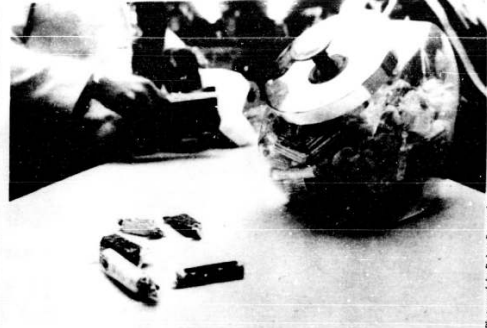
"It is generally assumed that the decision to devote more space to nonbook items was based on their higher profit margins," says Goodfriend. "It takes pains to point out the fallacy of that premise. 'If we wanted to just starve, we'd make more money,' he says, 'we'd leave the store alone."

We're spending a million dollars on improvements, mostly rehabilitation. The notion that a campus bookstore should just have books is thirty years old. I'm not forcing Easter presents and Mother's Day gifts on the students, they're voting for them with their dollars. That's what the campus wants, and we can provide that."

Comments teaching assistant Alida Allison, "Artec Shops has X amount of dollars to remodel the bookstore. How are they going to use it? A hot fudge machine? A candy counter? It's just bad taste. What kind of university bookstore is that? The downstairs will be a 7-Eleven."

Goodfriend notes that plenty of other campuses, such as UCLA and BYU, have put in similar operations, and they have been successful. And he says, "Maybe we shouldn't call it a bookstore; maybe we should call it a campus store."

Most of those who have an opinion on the bookstore changes agree that the student body will probably not rise up in opposition and will not view



Photograph by Robert Burroughs

the changes as a slighting of books. "It's thought that most students won't even notice it until they actually smell the hot fudge," explains one bookstore employee, "and then they'll come by it."

— N.M.

Maybe Ron Oliver would be Steve Martin's prototype for a characterization of a Steve Martin look-alike. The elements are all there. Oliver first heard about his resemblance to the comedian from somebody at work who said he looked just like the guy on *Saturday Night Live*. Oliver never did see the show. "I gotta get up in the morning and go to work," he explains half facetiously. "I'm not gonna stay up until 11:30 to see some asshole making money."

Oliver works as a loan manager for Union Home Loans on El Cajon Boulevard in North Park. He's thirty-seven, on his second marriage, has four kids at home, and his \$15,000-a-year job will lead him nowhere but to El Cajon Boulevard in North Park. He's got a degree in business with an emphasis in human behavior from National University.

The first time Oliver really believed his uncanny resemblance to Martin was when his nine-year-old son asked him how he got his picture on the cover of *People*. He's only seen the comedian in action one time, when somebody called him into the living room to see himself on TV. "I walked in and saw a jerk in a 1900s bathing suit put his hands together and jump in the water," Oliver says. "Shit, I been doing that since I was six."

After a couple of years of being stared at in public, signing autographs, and receiving gifts of arrows through the head, Oliver has come to believe he could be raking in a lot of money playing Steve Martin. Nobody else seems to believe it, though. He contacted the Mary Crosby talent agency and was told guys like him were a dime a dozen, and that he should contact Look Alikes in L.A. That only solidified his determination to capitalize on his looks. "To make big money you gotta be around big money," he says. "This [his face] and my background in real estate, human behavior, and finance will do it. I should be making \$45,000 a year, and I'll get it, by hook or crook."

In the meantime, he's having a ball being recognized wherever he goes. Some people can't believe they're getting loans from Steve Martin, and they start searching the office plants for hidden microphones. When people stare at him in public, they seem to be waiting for him to do something wild and crazy, and they laugh easily at his simplest actions, like a shift in his deadpan expression. The notoriety hasn't gotten old yet.

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Oliver asks, "He makes an ass out of himself. He does what people would love to do but are afraid to, and he's making money at it. Some people have criticized me for capitalizing on somebody else, but what the hell, it's not costing Steve Martin anything, and when people are through with whoever they're with, they either know Ron Oliver a little better and see he's not such a bad guy, or they think they've been with Steve Martin and it leaves him with a better image."

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He estimates that the state guards rescued eighty to a hundred people from their stretch of beach. Captain Bill Norton, who heads the city's beach, says he won't be able to increase the city lifeguard force (normally three guards per day) in response to the state's cutbacks at Black's. "We'll respond to rescues if we can. We're not going to let anybody drown in front of us. . . . But our first concern is for the city section."

— J.D.

Jeannette Dewezze and Neal Matthews

MAY 7, 1981

City Lights

Martinizing

Ron Oliver sat down in the crowded bar at Reuben's restaurant on Harbor Island last Friday night, and within twenty minutes the people at tables near his all had their backs turned to him. But not until most of them had stared long and hard at that face, that prematurely gray hair, that denuded snout. At first they weren't sure if he was Steve Martin playing the part of someone trying to look like Steve Martin, or if he was a Steve Martin look-alike trying to call attention to himself. The uncertainty finally discomfited them, and they faced away.

The isolation hasn't gotten old yet. Oliver was on a plane returning from Oxnard last year and all the passengers were treated to free drinks after it was announced that Steve Martin was in their midst. Still, nobody would sit next to him. They were sure he wasn't the Steve Martin, though perhaps a few had seen him signing autographs in the airport terminal. So maybe . . .

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the Mormon Tabernacle Choir and offer them a chair. What Lee Iacocca is to the auto industry, what Roman Polanski is to baby-sitting, what Howard Cosell is to a vote of silence, that's what Ballard Smith is to San Diego sports."

But those are the ones that go awry. The ones that didn't, which appeared in Stein's columns, were not taken good-naturedly by Smith. "It's easy to hide behind a pen," he says. "I will call Joe today. No question, I'll call him."

— N.M.

Let It Rip

Its tricky rip tides have always placed Black's Beach near the top of the list of San Diego's most dangerous beaches, and casualties there should increase this summer. Local administrators of the state parks department plan to eliminate all lifeguard service from the state portion of the beach, the part where most bathers have congregated since mudry was banned from the city jurisdiction in 1977. Regulars at Black's are particularly miffed that the isolated La Jolla beach is the only one suffering any such cutbacks.

Bob Isenor, the state park department's aquatic specialist for San Diego, explains that for years state personnel patrolled Black's Beach infrequently because its remote location drew few users. The beach only began attracting thousands of visitors after it evolved into a modest haven in the early 1970s, and Isenor says state lifeguards have been assigned to Black's on a regular basis (four to five at a time throughout the summer months) for the last three years. But that request was turned down by the city. The service costs \$30,000 to \$50,000 a year. However, Isenor says the state never specifically allocated that money; instead the local officials used some of the funds slated to protect the county's other state beaches (the Silver Strand, Border Field, Torrey Pines, San Elijo, Cardiff, Moonlight, South Carlsbad, Carlsbad, and San Onofre).

Isenor says his department requested separate money to guard Black's Beach, but this year that request was turned down by the governor's office. Now Isenor claims the department can no longer divert the money from other places. He estimates that the state guards rescued eighty to a hundred people from their stretch of beach. Captain Bill Norton, who heads the city's beach, says he won't be able to increase the city lifeguard force (normally three guards per day) in response to the state's cutbacks at Black's. "We'll respond to rescues if we can. We're not going to let anybody drown in front of us. . . . But our first concern is for the city section."

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this by saying, "Why would I agree to it in the first place? I'm going to worry about a mental midjet like Joe Stein roasting me?"

Joe Stein, of course, is the sports editor of the *Evening Tribune*, and it was he who contacted Smith initially and got his consent to appear at the roast. But he wasn't going to be Smith's roaster. And though Stein understood the reasons Smith had to cancel last week, he still couldn't resist blasting the Padres president in his sports column on Thursday.

But this week (Smith) even balked at sending a representative of the Padre organization in his place," read Stein's column. "I've got a business to run." [Smith] sniggered.

Smith couldn't believe it when he read the column last Sunday, after arriving back

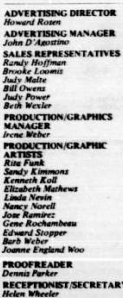


Photograph by Jim Cate

Ballard Smith

the roast must go on! Last Thursday's Press Club Roast was to have included Padre president Ballard Smith as one of its victims, but he canceled four days before the event, citing a change in schedule and a misunderstanding of the date. Naturally, some sports folk thought that maybe Smith chickened out because his ball club has been taking such a drubbing, and Smith didn't want to go through the gauntlet. Smith himself refutes

— J.D.



After hearing her say that someone had followed her home and that she was going to report her apartment to see if it could find the man responsible. After I found no one in her apartment, we called the police for her and I went down to the street. She looked like she looked like what had occurred while it was still fresh in her mind.

What at first had seemed like a very good idea of how to turn a chance meeting into an act of a woman who had been dancing and drinking with a "very good looking man" and had been followed home. She had closed at twelve the morning to have some coffee and look at slides of her art work. As reported in your article, she said that she fixed her hair, took a shower in the bathroom, and upon returning found the lights out and the man lying on her bed made. She said she was shocked and that she had times over with when she be-

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others' movements will be faster than one with no synchrony, regardless of the size or weight of its members. A crew is just that, not merely a number of individuals in the same boat.

Crew requires discipline; indeed, it strengthens discipline. Knowing just what your body is capable of (which is much more than most people think) and the elation of winning a well-towed race are satisfaction enough.

Racers are perhaps the best conditioned of all athletes, as many spectators of the World Aero Classic on April 4 would attest.

Despite the fact that Heffner openly states, "No, I am not

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Contrary to her present feelings about Officer Roberts, we were all very relieved to see him that night. I remember being impressed with his professional and highly sympathetic manner in handling things. I left after he began questioning her in order not to intimidate her so she could tell him the whole story. My wife stayed with her during the whole time. The officer questioned her in order to give her female support, since the officer was a man.

According to my wife, Officer Roberts did not engage in any leading questions and remained quite sympathetic and supportive throughout the entire time he spoke with Janey. We feel that no other officer, male or female, could have been more understanding or professional than Roberts was that

As for Janey's resigning herself to preventing future rapes by learning self-defense, I think it would be more effective for her to learn some common sense instead.

With all the inconsistencies in Jones's accounts of what went on that night I can understand the reluctance of the district attorney's office to push the rape aspects of this case any further. There is, however, one glaring and indisputable fact: someone

smashed Janey in the face hard enough to cut and break her nose. That someone is still running around free and unpunished for his brutal and childish assault upon her.

I want to know why the district attorney cannot prosecute this person for assault without having to tie it in with rape as Officer Roberts explained was the case. I feel it is a grave injustice not to be able to prosecute the man for what he obviously did do. If nothing else, he's guilty of disturbing the peace for waking us all up in the middle of the night.

Name Withheld by Request
Dan-Mae

Although only a short news brief, Stephen Heffner's "Human Rhythm" in the "Events" section April 2 deserves a comment.

Rowing cannot be fully understood until participated in competitively. True, it is hard work. But what isn't when you are aiming to be the best? The conditioning is intense — both physically and mentally. To achieve optimum speed from the shell and the crew requires the agility and sensitivity of each member to each other and to the boat — quite different from "the mentality of a galley slave." A boat whose members are so finely

John D'Agostino's approach to some musical styles is roughly on a par with Tom Metzger's approach to race relations.

Even if one concedes that some musicians, such as Jimmy Buffett, produce low-quality music, the obvious route for a professional critic is to point out reasonably the music's flaws, not indulge in inane insults and irrelevant anecdotes. Buffett isn't responsible for the performers at parties D'Agostino attends ("This Week's Concerts," April 23).

(continued on page 25)

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exaggerating." I find it extremely difficult to describe rowing in beautiful Mission Bay as "mucking about in the Elbow." Bend Snake Snake Preserving... Furthermore, modern racing shells can hardly be compared to "slave-strip replicas." These slim, sleek, state-of-the-art shells are perhaps the best hydrodynamically designed crafts on the water.

Finally, if Heffner considers "masochists" as those who strive for improvement and, at the same time, a feeling of accomplishment, then I suppose that is what we are. Otherwise, he obviously has very little knowledge of crew and has experienced even less.

Michael E. Fleming
Alumnus, San Diego State Crew
San Diego

I was disappointed, and will never know whom to believe next because of the answer Matthew Alice gave to H. Hadley Batchelder in the column "Straight from the Hip" (April 23).
Whose hip?

All commercial stations licensed by the Federal Communications Commission are not required to reduce their broadcast power. Some are; some are not. WABC, WGN, KFI, and KNBR are examples of those which are not. Some stations reduce their power to nothing at sunset (these stations are called "daytimers"), and others merely change their broadcast frequency. Some radio stations reduce their power and pattern depending on broadcast treaties signed years ago with Mexico and Canada.

Regulations regarding the broadcast stations also depend on what other stations are broadcasting nearby on more or less frequently frequented frequencies. I certainly hope H. Hadley Butchelder sees this letter so his hip gets straightened.

Ron Israelit
San Diego


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Straight from the Hip

Dear Matthew Alice:
My boyfriend loves to eat chili peppers even though I tell him they're bad for his health. He tells me they can't be bad for him because he craves them, and his body wouldn't steer him wrong. Which one of us is right?

Teri Newcombe
Escondido

Chili peppers are rich in vitamin C, which humans (together with other primates and guinea pigs) cannot synthesize. A co-discoverer of vitamin C, Albert Szent-Gyorgyi, found one of its richest sources to be the chili pepper native to Hungary. It is plausible, but not likely, that your boyfriend craves chilies to satisfy some deficiency of vitamin C in his diet. In any case, the peppers can be seen as part of the natural diet of the Southwestern Indians whose land gave them little in the way of citrus and green vegetables, the better-known sources of vitamin C, and the natural preventatives of scurvy.

Dear Matthew Alice:
I'm curious about the Ramona pageant held every year in Hemet, near Riverside. How did the pageant get its start and what's it all about?

Mr. Frances Hawes
Encanto

The pageant is based on the novel *Ramona* by Helen Hunt Jackson, of Amherst, Massachusetts, and published in 1884 as an attack upon the treatment of California Indians by the colonial Spaniards and Americans. Jackson intended her book to be comparable to *Uncle Tom's Cabin*, written by her friend Harriet Stowe. But instead of raising sympathies for the subjugated Indians, the book became famous for its love story between Alessandro, the full-blooded Indian, and the half-Indian, half-Scottish girl, Ramona Ortega. She was the adopted daughter of Señora Moreno, a

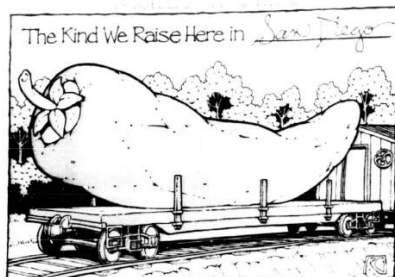


Illustration by Bob Greary

rancher, who refused to allow her marriage to Alessandro. The couple eloped, only to be hounded by Americans who killed the Indian and left his wife and child destitute. They were saved by Moreno's son, Felipe, who returned them to the ranch for a time, until he was forced to sell to Americans and move to Mexico. In 1881 Jackson published a documented attack upon the plight of the Indians, *A Century of Dishonor*, which led to her appointment by the U.S. Department of the Interior to report on the needs of the Mission Indians, as they were generally called. When this report was not acted upon, she turned to the sentimental novel to find a public voice. The *Ramona* Pageant is a staged re-enactment of the plot, with narration, songs, and dancing. It runs through May 10. The tickets, which cost from four dollars to eight dollars, have all been sold.

Dear Matthew Alice:
Sometime in January signals were installed on the ramps leading to westbound Interstate 8 on Main Street and El Cajon Boulevard in El Cajon, obviously to control the flow of morning traffic headed into Mission Valley. Yet signals installed at the same time on eastbound I-8 (at College Avenue and at Texas Street) to control the evening traffic have not been turned on. Why? Could it be that experimentation with the westbound signals is proving that the traffic on the freeway is too heavy to be regulated by metered ramps, and that Caltrans perhaps will scrap the idea of metering eastbound I-8? I still encounter the usual traffic jams in the morning, at Grossmont summit, the college area, and Waring-Mission Gorge.

Bob Murphy
El Cajon

The people at Caltrans feel that the signals metering traffic on the westbound ramps in El Cajon have indeed thinned congestion on the freeway, though not by much perhaps, and they feel that they overestimated the eastbound volume of traffic, which has made the eastbound metering devices useless for the time being. Don Day, who handles much of Caltrans' traffic metering, said, "We do have some problems with the volume of traffic upstream of the westbound meters — which would be east of the meters on Main Street and El Cajon Boulevard. Our volumes indicated at the time that our meters would be sufficient to control the morning flows; however, between January and the last time we counted, we've had an increase of 600 vehicles per hour, most of which seem to be coming from Route 67, Mollison Avenue, and Second Street. Apparently we made enough improvements on 67 that people have found it more convenient to use that route to feed into Eight, and so we're in the process of extending the meters east into El Cajon. I guess we'll put a couple of meters on Mollison pretty soon, Second Street, we'll have to hold off a bit because it looks like that intersection will need to be widened, and then we'll probably have to put in a small retaining wall." He added that the meters are sometimes defeated in their purpose by a traffic jam. Electronic sensors imbedded in the freeway's main lanes tell how many cars are flowing past the metered ramps. "Of course at some point the volume passes the threshold at which the meters are set to operate," said Day, "and then they just sort of give up."

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

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FIRE BY DESIGN

(continued from page 1)

It makes you feel just a little uneasy to see the hillside deliberately torched like this. It doesn't help much to know the helicopter belongs to the United States Forest Service, an agency better known for a stern-faced bear who admonishes motorists and campers. "Remember, only you can prevent forest fires." From our vantage point on a hillside a quarter mile away from the fire, we watch with perverse fascination as the helicopter drips out line after line of flame from a barrel suspended beneath its belly, carrying out what the forest service refers to as a "prescribed burn." There are about a dozen people watching in all; most of them are forest service personnel, but they have been joined by several employees of the nearby Palomar Observatory, a couple of photographers, and a few others.

Anxious for information, I accost a young man with tousled blond hair who has a forest service patch on his shirt sleeve. "The size of this burn is 500 acres, but the objective is to actually burn only about sixty-five percent of that," he tells me. It turns out that he is Steve Clauson, the head ranger for the Palomar district of the Cleveland National Forest, where the burn is taking place. "There will be some places burned totally, some places burned partially, and some places not burned at all. The reason we're burning is primarily to improve the wildlife habitat, but it's also for fuel reduction; some of the chaparral out there is sixty to seventy years old."

Below us a dirt road leads out along a ridge to the east. The road is well south of the main fire, but a plume of smoke is rising along it, and through binoculars I can see men clad in yellow and orange fire suits working there. "They're reburning that fuel break, keeping it clear," Clauson explains, "but they're really here for one reason: just in case the fire gets out of control." Clauson goes on to explain that the prescribed-fire manager, the man calling the shots, as he puts it, is in a jeep somewhere on the main ridge. The lighting boss, who is directing the helicopter pilot, is with one of the hand crews on the dirt road below us. In all there are five hand crews and six engines on the scene, Clauson says. And then he pauses, looking out at the flames and smoke in the distance. "The moisture in the brush is pretty high at this time of year," he observes quietly. "If this was August or September there's no way you'd stop it."

The organization of the fire-fighting personnel is reminiscent of the military, and so is the operation of the prescribed



Photograph by Jim Cost

burn itself. It's difficult not to think of air strikes as the helicopter slowly maneuvers back and forth across the hillside, setting it afire; the substance used to ignite the brush, jellied gasoline, is even similar to napalm. Suddenly a shout goes up from the people around me as a particularly dense patch of brush catches and the fire spreads to a nearby oak tree. The flames quickly reach heights of twenty or thirty feet, but soon die down. (Later, I learn that one of the goals of this fire was to avoid burning the few trees on this dry, brush-covered hillside. The flaming oak was an accident, a casualty in a generally successful campaign.)

Through drifting smoke I can see a small, dark, hovering shape — a hawk. It appears to be close to a dangerously hot part of the fire, and for a moment I wonder if it has become confused by the smoke and heat. But it continues to hover there for a long time, apparently unharmed and apparently hunting. A few days after the fire I spoke to Steve Widowski, a wildlife biologist for the Cleveland's Palomar district, and asked him about the hawk. During the fire Widowski was on the dirt road with the lighting boss, helping to direct the helicopter. He also saw hawks in the smoke, he said, "and a lot of ravens. They weren't confused, they were feeding. During a fire like this a lot of small mammals lose their cover, and they become easy prey. We even saw a few birds with rodents in their mouths flying away from the fire."

The afternoon wears on, and the helicopter weathers and banks among the clouds of smoke. Finally it turns for the



Photograph by Jim Cost

last time and flies off for a refueling pad, hidden from view over a ridge to the east. The fire burns on after the helicopter leaves, but more and more slowly. Now and then a light breeze bears the smoke away, and as if a curtain has lifted we can glimpse some of the burned patches of ground. They are still smoking, an ashy gray. The old-growth chaparral that was here can burn uncontrollably hot and fast when it is allowed to accumulate unchecked over a period of several decades; if a wildfire were to reach this area now, it would have a hard time moving through these newly created "islands" of burned brush. In a few months deer will come to browse on the young shoots that spring up

in the clearings, and hunters will follow the deer.

Prescribed burns such as this one are not new in the United States — they have been used for years to thin trees and reduce the fire danger in timber stands in the South and the Northwest, for example — but they are almost unknown in California's highly combustible chaparral. Large-scale burning of this brush type has taken place only in the last three years, nearly all of it in the Laguna-Morena Demonstration Area, a specially designated, 130,000-acre tract within the Cleveland National Forest, in San Diego County's Laguna Mountains. Now the forest service is preparing to use the techniques they have refined here on



Photograph by Jim Cost

chaparral lands in national forests all over California. And, using the same techniques, the California Department of Forestry will soon implement a massive program of prescribed burns on more than ten million acres of chaparral-covered private and public land in the state. "Prescribed burning is going to be increasing dramatically in the next few years," a forest service official told me not long ago. "The government is officially in the burn business now."

It's not as if Smokey the Bear is going to be replaced as the symbol of fire prevention by a wide-eyed ranger squaring liquid fire from a helicopter. As a matter of fact, the public will still be fed the same old saws about stamping out cigarette butts and pouring water on campfires. But fire officials have increasingly come to realize that the only way to reduce the high cost of putting out wildfires — an expense that can run as high as one million dollars a day

— is to reduce the size of the fire. And in many areas the only practical way to do that is to reduce the amount of old and dead wood on the ground through a systematic program of burning.

The programs are not without their critics; some people claim that fire agencies have converted too zealously to prescribed burning. It is still an experimental process, they caution, and one that could cause as much damage as good. But even these critics agree it is a time fire was recognized as part of the natural order, as important to the life of the chaparral as sunlight and rain.

Manzanita, chamise, sage, scrub oak, ceanothus, flat-top buckwheat, laurel and mountain sumac, lemonadeberry, holly leaf cherry, mountain mahogany. When you go out into Southern California's brush-covered hills, these are what you

see. They're large shrubs, most of them, with thick, rubbery or waxy leaves. They're well adapted to getting and retaining water any way they can in this fogbound but generally arid climate, and they're well adapted to fire.

It has been speculated that the high levels of turpines and acetones in chaparral plants exist to help promote a fire. Many of the species are geared to re-sprout from root crowns when the upper branches are burned away; most of the others scatter seeds in the soil that "sit there waiting for a fire to come along," says Tom White. "The fire cracks the seed coat and allows water to get in and germinate the seed. Fire plays different roles in various ecosystems in the western United States, but chaparral requires a particularly hot fire that actually kills the existing plants. It's not only fire-adapted, it's fire-dependent."

White, the acting program manager for the Laguna-Morena Demonstration Area, is a man whose glasses and soft-spoken manner contrast sharply with his big, husky frame. One warm, clear April morning a few weeks ago, he and I climbed into a forest service truck and drove up into the Laguna Mountains for a look at the demonstration area. A burn had been scheduled for this particular day, and White had promised me that we would be able to see it from the front lines, up close.

White had become the acting manager of the demonstration area just one month earlier, when the previous manager, White's boss, moved on to a new post with the forest service in Oregon. The search for a permanent replacement has not yet begun, but White could be considered for the job. At twenty-seven he has a B.A. in forest management from Northern Arizona University, and an M.A. from San Diego State University in geology and environmental planning. While he was at SDSU he worked as a student intern with the forest service, and his master's thesis was on the Laguna-Morena Demonstration Area.

We turned off I-8 onto the Sunrise Highway, and made our way slowly up into the mountains. Bright blue scrub jays glided across the road as we went. In answer to my questions, White explained that the concept of prescribed fire originally got its start in the southern United States, where long-leaf pines were harvested for their soft wood. The pines never grew back after being logged, and eventually it was found they depend on fire to kill a bacteria that inhibits their growth. Since all fires in the area were being put out, the bacteria was keeping the young pines down indefinitely.

But even as fire began to be used to help long-leaf pines regenerate in the South, the concept of suppressing all wildfires in other areas persisted. The forest service had always promoted the idea of fire as a destructive force, and it wasn't easy to change. One local fire official I talked to

recently summed up the history of fire suppression in Southern California this way: "Fire was a natural part of this area before the Indians came, and certainly while they were here. Then the white man came and built his stupid house out in the middle of the brush, and all of a sudden fire was not considered natural any more."

One event went a long way toward changing this way of thinking: the Laguna fire of 1970. During a Santa Ana that year a power line near the Sunrise Highway in the Cleveland National Forest blew down, and sparks ignited the nearby brush. Pushed on by the hot, dry winds, the fire quickly flared out of control and burned an incredible 176,000 acres in only three days. It killed six people, destroyed 382 homes, and was stopped at the very edge of the San Diego metropolitan area only after tens of millions of dollars had been spent in putting it out. Several people later charged that the forest service's long-standing policy of putting out all wildfires had resulted in an unnaturally high build-up of dead chaparral which actually aided the Laguna fire. The state government appointed a task force to study ways of reducing the threat of wildfires, and out of this grew, in 1977, the Laguna-Morena Demonstration Area.

Tom White remembers the Laguna fire; he was a senior at Point Loma High School when it broke out. "That's what got me interested in forestry in the first place," he says. "What I remember primarily is the news reports and the huge cloud of smoke that hung over the city for three days. It was the first time I realized the forest service even existed in San Diego, and that these large fires were occurring."

Today White knows that the Laguna fire started in chaparral that was twenty-six years old, and quickly spread into a large area that hadn't burned for at least seventy years, and perhaps not for as long as one hundred years. "One of our objectives in Laguna-Morena is to break up the area into blocks of different-age brush — break up the continuity of the fuels," he explains. "The main reason this hasn't been done in chaparral before is because of the difficulty in controlling it. Old chaparral burns extremely readily because of the accumulation of dead material. But burning chaparral is hard to burn; the percentage of live material is high, and the live material has a high moisture content. So that's another one of our objectives, really, to keep the chaparral in a younger, more vigorous state."

White and I turn off the highway onto a dirt road and make our way through dense forest of oak and pine. The LMDA extends roughly from Morena Reservoir in the south to Lake Cuyamaca in the north, and from Guatay and Descanso in the west to the eastern slope of the Laguna Mountains. We are in the heart of it now, near Mount Laguna itself. We round a few

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FIRE BY DESIGN

(continued from page 9)

turns, and suddenly there is smoke hanging in the air. Soon we can see pockets of flame burning near the road, but still no one is in sight. White explains that this is an "understory" burn — one that consumes only downed wood and a few trees. "That's doing what an understory burn should do — creep along like that," he remarks casually, glancing out the truck window.

But we are looking for the fire crew and its boss, Bob Robbins, who are also scheduled to burn a nearby knoll of old chaparral, and so we move on. Down a rutted dirt track through the trees, across a clearing, around a turn — and suddenly, off to our right, the whole forest seems to be on fire. Heavy smoke is drifting through the trees, but through it we can see the forms of the fire crew in their yellow fire-retardant suits. They are carrying around canisters the size of watering cans, methodically dripping a burning liquid onto the dry needles and leaves that have collected beneath the trees. The leaves catch almost instantly and, in some places, the fire has spread to nearby shrubs and trees that are now burning in flame.

"I'll go look for Bob Robbins; he must be around here getting out," says White, parking the truck and getting out. I get out after him. The air temperature seems to rise suddenly fifteen or twenty degrees. Tiny bits of ash are floating through the air and land on my skin. The smell of smoke — particularly the crisp, dry scent of burning oak — is everywhere. But there is no sound other than the crackling and snapping of the fire.

White returns a few minutes later with the news that Robbins is somewhere further ahead, and we climb back into the truck. As we drive slowly through the burning forest, White tells me, "The drip



Photograph by Jim Ott

wood to be burned, and wind speeds. Using a complicated model developed by forest service researchers, the amount of brush in any given part of a forest is analyzed according to its type and the thickness of its branches. The soil type and degree and direction of slope are taken into account, too, since these factors can also influence a fire. Sometimes the brush on an individual slope is analyzed for weeks before a big burn, in order to gain an idea of what the trends in its moisture content are. The amount of brush to be burned depends on the objectives — a fire for wildlife habitat improvement might burn only five to thirty percent of the brush in a given area, while a fire for fuel reduction or range improvement might burn as much as eighty percent — but the idea is to know exactly what will burn, when, and for how long.

Ultimately the planning process results in a "prescription window" — a day or two when the fire can take place with minimum risk and maximum control. But the prescriptions are still subject to human error. In the spring of last year a prescribed fire in Michigan's Huron-Manistee National Forest got out of control in high winds. Twenty-five thousand acres burned and one fire fighter was killed before it was

put out. It was a mistake the forest service would just as soon not repeat. "The bottom line on control is keeping down the intensity of the fire," White explains. "And that can be done partly through the lighting pattern, estimating how much the fuel levels deviate from the average, judging the slopes, and a lot of other variables. That's the art of prescribed burning. What it comes down to is the decisions of the firing boss on the ground."

Now, White and Robbins decide to try to ignite the brush on this particular hillside by using a flare gun. The decision to use the gun has been made partly to accommodate photographs for a weekly newspaper, and partly because the brush is so dense it would be difficult for the fire crews to penetrate it with their drip torches. Neither White nor Robbins expects the flare gun to work here, however; their combined opinion is that the humidity and the moisture in the brush today are "simply too high."

White removes the flare gun from a black box in the back of his truck, a box that looks remarkably similar to the bag a doctor might bring with him on a house call. But here White is making an outdoor call, a chaparral call, with a gun that shoots big, specially designed bullets with flares on the tips. The explosion is every bit as loud as a regular gun, and the flares go a long way, sailing off into the brush like shooting stars. One, two, three, a half dozen shells are fired into the chaparral on the hill. We wait for a few minutes, but nothing happens. The flares smoke for a while where they fall, and then go out. A few more shots, one of which hits a boulder and caroms high into the air, produce the same results.

"Doesn't look like it really wants to burn today," White comments, packing the flare gun back into its black box. "You should have seen it yesterday," Robbins tells him. "Yesterday was just a beautiful day for burning."

Part of the reason I object to prescribed

burning," says Tom Oberbauer, "is because it's like a religion, a dogma they're preaching; people have to spread it everywhere. It's as if the entire state of California is now a practice area or something."

Oberbauer is the president of the local chapter of the California Native Plant Society, and he is also an environmental management specialist in the county's environmental planning division. He agrees that prescribed burning is a good way to reduce fire suppression costs — "It's certainly better than reducing fuels with herbicides," he told me — but he insists that it should only be used sparingly, in carefully monitored situations. "The CDF [California Department of Forestry] and the forest service are not doing adequate studies beforehand to find out what the impacts are going to be," he says. "Fires in the spring, when birds are nesting and plants are flowering, could have long-term effects. Or when they use that helicopter to drip that liquid fuel out, it will leave residual chemicals in the system. What impact does that have on the wildlife and plants?"

One of Oberbauer's bitterest complaints is that many of the environmental impact reports for prescribed burns list the benefits of prescribed burning without even analyzing the potential negative impacts. He singles out the report prepared by the



Photograph courtesy of the United States Forest Service

CDF for its new prescribed burning program (officially known as a "chaparral management program") as a particularly good example of this. The CDF's program, mandated by law to get under way July 1, 1981, is designed to reduce fire danger by aiding ranchers and other landowners who want to clear chaparral from their land through burning. The CDF will

conduct the burn and pay up to ninety percent of the tab, depending on how much the public will benefit from the fire.

According to the CDF and the forest service, chaparral that is twenty years old or older poses a fire danger. Oberbauer, though, says it might take fifty years or more for the chaparral to reach its maximum health and fertility. If the

chaparral is burned every twenty years, he says, it could do irreversible damage to the vegetation. "They should set aside patches of ground," he suggests, "and burn them at different intervals to find out what the long-term effects are. They should have done this a long time ago. The thing that's crucial is to determine what the frequency of fires in an area is, and that's something no one really understands yet."

But Len Newell, head of the CDF's chaparral management program, says that the wording of the new law makes Oberbauer's arguments somewhat moot. Newell was the original director of the Laguna-Morena Demonstration Area, and is now on loan to the CDF from the forest service to get the state's prescribed burning started. The law applies mostly to private land, Newell said in a telephone interview from his office in Sacramento recently, which means that the frequency of fire will depend "on the objectives set by the landowner. If you're trying to maintain grassland, you might want to burn as often as every two or three years. Oberbauer's approach is pure ecology, and that's fine in state parks or national parks where the land has been set aside mainly for the protection of the resources. But when you're talking about private land where the burn is being

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FIRE BY DESIGN

(continued from page 11)

done at the owner's request, the question of what the natural fire cycle becomes academic, if not downright unimportant."

Newell admitted that the CDF program will also cover some state-owned land, but claimed that fire agencies have enough information to make some "crude assumptions" about what fire frequencies will protect the chaparral while still reducing fire danger. Tom White agrees. "Twenty years is just sort of an average

fire frequency for chaparral in general," he says. "In our more detailed project planning we look at the specific brush types and what the effects of a fire would be. We don't know every effect that will occur, it's true. We're going to be learning as we go along. But if we were to continue with our program of fire suppression instead, we'd be doing something that's even more unnatural."

Newell, White, and other fire officials are also quick to point out that prescribed burns often benefit wildlife. When the chaparral in a given area partially burns, they say, new habitat opens up which attracts a greater diversity of birds and mammals. "The vast majority of species prefer the cover provided by old-growth

chaparral together with the nutrition of the more vigorous, younger growth," explains Steve Widowski, the Cleveland's wildlife biologist for the Palomar district. "The idea is to get the species to reproduce at a maximum rate, because the higher the reproductive rate is the more adaptable the species are."

That, at least, is the classic biological theory, but not everyone is convinced prescribed burning will work so smoothly in practice. Mike Evans, a biologist and coordinator for the county on environmental impact reports, recently told me that forest service and CDF reports talk about prescribed fires benefiting only two species: deer and quail, both

game species. "What I would like to see is a thorough study of all the species that will benefit and all the species that will not," said Evans. "They have just not stated these things in their documents, and I think they're incomplete."

Evans also complained that simply increasing the number of species can be misleading; it's not always for the good. "If you build a subdivision in the middle of the chaparral you'd increase the number of birds, for example, because you'd attract starlings and house sparrows that weren't there before. A more diverse habitat could introduce more predators, too, which could be disastrous for endangered species in the area."

"It's not that I'm against prescribed

burning, it's just that I think they're rushing in before they really know what the effects are," he continued, echoing Oberbauer's reservations. "I'm sure part of the reason is due to finances. But it's a very large program, and they should carry out some studies first."

Widowski admitted there have been no significant studies done in the Laguna Morena Demonstration Area on what effects prescribed burns have on wildlife. (The demonstration area is out of his jurisdiction, in another district of the Cleveland that currently has no wildlife biologist.) That's one of the things the forest service plans to study in the future, he said. He himself is beginning to monitor the effects of the recent burn on Palomar Mountain,

he told me, among other things: he will survey populations of birds common to chaparral such as wren-tits, thrashers, and scrub jays, and he will also study deer use.

"We want to see which species come back and which ones increase," he explained. "There's a lot we don't know, but we feel prescribed burning is a definite improvement over what we were doing. At least now we're managing the chaparral instead of just sitting on it."

White puts the box containing the flare gun back into his truck. It is nearly noon, and the fire crews are going to wait until after lunch to burn the chaparral. Since it could be several hours before the operation

gets started, White and I decide to move on. Robbins has told us that there is some heavy burning going on on the other side of the hill, where he was earlier; it will give us a good idea what the chaparral burn will look like later on.

We circle the hill slowly in the truck, looking for the place Robbins mentioned. Soon we come upon a fire crew lounging by the side of the road, lunch boxes open. Less than one hundred yards away thick smoke is billowing out of the trees, but they seem unconcerned. A few minutes later White pulls the truck off to the side of the road, and we get out to walk up to the fire.

The fallen leaves underfoot make dry crunching sounds as we climb the hillside

through the trees. White says you can tell the intensity of fire by the color of the smoke: bluish-white is the coolest, brown is hotter, black smoke is the hottest of all. Where we are headed now the smoke is mostly bluish-white, but here and there angry brown strands writhe up toward the sky. We continue on, and suddenly stumble almost into the middle of the fire.

Whatever it is that people find fascinating about fire hasn't lost its appeal in the thousands of years since humans first put sparks to use. From where we are standing we can see low, ragged flames creeping along the ground among the tree trunks. Nearby a few old shrubs burn slowly, their dead branches decorated with tiny, deli-

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FIRE BY DESIGN

(continued from page 1)

cate rosettes of flame. And beyond, where the fire is hottest, huge pillars of flame are rising and tearing away like solar flares, mingling with the smoke and heat above the rosettes. Even from thirty feet away the heat is so intense that we break out into a sweat, and are forced to turn away.

White comments that the fire is moving away from us, up the hillside. It forms a head and moves with the wind, he says, and then he grabs a stick nearby to show me what he means. With the stick, White rakes some burning embers onto a nearby patch of unburned leaves. They ignite almost immediately, and in only seconds the fire has formed an elongated triangle with the head at the long point. It is moving up the hillside with the wind, a wildfire in miniature.

"One of the dangerous things about a big wildfire is that the head starts to create its own weather," White says as we watch the flames dance across the leaves. "The heat combines with wind currents and forms eddies — a fire storm." In the Laguna fire, the swirling eddies formed a ball of flame that rolled down at least one hill, incinerating everything in its path. And last year, at the head of a big fire in San Bernardino County, White saw a fire storm that resembled a tornado: high winds created a whirling column of fire. As White watched, the column passed over a

barn, and the barn exploded.

Within a few minutes I have seen all the fire I care to for now, and White and I make our way back down the hillside to the truck. On the way back to his office White wants to show me a place near Kitchen Creek, on the eastern slope of the Laguna Mountains. It was burned several years earlier in one of the first prescribed chaparral fires in Southern California, and White says it is a good place to see some of the effects on the brush.

As we drive out onto the Sunrise Highway again, he points to the canyon where the Laguna fire first broke out nearly eleven years ago. Soon we pass a meadow which, he tells me, was a dense forest of oak before the Laguna fire. Now only blackened stumps remain, dotting the field like some grim parody of a corn field.

Wildfires have proved to be monumentally expensive to put out, and it is one of the great hopes of government officials that prescribed burns will eventually lower the cost of fire fighting. During a wildfire, money for men and equipment often comes initially from a forest service emergency fund. But on a big fire the dollars sometimes flow so fast and in such large amounts, and from so many different agencies, that it is virtually impossible to pin down exactly how much has been spent or where it came from. "Essentially your budget on a big wildfire is unlimited," White explains. "You're not going to run out of money in the middle of the fire."

In contrast, money for prescribed burns is allocated on the basis of strict research and projections, and there are the usual problems in getting funds for what, on its face, appears to be just another expense.

But White says that one recent UC Davis study indicated prescribed fires would prove to be three times cheaper than fire suppression. "Every study I've seen shows that we'll save money in the long run," he tells me as we wind down Kitchen Creek Road. "If we stop one wildfire in San Diego County using prescribed burns, for instance, we'll pay for our fire management costs for fifteen or twenty years."

But the problem is convincing people of that in the short run. The budget for the demonstration area this year is \$140,000, and White ruefully admits it is significantly higher than the budget for previous years. (The figure includes White's salary, the salaries of two public information specialists, and the planning that goes into prescribed burns in the demonstration area, but not the cost of men and equipment needed to carry them out.) The budget for the CDF's new program is somewhat tighter, with four million dollars committed for the year beginning July 1. Len Newell says this will allow for burning about 120,000 acres a year, and will include the cost of refitting several helicopters with drip torches.

According to White, later this year the forest service plans to begin a 10,000-acre project that will include several prescribed burns near Thing Mountain in the demonstration area. The goals are to continue to break up the area into blocks of brush with different ages and moisture contents, and to study the effects of prescribed burning on wildlife. "We still have to learn how weather affects specific sites, and how the fire behaves under various conditions," he says. "Ultimately we hope to have a 'library' of how each fuel type burns under

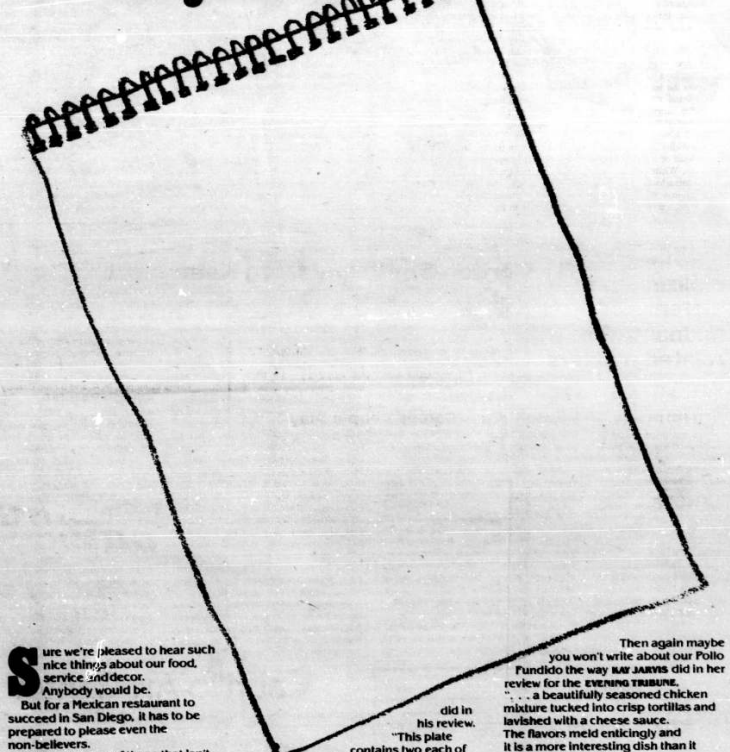
certain conditions."

At a bend in the road White pulls the truck over on a gravel shoulder, and we get out. Below us Kitchen Creek pours across bedrock granite on its way eastward, and we have a good view of the surrounding hills, covered with boulders and chaparral. There is hardly a tree in sight. White points to one steep hillside to the west that has large patches of brush on it. From where we are standing a half mile away, some of the patches look green, others tan or brown. "That's a natural mosaic in the brush," he explains. "When we first conducted a burn out here, ninety percent of those brown patches burned — they're mostly buckwheat. But when the fire reached the green patches, which are mostly chamise, it went right out. At that time of year the chamise had a higher moisture content, and it just wouldn't burn."

"That taught us a lot. We learned that in some cases we wouldn't even need to construct fuel breaks if we did the right planning, because the pattern of the vegetation types gives you all the control over the fire you really do need."

We linger for a moment in the bright afternoon sun, looking out across the green hills. After a while White observes, "In the future, there will probably be escaped wildfires in the chaparral, but there will be fewer of them, and they'll be smaller. And maybe some day we'll see a wildfire burn into an area that's been treated with prescribed fire, and instead of hitting it with everything we've got we'll just sit back and watch it go out." He chuckles, savoring the thought. "And we'll be able to say, 'Well, look at that!'"

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did in his review. "This plate contains two each of the following: beef tacos heavily laden with cheese, tomatoes and lettuce; deep-fried chicken and corn tortilla flautas; excellent beef chimichangas imaginatively jazzed up with cream cheese and scallions; and green corn tamales drenched with melted cheese. The dish is centered by a bowl of refried beans. Each of these offerings is prepared competently, if not outstandingly, and represents the general tone of the menu."

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NAMES OF THE GAME



By Gordon Smith and Greg Kahn

It's hard to explain exactly why baseball has attracted so many unusually named athletes over the years, but the answer could lie in the peculiar nature of the game itself. In a way it seems almost logical that the only major team sport in the United States played on a goalless field (a diamond, of all things), with its own measure of time (the inning), would attract the likes of Fipso Marberry, Vida Blue, Jumbo Shoenock, and Bever "Belve" Bean. Whatever the reason, a baseball player's name — his moniker — is one of the most important traditions in the sport, and certainly one of the oldest. In 1876, the year the National League came into existence, a second baseman for the Hartford Blues named Bob Ferguson was already better known as "Death to Flying Things." His peers and successors included Peek-a-boo Veatch, Seaborn Boots, Dad Meek, Tacks Never, Debs Gams, and Welcome Thornburg Gaston, to name just a few. Since those early days, unusual player names and nicknames have proliferated, and indeed have become of utmost importance to players and serious fans alike.

The student of unusual baseball player names will immediately recognize two

major categories within the overall tradition: nicknames and "real" given names. Nicknames are sometimes bestowed by sports writers or the public, but most are simply tags thought up by other players, and they are not always strikingly original. It seems inevitable, for instance, that Johnny Hopp would become known as "Hippity," Bob Fawcett as "Leaky," Hank Aft as "Bow Wow," and so on. Between 1915 and 1954 there were at least four players named Cain or Kane who were known to their teammates as "Sugar."

Some nicknames, though, like the players they belong to, are so unique they can only have been conceived in an inspired moment. "The Only" Nolan is probably the most outstanding example of this, but others include "The Splendid Splinter" (Ted Williams), Ron "The Penguin" Cey, Leo "The Lip" Durocher, Emil "Hillbilly" Bidilli, and perhaps even "Desperate" Des Beatty, a utility infielder for the 1914 New York Giants who played in only two games and never got a hit.

Unfortunately, time has obscured the meaning of some of the most arresting of nicknames. Whatever it was that led to the

naming of White Wings Tebeau, Icicle Reeder, Pat "Whoops" Creeden, and Ches "Squack" Crist will probably remain forever unclear. And who is there today who recalls how Joe Homing, an outfielder who began his career with the Buffalo Bisons in 1879, acquired the nickname "Ubbu Ubbu"?

Among those players with intriguing "real" names, the most distinguished of the group (aside from those already mentioned) must surely include Hilly Filcraft, Fenton Mole, Zoilo Versallier, Sinead Jolley, Dane Jorg, and Orville Overall. Many of these players are old-timers, and their names — along with Eggs Rixey, Homer Smoot, Curly Onus, and Urbane Pickering — stand out as quaint reminders of another era, like old postcards discovered in a stuffy attic. But the old-timers had no monopoly on unusual names; in more recent times we have been entertained by the talents of Enos Slaughter, Early Wynn, Vida Pinson, Buff Pocombo, Minnie Minoso, and Larvell Blanks.

Thorough studies of baseball player names are not often undertaken, but when they are they reveal trends which sometimes suggest entire teams. We list some of our favorite teams below. Each player

listed actually played in the major leagues; this was, of course, foremost among our criteria for selecting a player at all. Each player also played the position at which he is listed, although among old-timers a widespread versatility sometimes left us with several possible positions for a single player. In a very few places need won out over the stat sheets, and we grudgingly used a player with some, but not much, experience at his assigned position — a situation with which any all-star manager can undoubtedly sympathize.

As on contemporary all-star teams, outfielders are listed without regard to particular fields; and pitchers, whether starters or not, are expected to pitch in relief when necessary. Wherever possible we have selected well-known players over obscure ones, and modern ones over old-timers. A player who went by his baseball nickname (e.g., Schoolboy Rowe, Whitey Ford, Bake McBride) is listed by that name alone, with no apologies. Our list is admittedly far from complete, and we can only hope that someday a team will be found for a turn-of-the-century outfielder with one of the greatest baseball names of all: Fielder Jones.

(continued on next page)

All-Animal Team

P Craig Swan
C Birdie Tebberts
1B Moose Skovron
2B Nellie Fox
3B Ron "The Penguin" Cey
SS Rabbit Maranville
OF Ducky Medwick
OF Possum Whitted
OF Greg "The Bull" Luzinski
DH Jimmie Foxx

Relief Pitchers: Catfish Hunter, Goose Gossage
Manager: Ted Lyons

All-Regal Team

P John "The Count" Montefusco
C Hal King
1B Mike Squires
2B Billy Earle
3B Ray Knight
SS King Kelly
OF Duke Snider
OF Brit Lord

OF Mitchell Page

DH "Prince" Hal Chase

Relief Pitchers: Mel Queen, Noble Baliou
Manager: Kaiser Wilhelm

All-Religious Team

P Preacher Roe
C Lance Parrish
1B Jose Cardenal
2B Max Bishop
3B Buddy Bell
SS Monte Cross
OF Angel Mangual
OF Jesus Alou
OF Wally Moses
DH Dave Pope

Relief Pitchers: Johnny Podres, Adrian Devine
Manager: Deacon McGuire

All-Culinary Team

P Bob Lemon

C Johnny Oates

1B Spud Davis
2B Cookie Rojas
3B Pie Traynor
SS Cool Veal
OF Bake McBride
OF Zack Wheat
OF Peanuts Lowrey
DH Jim Rice

Relief Pitchers: Steve Trout, Bob Veale
Manager: Mayo Smith

All-United Nations Team

P Al "The Mad Hungarian" Hrabosky
C Hugh Poland
1B Mike "Superjerk" Epstein
2B Germany Schaefer
3B Jap Barbeau
SS Swede Risberg
OF Dutch Holland
OF Irish Meusel

OF Frenchy Bordagary

DH Frank Brazil

Relief Pitchers: Egyptian Healy, Paul Moskau
Manager: Honus "The Flying Dutchman" Wagner

All-Gambling Team

P Dean Chance
C Con Daily
1B Wally Pipp
2B Bid McPhee
3B Charlie Deal
SS Trick McSorley
OF Oscar Gamble
OF Larry Bettemcourt
OF Jimmy Wynn
DH Diamond Jim Gentile

Relief Pitchers: Ace Adams, Early Wynn
Manager: Frank Chance

(continued on page 18)

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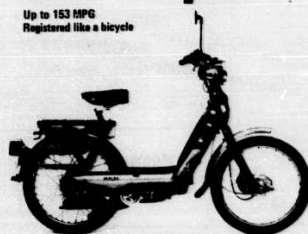
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NAMES OF THE GAME

(Continued from page 1)

All-Drug Overdose Team

P Herb Score
C Jimmie Coker
1B Cindy LaChance
2B Pop Young
3B "Handy" Andy High
SS Rosy Roach
OF Spike Shannon
OF Ducky Hemp
OF Mel Roach
DH Pinch Thomas

Relief Pitchers: Speed Martin, Lil Stoner
Manager: Mickey Cochran

All-Nature Team

P Lefty Grove
C Branch Rickey
1B Dale Murphy
2B Jake Flowers
3B Brooks Robinson
SS Donnie Bush
OF Dusty Baker
OF Mickey Rivers
OF Terry Puhl
DH Marc Hill

Relief Pitchers: Sandy Koufax, Ron Reed
Manager: Les Moss

All-Financial Team

P Wes Stock

C Buck Ewing
1B Ernie Banks
2B Dave Cash
3B Don Money
SS Maury Wills
OF Bobby Bonds
OF Art Rube
OF Bobby Leane
OF Dick Billings

Relief Pitchers: Lee Fiumi, Bobby Welch
Manager: Kid Nichols

All-Color Team

P Vida Blue
C Sammy White
1B Bill White
2B Red Schoendienst
3B Pete Rose
SS Tommy Brown
OF Lenny Green
OF Roy White
OF Gates Brown
DH Dick Green

Relief Pitchers: Whitey Ford, Three Finger Brown
Manager: Pinky Higgins

All-Intoxicated Team

P Jim Barr
C Steve Swisher
1B Juice Latham
2B Miller Huggins
3B Heinie Zimmerman
SS Bobby Wine
OF Billy Lush
OF Jack "Sour Mash" Daniels
OF Jigger Stutz
DH Jimmy Riddle

Relief Pitchers: Dizzy Dean, Tippy Martinez
Manager: Norm Sherry

All-Presidential Team

P Grover Cleveland Alexander
C Russ Nixon
1B Chuck Harrison
2B Grant Gillis
3B John Kennedy
SS U.L. Washington
OF Shoeless Joe Jackson
OF Sweet Lou Johnson
OF Hack Wilson
DH Reggie Jackson

Relief Pitchers: Walter Johnson, Phil Regan
Manager: Zack Taylor

All-Anatomy Team

P Elroy Face
C Barry Foote
1B Duff Cooley
2B Bones Ely
3B Jim Ray Hart
SS George Bone
OF Bob Skinner
OF Joe "Muscles" Gallagher
OF Ted Beard
DH Dave Brain

Relief Pitchers: Rottie Fingers, Don Gullet
Manager: Lip Pike

All-Calendrical Team

P Blue Moon Odom
C Milt May
1B Luke Easter

2B Bill Summers
3B Pinky May
SS Bobby Valentine
OF Billy Sunday
OF Rick Monday
OF Champ Summers
DH Wally Moon

Relief Pitchers: Hank O'Day, Jack Spring
Manager: John Day

All-Female Impersonator Team

P Lady Baldwin
C Bubbles Hargrave
1B Gail Hopkins
2B Lena Blackburne
3B Carmen Fanzone
SS Dolly Stark
OF Beauty McGowan
OF Baby Doll Jacobson
OF Liz Funk
DH Bunny Fabrique

Relief Pitchers: Rocky Ryan, Toots Shultz
Manager: Connie Mack

All-Interior Design Team

P Dennis Lamp
C Johnny Bench
1B Piano Legs Hickman
2B Jack Wood
3B Jim Davenport
SS Alan Bannister
OF Mickey Mantle
OF Wally Poff
OF Roland Office
DH Phil Roof

Relief Pitchers: Dick Hall, Eddie Plank
Manager: Tommy Holmes

Menu For Life

By Eleanor Widmer

Illustration by David Dux



Recently, in a moment of restlessness, I turned on my television set, only to hear Jack Klugman, in the role of the medical examiner Quinlan, crying out as he slapped his brow, "Oh my God, this woman is going to die because of diet pills and an irresponsible diet." A few nights later, there was Michael Learned in *Nerve*, slapping her brow and gasping, "Oh my God, this woman is going to die from diet pills and an irresponsible diet." The following Sunday, a young physician on *Trapper John, M.D.*, slapped his brow and said, "...

Ironically, it's only in the last decade that physicians have begun to address themselves seriously to diet, not simply the kind of nutrition that's best after a heart attack or after cancer, but as a form of prevention of both of these diseases. Last week I attended a seminar sponsored by the Health and Fitness Program of Scripps Memorial Hospital. The seminars are held at the Well-Being Center, a walk-in facility in University Towne Center. People who participate in the program may attend either a one-day session of seminars (\$150); the seminars plus complete physical (\$650); or a three-day program on fitness and stress reduction, which includes hotel accommodations (\$1200). I simply listened to the lectures, particularly those relating to nutrition and its effect on physical well-being. Some of the latest nutritional research is sure to revolutionize our eating habits.

Do you remember when you thought you were doing your body a service by consuming a ten-course steak and a salad? Well, you now have to stand in the corner for that one. While protein is necessary to build and maintain body tissue, every ounce of beef may have as much fat as protein. Therefore, if you eat a great deal of beef on the theory that you will cut down your weight, be aware that you are really on a high-fat diet.

The first lecturer in the seminar, Dr. Louis Schwartz (internal medicine), showed slides of diseased arteries, responsible for coronary heart disease. One of them oozed what looked like chicken fat. The members of the audience groaned. Then we saw the artery of a man who had died of the disease — it was distended, full of pock marks, thick with fat. Schwartz emphasized that the primary objective of a good and healthy diet is to cut out fat — from beef, veal, lamb, from cheese, milk, sour cream, ice cream. In other words, from all the foods we love and adore and come to associate with affluence.

Of course, none of this is news. What is news is what we are to substitute for the above. When I heard the list, my heart raced with happiness. Do you recall "poor-folk food"? Beans, rice, noodles, potatoes? But the latest research has indicated that if you fill up on these carbohydrates, you are doing yourself a world of good. There's only one restraining item — you have to be careful about what you put on top of the rice, the pasta, the baked potato. The best advice I can give you is to try to eat these "naked."

Naked food is really good for you: a naked egg, boiled or poached, is no longer considered dangerously high in cholesterol. It becomes very bad for you, however, if you scramble it in butter and add cheese. A naked baked potato is similar. Once you load it down with sour cream and butter, you are into coronary defeat. Pasta is marvelous for you if you top it with homemade tomato sauce and herbs, but once you add the meat or butter, you're in trouble. Every time you prepare food, say to yourself, "Naked is nice." Oh, yes, that includes the salad bar. If you douse your salad with tons of calories in the dressing, it's defeating.

If you cut down on fat, you lower the risk of fatal heart attacks, high blood pressure, cancer of the breast, colon, and rectum. Good diet cannot prevent cancer; as the doctors noted in the seminar, fatty tissue may obscure cancer cells and thus inhibit early detection. And, in case I've omitted bread, whole wheat bread, oatmeal bread, bran bread are excellent for you. "Wheat flour" means white flour, so when reading your labels, be sure to note whether they list whole wheat, sprouted, or malted grains as the first ingredients. There's been a great deal written about the necessity of fiber in the diet, and some brands of bread now advertise their high-fiber content. High fiber (in conjunction

(continued on page 26)

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Menu For Life

continued from page 16
with low fat and low protein) may lessen incidence of cancer of the colon and rectum. Fiber also flushes out excess cholesterol, about which there is still much debate.

No diet is effective if it becomes painful and then impossible to maintain. I have recently tried to eliminate most chocolate from my diet because of its high fat content. But it would be unrealistic of me to say that I have renounced it forever. I simply try to be moderate, to save it for a treat. The same should be true with any of the high-fat foods. I am a great lover of cheeses. If I intend to eat cheese, I eliminate beef or dessert. Nothing, however, wears the soul as much as absolute virtue. Don't be too virtuous one week or you will be a sinner the next.

According to lectures at the seminar, the ideal diet should be low in fat, low in animal protein, and high in carbohydrates. (This is a reversal in diets of a decade ago.) Two tablespoons of fat (unsaturated) are fine per day. Bear in mind that some margarines are worse for you than butter because when the hardening of oil occurs (hydrogenation), certain resulting fatty acids may have an adverse effect on our cells. Margarine should list "liquid oil" as

its first ingredient, otherwise you are better off with a bare breath of butter.

Fish and chicken are, of course, preferable to red meat. But if you must have red meat, use it in a stew with carrots and broccoli and other high-fiber vegetables. This will flush the ill effects of the red meat out of your system.

Each and every day eat at least one raw apple with skin, one orange, particularly the white, webbed veins, one banana, and at least one raw carrot. These will provide you with fiber, vitamins, and minerals. Moreover, to obtain the best results from an orange, it should be consumed in nature intended it, segment by segment, preferably in the middle of the day.

Needless to say, doctors look askance at spicy food, salty food, coffee, and tea, all of which raise the blood pressure. Americans are high on salty food: crackers, potato chips, nuts, pretzels. Perhaps surprisingly, one of the biggest offenders is canned soup, which has more salt than a dill pickle. One-half can of canned soup contains 1500 milligrams of sodium, or about seven times the amount of salt found in a handful of salted peanuts. Homemade popcorn, though, is actually a good fiber food, but you have to learn to eat it without salt or butter.

Americans are too often the victims of "cleaning their plates." Current medical thinking is that you should feel a tiny bit

hungry all the time — not enough to make you test, but to prevent you from overeating. If you are dieting, don't eat one meal a day. This is bad for your blood sugar, your cholesterol, your heart. Dieting should be several times a day, small amounts at a time. This takes the edge off hunger and fuels the body better than starvation followed by a splurge of high-protein beef, which can't be absorbed and is then converted to fat.

Most people should eat their meal early in the evening, and several hours before bedtime, food can't be digested too readily while you're asleep. As for snacking while watching TV, remember that one slice of apple pie contains as much pectin and as many calories as eight apples. Would you consider snacking on eight apples?

Inevitably, this leads me to dining out. We all have to take meals in restaurants sometimes: for pleasure, for business, for social occasions. The best foods to eat out are fish, chicken, and vegetables, especially if they are not too heavily salted or sauced. Request no salt or no butter and most restaurants will accommodate you. Chinese food is good for you, provided it isn't too spicy. If you must have spicy Chinese, allow yourself only one such dish and the rest of a bland sort. Also, since lobster is extremely high in cholesterol, eliminate the melted butter, and eliminate

dessert, too. Don't be a glutton just because someone is treating you. Much better to take some food home with you from the restaurant, or simply leave a bit on your plate.

During the seminar, the participants were highly amused by the demonstration given by nutritionist Candy Cummings. She brought in some commercial "snowball" cupcakes, covered with a reddish coconut and filled with chocolate cake. She said, "I never eat anything that glows in the dark." She flattened the cupcakes, which seemed to have the consistency of foam rubber. Then she placed them inside her blouse. "Falsies, anyone?" she asked.

The entire thrust of the seminar was to move people away from falsies: false calories, false sweets, false nutrition. This includes avoiding some false fads. Commercial granola is high in fat because of coconut and coconut oil. Another: many people use fructose on the assumption that it is better for them than sugar. But according to Ms. Cummings, raw, brown sugar, fructose, and even honey are merely concentrated sweeteners, not nutritional "bargains."

In case you've begun to feel discouraged, don't. You can have the worst diet if you only do so now and then. Just think of the fun you will have with those once-forbidden carbohydrates, now at the top of our desirable list.

School of Thought



Lyman Saville and Mark Hardman

JONATHAN SAVILLE

There are many ways to cook an egg. You can simply boil it, and it will be pleasant and nourishing. You can poach it, put it on buttered toast, and add a pinch of salt and pepper, and this pleasant, nutritious food will begin to take on a certain richness and depth. Or you can prepare eggs Benedict, by baking the egg in cream, under a griddle with a razor-thin slice of grilled Canadian bacon, placing the combination on a toasted, buttered English muffin, and topping it with a delicate Hollandaise sauce and a sprig of fresh parsley — and then the full Aristotelian entelechy of the egg floats across your palate, the total realization of ovular potential, with its complex combinations of taste and texture, its subtle overtones, its luxurious revelation of the true meaning of "egg."

You are not reading a food or restaurant review column: the egg is merely a metaphor for a worthy theatrical script, such as Moliere's *The School for Wives*. This is such a wonderful play that any honest, moderately skillful staging of it is bound to be enjoyable. Enjoyable as it is, however, the current San Diego Rep production of *The School for Wives* is distinctly a boiled egg.

The dramatic misapprehension of Moliere's play is the rivalry between an older and a younger man for the hand of a girl. The central character is Arnolphe, a middle-

aged bourgeois who has brought up his ward Agnes in almost complete seclusion, so as to keep her pure and ignorant until he can make her his bride. His rival is young Horace, who has spotted Agnes on her balcony, fallen in love with her, and easily persuaded her to reciprocate his affection. Arnolphe has power and money on his side, but Horace has the more potent weapons of youth, handsomeness, and natural ardor — and the audience, which in a comedy almost invariably sides with youth and nature against age and social status, is compelled from the very beginning to share Agnes's preference. The action through which this triangle situation manifests itself is fueled by a single, clever, lazily comic plot device: Horace does not know that Arnolphe is in fact the detested, overbearing guardian of his beloved, so that the young man naively betrays all his stratagems to his older rival, who gleefully foils them, time after time. Arnolphe's triumph is thwarted only by the unexpected return — "from the land of unexpected uncles," as one critic has remarked — of the fathers of Horace and Agnes; these benevolent elders second the promptings of nature by arranging a match between the young people; and Arnolphe, with an enraged "Out," quits the stage and the play.

The School for Wives is filled with inherently funny situations, and its main character is clearly ridiculous, so that it is perfectly legitimate to treat the play as an occasion for boffo laughter, a lighthearted romp with a strong admixture of the farcical. This is what director Douglas Jacobs has done at the Rep. He makes much of the cloddish antics of the two servants, broadly overacted by Sue Strain and Ric Barr; he invents chases around and through the several entrances and exits of Robert Green's charmingly detailed (but rather oppressively two-dimensional) set; he delights in the ludicrous tableau, such as the one in which Arnolphe and Horace, each momentarily terrified of the other, crouch heretically at either side of the stage, enveloped in extravagant cloaks; he turns the notary's role into a stylized vignette of effeminate pettiness, and makes Horace's father act like a drunken arithmetic (James Strait plays both these creatures of farce, facetiously).

This is not an easy thing for a playwright to bring off, and it poses an equal problem for directors and actors. Go too far in the direction of moral illness and the play ceases to be a comedy; go too far in the other direction and the play's psychological insight and moral seriousness evaporate. A difficult path to follow, with precipices on both sides — but the flaw of the Rep production is that neither Douglas Jacobs nor Lyman Saville even makes the attempt.

Here is one example, among many, of what they fail to do. Horace has planned to climb to Agnes's window, under cover of night. In his ignorance of Arnolphe's true identity, he has revealed the plan to his enemy. Arnolphe exultantly commissions

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School of Thought

is anything more than adroitly engineered fluff.

In most plays deriving from the tradition of Roman comedy, the hero and heroine—the young pair whose union is impeded and then finally achieved—tend to be the least interesting characters. In this production of *The School for Wives*, in contrast, the hero and heroine are the most interesting characters, and that is because they are so well acted (and directed)—Mr. Jacobs is at his strongest here. It is really quite marvelous the way Lisa Nicole Wolfe gives the deprived and limited Agnès such a fullness of characterization, naïveté, tenderness, romantic passion, anger, stubbornness, vulnerability, a delectable mixture of willfulness and compliance, each trait coming into play with the most unassuming naturalness and in spontaneous, appropriate response to each situation. This is precisely the sense of complexity, of contradictory traits, of unpredictable resources and realities within the self, which one looks for in vain in the rest of the production.

Miss Wolfe is truly an actress, in the sense that she does not merely play herself—the common failing of young actors—but engages in a thoroughly apprehended impersonation of characters whose ways of living and feeling differ radically from her own. I have seen her as the tomboyish sister in the Rep's *Curse of the Starving Class*, as the debonair, elegant, noblehearted Julia in *The Rivals* at UCSB, and now as Molière's wistful exemplar of fresh innocence and perky strength of soul. They cannot all be Lisa Wolfe. Whether Mark Hardman has that same versatility is something I cannot yet say, but this young actor's performance as Horace gives evidence that he is an artist of remarkable gifts. One knows it immediately, during his first conversation with Amnolpe, when in response to the older man's babbling about how children do grow, the youth replies with the noncommittal comment "As you see," in which bland courtesy is recognized—in Mr. Hardman's brilliant reading of the line—with firm self-

confidence and indulgent irony, the voice descending to a resonant bass note that lets us know that however lively he may seem Horace is already indisputably a man.

This moment gives us an accurate foretaste of what is to come in a consistently engaging performance. Mr. Hardman's technical command is particularly impressive: the mobility of his face, which conveys with absolute clarity the succession of his thoughts, feelings, and reactions, the vivid way his movements express Horace's impetuous and self-assured character, the clarity focus of his voice and his easy, melodious, and dramatic mastery of translator Richard Wilbur's clever twined couplets. In Mr. Hardman's vocal acting, as nowhere else in the production, one perceives the unique theatrical excellence of this language that is at once graceful verse and powerful dramatic speech. Here is acting of a high order—and, what's more, it is classic acting.

If the performances of Miss Wolfe and Mr. Hardman teach us what real acting is, the performance of Neil P. Cole, as Amnolpe's sensible friend Chrysalde, teaches us exactly what acting is not. Mr. Cole shows a certain promise—in another role he might be more than acceptable—but neither he nor Mr. Jacobs seems to have made any decision as to what kind of person Chrysalde is, or as to what the meaning of his several lengthy speeches might be. If he is the Molièrean rationalist, the man of practical wisdom whose words embody the author's notions of virtue, reason, and the good life, then he ought to be played with much more authority; an older actor is called for, or an actor who can seem older, with the requisite air of experience and dignified sobriety. And the actor and the director must make up their minds about Chrysalde's intentions in the long speech on adulterous wives. This seems on the face of it to be a declaration that the virtuous mean in regard to cuckoldry is not to make too much of it, and to recognize that in certain respects it can even be considered a desirable state. Is this

Molière's point of view? Or is Chrysalde using broad irony in order to mock Amnolpe's excessive preoccupation with the subject? (This seems to be the most reasonable way to understand his words.) Or—another possibility—is he supposed to feel that there is something wrong with Chrysalde too, that he worries too little about cuckoldry even as Amnolpe worries too much about it? Whatever the interpretation, there has to be in one, in other words, Chrysalde must have a character, the character must be acted, the words he speaks must arise from within his character and be given shape and meaning by it, and the speeches must be delivered as pieces of acting, not as characterless recitation.

To return to the Amnolpe of Lyman Saville—here there is plenty of genuine acting, the character is completely put together and nicely unified, and the speeches grow out of the character and take their fill and tone from it. The only trouble is that the character itself, as Lyman Saville and Douglas Jacobs conceive it, is relatively shallow. To do adequate justice to the play, as I have suggested, Amnolpe would have to be perceived not only as ridiculous but also (to a certain degree) as authentically dangerous. There is, in addition, an even deeper level of characterization, one which the most penetrating interpretation of the role would bring out: Amnolpe as an absurd figure of farcical comedy, Amnolpe as a social menace from the point of view of serious moral satire, and—the ultimate subtext—Amnolpe as a more or less tragic victim of his own inescapable, self-destructive obsession. It would certainly be too much to ask of San Diego Rep that they give us that kind of production—Molière himself, who played Amnolpe in the 1662 premiere, did not survive after such an eggs-Benedict *School for Wives*. In any case, most members of the audience will be satisfied with the light entertainment the 1662 premiere, did not survive after such an eggs-Benedict *School for Wives*. In any case, most members of the audience will be satisfied with the light entertainment the

the music drowned out the rest of that conversation. From an enclosed booth, a disc jockey had been playing "Saxie Q," which pounded through the restaurant and "saloon" as if the amplifiers were directed at the hearing-impaired. But in truth, the loudness of the music was part of the atmosphere. It was supposed to help you leave temporal cares behind. It was Friday, wasn't it, and even before the sun set its red belly behind the rim of the sea, anyone who knew where it was happening would be at the latest "meat market"—the newly opened country-western nightclub and dining room, Rodeo, in La Jolla.

Someone told me that when Rodeo advertised for waitresses and waiters, 1600 people showed up for interviews the first day. A coral ball of them now darted in and out of the various rooms, the women dressed in jeans and skin cowgirl shirts, the men many of them ex-football players guarding the doors, wore red cowboy shirts. And they all wore hats. In the event that you, the drinker/diner, felt inappropriately dressed, or were hauled in rodeo country, you could remedy that by moving a few steps away from the bar and purchasing the country-western attire of your fantasy—in Rodeo comes complete with a boutique, where for about twenty-five

back you can buy yourself a hat and feel down home.

Whatever live, care, and planning that went into the Andalucia restaurant has now been obliterated. One of the smaller dining rooms has been converted into a country-western boutique, the largest dining room has been replaced with a dance floor where, intermittently, a young man plays the guitar. The other area is a lounge where you may have drinks and appetizers. Through my two escorts and I arrived at a fairly uncivilized hour for this sort of experience—the sun was still in its glory outside—we had to take one of the last tables at the rear, and the "cowgirls" were already frantically trying to keep up with the orders. My one thought as I settled back in my padded chair was, "Thank God my Aunt Bertha isn't here." The noise, the press of the crowd, and the frantic needs of the people to enjoy themselves, to free themselves from their weekly constraints, was as palpable as the never-ending music—as soon as the guitarist stopped, the disc jockey began.

My friends treated for drinks and I treated for the appetizer. In order to obtain an appetizer while sitting in the lounge, you have to wait for the "appetizer guy." When she arrived, she recited the menu: nachos, potato skins, shrimp. At several of the adjacent tables people were eating shrimp, served from a dish placed over a bowl of shaved ice. I ordered the nachos, which were of spoken, rather than printed, menus, I asked the price of the shrimp. "With tax, about \$10.25."

"Over ten dollars for an appetizer?" I actually said this out loud, and a voice at the next table replied, "Put it on plastic money. Deduct it as an expense from your expense account." I ordered the nachos. The preparation of the nachos is done in an assembly-line fashion. The tortilla chips are purchased in large quantities, arrive in plastic bags, and are provided crispness by being placed in the micro-

waves oven along with the preshredded cheese. Once the cheese melts, the guacamole and sour cream are slapped on along with a sprinkling of sliced black olives. Due to the pressures in the appetizer room, our nachos were burned all along the edges—and the price was \$3.50—with tip, four dollars, just for burned tortilla chips. I settled back, trying to be mellow.

In due course, we made our way upstairs to the dining room. By this time we could hardly move through the wave upon wave of people. The DJ was on again and the music thumped its way up the stairs into the dining area. This is an entirely new room (one not available during the tenancy of the Andalucia except for special parties). Across one wall are a vast mesquite fire and several energetic cooks who char-broil steaks, ribs, chicken, and pork chops. The chairs are covered in cowhide, the menu is brought to the table on a chalkboard set up on a tripod, and the prices range from \$14.95 for Porterhouse steak to \$5.95 for barbecued chicken. A half order of ribs is \$6.95 and a full order is \$9.95. The pork chop dinner is \$7.95. My friends and I ordered one New York-cut steak (\$11.95), one half order of ribs (\$6.95), and the chicken (\$5.95).

Dinners include salad, a huge baked potato, and bread—though our waitress was both cheerful and patient, we didn't get the bread. Our salads consisted of the usual warm goop over a handful of greens (no worse and no better than any prepackaged salad), though it did contain fresh sliced mushrooms, which were appreciated by all of us. Came our entrees, which we shared: the chicken was underdone and slimy, the baked potatoes were cold, the steak had a better property trimmed and was not too flavorful. The best dish was the ribs, though you get about a half dozen of the small ribs if you want the half order. Ten dollars for a full order strikes me as outrageous because

you're just nibbling on the outside of the bones, along the edges. You should also be aware that the sauce is served separately—you have to pour it on the ribs. The ribs were crisp and delicious, but they are not presented brushed with sauce.

Ordinarily, I am the first one to send back inadequate dishes, but I behaved myself. To my astonishment, one of my friends told the waitress that the baked potatoes were cold. She returned in minutes with hot ones, even remembering that I took mine with just chives and no butter and sour cream. On potatoes ordered with "the works," the latter two ingredients are scooped out in round fat balls and you will be awash in luxurious calories if you prefer. I would have liked to have the chicken cooked longer, but my friend felt we had imposed enough upon our waitress by asking for heated baked potatoes. He bravely swallowed the undertone, slip-pery chicken.

This meal, with a half carafe of pretty ghostly house wine and one beer, came to \$30.10. I took home the remains of the steak and the bones for my dog, as well as the leftover baked potatoes. I got the feeling it wasn't very "cool" to descend the stairs with a doggy bag, but then, these are parlous times. As I looked back into the dining room, the menu on its tripod had fallen to the floor and a couple was being seated at the "view" table that reveals the highway that leads straight to University Towne Centre. Such, such were our joys.

But I couldn't leave without one last glance at the dance floor, where people were now being instructed in the one-two-three of country-western dancing. I let out a gasp. In the forefront was Aunt Bertha, her copious curves covered in a red gingham shirt and blue jeans, and atop her head a brand-new Stetson. She was swaying around, as if born on the range, singing along with the music as she danced. Nashville by the Sea!

I lowered my gaze and as quickly as I could, given the wall-to-wall bodies, I bowed my way outside. Cars are parked by valets (keep this in mind if you don't want to be responsible for a tip), and as we waited, Aunt Bertha bore down upon us, pausing, high spirit.

"It's a meat market," I said.

"I know, they serve steaks upstairs. How was it?"

My hand made waving motions to indicate my lack of enthusiasm.

"But who comes for the food?" she boomed. "It's on a place, right? And it's not sexist, right? I mean, a single woman like myself could come here, maybe meet Randolph Scott, maybe see Joel McCrea. Who cares about the food? And Wednesday nights, women are admitted free." She lowered her voice. "After 8:00 p.m., you have to pay two dollars to get in on Friday and Saturday, a dollar on the other nights. What I say is, what's wrong with a new experience, with the latest trend, with life in the fast lane before 8:00 p.m. when admission is free?"

And setting her cowboy hat at a jaunty angle, she rushed back inside.

Restaurants
Howdy Duty

Illustration by Elizabeth Matthews

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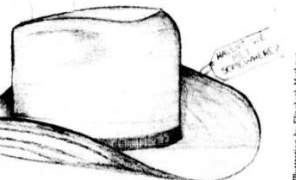


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A Star Is Borne



David Cassidy

JEFF SMITH

Technology is rapidly replacing designer jeans in providing the symbols of status for the Eighties. Four gizmos, in fact, are becoming eloquent indicators that their owner is (or at least could be) living a rich, vital, and instant existence: the clicking device installed on phones that intrudes upon conversations to let the owner know someone else is trying to get through; the background third, also heard on the phone, that suggests the line just might be bugged; the ever-irritating dictaphone recording machine (as in, "Hi, I'm out now, living a full, creative life of incalculable value; after the sound of the tone, please leave your name and number, and I'll try to get back to you"); and, finally, the hating beeper people wear on

their belts that signals them in emergency situations. Of the four, the beeper is the most impressive. And potentially the most useful. A beeper would be a neat thing to have, especially if you could train it to squeak on cue. Then you could escape from all sorts of uncomfortable situations by means of a few urgent squeaks emanating from your hip.

Former television actor and teen idol David Cassidy, who played the title role created by George M. Cohan, could have used a beeper in last Friday's opening-night performance of *Little Johnny Jones* at the Fox Theatre. The show itself, a flag-waving revival of the musical that launched Cohan's career in 1904, is a surprisingly energetic spectacle, and the producers have spared no expense in bringing it back to life. It tells the story of an American jockey who races in the British Derby on a horse named "Yankee Doodle." After

a few encounters with a cardboard villain, Johnny Jones emerges triumphant, gains the love of a wealthy young woman, and all that. And though the script itself is about as stimulating as the San Diego Padres' season this far, there was a great deal of drama on stage during opening night. This came in the form of a play within the musical, so to speak, that sought feverishly to camouflage the visible stage inadequacies of Cassidy.

Cassidy, former star of TV's *The Partridge Family*, has good looks, an offensively personable, and a certain charismatic appeal for the younger members of the audience. These qualities, according to the program notes, gave him one of the largest fan clubs in the world a few years ago. But they are qualities best augmented by the close-ups of a TV camera and by the critical eye of a film editor. They do not translate at all well into the open spaces of live theater. And on opening night, neither did Cassidy. His voice, even when miked, barely reached the center of the theater. His movements were tense, awkward, abrupt. His gestures—nervous, amusing fidgetings—suggested that he never quite knew what to do with his hands other than repeatedly taking off and putting on his white jockey's cap. And his attempts to dance were often embarrassing to watch. Cassidy was, in short, not ready to do the show. The production was, however, and it resorted to every possible means to hide the evident weaknesses of its star attraction.

This was done with successive layers of theatrical adornment, each attempting to lure the eye and ear away from the center in centrifugal patterns. The costumes by David Foser, for example, were endless parades of bright spring colors, soft pastel outfits that were a bummer for the eye. And the scenery and lighting designs by Robert Randolph were busy, lavish, and fun: the vast lobby of a London hotel, in which the elevator seemed genuinely operable; two racetracks with miniature horses and riders bumping along in the distance; half of a luxury liner that pulls up anchor and drifts out to sea; and a splendid re-creation of the lights of Broadway. Socko stuff throws out, and a magical, entrancing lure for the eye.

The production also surrounded Cassidy with a talented, professional cast. Each member performed with an exaggerated theatricality that at times almost verged on a tongue-in-cheek parody of the mode. Maureen Brennan—who tripped as Goldie Gates the copper heiress, as a French woman, and as a British earl—was fully at ease with her multiple identities, in each of which she sparkled. Peter Van Norden was the epitome of unbridled—though candidly confessed—greed as Anthony Ansley, the villain whose modest ambition is to round off his fortune at a measly fifty million. And Eric Sabella stole several scenes as Whitney Wilson, "The Great Unknown." He was a noisy, triscible

snoop with a predilection for one-liners of the groaner variety. (Some of these were downright cruel. At one point, a water asks him, "Is there anything else I can do for you?" "If there was," replies Wilson, "you wouldn't be a water.") Such condescending gibberish should have been cut from the script. Another candidate for the blue pencil, while I'm on the subject, would be the line "You're the only woman I know I can trust just like a man." The cast is strong, and director Gerald Gutierrez has worked them into a slick, functional unit—a unit that consistently overreacts to Cassidy's presence on stage.

Among the other adornments that help to mask the weaknesses of the male lead are the music and the nature of the play itself. This is the show that made the Master famous. It exudes cheerful optimism and hope for a better tomorrow. Songs like "Yankee Doodle Boy" and "Give My Regards to Broadway" not only revive the musical and the legendary spirit of George M., they also revel in the self-conscious patriotism that was one of his hallmarks. Dramatically speaking, this patriotism is money in the bank. Any time a play opens with the national anthem, as *Little Johnny Jones* does, it is probably off to a secure start with its audience.

The most glaring places where the production attempted to cover up for Cassidy's theatrical inadequacies were in the large production numbers—the heart of the show, in other words, where one would expect the star to be most prominent. To conceal Cassidy's poor dancing, choreographer Dan Siretta had him strut across the stage and make numerous clockwise circlings around the ensemble during the various routines. When he would join with the group, as in "Yankee Doodle Boy," the sixteen first-rate dancers in the ensemble appeared to slow down the pace to accommodate Cassidy. And Siretta devised a sort of hand dance, a clapping, white-gloved affair, for the musical's other guaranteed show stopper, "Give My Regards to Broadway." It was an imaginatively choreographed number, but it provided little of the dazzling individual and group footwork that the song just begs for. Instead, the number seemed more of a compromise between the ideal and the actual; and it sought to overcome the latter by luring the eyes, by means of the hand dance, away from the feet of the star.

Little Johnny Jones could eventually make it back to the New York street to which, for seventy-seven years, it has given its regards. The production that came to the Fox Theatre last week, with one serious exception, was a first-rate revival of the original. The sets and costumes were spectacular, the cast was talented, the songs and the themes of the musical are returning to favor with the populace, and the ensemble work in the dance numbers was a pleasure to behold. The exception is David Cassidy. □

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Letters

(continued from page 4)

Unfortunately, it seems the *Reader's* new man is stuck in the same writing rut as other narrow-minded critics. If you can't dazzle them with brilliance, baffle 'em with BS.
Mike Hewitt
f.c. Beach

That's Entertainment

Please consider this letter as a rebuttal to the article written by Eleanor Widmer regarding *Georgia's* Greek Village ("A Few of the Things Olive," April 9). As the owner of the restaurant, I strongly resent the misrepresentation of the facts that were projected into this restaurant review. To begin with, the author's first paragraph was totally incorrect in the statement that the "type of food" is Greek.

Georgia's Greek Village is a Greek-American nightclub that features specialties with Greek flavoring, steaks, and seafood dinners. We are not claiming to be a "Greek" restaurant. The hours listed as 4:00 p.m. to midnight are inaccurate, as we are open until 2:00 a.m., as is clearly printed on the front door.

The author rambled on about her personal experience in Greece, which was not only boring but also irrelevant to the subject matter. Then she proceeded to explain how *Georgia's* was not listed in the phone book, unfortunately, the author could have saved herself the trouble of misinformation from the telephone operator if she would have had a current San Diego telephone directory, where we are listed in the restaurant section. The restaurant was referred to by the operator as *Georgion* on University Avenue, which doesn't resemble *Georgia's* Greek Village on Clarendon Drive in either location or name.

Ms. Widmer explains that she came into *Georgia's* the following Sunday and conversed with the "owner that fluently speaks English." She hadn't bothered to check that the gentleman she was speaking to was the owner's brother, an employee, rather than the owner. It is interesting to note that the owner of *Georgia's*, of the *Georgia's* Family Restaurant, has opened and sold eleven different locations in San Diego without his language interfering.

Her comments regarding menu pricing really show her ignorance in standard restaurant practices. An early-evening menu with reduced rates not only enables those who are timid to try new foods but those who enjoy an early meal to venture out and enjoy. The author didn't mention the fact that most nightclubs offer a "dinner menu" and a "show menu" when the entertainment begins. This "show menu" is not "stripped down," nor offers hot and cold items served in a Greek style. Dinners are not specialized after 8:00 p.m. Ms. Widmer seemed to want to eat, drink, and have entertainment for two and a half hours at a \$3.95 price. It is interesting that the author felt that the Greek food was authentic only at the \$3.95 price, but felt it was overpriced after 8:00 p.m., when the entertainment and atmosphere are prevalent. Quoting the article, "anyone chancing in after 7:00 p.m. may be stuck with the 'entertainment' menu." I invite the author to run a restaurant and consider the combination of a dinner and live, authentic, Greek music with being "stuck" with the "entertainment" menu. The author claims that she was offered an American vegetable soup, when in fact there was not soup that evening.

(continued on page 26)

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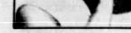
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Events, Theater, Music, Film

Condos
In Space

As an eleven-year-old subscriber to *Space World* magazine, I read with a mixture of puerile fascination and real anticipation vividly detailed sagas of the space-enriched life that awaited my contemporaries and me in the latter part of the century. Ion-powered rockets that could reach the stars, space stations whose air-conditioned interiors resembled enclosed shopping malls (complete with restaurants and recreation facilities), and clear-domed colonies on Mars that allowed for the transplanting of earth's familiar botanical and structural touches—these images fired the when-I-grow-up reveries of a kid in those heady days of the Mercury Program.

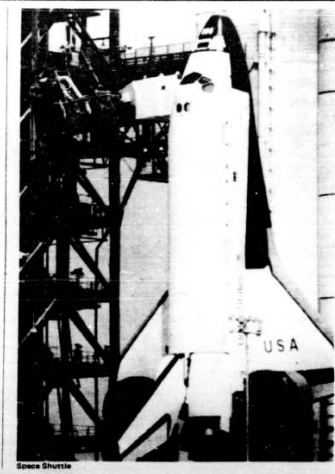
Like many of you, I'm still waiting for the future. We have all adjusted so easily to rapid-fire changes in our lifestyles brought about by quantum technological leaps that perhaps only the erection of a Paolo Soleri-style, diamond-shaped city-in-the-sky over Mission Valley would lift our heads from the sports page long enough to grant an acknowledgment that our lives

are very different from those of our predecessors a mere twenty years ago. What we have to realize, in the aftermath of the recent space shuttle success, is that when that seventy-five-ton aircraft/spaceship touched down safely at Edwards Air Force Base on April 14, it was an official announcement of sorts, the future is now.

Most of the noise about the shuttle's tremendous advantages over previous spacecraft centers on its benefits to the military-industrial and scientific communities. And while it's nice to know that the shuttle will be ferrying—and in cases of malfunction, retrieving—satellites, telescopes, space-scanning cameras, laboratories, generic solar panels, floating factories, and construction equipment into space, it's probably of more consequence to laypersons that the shuttle will also affect our individual lives more directly. No less an authority than Robert Freitas, an advanced programs planner at NASA, predicts that by 1990 the shuttle will be raising men, women, and children into space with the regularity of commercial airlines. What is more, the increasingly complex payloads that the shuttle will be deploying into earth's purplish atmosphere will provide

elaborate television switching stations, and enable us to make relatively inexpensive phone calls from Dick Tracy-like wristwatch telephones anywhere in the world by the end of this century.

In the light of the frequent technological problems that have plagued the shuttle program in the recent past, a general ho-hum attitude that has prevailed ever since trips to the moon became routine, and flak from social welfare proponents who would like to see the space program jettisoned and its monies spent on feeding, housing, and clothing the poor, it may take some concerted educational efforts on the part of space spokesmen to bring about even an awareness, let alone mass approval, of the shuttle program. The Pentagon brass—rivals with NASA for precious federal dollars—now find themselves in support of the shuttle program, since it will eventually open the door to greater reconnaissance capabilities and Star Wars-style laser attacks (the military prefers "reprisals") from any point in the sky. This weekend, a lecture will be given at the Reuben H. Fleet Space Theater that will provide the one small step of indoctrination toward the giant leap of public



Space Shuttle

My Miserlou
For Your
Clog Dance?

Collectors are ubiquitous in our society, collecting a multitude of objects, some of which could bear being lost. Ranking somewhere between comic books and shaggy-haired hippies, both in rarity and popularity, are folk dances from around the world. Folk dance collectors can give their dances to others and still keep them, and they may also save them from extinction. Dance is one of the most ephemeral of cultural forms, for

it can only be learned by seeing it done, and if just one generation doesn't learn a dance it can be lost to all succeeding generations. In some countries traditional dances are practically dead, except perhaps for a single national performing troupe, or once a year at a wedding or a funeral. In other countries the tradition may be vigorously continuing, or in a process of revival or rediscovery. In this country, no one does the twist anymore, but there are groups everywhere that do the Virginia Reel, the Greek Miserlou, and the Israeli Hora. This Saturday, the second annual Spring Folk Dance Institute and Festival at San Diego State University will provide an opportunity to see and learn some less well known

folk dances: Appalachian clog dancing, Texas and Cajun dances, and dances from Eastern Turkey, especially Kurdish dances. There may not be a single correct way to do a folk dance, but there are many incorrect ways. How correctly you learn to do a dance depends largely on whom you learn it from. In folk dance circles one speaks of first-, second-, and even third-generation dance teachers. First-generation teachers are those who come straight from the source; that is, they themselves learned the dance from an authentic, traditional practitioner of that dance. A second-generation teacher is someone who learned indirectly, from a first-generation teacher.

(continued on page 4, col. 4)

The Binding
Mystery
Of The
Villainous Van
Falkenstein

It was I who murdered Emory Van Falkenstein. Van Falkenstein was a dealer. He claimed professional privileges. Because he bought and sold for profit, he thought he was superior to someone like myself, a private individual driven only by his own habit. Yet in his heart he knew that what I had was better than anything that had ever passed through his hands. He gave himself aim, but he envied me. And I hated him.

When news of the eighth annual Friends of the UCSD Library book sale came out, just one year ago, I felt my blood run cold. On the other side of town, amidst the dust and midweek, the same thing must have happened

to Van Falkenstein. Ten thousand books, most of them clothbound, most of them going for less than a dollar, and some of them duplicates and discards from the UCSD Library. All fields—history, literature, social sciences, natural sciences. But Van Falkenstein and I were thinking about only one subject, only one book. There were rumors—false, equivocal, tantalizing, the whispers of back alleys and disreputable shanties—that it would be there, that the UCSD librarians had found it in the cellar, that they did not appreciate its worth, that they

would let it go for practically nothing. I came armed. I was there, in front of the barriers at the Central University Library, long before 10:00 a.m. They were bringing out the books, stacking them, shelving them, there in the open air, but too far away for me to discern the titles. The dealers waited around, like arrogant vultures, with their piles of books. The private collectors mingled among them, restlessly. Suddenly I saw Van Falkenstein. He was looking at the books through binoculars! A cruel smile played over his rapacious lips. Deep down, at that

moment, I knew! Van Falkenstein had spotted the 1921 Philadelphia edition of Bret Harte, that rare, almost legendary volume in ruddy board covers and with the otherwise unobtainable illustrations of Bellows. It was the one book I needed to complete my Bret Harte collection—every imprint, every edition, from the first magazine issues to the latest signed, signed, signed. I dashed past Van Falkenstein, hoping against hope to divert him until I could find the precious volume myself. But he made straight for the shelf he

(continued on page 4, col. 5)

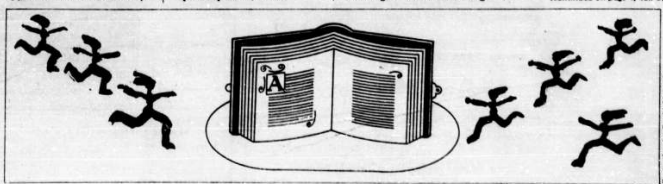


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READER'S GUIDE

Contributions to READER'S GUIDE must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Editor reserves the right to edit all materials. Send complete information and photos to: READER EVENTS EDITOR, P.O. Box 8805, San Diego, CA 92108.

Dance

Spring Dance Concert of Grinnell College Dance Group, their eighteenth annual, will include contemporary dances, classical ballet, and jazz dances. Thursday, May 7 through Saturday, May 9, 8 p.m., East County Performing Arts Center, 100 East Main Street, El Cajon. 440-2277.

Original Dances of the Graduate Dance Company of SDSU will be presented Friday, May 8, 8 p.m., room 208, Women's Gym, SDSU. 265-6821.

Spring Folk Dance Institute and Festival will feature classes and folklore lectures on Appalachian clogging and Texas and Cajon dances, and dances of Eastern Turkey, a concert of music and dance, and dancing to live music. Saturday, May 9, 9 a.m. to midnight, room 250, Women's Gym, SDSU. 265-6827 or 270-3495.

Four Dances, The Fashaw-Gil of OZ, a ballet choreographed by Louise Fraser and based on the L. Frank Baum story, *On a Quest for the Emerald City*, and *The Wizard of Oz*, featuring the Fashaw-Gil troupe, will be presented by Conservatory of Ballet Arts Company, Saturday, May 9, 2 p.m., Little Theatre, 4000 Valley Road, Del Mar. 481-0714.

Spring Festival of Black Expression will begin with a dance performance by the Wampanoag Cultural Ensemble, featuring contemporary and traditional dance and music from Africa, the Caribbean, and South America, Sunday, May 10, 8 p.m., Mandeville Auditorium, 1500 45th Avenue.

Film

Political Film Series of the UCSD Committee for World Democracy will focus on the Vietnam war, with *Hanoi on Trial*, a documentary of the chilling impact of McArthur on the film industry, and *Red Nightmare*, a vintage "red menace" propaganda film narrated by Jack Webb. Friday, May 8, 7 p.m., 1141 107, UCSD. Free. 452-1362.

Films on Fogs will be screened Saturday, May 9 and Sunday, May 10, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 232-1821.

"The Wrong Side of the Law" film series will conclude with screenings of *Cool Hand Luke*, *Stuart Rosenberg's 1967 prison camp film* starring Paul Newman and George Kennedy, Monday, May 11, 7 p.m., and Tuesday, May 12, 11 a.m., Little Theatre, SDSU. Free. 265-6791.

Film and Lecture Series, in conjunction with *The Cowboy* exhibition, will begin with a screening of *Red River*, one of the great Westerns, directed by Howard Hawks and starring John Wayne and Montgomery Clift, preceded by a lecture on "The Cowboy in Film" presented by Lee Ansell, Wednesday, May 7, 7 p.m., Copley Auditorium, San Diego Museum of Art. Balboa Park. 232-7911.

"Stagework", the 1919 film classic directed by John Ford and starring John Wayne as the Range Kid, will be shown Wednesday, May 11, 8 p.m., Sherwood Auditorium, La Jolla. 452-4559.

Film

"Living Planet", an IMAX film that explores the earth's resources from the summer with *Saved*, an Omsi-Max look at the documentary of the chilling impact of McArthur on the film industry, and *Red Nightmare*, a vintage "red menace" propaganda film narrated by Jack Webb. Friday, May 8, 7 p.m., 1141 107, UCSD. Free. 452-1362.

Music

Asian Music Festival, sponsored by Palomar College and the Center for World Music, will conclude Thursday, May 7 with a lecture demonstration on Indian music at 10 a.m., and a star recital by Nataraj Narasimhan with Gordon Thompson, tabla, at noon, Palomar College theater, 1140 West Mission Road, San Marcos. Free. 744-1150.

Flute and Piano Music of Kikaku and Whitsett will be performed by Ann Erwin and Pamela Stubbs, Thursday, May 7, 12:30 p.m., room C-116, music building, Mesa College, 7250 Mesa College Drive, San Diego. Free. 279-2300 x325.

Chamber Group, the UCLA Madrigal Singers, will present works of Bach, Monteverdi, Gabrieli, Schubert, Strauss, and Mendelssohn, Thursday, May 7, 8 p.m., St. Bridget's Church, 4735 Cam Street, Pacific Beach. Free. 483-3030.

"Memoria del Tango", a folkloric

program that tells of the origin and history of the tango, will be performed by Argentinian trio Los Huanca, with Cesar Olguin, Thursday, May 7, 8 p.m., Educational Cultural Complex Theater, 4441 Ocean View Boulevard, San Diego (130-2051), and Friday, May 8, 8 p.m., First Lutheran Church, 4190 Frodo Street, Hillcrest (298-9978).

Singer, Songwriter, Storyteller Rosalee Sorrells will do the things she does, Friday, May 8, 7:30 and 9:30 p.m., Old Time Cafe, 1464 North Highway 101, Lencuza. 416-4030.

Friday Evening Concerts series will conclude with an all-Brahm program consisting of all three of the composer's sonatas for violin and piano, performed by James Nguyen and Cecil Lytle, Friday, May 8, 8 p.m., Smith Recital Hall, SDSU. 265-6947.

Opera, the San Diego Opera will open the spring portion of their current season with performances of Puccini's *Tosca*, in Italian, w/ soprano Martina Arroyo as Flavia Tosca, leading singer of Rome, and tenor Carlo Bini as the painter Mario Cavaradossi who loves her, Friday, May 8, 8 p.m., and Monday, May 11, 7 p.m., Civic Theater, downtown. 236-6510 or 565-1065.

Secured Service written by composer Ernest Bloch will be presented by the combined choirs of Beth Israel Synagogue and St. Paul's Episcopal Church with the orchestra of the Jewish Community Center, to mark the centenary of the composer's birth, Friday, May 8, 8:15 p.m., Beth Israel Congregation, 2512 Third Avenue, Hillcrest. 239-7281.

concert (239-1040), and Sunday, May 10, 5 p.m., St. Paul's Episcopal Church, 2728 South Avenue, Hillcrest. 298-7281.

Guavaria (Will Hamby will perform works of Boccherini, Sanz, Bach, Bartok, and Gounod, Saturday, May 9, 7 p.m., Smith Recital Hall, SDSU. Free. 265-5204.

Silent Movie Accompaniment and concert music will be played by Del Canillo on the Magby Wurlitzer, to the tunes of Laurel and Hardy, Saturday, May 9, 7:35 p.m., California Theatre, Fourth Avenue and C Street, downtown. 279-2867 or 442-4649.

"Acts of Love", a vocal recital of mezzo-soprano Iris Singling Dimes, will include Elzaburhan songs, French pastoral ditties, Louisiana Bayou ballads, and Brahms's Ophelia songs, accompanied by Della Ming Lin, who will also play Lin's Hungarian Rhapsody No. 11 in A Minor, Sunday, May 10, 2:30 p.m., St. Peter's Episcopal Church, Parish Lane, Del Mar. Free. 755-0406.

Harpichordist Jennifer Paul will play works by Scarlatti, Frescobaldi, Bach, Rameau, and Monteverdi, Sunday, May 10, 7 p.m., St. Paul's Episcopal Church, 2728 Sixth Avenue, Hillcrest. 298-7281.

Masi-Concert of the La Jolla Piano Trio will feature works of Dvorak, Brahms, and Rowley, Monday, May 11, noon, Athenaeum Music and Arts Library, 1008 Wall Street, La Jolla. Free. 459-2495.

Music for Synophony will be presented in concert by the SDSU Synophony Ensembles, Monday,

May 11, 8 p.m., room 113, music building, SDSU. Free. 265-5204.

Jazz Concert will be presented by faculty members Charles McPherson, Burt Lacy, Bob Holtr, and Susan Bagg, and students from the jazz ensembles classes, Tuesday, May 12, 8 p.m., Smith Recital Hall, SDSU. 265-5204.

Baritone Joe Stanford will perform during the Concert Hour, Wednesday, May 13, 11 a.m., performance lab, Palomar College, 1140 West Mission Road, San Marcos. Free. 744-1150 x149.

"The Awakening of Sappho", a chamber opera by Will Ogden, based on the play *Sappho* by Lawrence Durrell, will feature soprano Beverly Ogden and Philip Larson in three male roles, Wednesday, May 13, 8 p.m., Mandeville Auditorium, 1500 45th Avenue.

Special Events

Boat Show, the third annual and the largest yet, will be held Thursday, May 7 through Saturday, May 9, noon to 10 p.m., and Sunday, May 10, noon to 6 p.m., Sports Hall, 2133 Main Street, Julian. Free. 265-1470.

"A Historical Walkabout in Hillcrest", a historical tour of the Hillcrest area, will be led by historians, architects, urban geographers, and social an-

thropologists, Friday, May 8, 7 p.m., and Saturday, May 9, 9 a.m. and 1 p.m., Hillcrest. Reservations: 231-WALK.

"Perambulate through the Parks", a walk of twelve parks and thirty miles, will be sponsored by Walk about International, Saturday, May 9, 7:15 a.m., from Home Federal Savings, Cass and Current avenues, Pacific Beach. Free. 488-1137 or 223-WALK.

Used Book Sale will benefit San Diego County Association for the Retarded, Saturday, May 9, 9 a.m. to 4 p.m., Balboa Mesa Shopping Center, Genesee and Balboa avenues, San Diego. 278-1320.

Wildflower Show & Art Mart, the fifty-fifth annual in Julian, will take place Saturday, May 9 through Sunday, May 10, 9 a.m. to 5 p.m., with a guided tour by the California Native Plant Society on opening day at 9 a.m. (565-0548), Town Hall, 2133 Main Street, Julian. Free. 265-1470.

Threatened by Development lakes, a bi-monthly event of the Sierra Club, will walk over the largest undeveloped coastal chaparral remaining in the county, site of 892 future units, Saturday, May 9, 9:30 a.m., Rancho Cielo, North County. 233-7144.

Miniature Show and Sale will offer houses three inches large and up, plus furnishings, Saturday, May 9 and Sunday, May 10, 10 a.m. to 5 p.m., Rancho Cielo, North County. 233-7144.

p.m., Scottish Rite Auditorium, Mission Valley. 449-8938 or 451-6886.

Nature Hike through San Clemente Canyon, one of the city's finest natural parks, will be led by Canyoners of the Natural History Museum, Saturday, May 9, 10 and 11 a.m., from the parking lot west of Clemente Mesa Boulevard and south of Route 52, San Clemente Canyon. Free. 232-1821.

10,000 Books, give or take a few, will be on sale at the ninth annual Friends of the UCSD Library Book Sale, Saturday, May 9, 10 a.m. to 5 p.m., in front of Central University Library, UCSD. 452-3120.

"Art Is Where You Find It", a flying art piece by sculptor Bob Matheny, will depart Brown Field, Saturday, May 9, 1 p.m., and follow the coastline from Imperial Beach to Lencuza and return. 223-1745.

"Shakespeare to Drydock", a multimedia presentation of slides with musical accompaniment, will feature performers Grace Bell and Will Parsons, Saturday, May 9, 8 p.m., Interval Foundation, 860 Third Avenue, downtown. 239-1713.

"The Ugly Duckling", a multimedia performance based on the Hans Christian Andersen tale, will be presented by Hanne Lauridsen with sound, painting, sculpture, and the English and Danish lan-

guages, Saturday, May 9, 8 p.m., 852 Eighth Avenue. 449-8938 or 451-6886.

Sky Show, the fifth annual sponsored by KGB-IM/11K, will set off aerial fireworks produced by the Zambelli family company and set to music, simultaneous on KGB AM and FM, and launch balloons of the Kodak P3 Balloon Tour, Saturday, May 9, following the Secken game against the California Surf at about 9:30 p.m., San Diego Stadium. 280-8625 or 292-1360.

"The Four Seasons", the eleventh annual show of the San Diego Equestrian Society, will show its bloom, Saturday, May 10, 11 a.m. to 5 p.m., Mission Room, Casa del Prado, Balboa Park. Free. 232-5762 or 281-5027.

"Craftsday", featuring a variety of handmade crafts items, will be held Tuesday, May 12 through Thursday, May 14, 9 a.m. to 4 p.m., campus lab lawn north of Aztec Center, SDSU. 265-6994.

"Designer's Showcase", the eighth annual interior transformation of a historical house, sponsored by the San Diego Historical Society, will be held Sunday, May 10, 11 a.m. to 5 p.m., campus lab lawn north of Aztec Center, SDSU. 265-6994.

"Gone Fishing" will be the theme of National Fishing Week activities, which will include a fishing derby, Sunday, May 10 through

Society and American Society of Interior Designers, will present the 1924 George Schmitt-Nico Lett home, through Sunday, May 24, 10 a.m. to 4 p.m. Tuesdays and Fridays, 10 a.m. to 9 p.m. Wednesdays and Thursdays, noon to 5 p.m. Saturdays and Sundays, 1569 Peppers Way, La Jolla. 231-1866.

Sports

National Horse Show, U.S. Equestrian Team members and other top riders will take part in the thirty-fourth annual equestrian competition that is one of the nation's largest equestrian sporting events, Thursday, May 7 through Monday, May 11, 8 a.m. to 5 p.m., and Tuesday, May 12 through Sunday, May 14, 9 a.m. to 10:30 p.m., Del Mar Fairgrounds, 755-1161 or 297-0388.

Super and Limited Stock Cars will be racing Saturdays through October 10, 8 p.m., Capon Speedway, Friday, May 12, 9 a.m. to 10:30 p.m., Del Mar Fairgrounds, 755-1161 or 297-0388.

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U.S. Out of El Salvador! Production for Peace, Not War! End Racist and Sexist Violence! Solidaridad con el Pueblo Mexicano!



Saturday, May 9 11:00 - 4:00
Balboa Park Organ Pavilion

Speakers

Michael Kiare - Institute of Policy Studies
Dr. William Wipfler - Human Rights Division, Nat'l Council of Churches
Leonard Weininger - civil liberties lawyer
Jerry Condon - Committee to Resist the Draft
Dr. Jack Jennings - member Los Angeles Foundation of Scientists
Jean Bernstein - Alliance for Survival
Tullo Mandoza - El Salvadoran exile
Frank Wilkinson - National Council Against Repressive Legislation
Martha Harris - San Diego Welfare Rights Organization
Sandra Atkinson - National Organization for Women

Cultural Performances
Peter Alsop
Womansong - Carola Hernandez

Childcare provided/wheelchair accessible

Bring Food and Drink

MARCH

Begin 9:30 a.m. at 6th and Laurel

For more information call SDSP 452-4450 or NLG 233-1701

sponsored by the April Coalition



May 14, Thursday, 8:00 p.m., Mandeville Auditorium
G.A. \$8 orch., \$6.50 main floor, Stu. \$6.50 orch., \$5 main floor
UCSD Box Office, 452-4559
presented by UCSD's University Events Office

University Center

Relive the Memories

Thursday, May 7 thru Sunday, May 10

Treat Mom to a special gift on her special day. UTC's annual Mother's Day Antique Show and Sale, presented by Antique Association Productions.

Free flowers for Mom, Sunday, 12:30pm in Center Court.

We Make the Good Life Even Better than Before.

KUNDALINI YOGA

3HO

Open walk-in classes
Tues. p.m., Wed. p.m., Sat. a.m.
Call for information
New class series starting
Beginning: Thursday evenings
May 7-June 11
Intermediate: Monday evenings
May 4-June 8
A holistic program.
Guru Ram Das Ashram
1421 Myrtle Avenue
226-6108
(just west of Park Blvd., 2 blocks north of Zoo.)

CLUB MED

CANCUN, Mexico

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Living Planet

SPACE Theater

and Science Center, Balboa Park 218-1168
Science Center & Gift Shop Open 9:45 a.m. Daily

READER'S GUIDE TO LOCAL EVENTS

Saturday, May 16, sporting lands, San Diego Bay 234-3857 or 222-1144.

Bicycle Races at the San Diego Velodrome will start on Tuesday through June 16, 7 p.m., San Diego Velodrome, Morley Field, Balboa Park 298-1570.

Padre Baseball, the San Diego Padres will return home after two-and-a-half weeks on the road, to play the New York Mets, Tuesday, May 12 and Wednesday, May 13, 7:05 p.m., San Diego Stadium, 283-4494.

Soccer Soccer, the San Diego Sockers will play against the division rival California Surf, with the KGB-FM 118K Show, with the game, Saturday, May 9, 7:30 p.m., San Diego Stadium, 280-0040.

"Breakers 10 Mile Run" and 5K fun run on the beach, the second annual sponsored by FedMart to benefit the YMCA, will take off Saturday, May 9, 7 a.m., Mission Beach west of the Belmont Park roller coaster, 232-7451.

Lectures

"The Great Bronze Age of China," an exhibition of archaeological bronze, jade, and terracotta artifacts from the People's Republic of China currently on view at the Los Angeles County Museum of Art, will be the subject of two lectures by Ann Stephenson, Thursday, May 7 and 14, 7 p.m., room 705, Southwestern College, 900 Gray Lakes Road, Chula Vista, 421-1180.

Placenta... Lecture Series with anatomy instructor John Olson will look at "Shi Chuan and the U.S. Fish and Wildlife Service," celestial coordinates, elementary mathematics, and telephone use, Thursday, May 7, 7:30 p.m., Southwestern College, 900 Gray Lakes Road, Chula Vista, 421-1180.

An Afternoon of Poetry will be



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presented by Paul Dorman and Dana Gage, Sunday, May 10, 2 p.m., Villa Montrose, 1075 K Street, San Diego, 239-2111.

"Global Perspectives for the 1980s," this year's Institute on World Affairs theme, will be continued by John Tzuc, ambassador of Greece, Thursday, May 7, 8 p.m., and concluded by Herschelle Sullivan Challenor, former director of the UNESCO office in Washington, who will speak on "North-South Dialogue and the Call for a New World Information Order," Wednesday, May 11, 8 p.m., in room 113, music building, SDSU, Free, 265-5147.

Poetry Series at Ché Café will present readings by Garth Trencher and Bruce McDonald, Thursday, May 7, 8 p.m., Ché Café, UCSD, Free, 452-6766.

Mountain Climber Rick Ridgeway will present two lectures, Thursday, May 7, 8 p.m., and Saturday, May 9, 10 p.m., at the successful 1978 ascent of the world's highest mountain, after a lecture by Rick Ridgeway, May 8, and "China: The Ascent of Mt. Everest," an expedition stopped at 20,000 feet by poor weather and an avalanche, Saturday, May 9, both at 8 p.m., Marston Junior High School, 1799 Clairemont Drive, San Diego, 233-7144.

California Condors, the largest of North America's land birds and numbering fewer than thirty, one of the most endangered species of birds in the world, will be the topic of a lecture by John Bensch, a search representative for the Condor Research Center sponsored by the California Department of Fish and Game, Wednesday, May 13, 8 p.m., Spectra School, 6033 Stadium Way, University City, Free, 755-6949.

Radio/TV

"The People vs. Jean Harris," a TV film hot off the can, will air Ellen Burstyn as the woman on trial for the murder of the Scandale Drive, Thursday, May 7 and Friday, May 8, 9 p.m., Channel 39.

Stanley Cup Playoffs, semifinal games of the National Hockey League will be televised Sunday, May 9, 5 p.m., Sunday, May 10 and Tuesday, May 12, 7 p.m., Cable Channel 2.

"Radiation '82," to benefit the San Diego Symphony Orchestra, will broadcast a "Dream Auction," offering lunch with Ted Leuter at Luback's and other items ranging in value from one hundred dollars to \$10,000, Monday, May 11 and Wednesday, May 13, 7:30 a.m. and 5:30, 6:30, 7:30, 8:30, and 9:30 p.m., Tuesday, May 12, 7:30 a.m. and 5:30, 6:30, and 7:30 p.m., KSDS-FM 94.1.

"Singing On," Celia Johnson and Trevor Howard portray an aging Englishman couple who marry on India after independence is declared in 1947, Monday, May 11, 8 p.m., Channel 15.

Recent Paintings by Elmer Bucholtz will be on display through May

Hot Air Balloon Rides

Traditional Champagne Flights

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"Sibil," the Emmy-winning 1976 film about a young woman with sixteen separate personalities, starring Jodie Foster and Jonette Woodward, will air in two parts, Monday, May 11 and Tuesday, May 12, 8 p.m., Channel 6.

"Ansel Adams: Photographer," the artist, conservationist, and teacher will discuss his career at work in Yosemite National Park and in his workshop home in Carmel, Wednesday, May 13, 8 p.m., Channel 15.

"Old Wagoners' Painter of the American West," a film biography of the eighty-two-year-old Cajon resident and "Dean of Western painters" will be televised Wednesday, May 13, 9 p.m.; repeating Sunday, May 17, 1 p.m., Channel 15.

"Issues '81: San Diego's Assemblymen," an exhibition of all five state assemblymen, Wednesday, May 13, 10 p.m.; repeating Sunday, May 15, 2:30 p.m., Channel 15.

"Golden Hill in Color," an exhibition of recent drawings by Carol Lindemulder, will remain on view through May 24, Villa Montrose, 1075 K Street, San Diego, 233-7144.

"Tone Poems," a series of photographs by Ola Olsson, will be exhibited through May 8, Villa Montrose, 1075 K Street, San Diego, 233-7144.

"Typical Art—An Installation by Jay Johnson" will be on exhibit through May 8, Pown Shop Gallery, 748 Fifth Avenue, downtown, 232-9915.

"Chuck Day, an engineer from Rockwell International who worked on the shuttle project," will present a program entitled "Space Shuttle: Hope for the Future." The presentation will include slides of the shuttle and an outline of the public benefits of this whole undertaking. The lecture will allow ample time for a question-and-answer session, so if you want to talk, squawk, or just gawk, this is your opportunity.

"SITE: Buildings and Spaces," a traveling exhibition of architecture as art according to the controversial New York architect and environmental art firm SITE, will continue through May 14, Mandeville Art Gallery, UCSD, 452-3120.

"Downtown Images: Yesterday and Today 1886-1981," a selection of photographs from the San Diego Historical Society/Title Insurance and Trust Collection, will be displayed through May 15, Serra Museum, Presidio Park, 232-9544 or 197-3528.

"Moods," an exhibition of paper cutouts, collages, lithographs, serigraphs, and etchings by Sara Culmore, will be on view through May 15, Gallery 21, Spanish Village, Balboa Park.

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Hot Air Balloon Rides

Traditional Champagne Flights

Happy Hair Salon
9608 Beryl St., Pacific Beach
488-1595

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"Issues '81: San Diego's Assemblymen," an exhibition of all five state assembly

READER'S GUIDE TO THE MUSIC SCENE

This Week's Concerts

The best jazz and fusion instrumentalists may have gained entrance to their elite status club through various doors — some began with (and never strayed from) jazz, some were weaned on classical music, and some (e.g., John McLaughlin and Carlos Santana) cut their improvisational teeth playing blues and rock groups. But there is one postcard common to them all: chops.

The pressure to excel these days is such that no ambitious young technician can hope to sleep forward until and unless he has mastered the rudiments of theory, can effortlessly navigate every scale in every mode backward and forward at various tempi, and/or can instantaneously beckon forth any number of appropriate chordal voicings for accompaniment. All too often, when a green musician has finally earned his technical stripes, he will feel compelled to plug into the nearest amplifier and spin the air with dizzying fast scales and impossibly arcing bends, thereby painting himself into an improvisational corner. When you've grown accustomed to floating the gas pedal on a difficult to appreciate the subtle pleasures of a fine touring car. That it is a rare and welcome thing to find a musician like Peter Sprague, who qualifies in all aforementioned departments except the last. Sprague is young (twenty-five), has an obvious command of guitar technique, produces an elegant tone, composes with a precocious intuition, and can summon up will the most complementary accompaniments. Where Sprague waves farewell to his



PETER SPRAGUE

contemporaries is in his taste, and in his choice of instrument, idiom, and soloistic approach. Sprague plays both nylon- and steel-stringed acoustic guitar (uncommon for a jazz instrumentalist in recent years) and amplified acoustic guitar, and has elevated the hoied-with-expansion of his fusion peers in favor of a more traditional, measured style. He definitely has the chops, but he keeps them under a thin veil, exercising a remarkable restraint that releases only as many notes as are absolutely suitable to the moment. Sprague's original compositions

(available on two excellent albums — "Dance of the Universe" and "The Path" — on the small, independent label, Xanadu) might be described as "Latin expressionism." A typical Sprague piece will take the listener on a lightly swinging Latin-flavored ride through some surprising chord changes, with the guitarist's well-honed melodic sense and nimble phrasing thing everything together and bringing it all to a satisfying resolution. If comparisons are inevitable, it isn't difficult to perceive the similarity of Sprague's tone and feeling to that of Earl Klugh, and there are, admittedly,

traces of Charlie Byrd and Pat Metheny (with whom he studied) in Sprague's playing. But there are practically irrelevant nuances when one considers the unique place Sprague occupies in today's jazz context. San Diegoans are privileged to have access to Peter Sprague in his frequent gigging around town, and will be especially honored when the Del Mar resident performs as the next artist in the San Diego Musicians and Jazz Singers Series this Sunday night at the Gaslamp Quarter Theatre. Record companies, like medieval courts, like their foals.

Each label takes quiet pride (very quiet) in subsidizing the bargain-basement careers of acoustic or avant-garde artists whose music the company's gold-chain-draped execs can't possibly understand, but whose existence (they believe) validates the label's self-image of an answer to the masses. In the halls of major labels — to whom any artist whose albums sell fewer than 500,000 copies is considered expendable — the corporation's token "artists" (whether jazz, art-rock, or electronic music) spend most of their time idling beneath the "Ear" sign, awaiting word that the king is no longer amused.

During their time on the Chrysalis Records payroll, the New Zealanders group Split Enz served as witty court jesters, complete with costumes and funny faces. To that company's honor, Split Enz must have seemed the perfect embodiment of the outlandish "other" band. Meeting bizarre focal make-up, their hair teased and pulled into shapes reminiscent of the manicured bushes outside path homes, the members of Split Enz looked like extras released from the cast of De Broca's "King of Hearts" for looking too weird.

Musically, the Chrysalis people must have figured, Split Enz was a little of 10cc, a dash of Strawbs, a pinch of Tubes (who know, maybe they'll get lucky and cover their expenses). For a small part, the compositions were unduly fluffy, Split Enz' early albums were chock-full of unimpaired ideas, delectable arrangements, and sloppy execution. Discernible contradictions in their musical influences precluded the establishment of a "style," supposedly a prerequisite of commercial appeal.

A few years and a new record

(continued on page 10)

MARC BERMAN CONCERTS AND AVALON ATTRACTIONS
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Monday, May 11, 8 p.m.

Advance tickets available at SEARS, WARDS, BILL GAMBLE'S, TICKETRON (565-9947), all SELECT-A-SEAT outlets (565-2865), STUFF COMPETITION (272-8209), and OFF THE RECORD (265-0507). \$7.50 Advance, \$8.50 Door.

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TONY KAMPMANN
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Marc Berman KGB-FM 101.5 Avalon
PROUDLY ANNOUNCE

"THE OPENING NITE BLOWOUT"



Judas Priest

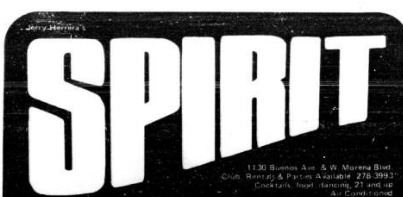
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Thursday (Tonight)
The Siers Bros.
 Return! Party time (all nine long)

Friday From L.A., the popes fun band, the club owners nightmare return!
Beachie and the Beachnuts
 with **Jerry Raney and The Shames & I'm A Boy**
 A Ron Sobel 5 Star Production

Saturday The pretty boys of the north with their clean 'n' cool
The Siers Bros. Trowers
 I am preparing the dance floor for all the music it will get so I am going to polish it real well.

Tuesday May 12 The Puppies... The Magnets
Wednesday May 13 The Siers Bros.

Coming May 14th: from L.A. the Rock-A-Billy of THE BLASTERS with the UNKNOWN'S DJANGOES. May 15th from L.A. on Rhema Records the POP plus the triumphant return of THE RICK ELIAS BAND. May 16th: Thomas K. Arnold presents a girl's night out on the town featuring from L.A.—DESIREE plus BECKY & THE BLU TONES and RUI ME.

Well, it seems that at life's every turn there's always someone out there to lend you a helping hand. Take the night before last, isn't it nice that you not only can work all day in your job, but now there's still enough time to rush home and work some more there too. Because of life's everyday changing attitude, I've decided you've heard about it a thousand times over to school, it's new, different, terrible, or wonderful. I'll just mention the day. Like Tuesday, a new group performed, Cher Spot. I wasn't able to catch them, but neither did anybody else so let's just say talent unknown; draw known—more. Wednesday, The Penetrators couldn't make it, Chris Sullivan became sick when he tried out his new archduke music on a huge rally near juno burrito. The Cranedaddy's turned the show and one consistent thing can say about them is there's always a new member or two. I suspect their old young drummer now lead singer has a hard time looking out his glasses; so things never look quite the same. They were good this night as a past unknown drummer in, but couldn't say their tab. Steve Powell got it. Thursday what was billed as a Shark Flinging Mad Mark Shapiro Production certainly was. He must have been, and me for letting him. So from L.A. come Desiree, her brothers were in her heavenly crowned lipstick and makeup. Her screams certainly are, first time here. Tainted; has a chance. The one thing I noticed about her is she must really like her anatomy since she kept grabbing it. The material was good; the band that looked terrible played it well except for their super-duper solo flap that sounded like it came straight out of the 70's heavy metal gorilla music. The flippers could be music's new cleaner. They're constantly leaving new material, they look out with all that handsome makeup and are easy to tell to now that Jim the Englishman is coming back. He called me a nerd as he jumped out the stage and skipped all around the dance floor, but that's okay; he's older than I, about twice, and my mother always taught me to be nice to older people. It's Friday, Steve Emerson's "Crash" Choice Show. It was a good one. First The Monroes, the only new good thing to come out of San Diego in a while. If Rusty keeps writing songs like the new one I heard this night, they could take over where Fingers left off. The Pupils keep playing the same old songs. I think you got it down guys, so how about let's get on to something new. Completing the night, Becky & the Blu-Tones who started out good, but ended repetitiously at a speed past sound. Becky has added a new look, she now plays keyboard while singing and should stay there. The band has the appearance of a changing century—half there. The drummer better check his batteries, his meter work is running down. This group could be the best white-out R&B band around, with a little help from within. I hope I wrote this review the way Emma would have wanted me to do. Saturday cheers have to go out to Audio Bug who have played here so much. We all knew every word and lick, but not this night; with their new song and new show; could bring back new life to an endangered species. The only great about Great Buildings was their great sense to stop playing after 20 minutes. They knew it wasn't going to work as they told Greg our sound man they weren't going to do an encore no matter what; but all ends well. They didn't get one. Thanks to Mark Heller's good house, this night. The Unknowns came to life and unfurled the people on I had to go on the dance floor and stop an open-eyed dance war. Now to our V.I.P. Nobody! Mike Page came by Friday and told me to use to play for the King Blacout Blues Band, that got out of the house 10 years ago and moved to New York. He says there's a lot better than here, but he's here, but he's with Pop going great and touring the country making a story of being at the right place at the right time. Two more sweet bits of youth that just turned 21. First came by Friday, I bought her a drink and when she finished it she asked the quickest question her ever had. I can't say you belong here already. Mary Weed came by Saturday, I offered to buy her one, but she declined, and she had enough already. She's got a lot of love, but she's here who punished her and gave her WELO. Tony Thompson came by Saturday, he's the son. Thanks to Mike Reppaport who came by tonight he called me a nerd as he jumped out the stage and skipped all around the dance floor, but that's okay; he's older than I, about twice, and my mother always taught me to be nice to older people. It's Friday, Steve Emerson's "Crash" Choice Show. It was a good one. First The Monroes, the only new good thing to come out of San Diego in a while. 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jazz, Tuesday, Gary Music Co., jazz, Wednesday.
Boothouse, 2040 Harbor Island Drive, Harbor Island, 291-8010. Oni Ridge, country rock, Tuesday through Saturday. The Blue Wren Home, contemporary and variety, Sunday and Monday.
Bobby G's, 445 First Street, Encinitas, 436-7397. Jerry McCann and the Gals, jazz, Wednesday through Saturday. Mark Lesman and Johnny Almond Band, blues, Sunday through Wednesday.

Bull and Bear, 900 North Second Street, El Cajon, 440-5757. Party Cloudy, contemporary, Tuesday through Saturday.
Bunbury's, 9006 Mira Mesa Boulevard, Mira Mesa, 579-8666. Ralph Vacco, contemporary, Tuesday through Saturday.
Cabaret Supper Club, 2231 El Cajon Boulevard, North Park, 258-1722. Charlie's Good Time Band, Dixieland jazz, Tuesday through Saturday. Joe Pat Trio.

swing dancing, Sunday and Monday.
Cafe del Rey, 1569 El Prado, Balboa Park, 234-8511. The Two Tones, contemporary, Tuesday through Saturday. Jackstraws, folk, Sunday through Saturday.
Cafe in the Valley, 911 Camino del Rio South, Mission Valley, 255-5326. Softburn and Trimmer, contemporary, Tuesday through Saturday.
The Cabbage House, 7945

Balboa Avenue, Claremont, 278-2897. Jimmy Stewart, contemporary, Wednesday through Saturday.
Costaway's, 12757 Woodside Avenue, Scripps, 449-0700. The Next, rock and roll, Tuesday through Saturday.
Costamaran, 3999 Mission Boulevard, Mission Beach, 448-1081. Jimmy Namora Trio, jazz, Tuesday through Saturday.
Charlie's Little Bit of Country,

San Marcos Boulevard at Highway 78, San Marcos, 744-3500. Dallas Express, country, Tuesday through Saturday.
Challena's, 3023 College Avenue, College Grove, 542-9459. Bertie Carter Jazz Ensemble, Thursday through Sunday.
Chuck's Steak House, 1250 Prospekt Street, La Jolla, 454-5325. Night Jazz, Tuesday through Saturday.
Comedy Store, 956 Pearl Street,

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Trowers
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 (Rock'n' reggae from S.F.)
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 Two shows 8 & 10 p.m.
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Mid-Mesa. 578-1716. Rock, folk,
country. Tuesday through
Saturday. Tony Dokum. country
Sunday.

Distillery. Old No. 7. 140 South
Sierra Boulevard. Solana Beach.
755-6733. Things, rock and roll.
Thursday. 8:00-11:00 p.m.
Friday and Saturday. D.J. Felix.
Sunday. Attitude. rock and roll.
Tuesday. Tweed Sneakers. rock
and roll. Wednesday.

Doc Masters. 2081 Shelter Island
Drive. Shelter Island. 223-2572.
Lam. Raga. contemporary piano
and guitar. Wednesday through
Saturday. Bill Bravett. X-rated
comedy. Sunday through
Tuesday.

Dookies. 4125 El Cajon Boulevard,
East San Diego. 283-6581. Paul
Ginger. piano bar. Monday
through Saturday.

Barlo's. 7055 La Jolla Shores
Drive. La Jolla. 459-0581. Bruce
Cameron. jazz ensemble.
Wednesday through Sunday.

Eric's Rib Place. 4263 Taylor
Street. Old Town. 299-0060.
Worley. Steaks, piano bar. Tuesday
through Saturday.

Fat City. 2137 Pacific Highway,
downtown. 232-0686. Melissa
McGrath. contemporary.
Tuesday through Thursday. Sheila
Harris. western, contemporary,
and pop. Friday and Saturday.

Firebird Restaurant and
Lounge. 7353 El Cajon Boulevard,
La Mesa. 460-1500. Feelin'. top 40.
Monday through Saturday. 30
music every Sunday.

Firebird Restaurant / Lone Star
Lounge. 439 West Washington,
Escondido. 745-1931. homony
country. Thursday through
Saturday.

Fun House West. 2633 South
Highway 101. Carls. 753-4432.
Put the Jazz Continuum. jazz.
Tuesday and Wednesday.

Halligan's. 5373 Mission Center
Road. Mission Valley. 291-6635.
Quick. top 40. Tuesday through
Sunday.

Flim Springs Inn. 15055 Highway
80. El Cajon. 443-8568.
Crosswinds. country rock. Friday
through Sunday.

Francine's. 939 North Hill Street,
Coelester. 722-7123. Boaz. top
40. Thursday through Sunday.

Gatekeeper. 2660 Via de la
Valle. Del Mar. 481-8801. Mike
Bartolo. Las Vegas-style melior.
Friday and Saturday.

Gold Coast Lounge. Town &
Country Hotel. 500 Hotel Circle
North. Mission Valley. 291-7331. Soft
Touch. contemporary. Tuesday
through Saturday.

Haleyton. 4256 West Point Loma
Boulevard. Loma Point. 225-9559.
Polon. rock and roll. Thursday
through Saturday.

Halligan's. 4325 Ocean
Boulevard. Pacific Beach.
274-3474. Beaky and the Bu.
Tones. Tuesday through Saturday.
Seven Vals. soft rock. Sunday
and Monday.

Hamburguesa. 4016 Wallace
Street. Old Town. 295-0584. Danny
Rube. contemporary. Friday and
Saturday.

Old No. 7 DISTILLERY

Thursday
things

Friday & Saturday



Sunday, dance music with

D.J. Felix

Tuesday

Attitude

Kamikaze night 75c

Wednesday

Tweed Sneakers

140 S. Sierra - Solana Beach - 755-6733

The BOUNTY HUNTERS

Nightclub & Western Cafe
Check out our new menu

DIRK DEBONAIRE & the BOAT PEOPLE

Thurs., Fri., Sat. The coolest band in town...
Four musicians and a
beautiful new wave dancer in
an outrageous performance.
Don't miss the fun!

Thurs. LADIES' NIGHT—No Cover—Drinks 1/2 price

Sun. THE FORKS Rockability

Mon. & Tues. NASTY HABITS Heavy metal rock

Wed. WET & WILD \$100 prize

T-SHIRT CONTEST

COCKTAILS—DINING—DANCING

135 N. Highway 101 Solana Beach 481-5758

Oh! Ridge

Thursday through Saturday
9:00-11:00 p.m.

Bill Brackett

A national authority
on Sunday & Monday 9 p.m. - 1 a.m.



DOC MASTERS

at the Shelter Island Marina Inn.
Phone 223-2572

Karpoon Henry's. 2725 Shelter
Island Drive. Shelter Island.
224-5242. Wild Hair. mellow rock.
Friday and Saturday.

Hill House. 2730 Via de la Valle.
Del Mar. 755-6614. Parnes, folk
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Wednesday through Saturday
Well doubles for the price of singles

lehrs greenhouse
restaurant and florist

1400 Camino del Rio South, Suite 200, San Diego, CA 92108

MOM'S SALOON
Secretz
Through May 10
(formerly "Knocker"—Mike Stee & Steve Trivoli)

May 12-17
Repeaters

MUD WRESTLING comes back to Mom's Monday May 18. Don't miss it!

Watch for the great new act—**SNOWMEN**

Happy Hour Till 9 Every Night
All Drink Doubles at Regular Price
Beer Pitchers \$1.05 / Glasses 25c
\$1.05 Drink Specials Mon—Fri.


LOVE ROCK N' ROLL EVERY NIGHT!

226-4683 945 Garnet P.B.

ROCK 'N' ROLL IS BACK
7 nights a week at **MY RICH UNCLE'S**

6205 El Cajon Blvd.
11 P.M. & Up at Cabaret

THURSDAY-SUNDAY, MAY 7-10



MONDAY
SPECIAL GUEST
TUESDAY NIGHT, MAY 12
JIM McINNES
KGB-FM CARD SPECIAL
TO BE ANNOUNCED ON KGB

WEDNESDAY-SUNDAY, MAY 13-17
EBENEZER

Nomads, rock and blues, Sunday through 7 p.m.

Kristina Mulvaney's, 1031 Chandler Avenue, San Diego, 438-4800. Nightingale, contemporary, Friday and Saturday.

Kung Food, 2025 Elm Avenue, Mission Valley, 242-1302. All-India, classical guitar, Thursday. Flat Kicker, classical guitar, Friday. Carlos V. Renda, blues, Saturday and Sunday.

La Casa Blanca Restaurant, 2444 San Diego Avenue, Old Town, 265-0351. Spanish, Mexican, easy listening in Spanish and English, Friday through Sunday.

La Hacienda Cantina, 378 Hotel Drive South, Mission Valley, 265-8281. Eddie & Chato, Tuesday through Saturday. Night Wing, Sunday.

Lakeland Resort, Highway 101, Cuyamaca, 766-0736. Country western every Friday and Saturday. Call club for information.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828. S.O.C., contemporary, Wednesday through Saturday.

Little Bavaria, Camel Valley Road, Del Mar, 756-1383. Tommy Tatum plus Moving Targets, rock and roll, Thursday, tonight.

Loading Zone, 4128 Concho Street, Carmel Valley, 277-9809. The Fly, rock and roll, Thursday.

London Opera House, 5404 Baboia Avenue, Claremont, 279-2390. Blue Kelpatonic Band, jazz, Thursday through Saturday. Ben & De, Sunday. Jim Barker, Monday through Wednesday.

The London Tavern, 1407 Second Avenue, downtown, 234-0884. Pub night, piano singing, Saturday.

Longshot Saloon, 843 Grand Avenue, San Marcos, 744-8576. Dave Ain't Here, country rock, Friday and Saturday.

Meadow's, 2966 Midway Drive, Loma Portal, 224-2401. Who's Driving, country swing, Thursday through Saturday. Fat Cotton, country, Tuesday and Wednesday.

Magnolia Mulvaney's, 8601 Magnolia Avenue, San Jose, 448-6550. Brambie, country western, Wednesday through Saturday.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017. King Biscuit Blues Band, blues, Thursday through Saturday. The Herrens and Inigo, Monday through Wednesday.

The Mission Restaurant, 861 West Harbor Drive, Seaport Village, 232-7581. Estacion and Chivito, traditional Spanish and Mexican, Friday and Saturday. Estacion, traditional Spanish and Mexican, Wednesday, Thursday, and Sunday.

Mom's Saloon, 445 Garnet Avenue, Pacific Beach, 458-6598. Secretz, rock and roll, Thursday through Sunday. Repeaters, rock and roll, Tuesday and Wednesday.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060. Chain Reaction, Top 40, nightly.

Monterey Whitting Company, 487 Camino del Rio South, Mission Valley, 291-1638. Strangers, rock and roll, Tuesday through Saturday. Jim Hawley, contemporary, Sunday and Monday.

Mulvaney's, 340 East Grand Avenue, Escondido, 748-0935. Richie Hunt, contemporary, Wednesday through Saturday. John Kelley, mellow guitar, Sunday through Tuesday.

Mustang Club, 3595 Sports Arena Boulevard, Loma Portal, 223-5596. Gerry Bate and a Touch of Country, country western, Tuesday through Saturday. Brambie Band, country western, Sunday and Monday.


King Biscuit Blues
Thursday, Friday, Saturday
Monday
Auditions
Tuesday, Wednesday
Inigo
Good Band!

The Mandolin Wind Restaurant
has always been known for its great entertainment, but did you know we also serve some of the finest food in San Diego—at moderate prices? Prepared by a conscientious chef, served by courteous people in a cozy atmosphere.
308 University Hillcrest 297-3017

HALCYON
4258 W. Pt. Loma • 226-9559
Thursday, Friday & Saturday
Poison Ivy
Sunday & Monday
FOUR EYES
Starting Tuesday, May 12 For Two Weeks
Moving Targets
Nightly Dinner Specials
No cover charge when dining at the Halcyon

CHARLEY'S GOOD TIME BAND
Tuesday through Saturday 8 p.m. to 1 a.m.
Sunday and Monday SWING DANCE TRIO
Happy Hours 5-7 daily
Cabaret Supper Club
Formerly the Mississippi Room
2201 El Cajon Blvd. S.D.
298-1722

JOSE TRUDDY'S IRISH PUB
Thursday-Saturday
David Bradley
Don't forget to call Dial-a-Brad 270-8018



Happy Hour
Thursday & Friday 4-8 p.m.
Draughts 35c
Well Drinks 50c
Cafes 75c
Domestic Beer 50c
Imports \$1.00
Doubles night every Tuesday
All well drinks are doubles

Sunday-Wednesday
Nomads
Rock n' blues
4302 Mission Blvd., Pacific Beach 270-3220

The Trojan Horse Cocktail Lounge
May 7, 8 & 9
Kilroy
Rock & Roll
\$1.00 cover charge Friday & Saturday night
Bring this ad for free admission

May 10
Dusty Rhodes

May 11
Warlock

May 12-16
Ruckus

Krazy George's Country Paradise
Friday, Saturday & Sunday
6179 University (College & University) 582-1070

Escondido's DISTILLERY EAST
Rocks San Diego County Ages 17-25
Thursday, May 7
with special guests **Matrarch**
Friday and Saturday nights
Rockin' Stevie W.
Sunday, May 10
Matrarch
Wednesday
Greater San Diego Talent Search
COVER \$3.50 FOUR BANDS, IF YOU'VE GOT TALENT.
CALL 741-9394
Coming May 26 **Penetrators**
June 4 **Tommy Tutone**
Mission & Metcalf, Escondido 741-9393
Every Wednesday-Sunday 8:00 p.m. to 1:30 a.m.
Ages 17-25
Further concert information **741-9394**

My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego, 287-7332. The Herrens, rock and roll, Thursday through Saturday. Ebenezer, rock and roll, Wednesday. KGB night with Jim McInnes, Tuesday.

Nashville West, 4240 West Point Loma Boulevard, Loma Portal, 224-8282. Lone Star Express, country, Tuesday through Saturday.

The New Box Office, 4450 Alvarado Canyon Road, Mission Gorge, 284-5044, 442-2212. Big City Blues Band, Thursday through Saturday. Warlock, rock and roll, Sunday.

Ocean View Room, Hotel Del Coronado, 1800 Orange Avenue, Coronado, 435-6611. Jerry Woo Trio, contemporary, Tuesday through Saturday. M. Lucky, contemporary, Sunday and Monday.

Olumayo's, 2547 San Diego Avenue, San Diego, 268-0333. Jim and Theresa Hinton, Irish folk, Wednesday through Saturday. Pat Rice, contemporary, Wednesday through Saturday. Terry Scheidt, contemporary, Sunday through Tuesday.

Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030. Mike Rhines, Irish and American folk, Thursday. Rosalie Somers, blues, Friday. Zuff Bros., bluegrass, Wednesday. Nana Orlovich, Jewish & Eastern European, Sunday. Old Time Hot Nite, Tuesday. Vincent "Vinner" Paul, contemporary, Wednesday.

Overline of the Cantina, 422 West Mission, San Marcos, 744-9922. Matrarch, rock and roll, Thursday through Saturday.

Palomino Star, 3008 Main Street, Chula Vista, 427-5885. Call club for information.

Piazza Bowl, 1201 East Plaza Boulevard, National City, 474-3301. Hector Valle, Comba, salsa, Saturday.

Prossion, 1990 Coastal Boulevard, Del Mar, 756-9145. Air Bros., rock and roll, Wednesday and Thursday. Thunderball, the Wonderwall, rock and roll, Friday and Saturday.

Prophet Vegetation Restaurant, 4401 University Avenue, East San Diego, 283-7448. The Otan Guitar Duo, classical guitar, Tuesday, Wednesday, and Friday night. Lori Bell and Shep Myers, mellow jazz piano and fiddle, Thursday, Saturday, and Sunday night. Dan Grant, classical guitar, Tuesday noontime. Lori Bell, jazz piano, Friday noontime.

Red's Place, 380 North El Camino Road, Encinitas, 942-1676. Mountain Magic, country western, Wednesday through Saturday.

Reuben & Lee, 880 Harbor Island Drive, Harbor Island, 299-1880. John Campbell and Company, contemporary, Tuesday through Saturday.

Rib Cages, 5550 Kearny Mesa Road, Kearny Mesa, 277-7937. Simmons and Krystal, contemporary, Friday and Saturday.

Rodan, 9980 Via La Jolla, La Jolla, 457-5590. Dallas Collins Band, contemporary and country western, Tuesday through Saturday. Montezuma's Revenge, cowboy comedy, Sunday and Monday.

Sam's Saborero, 13303 Poway Road, Poway, 486-1169. Forestall, contemporary and variety, Friday and Saturday.

Santa's Sports Arena, 4250 West Point Loma Boulevard, Loma Portal, 223-9558. Steve O'Connor, guitar, jazz, Wednesday through Saturday.

Shoreline Harbor Island, 1380 Harbor Island Drive, Harbor Island, 299-2000. Steve & Thrice, variety, Tuesday through Saturday in the Surfside Stage Saloon. Magic II, variety, Tuesday through Saturday in the Sandcastle Lounge.

LAST WEEK!
Dallas-Collins Band
Thursday thru Saturday
9 pm to 1 am
COMING!
Jim Seals & Swift Kick
Direct from "The Cowboy" in Anaheim
Every Sunday & Monday Night, 9 pm to 1 am
Montezuma's Revenge
RODEO
Lunch, Dinner, Cocktails & Live Entertainment
La Jolla Village Dr. and Villa La Jolla Dr. Phone 457-5590
THE COUNTRY/WESTERN NIGHTCLUB WITH A TOUCH OF CITY CLASS

Kick off the summer with the ultimate party!
Bratz salute their fans with 1987's biggest party, Thursday night, May 14 at the beautiful Atlantic.
Bratz and their special guests Four Eyes
Party all night next Thursday.
Enjoy an evening of San Diego's best rock & roll
Two Bars - Contests - Free Albums
at the Atlantic Restaurant 2506 Ingraham, on the Bay
Information at any Bratz gig or see next week's Reader for ticket information and details

OFF THE RECORD
6136 EL CAJON BLVD.
SAN DIEGO, CALIFORNIA 92115
714-285-0507

**BUY
SELL
TRADE**
Across from Campus Drive-In

Greatest Hits packages now in stock
ANIMALS
JAN AND DEAN
COASTERS
DEL SHANNON
RONNETTES
SHANGRI-LAS
EVERLY BROS.
TOMMY JAMES

MONKEES
BUDDY HOLLY
EDDIE COCHRAN
GENE VINCHEN
DICK DALE
ROY ORBISON
HERMAN'S HERMITS

These and many more
WE'RE OPEN 7 DAYS
Mon.-Sat. 10 a.m. to 9 p.m., Sun. 11 a.m. to 7 p.m.
CASH PAID FOR USED LP'S & 45'S.

Spirit, 1130 Buena Vista Ave., San Diego, 770-3993. Blues, rock and roll. Thursday, live and the Beachfront with the Greg Sutton Band plus Jerry Roney and the Shamers, rock and roll. Friday, the San Bros, plus guests, rock and roll. Saturday, the Bay plus guests, rock and roll. Tuesday, the Penetration plus guests, rock and roll. Wednesday.

Station Oaks Resort Ranch, Boulder Creek Road, Descanso, 445-4179. The Pony Express, country western, Sunday.

Su Casa, 6738 La Jolla Boulevard, La Jolla, 459-8297. Jasmine (Balance of Song) with Mark and Odo Gueyco, Mexican, contemporary, and folk.

Wednesday through Saturday. The Lee's, 3333 Mission Gorge Road, Mission Gorge, 280-9044. Steve Meyer, contemporary. Wednesday through Saturday.

Tom Han's Lighthouse, 2150 Harbor Island Drive, Harbor Island 291-9110. Duff and Melissa, contemporary. Tuesday through Saturday. Duff, Sunday. Donna Cole, piano bar. Monday and Tuesday.

Trains, 315 Highway 101, Solana Beach, 755-2744. Bob Long, piano variety. Friday and Saturday. Triton, 6011 E. Cagon Boulevard, East San Diego, 583-2240. New Tuesday jazz band. Jazz, Friday and Saturday.

Trojan Horse, 3179 University Avenue, East San Diego, 582-1070. New rock and roll. Wednesday through Saturday.

Taba-Mari's, 2551 University Avenue, North Park, 295-9426. Ira Cobb, jazz, rock, and roll. Friday. Last Highway, bluegrass, Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista, 541-1032. Cassi, top 40, disco, and rock and roll. Tuesday through Saturday.

Voyager, 1901 Shelter Island Drive, Shelter Island, 222-0421. New rock and roll. Wednesday through Saturday.

W.T.R. Steak Ranch, 2200 Highland Avenue, National City, 474-0001. Highway, country western, Tuesday through Sunday.

The Westamer, 22 West Seventh Street, National City, 474-2999. Duty Rhodes, rock and roll.

Monday and Tuesday.

Whiskey Flats, 1200 West Parkway, Escondido, 745-6640. Nooney, Rick and Co., contemporary, Monday through Saturday. Capt. Shubs, Sunday.

Windjammer, 2591 South Highway 101, Cardiff, 753-0188. The Russ Kropotkin Band, Southern soul, variety, and rock. Sunday and Monday in the upstairs lounge. Boris Cunningham, contemporary.

the Old Time CAFE
Reservations recommended
Live Music
Nightly
436-4030

1464 N. Hwy. 101, Encinitas
Thursday, May 7
Irish & American fiddle tunes
Marie Rhines
7:00 & 9:00 \$4.00
Friday, May 8
Bluegrass, contemporary
Rosalee Sorrels
7:30 & 9:30 \$4.00
Saturday, May 9
Zuill Bros. Bluegrass Ramblers
7:30 & 9:30 \$3.50
Sunday, May 10
Jewish & Eastern European
Songs & Music
NAMA Orchestra
7:00 & 9:00 \$4.50
Every Tuesday
7:30 & 9:30 \$3.50
Sunday, May 13
Old Time Fiddle Nite
7:30 to 11:30 \$1.50
Wednesday, May 13
Vincent Viny Paul
7:30 to 11:30 \$2.00

THE COMEDY STORE
proudly presents
Wed.-Sat.
Larry Beezer
Carrie Snow
Bob Sage!
and special guests on Saturday night
916 PEARL ST., La Jolla
454-9176
Wed.-Sat. Showtimes
Wed. & Thurs. 9:00 * Fri. & Sat. 8:00 & 10:30
POTLUCK NIGHT
KPMH 106 & THE COMEDY PLACE
EVERY SUNDAY * SHOWTIME 8:30 * SIGN-UP 7:30
ANYONE CAN GET UP & DO 5 MINUTES

SAN DIEGO TICKET EXCHANGE
ON SALE NOW
★ TED NUGENT ★
★ JUDAS PRIEST ★
★ RUSH ★
RESERVE NOW FOR FUTURE CONCERTS
PETTY * R.E.O. * WINGS * STONES * KINKS
BENATAR * PRETENDERS * ALICE COOPER
PHONE SERVICE INSTALLED ON FRIDAY NIGHT
THURSDAY CALL 233-1388, 11-6
CALL US FIRST BUY BELL TRADE SEAMORL AT
1504 FERN STREET
298-8570

Florio's Restaurant
Crystal Room Lounge
presents
The BRUCE CAMERON JAZZ ENSEMBLE
with Hollis Gentry
WED-SUN 9-1
LA JOLLA'S FINEST JAZZ
459-0541
11th Floor SUMMER HOUSE INN
Torrey Pines Rd. at La Jolla Shores Dr.

There's a new kid in town!
Bobby G's
Thursday, Friday & Saturday
May 7, 8 & 9
Jerry McCann and the Gigoles
Sunday, Monday, Tuesday & Wednesday
May 10-13
Mark Lessman and Johnny Almond Band
Kamikazes \$1.00 7 days a week
The "IN" spot in beautiful downtown Encinitas
Home of the James Gang
485 First St. 436-7397

You're invited to a special
FREE MIXDOWN DEMONSTRATION
Friday evening
May 15th at
7:30 p.m.
at Circle Sound Studios, 3485 El Cagon Blvd.
Another music industry event presented by Institute of Sound Recording
Special guest speaker
Engineer Producer PAUL FREEMAN
Record credits include: Sammy Hagar, Jeff Beck, Melissa Manchester, "Star Trek II" movie soundtrack, and more.
Including discussions on:
Record Production - Recording Engineering
Studio Maintenance - Sound Reinforcement
You are invited to actively
Participate in a 24-Track Mixdown Session.
This FREE lecture series is being presented by the Institute of Sound Recording to introduce you to its various programs offered year 'round right here in San Diego for both men and women. Classes start May 26. Limited seating-call for reservations.
CALL 281-7744 NOW
IF YOU'RE REALLY SERIOUS ABOUT BECOMING A RECORDING ENGINEER!
Institute of Sound Recording
3420 Camino Del Rio North, Suite 225, Mission Valley
San Diego, California 92108 (714) 281-7744

FORWARD MOTION
Appearing -
May 5, 6, 7, 8, 9
DALLAS COLLINS
May 12-30
Anthony's Harbor Side
Entertainment from 4:30
Dinner from 5:00
A subsidiary of
Directly across from Anthony's Fish Center, on Harbor Drive
For reservations phone: 332-8358 / Lunch 11:30-4:00 / Dinner 4:30-10:30



THE SIERS BROTHERS



SPLIT ENZ

Friday and Saturday in the downstairs lounge

Wingler's Boat, 6000 Mission Gorge Road, Mission Gorge, 280-6263. E. Zone Wood and Boing Soddies, country. Wednesday through Sunday.

Yee Japanese Restaurant, 1166 Del Rio Plaza, Rancho Bernardo, 455-0396. Bill Coleman, jazz. Wednesday through Saturday.

Zebra Club, 560 Fifth Avenue, downtown, 239-4222. Remons, new wave, Thursday, tonight.

Los Angeles Clubs
Concerts by the Sea, 100 Fisherman's Wharf, Redondo

Beach, (213) 379-4998. Willie Bobo, Thursday through Sunday. Country Club, 1845 Sherman Way, Redondo, (213) 881-9800. Bobby Bone, tonight, Thursday. Chuck Berry and Candy Apple, Friday and Saturday, May 8 and 9. Joe Cocker, Wednesday, May 13.

Don't's, 4229 Lankershim Boulevard, North Hollywood, (213) 769-1556. Gabor Szabo, Friday and Saturday, May 8 and 9. Madame Wong's, 949 Sun Way, Chindown, (213) 824-5346. The Bells, the Bagells, and the Beeston, tonight, Thursday, Friday.

THE WINDJAMMER
Restaurant & Lounge
The North County Entertainment Spot
Thursday May 7 & Tuesday May 12 thru May 14
ENUF Fiddle Wave Rock
Friday & Saturday May 8 & 9
PUSH Rock
Sunday & Monday
Jerry McCann and the Gigoles
DOWNSTAIRS
Barrie Cunningham Contemporary
Serving late night supper from 11:30-2:00 a.m.
Friday & Saturday: 10:30 p.m. - 2:00 a.m.
Restaurant Row, 2501 Hwy 101, Cardiff, 753-0188

THE VIBETEX
New Wave/Rock & Roll
First time performing in San Diego
Dance contest - drink specials
Beach Club
1821 Bacon Street, Ocean Beach
"Party at the beach"

JEFF & MAGGIE'S COUNTRY SWING DANCE CLASS
6 Sessions only \$15.00
Classes start 6:30 thru 8:30
New classes begin Sunday, May 10 at the
RODRO
8980 Villa La Jolla Drive La Jolla
For more information call Maggie at 753-8840

DANCE
This Saturday the first appearance of the
MILLIONAIRES FLEXIES X-OFFENDERS
JOURNEY
5375 Kearny Villa Road (Clairmont Mesa off ramp)
275-2040

the ALBATROSS LIVE JAZZ Del Mar
Featuring
Tuesday-Saturday
PETER SPRAGUE & DANCE OF THE UNIVERSE ORCHESTRA
1309 Camino Del Mar 755-6744

FLAMS ENSEMBLE
Wednesday, May 13 - Saturday, May 16
2040 Harbor Island Drive
291-8010


Hottest Rock & Roll Bar in North County!
with the hottest rock bands
North County has to offer.
Thursday, Friday & Saturday 9:30-1:30, Sunday 5-9
MATRIARCH
Next week
High Boy Brothers
Must be 21
Overtime at the Cantina
422 West Mission, San Marcos
744-9022

Dixieland Jazz Friday 8 p.m.
Ira Cobb "Jazzbo"
Saturday 8 p.m.
Live Bluegrass "Last Highway"
TUBA MANS
Grand Slam & Sports Reclining
Giant screen T.V.
Cocktails, beer and fine food.
Families welcome.
-FOOD TO GO-
2551 University 289-0428
(just east of Texas St.)

"Best Country Western group in San Diego"
Dance to Red Eye
Tuesday-Saturday nights 8:45 p.m. - 1:30 a.m.
Sunday: Tony Dockum 7:45 p.m. - 12:30 a.m.
Free lessons Wed. & Thurs. 7 p.m.
Tuesdays-Tequila Shooters
\$1.00 all night long
Free dance lessons on Sundays at 6:00 p.m.
beginning May 17
Cunningham's
7094 Miramar Road 578-1216


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ALL IS FOREVER: God is love. These statements are incompatible. Call us. Christian Family Church, Sunday 9:30, 5665 La Jolla Blvd., 5-4329 or 272-8563.

ONE DAY RENTALS at Harmon Musical
Instrument Rentals, 3563 University Ave., 563-9
563-1893, week and month rates 200.

1400/pair: Custom Switchcraft 192 point patch bay, 1400: Korg Poly S string synthesizer, \$350 433-8148

MASTER MIGHTYMITE tremolo. Schaller
only neck case. all new truly a great
sacrifice. 582-3793.

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MAY 7, 1981

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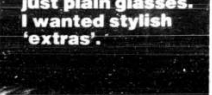
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2 BEDROOM with separate entrance, 1270 month rent paid and furnished. Call: **RENNER 295-8777**. See **W420B**.

2 BDR. FOR AN ADORABLE, 2 story house in a great centralized location. Fenced private grounds included. Rental: **LOCATOR 4-2321**. Small fee.

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2 BEDROOM HOUSE, 1500. Also for rent, bedroom apartment. 1200 Adults, no pets. **224-3024**. See **W420B**.

COACH LANE, 1 bedroom, 1300 month. Close to school. Like move-ins. Call: **RENNER 2-1391**. See **W420B**.

NEW 2 BEDROOM, 1 apt. apartment, refrigerator, carpeting, dishes, fenced yard. Call: **RENNER 2-1391**. See **W420B**. For apartment, 449-7516.

PRIC BEACH house with custom interior for the beach. Book. Call: **RENNER 2-1391**. See **W420B**.

IN MARSHESIDE Mission Beach for 1500 per month and furnished home. What come can call. **707-497-7777**. See **W420B**.

DELICIOUS DUPLEX with yard and pool. Call: **707-497-7777**. See **W420B**.

BEACH COTTAGE with yard only. Call: **707-497-7777**. See **W420B**.

IN HOSTELERS/STUDENTS ocean front use of kitchen/pool/laundry. Call: **RENNER 2-1391**. See **W420B**.

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