

City Lights

Things Put Up Must Now Be Put Up With

They tower proudly over Cortez Hill, their small balconies providing panoramic views of the bay, glittering downtown high-rises, and the sweeping plateau east of the city. But the two multistoried condominium complexes, standing only blocks apart, are virtually empty, ghostly reminders of the economic troubles plaguing the housing industry. Now one of the buildings has been removed from the market altogether in the wake of default notices, contractors' liens, and a tangle of complex financial dealings left over from the ailing estate of Richard Crake, the La Jolla attorney beaten to death in his townhouse last May.

Cortez Villas was billed as a pioneer in downtown San Diego's urban renaissance when construction was announced in 1980. Two Victorian mansions, relics of a more elegant era, were bulldozed to rubble, and the nine-story structure at A Street and Eighth Avenue rose quickly. Late last year, as construction neared completion, Rhoades-Cliff Realty, the building's dealer, boasted that in spite of the slow real estate market, several of the fifty-six units in Cortez Villas had already been sold (asking prices ranged from \$90,000 to \$325,000), and complimentary articles appeared in newspaper real estate sections.

Beneath the upbeat public facade, however, lay an unsettled profusion of financial woes. In November, Eureka Savings & Loan of San Francisco, which holds a \$5.5 million mortgage on the building, filed a notice of default, claiming the owners were roughly \$300,000 behind in their payments. Then the M.H. Golden Co., the general contractor, slapped a mechanics' lien on the property, alleging that more than \$432,000 was due for work performed. Even the design firm that decorated the model units lodged a claim against the building's owners.

Most puzzling, though, are a pair of loans totaling \$650,000 made to the Cortez Villas partners by an El Cajon financial firm. The credit was secured not by the condominium property itself, but by Sports Arena Square, a shopping center just west of the Sports Arena owned in part by Richard Crake and his wife Kathryn. Records show that Crake, his wife, and several others were partners in both the Sports Arena project and Cortez Villas. (Authorities say a dispute over the Sports Arena project, which involved a business partner who had nothing to do with Cortez Villas, led to Crake's death by beating.)

June Rhodes, who is now the managing partner of the Cortez Villas project and co-owner of the Rhoades-Cliff firm, will



Cortez Villas

not discuss the link between the two projects, although she claims the Sports Arena loan, once declared to be in default, has been satisfied. She says that the Cortez Villas units were yanked off the market last month (none had been sold) to allow the key partners in the venture time to come up with a salvage plan. "It's a very up-and-down situation," says Rhodes. "All sorts of things are happening. We're trying to work out a new financing package with the lender right now. . . . It's a very bad scene for everyone in real estate at this point." Another option, Rhodes says, is for the partners to sell the entire building for cash, if a willing buyer can be found.

Around the corner from Cortez Villas, at Beech and Seventh, the partners of the nine-story Beech Tower are considering similar options. Although the Beech project is on better financial footing, partner Eugenio Beltrame, a local contractor and developer, would rather not wait much longer for the fifty-four units to sell. "We want to sell the whole thing, the sooner the better," he says. "It's better to have the cash right now than a big building like that." Despite the partners' offer of custom financing and the reduction in price of the least expensive unit from \$90,000 to \$70,000 (top price is \$315,000), none of the units have been sold. Beltrame contemplates a sale to foreign investors "with lots of capital. Then we're going to take the money and run."

—M.P.

position. The trustees refused. When pressed, they conceded that the woman could be heard if the couple were not married. So a few weeks ago the man and wife went to Tijuana and obtained a quick divorce, whereupon the woman got the job.

"We would just as soon go the easy way," explains the husband. "Both our bosses told us we could probably fight this thing if we wanted to, but we both feel that the zoo has been very good to us." He says he has heard that, in light of the forced divorce, the zoo trustees are not at the process of reconsidering the married-couple policy. "Frankly, we're hoping that they'll change it and we'll be able to get quietly remarried," says the ex-husband. A spokesman for the Zoological Society says the zoo has no comment.

—J.D.

Is This Bowl Half Empty Or Half Full?

The master calendar at San Diego Jack Murphy Stadium already has a January, 1983 playing date reserved for the second annual Olympia Gold Bowl, but Olympia Brewery executives may still decide not to spend another \$500,000 to sponsor the postseason college game. And after last month's poorly publicized, poorly attended debut, who could blame the brewery for backing out?

To hear Frank Pace tell it, it was Olympia against the world. Pace works for the Phillips Organization, a local public relations firm hired by Olympia to stage the Gold Bowl, and he knew who to turn to for help: a powerhouse collection of local businessmen who call themselves the Greater San Diego Sports Association and who stage the successful Holiday Bowl postseason game each December. Pace never made it past the line of scrimmage with the Sports Association. "We basically asked for their blessing," Pace recalls of his discussions last fall with Sports Association and Holiday Bowl directors. "They took a positive, noninvolved stance from the beginning. . . and said they didn't want any involvement."

So Pace tried to hammer out a business deal with the Sports Association and Holiday Bowl boards. He asked the Holiday Bowl organizers permission to pass out Gold Bowl ticket order forms at the Holiday Bowl. For this privilege, along with several ads in the Holiday Bowl program and a few scoreboard promotions, the Holiday Bowl organizers

wanted Olympia to pay \$30,000. Pace told his bosses at Olympia that he "didn't see the value-for-value in that deal," and counterproposed \$10,000. He says he never heard from the Holiday Bowl again.

Pace had no better luck with local newspapers. The pregame puffery usually awarded any local sporting event was absent before the January 16 Gold Bowl kickoff. While television coverage was generous, only an occasional newspaper column was devoted to the pending Gold Bowl. In fact, just days before the game, better coverage was awarded a USD basketball game than the football game. Pace helped stage a private dinner at the Boathouse restaurant for coaches and football writers, and though the local Associated Press writer attended, as did columnist John Hall of the Orange County Register, not one local football writer showed up.

Attendance reflected the publicity: just 22,000 spectators viewed the game and Pace admits that only 15,000 or 16,000 of those paid for their seats. "We asked the athletics department at San Diego State to help out," Pace recalls. "They were totally uncooperative, until they called on game day and asked for twenty-four free tickets." Pace admits that the Gold Bowl's lack of an NCAA sanction probably hurt it, a fact also voiced by Holiday Bowl/Sports Association member Jim Brown of Marlin K. Brown Cadillac. Brown says his Holiday Bowl associates were told discreetly by the NCAA not to aid the unsanctioned Gold Bowl. "We [at the Holiday Bowl] have to go to the NCAA every year, and while they didn't flat-out tell us we'd lose our sanction, they informally hinted we would."

Olympia made some \$175,000 from ticket sales, and early returns showed the televised game and the brewery's commercials were well watched, which may perhaps offset the probable \$300,000-plus loss. Four members of the Stadium Authority plan to ask newly elected Sports Association president Leon Parna to help next year's Gold Bowl, but some skeptics say Parna's business connections (he owns the Budweiser distributorship here) may make him hesitant about giving any more support than last year. (Parna last week told the *San Diego Business Journal* that "my business would not affect the decision.") But Pace feels that the Gold Bowl can be staged even if the Greater San Diego Sports Association and the Holiday Bowl shut the event. "We don't think they'll help us out next year, but the Chargers make it without them and Del Mar racing makes it without them."

—P.K.

There's A Statement Here Somewhere

City Clerk Charles Abdelnour couldn't find it, even though his staff looked for two days. Nor could Bob White, Mayor Wilson's top aide, who says his secretary searched everywhere for it. "So I guess it's lost, or we never got it," says Abdelnour sheepishly. "Don't ask me," grouches White. "I don't know what happened." The only thing both of them are certain of is that White's financial disclosure statement for 1980 is nowhere to be found at city hall.

City employees in key decision-making positions such as White's are required by state law to file an annual report detailing the sources of their income and listing investments in stocks and real estate. In his last available statement, covering 1979, White reported receiving a \$1500 flight to London as a gift from Pan American Airways, as well as about \$1000 worth of tickets to a variety of charity dinners, purchased for him by such benefactors as arts activist Danah Fayman and the Pardee Construction Company.

The 1981 statement is due to be filed at the end of this month, and White says he plans to get it in on time, although he'll be somewhat handicapped by not being able to refer back to his reported financial condition last year. While he doesn't rule out the possibility that he might have forgotten to file the missing statement, White claims that would have been unlikely. "I fill out Pete's form at the same time, and I'm always sure to get that in," he says.

Abdelnour doesn't have any explanation for the absent statement, although he implies that the evidence indicates it never arrived in his office. "We keep an index card file," he explains, "and it doesn't

show up on that."

The mayor's statement for last year is indeed on file, and it shows that, among a few other small investments, Wilson has become a limited partner in an enterprise called Bio-Chem #3, Ltd., which deals in "energy conversion systems." The mayor also received his share of charity-ball tickets, including a \$500 donation from Union-Tribune publisher Helen Copley so that Wilson, who makes \$31,250 a year, could attend the post-Jewel Ball. A Jewish organization gave him \$2000 for a trip to Israel.

Abdelnour says he shies away from policing the financial reports. "Under the law, it's the job of the individual department heads to look after their own employees," he says, although he can remember a few occasions on which he felt compelled to badge an administrator to furnish the statements on time. Officials who fail to file a report do not face fines or criminal sanctions, the city clerk adds. Instead, the offender must put up with the wrath of his or her supervisor, who is empowered under the law to fine them. In White's case, that would be the mayor himself.

—M.P.

Arthritis Of The Checkbook

Len Hansen, publisher of *Senior World* newspaper and a widely touted advocate of senior citizens, has himself become the target of some anxious questioning by a group of seniors residing in retirement homes in San Diego and Arizona. At least a dozen of them lent Hansen and his publication \$29,000 or more in the summer of 1979. That money was supposed to be paid back last summer, but as of early this week Hansen had not done so and in fact was refusing to take any calls or



Photograph by Robert Burroughs



Len Hansen

answer any letters from the nervous lenders. Charles Trigg, one of those people, explains that he first became acquainted with Hansen when the newswoman was investigating and writing about financial problems in the Pacific Homes chain of retirement homes, a corporation, asking for more than \$3.7 million in damages.

Fish's suit states that between October of 1979 and January of 1981, Fish lent Hansen and his company \$116,416 on the understanding that Fish would be able to purchase up to fifty percent of the corporate stock. Such a purchase was subsequently approved at a *Senior World* board of directors meeting. Fish's suit asserts, but Hansen later refused to proceed with the deal. Consequently, the suit (which accuses Hansen of fraud) asks for repayment of the loans, for back pay, for completion of the stock transaction, and for \$3.5 million in damages.

Hansen in turn has countered Fish and is asking for about ten million dollars in damages, claiming that Fish fraudulently misrepresented his professional skills and was negligent in the management of the free monthly newspaper. When contacted Monday at his office, Hansen in fact suggested that mismanagement by Fish (who was president of the corporation for about a year) accounts for much of the problem.

"I've been thinking of going down and sitting in his office until I can get some answers," Iddotte Mueger, a resident of the Desert Crest retirement home in Phoenix, is another lender who says she's been having trouble getting through to Hansen. "We thought he was working for senior citizens," she says, explaining her \$1000 loan. "He isn't a lot of money, but I can't afford to lose it."

The retirement home residents are the only ones with financial claims against the forty-nine-year-old publisher. Ken McClure, who

produced the travel section for *Senior World* for almost four years, says he resigned from the paper last September because Hansen owed him more than \$3000 in back pay. And in September another former associate of Hansen's named Steve Fish filed a suit against Hansen, his wife, and the corporation, asking for more than \$3.7 million in damages.

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leave was the fact that the November 1 paychecks were four days late.

Complaints about late and bounced paychecks are almost legendary among the newspaper's alumni. One former employee, who asked not to be identified, says, "Every pay period there was this big rush to the bank. It got really competitive, like a question of who would get there while there were still funds." Gloria Ward, a former advertising sales person, tells of one famous staff meeting in which the *Senior World* employees had to pick from among themselves who needed the money most. Ward says the group finally selected the typesetter, who had to meet a huge house payment. "The rest of us had to wait about a week before we could cash our checks."

Hansen readily admits to the problems. "We have had a cash crunch," he says. "We've had a hell of a cash crunch. And I won't blame it on the economy." Instead, he points the blame at a number of former employees, including Fish, all of whom are no longer working for *Senior World* "because they failed to perform." Despite the company's financial problems, Hansen contends, "We're charging ahead now." He says he has reduced his monthly overhead from \$53,000 to \$41,000 by effecting such economy measures as a reduction in the staff (from sixteen to eleven people) and office space (down 800 square feet). He also states that he has revamped the paper's marketing strategy and is already seeing positive results. "So we're now meeting our commitments."

Hansen contends that because of confusion in the company's accounts, he was unaware of the back pay owed McClure until just this past Monday. "I just received a letter from him [McClure] today. Finally, he has given me a figure. . . . Now I've got something I can address, and I expect I can address it in the next twenty-four hours." (An in-house memo, however, indicates that Hansen knew he owed McClure money back in November of 1981.)

Hansen furthermore asserts that the elderly holders of promissory notes are to be given an explanation of the lack of payment in a letter to be sent this week. He says he will call a meeting of all the note holders by the middle of next week. "I would expect a resolution [of the outstanding loans] within thirty days," he says. "I guess I should have been more responsible." However, he explains his lapse by citing the press of time "when you're a little publisher who's doing investigations, who's doing advocacy for seniors, who's doing all these other things."

—J.D.

—Jeanette DeWyer, Paul Krueger, and Matt Potter



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Just An Average John

I am writing in response to the two letter writers who wrote in the February 4 issue defending the homosexual movement.

I am not a demagogue who is trying to stir up hatred and controversy. I am just an average citizen who has had just about all I care to hear from these sexual misfits who want to force all the rest of us to condone their sick lifestyle.

It always amazes me how, in one breath, they clench their fists and yell out clichés like "Gay is here to stay," or "Gay is just as good as straight." Then in the next breath they cry that Jerry Falwell, Senator John Schmitz, Ancho Bunker, and all the other big bad fascists are picking on the m and interfering with their freedom to live their lifestyle the way they want to. What nonsense.

They can call me Joe McCarthy or whatever and try to shove the Bill of Rights or their interpretation of it down my throat, but I feel that I am speaking for millions of Americans who are fed up with having to stand by helplessly while this latest ideology prances across America under the guise of a civil-rights protest.

John Williams
East San Diego

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Checks Ounces

After reading the review of our restaurant by Eleanor Widmer ("Pasta Rush," January 28), in which she states that she can get better Italian food at lower prices at restaurants like La Pergola in San Francisco, I called Mr. Angelo Pecchini of La Pergola in San Francisco. In the conversation, Mr. Pecchini said there is no way his restaurant is cheaper than the restaurant Miss Widmer reviewed.

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Cross Over Trolley Tracks

Your publication printed a letter by Mr. Hans Jovishoff (January 28) about me. I think it's a great credit to our system that an individual who has a contrary view of that of a public figure can vent his opinion in a letter to the editor and have his remarks printed whether they make sense or not. Nevertheless, one might expect such a letter writer to have the decency, at least, to write the truth. Mr. Jovishoff failed to do so—over two years ago. The trolley was not discussed; the topic was rent control and condo conversion. Our goals were identical: low rents and more

apartments. The differences are found only in the means for achieving those aims. To my knowledge, the methods he espoused have never, ever worked. It is also my opinion that they never will.

Bill Cloutier
San Diego City Councilman

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The Bridge Is Out

Thomas K. Arnold's article in your issue dated January 28, "The Sky Above, the Bay Below," would make better reading in a travel brochure than in your weekly newspaper. And to think it was your front-page article! Not only was this a waste of print, it avoided the important question of why there was never a walkway placed on the bridge, which I feel should have been discussed therein. Maybe if he would have asked a couple of the Chicano community at the other end of the bridge he might have gotten a small idea as to why there is no sidewalk. Of course, we don't want to offend the rich, do we?

Mark S. Rogers
San Diego

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Straight from the Hip

Matthew Alice

Dear Matthew Alice:

We are two enterprising young men seeking employment (good paying) on the Alaskan pipeline. Is there still work available and if so whom do we contact?

Mike & Mike

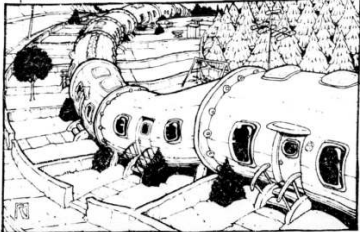
San Diego

Unemployment among Alaska's structural workers, such as those who helped to build the oil pipeline, stood in October at thirty percent. Statewide unemployment in December for all sectors of labor was 9.8 percent, the same as the previous December. The figure for January is expected to be 10.5 percent. Nonetheless, jobs in Alaska are plentiful compared to those in the Pacific Northwest, whence many workers are leaving for Anchorage, Juneau, and Fairbanks. Although the final weld on the oil pipeline was accomplished in 1977, another surge of employment may occur as soon as 1984 if the natural-gas pipeline from Alaska to Idaho breaks ground. The project would create 13,000 jobs, said Greg Huff, a state labor economist. "We've seen rapid growth here in the last few years, primarily from local governments and the petroleum industries, which are spending a lot for capital improvements, but it hasn't been enough to keep up with the number of people seeking jobs." He noted that unemployment is lowest in Anchorage, now at 7.5 percent.

Dear Mr. Alice:

In your column of January 7, 1982, one of your readers wanted to know where he could get a map of bicycle routes in San Diego. This is to inform you that we print a San Diego Regional Bicycle Map which is free of charge. At the present time we do not have any maps available; however, your readers can request to have their names put on our mailing list and we will send new maps as soon as they are printed.

Pipeline, Alaska



Our address is: California Department of Transportation, Bicycle Planning Department, Box 84066, San Diego 92186. Got it.

Dear Matthew Alice: I've noticed in the TV Guide that after certain shows they have "CC" listed. I found out that it stands for closed captioned, which means, I guess, that deaf people can read lips on the programs without any trouble. But when I turn that particular show on, I can't see how it's any different from a regular program. Do they show more close-ups of the actors talking, or what?

V. L. Bishop

A closed-captioned program is one whose broadcast carries a special signal that is meant to be decoded by an attachment to the television set, similar to a cable

tuner. It translates the signal into captions in block letters at the bottom of the screen. The captions appear at a rate of 120 to 140 words a minute, which is optimum for simultaneous reading and viewing, and they follow as closely as possible the dialogue of the performers. The attachment, called a decoder, costs about \$300 at Sears. So far about 50,000 of them have been sold, according to David Kleeman of the National Captioning Institute, which for nearly two years now has been preparing the captioned scripts from materials provided by the networks. Figuring that each decoder serves 3.5 persons, Kleeman estimates that 175,000 people watch closed-captioned programs. About 16 million Americans are deaf or hard of hearing. Some of the shows with captions are Little House on the Prairie, Father Murphy, the NBC and ABC Sunday night movies, and ABC World News Tonight. The last is cap-

tioned only minutes before it is broadcast. A stenographer taps the announcer's monologue into a recording machine that interfaces with a computer, the computer, in turn, translates the stenography into electronic signals of written English to be broadcast to the decoders. Troubles arise, said Kleeman, when the computer's memory is called on to recognize some of the strange and ever-changing names in the news, such as Muammar al-Quaddafi and Hosni Mubarak. This was also the first season in which all of the Monday Night Football games were captioned by means of a play-by-play scoreboard. NCI charges the networks \$200 per hour of programming, which is cheap compared to other production costs, Kleeman said. "You figure with an audience of 150,000 to 200,000 that's growing every month, the producers are making a good business decision to go with our service, and they're doing a good public service themselves," he said. About 150 advertisers also pay to have their commercials captioned. "This is an audience that hasn't been reached before," said Kleeman, sounding surprised at what he was saying. "Some of these people are experiencing TV for the first time, and they're grateful for it. I had a letter from someone whose friend saw Monday Night Football for the first time and enjoyed it so much that he went and bought a Miller beer right away."

"Coincidentally, another service for the deaf — a local restaurant whose proprietress uses American Sign Language — is reviewed by Eleanor Wilmer elsewhere in this issue."

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 90803, San Diego, California 92138.

Just Over The Edge

(continued from page 1)

anguish mental illness generates: among the victim's comrades and friends. But if you, as I, end up abducting your friend in the middle of the night, as he screams and curses you, as the orderlies wrestle him to the hard floor of the hospital lobby; as he shouts with sincerity and conviction, "I'm not crazy"; as he is strapped to a gurney in a cement room with a drain in the floor; as the nurse injects him with a soporific, and as he looks as you in the denouement of his fading mental clarity and says quietly, piercing your eyes with his, "I will never, ever forgive you" — then you will know

what it is like to live with madness.

I first met Kurt in the office of the university's student newspaper, where I had come to ask for a job. He was the production editor, in charge of the design of the newspaper. After conferring with another of the editors, he hired me as an assistant copy editor, thus commencing our fateful friendship.

The first thing I learned on my new job was that newspaper work demands time — late nights, early mornings — and the exhaustive atmosphere of a newsroom breeds an intimacy among members of the staff. Colleagues become friends by dint of excessive proximity; periods of leisure are spent discussing work, and the demands of school and home frequently are superseded

by the job. The work readily devours the worker, which is the reason most reporters look ten years older than they really are, and why many of them quit before they turn forty and seek employment in public relations or advertising. It is, in some measure, the reason that Kurt's eccentricities evolved into insanity. And he had more than his legitimate allotment of eccentricities.

Kurt was deeply involved in a sect of Christianity that apparently required offerings of physical labor such as lawn mowing and painting. He meditated soundly for an hour a day, sometimes at the office. He claimed to see auras around everyone he met, and judged them to be good or evil people depending on the color of the re-

spective aura. He was a solid devotee of health foods. He liked to think that he resembled Paul McCartney (the didn't), and he variously wore a full beard, a goatee, a mustache, sideburns, a clean-shaven face, long hair and short — and combinations thereof — as the fancy struck him, so that one rarely knew from week to week exactly what he would look like. I was immediately drawn to him.

Our respective bank accounts increased one year later when we were both promoted. I to copy editor and he to managing editor. A mutual friend, Sammy, was named editor-in-chief, and together we dominated the newspaper. It was a heady time. We were unassociated with the jour-

(continued on page 9)

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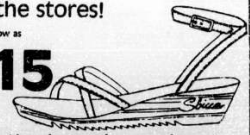
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SPORTS

If you think that what follows is a shameless piece of puffed-up advocacy, you're right. I just couldn't find anything wrong. So I said something nice about a person, and I didn't drop dead.

BY STEPHEN HEFFNER

She can't go left and USD basketball coach Jim Brovelli says you couldn't slip a dime under her jump shot. "It's basically a nonjumper," the coach points out, "but she's active on the court."

Active is a passable adjective, but she would prefer "aggressive," and though admitting to being something less than skybomber while shooting, she prefers to soften the joke by calling her outside gun a "semijumper."

Beyond that she claims she's a good passer with great court sense, a tough defensive player, and an unselfish team woman. Despite her limitations as a leaper, she professes skill at the art of rebounding. "I'm good at getting position under the boards," she says. She hates to lose, is not a good loser, prefers playing indoors to outdoors, and generally would rather run with the guys "because women aren't usually too good." She speaks candidly of being a lifetime jock and of basketball as her undisputed sporting favorite.

Her name is Ailene Voisin (pronounced "hat last name as if she were a Parisian import), and while, in French, Voisin means neighbor, she is hardly the girl next door. She is, in fact, the San Diego Union's NBA beat writer, the morning paper's primary voice to this city on the perilous outskirts of our Clippers. Though women sportswriters aren't quite the



Ailene Voisin

topical anomalies they were just a few years ago, they are still not common to major professional sports beats. (Besides Voisin, there is only one other woman in the country invested solely with the responsibility of covering an NBA team for a major daily paper—Sherry Stripling, writing for the *Seattle Times* on the SuperSonics.) What is ironic about Voisin's situation is that, while you might expect a woman in her position to attract a more attentive (more critical?) reading from local sports fans, her unusual first name (pronounced a-lion) has left some, and perhaps many, ignorant that she is a woman. Let me clear that up once and for all: sports fans, I've seen her—she is definitely a woman.

At the recent Clippers-New York Knicks contest, I divided my attention between the game and the lady sportswriter—a slender individual, twenty-seven years old, medium height, dark hair cut in a layered shag, tight gray blazer, snug jeans tucked into tall leather dress boots. She sat at the press and scores' table a couple of seats away from Clippers' coach Paul Silas and took notes as the game progressed, chronicling plays, baskets, fouls, and turnovers in relation to the ever-receding game clock. At halftime she raced to her typewriter in the press room and hurriedly wrote up the first half's action.

At court-side in the second half, she took more notes as the Clippers and Knicks persisted in making a mess of their sport. The Knicks eventually winning, almost by default as neither team seemed to want the game until very near the end. Outside the Clippers' locker room, she wanted with

the rest of the press for the few minutes that the teams are allowed to themselves before having to face reporters. When the guard finally opened the door, she charged forward, leather purse slung over her shoulder, armed with notebook, pen, and questions, hunting quotes.

Silas, sitting slumped against a wall, looking tired and discouraged, wasn't too talkative, so she moved on quickly, scrambling over shower towels, TV camera cables, and other reporters. Joe Bryant was testy as she asked why he had played so little that night. "Ask the coach!" he said, harshly. She stuck with him until he softened and gave a more detailed answer. Another reporter was interviewing Michael Wiley, fresh out of the shower, as she leaned in with a question of her own. Wiley, in an almost unconscious motion, slipped his towel around him and answered as she wrote. Back in the press room, she typed until 11:30, having to do two versions of the story, one for the regular edition and one for the earlier North County edition. After that, it was wine until 3:30 a.m., until she had wound down enough from the night's work to be able to sleep.

"I'm just a journalism junkie," she said as we worked a bottle of chardonnay. "I love my job and I love basketball. For the moment, it's exactly what I want to do."

My family moved from Brooklyn to Las Vegas and I started at the *Las Vegas Sun* as a copy girl when I was sixteen. I went to college at UNLV and worked at the *Sun* at the same time, reporting all kinds of sports. After I graduated, I did a year toward a master's degree in political

science, but then I moved to San Diego to go to law school at USD, and I gave up journalism for two years. I thought I wanted to be a lawyer.

"I was clerking for an attorney in town during the summer of my second year in law school—this was '78—and an old friend of mine came into town and brought me to dinner with Al Albert, the sportscaster for WNBC in New York. We spent the whole evening talking sports, and I realized right then how much I'd missed it. The very next morning I quit my clerking job and that afternoon I walked into Jack Murphy's office at the *Union* with some old clips and told him I wanted to write sports for him. He hired me on the spot to do part-time work while I finished law school. I went to work for the paper full time in January of '80."

"I covered college sports and I wrote features on the Chargers and the Padres. I covered USD basketball. I used to play a lot of ball in the gym up there, and that's when Jim Brovelli started joking about my jumper. I walked in July, and we hadn't had any one specific person covering the team in the preseason. I asked John Nettles, the assistant sports editor, what was going on, and he said, 'Barry [Lorge] wants to see what you can do on the road. He wants to see you work under deadline.' He paused, and then he said, 'This is your shot—don't blow it.'"

So far, Voisin has done well with her opportunity. She's been clear and literate, and occasionally insightful and humorous. She's been sensitive to the complexities of the personalities in the game, and honest about the negative aspects—particularly the Clippers' poor play and the mockery cover Don Sterling often makes of himself and the team. She has shown little tendency toward the cutesy type of writing that so many of her colleagues are fond of purveying and that sends me away gagging routinely.

The question of the locker room interview was inevitable, so I asked, "It's never been a problem for me as a woman," she said. "I think of myself as one of the guys anyway. Before I went into the Clippers' locker for the first time, I went up to Paul Silas and asked him if he'd told the team I was coming. He got a big smile on his face, touched his tie, and said, 'Yeah, I told them there'd be a lady coming to visit.' I went in and they were all quiet for a while, but in a few minutes everything was normal."

"Many women have become sportswriters, but most don't last. Like in any other profession, it seems women have to do more to prove they're the equal of men. But I'm a strong personality and I don't mind standing up for myself. A lot of women fall as sportswriters because an editor will take them off a nonsports job and tell them to cover sports when they don't know anything about the games. My advantage is that I've played sports all my life and I know what I'm talking about. You can't expect a woman who's never played serious basketball to understand a concept like 'court sense.'"

And we ain't talkin' jurisprudence, honey.

Just Over The Edge

(continued from page 7)

nationalism department, so there were no irksome instructors telling us what to write and how to write it. We were answerable only to the student council, and even then only in regard to budgetary matters. It was during this time that Kurt and I sought lodgings to share, something more in keeping with our new station in campus life than an average student flat.

The habitation we found was within walking distance of the university, was inexpensive, and was designed like a fraternity house—four bedrooms, a swimming pool, modern appliances, and a space we called the Party Room, because it contained 400 square feet and a dance floor. We corralled three other students to join us in the venture, two young women and a young man, and proceeded to make ourselves at home. Our landlords were named Tony and Joe. They had been friends when they bought the house, but an

argument over gambling debts grew into a quarrel of Hatfield-McCoy proportions. Soon they were partners incommunicado. Several times they argued on our front lawn about which of them was entitled to our monthly rent check. Tony would phone us late at night telling us to give the check to him only, or we "might run into problems." Joe, in turn, would ring us up with a similar warning. "Or I might have to introduce you to some of my friends who, believe me, you don't want to know," he would say. Fortunately, these occasions developed only once a month, and in any event our housing situation was relatively settled, the new school term was just beginning, we all seemed to have plenty of money somehow, and our collective outlook could not have been more optimistic.

The role of managing editor, in which Kurt had been cast, is not a creative position. Most of his time is spent with budgets and payrolls, printers' invoices and business supplies. His kingdom is not the fast-breaking story, but the newspaper's finances. He must warn the other editors

not to stretch their expenses. He must soothe cranky printers who complain about missed deadlines. He must convince the publisher that the typewriters in the newsroom are falling apart and that new ones are necessary. It isn't the sort of job where someone is likely to put him on the back with a hearty, "Way to go!" But Kurt refused to see himself, or his responsibilities in an uncreative light, and treated the budgetary ledger as his artistic canvas. He wielded advertising revenue as a writer would a pen, and soon determined that he could transform our modest student newspaper financially into a mighty powerhouse of journalism.

It was not until several months later, however, that we discovered his true goal, which was to compete with the *San Diego Union* and *Evening Tribune* in a mano a mano for subscribers and to make our student publication the newspaper of record for San Diego County.

His plans began simply. He always left the house early each morning for the news-
papers delivered to the various sections of the university, to ensure an equitable distribution. Frequently he could be seen lug-
ging bundles of our daily from one area to another, perhaps shouting to a curious ac-
quaintance, "We're sold out at the student union!" Never was he happier than when the free newspaper was "sold out." He often tried to convince Sammy, the editor, that we needed to increase our already bloated press run so that more students could partake of our journal. If anyone questioned his rationale, he would whip out a pocket calculator, press a few but-
tons, and write the results on a sheet of paper. "See for yourself," he would say.

"What I really want us to do," he con-
fided to me one evening at the office, "is to start covering more off-campus news. Then we could start delivering the paper into Ocean Beach and Hillcrest. Once we
pus so he could count the number of news-
(continued on page 10)

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Just Over The Edge

(continued from page 5)
do that. It'll be easy to get some more advertising. When we get more money, we can have even more papers printed, and we can start distributing it downtown and to other colleges. "To Kurt it was an incontestable fact: the more papers you print, the more advertising revenue you will bring in, which will allow you to print more papers and thus bring in even more money from ads, ad infinitum."

The first time he ever said anything to me about putting the Union-Tribune Publishing Company out of business, I assumed he was joking. But the sentiment recurred frequently in his conversation, until it was a leitmotif. He pointed out that we could erect news racks throughout the city next to those of the U-T to enhance competition. He collected data about the Corley newspapers' structure and finances. Two months into the semester, Kurt was a fanatic. His mission was clear: it was now just a matter of convincing the rest of us.

More often than I care to recall, I would awaken in the early morning hours to cackles of delight emanating from the Party Room. I would investigate, only to find Kurt, alone at the dinner table, issues of the newspaper and reams of computations spread out before him. And there in his hand was his ever-present pocket computer. I began to consider him a calculator of evil. It wasn't Kurt's fault that his senses were warning; it was that damn Texas Instruments compometer.

As if the aforementioned peculiarities weren't enough, Kurt started making mid-night forays onto the campus to count the number of unread copies remaining from each day's distribution. Walking through the campus, though, took him too much time, he thought, so he would climb into his car, an off-brand Italian make that was about the size of a Frigidaire Frost King, and drive illegally along the sidewalks and

grassy paths of the college, from one newspaper rack to another, his adding machine on the empty passenger seat, ready to urge him onward and inward into his fast-developing fantasy universe.

No one at the newspaper was willing to believe anything about Kurt except that he was, perhaps, a little overzealous. "You know Kurt," Sammy said to me on several occasions, "he's always been off the wall." And indeed Sammy was right: Kurt had always been a little odd, slightly bohemian, eager to try anything that was in the least mystical. For me to say that Kurt was acting strangely was as likely to elicit a response of "So what's new?" as anything else.

But by November it was clear that Kurt was traversing the frontiers of lucidity. He shunned sleep for days at a time, until his eyes glazed over so completely and he looked so haggard and disheveled that even his most ardent defenders began to fret. He neglected such mundane traditions as regular meals and changes of clothing. For a time he even stopped coming into the newspaper office, sneaking off to mysterious appointments he refused to explain. Not only was he deteriorating mentally, but his job as managing editor was being left more and more to others of us at the paper. More than that, though, I was afraid for his safety, fearing that his frequent midnight raids through the college halls would end in his arrest, or that he might fall asleep at the wheel and crash.

My only other experience with psychotics had come several years before I met Kurt. William, who had grown up around the corner from me when we were both children, had gone to Berkeley on a scholarship in 1972 to study physics. William and I had not stopped experimenting with psychedelic drugs after high school, as the rest of us had, and during his junior year he underwent an acid binge that culminated in his attempt to set afire his L.L. Bean's Sebec Hiker backpack in the middle of Telegraph Avenue just before dawn. A couple of Berkeley's finest incarcerated William and eventually turned him over to

the mental health unit of a Bay Area hospital. William's subsequent Thorazine treatment promoted his rapid return to the real world in the custody of his parents.

I remember seeing him during my summer vacation that year. The medicine he was taking caused him to walk stiffly, in a manner not unlike Lurch of *The Addams Family*. He was frequently unaware of his surroundings, prone to drift off into his lysergic netherness. Neighborhood children taunted him as he precariously wobbled along the sidewalk. They called him "the monster," and he amiably played along with them, making roaring sounds and pretending to lunge at them. His mother allowed him to walk just down to my house or to the nearby park, where he would stare off into space and speak only rarely.

William, one of the most intelligent men I have ever known, had been reduced to a stiff-jointed bogeyman, bullied by street Arabs, barely able to communicate. I was relieved when the summer ended and I no longer had to babysit my stiff friend.

After he returned to Berkeley and earned his physics degree, William climbed into the doctoral program at UCSD, aiming for the stars through the astrophysics program. During a midterm break, though, he sojourned in Guadalajara, where he was arrested for destroying private property, specifically a fence. It was made of stone and mortar, and he began at one end, stone by stone, tearing it apart. A curious policeman questioned him, arrested him, and threw him in jail, where he spent the Christmas holidays.

His father flew down and berbed William's jailer to free him. Later, when he regained some acuity, I questioned him about his actions. "Well, I saw this fence," he explained, "and it was like a wall in the middle of nowhere. It really didn't belong there. If you would have seen it, you'd know what I mean. The only thing for me to do was tear it down."

The surprise ending, of course, is that William went on to get his Ph.D. in astrophysics, and is now married and as-

father of a gorgeous baby girl. And everyone has lived somewhat happily ever after.

William was lucky to have concerned parents who assumed the responsibility of his care while he was incapacitated. Kurt was not so lucky, because he had only a few young friends, like me, who could barely handle their own problems, let alone something of the proportion that he faced.

I have a photograph, a snapshot, taken with a color Polaroid. The hues have faded, but whenever I see it the memory of the night it was taken is as vivid as any memory I have. It was the night I committed Kurt. The photo shows Kurt, me, and one of our female roommates sitting in the Party Room. I am slightly drunk, proffering a glass of clubitis to the photographer. Our roommate is looking at Kurt with a sidelong glance, and her mouth is forming either a grimace or a strained smile. I can't tell which. Kurt himself has the glazed, delicious expression of someone on his deathbed who sees a host of angels winging down from Paradise.

Earlier that same evening, Kurt had climbed into his Italian refrigerator car and, with a snappy "Ciao, baby," had headed toward the campus, which was by now his nightly habit. As he drove away from our house, his tiny AM radio was screaming out the windows, rivaling his laughter in volume. His activities of the next few hours I was to learn only later, but what happened were like this:

There was a twenty-four-hour convenience market near our house, and that particular night, standing on the sidewalk in front of the market, was a slightly embarrassed young man dressed in a giraffe costume, waving at the passing motorists. The confused young man's purpose in this was to lure the drivers into the market in the hope that they would then contribute to the national charity for which he was donating his time. Kurt drove past the giraffe and barely caught a glimpse of it. He did a double take and slammed on the brakes.

(continued on page 12)

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Just Over The Edge

(continued from page 11)

This was indeed a significant, he thought, starting at the creation of some magnitude. He executed an unlawful U-turn and parked next to the man in the jungle outfit. "Do you want to make some money for your charity?" Kurt asked, after the costumed man had explained his purpose. "If you come with me, I can guarantee you a really big contribution from the newspaper I work for."

It was Kurt's perception at that moment that because our newspaper would soon be the pre-eminent journal in Southern California (this was no longer mere theory, to Kurt's way of thinking; it was a virtual fact accomplished), it was the newspaper's correlative duty to support needy charities with donations. Even in the midst of Kurt's mental turmoil he retained the ability to speak with a semblance of rationality, and the man in the giraffe suit, perhaps anxious to get off his feet for a while, agreed to go for a ride with him.

Fifteen minutes later they walked in the door of the private publishing firm that pasted up and printed our newspaper each night. Inside the office were the five employees of the company and three students from the newspaper, including Sammy, the editor-in-chief. Their utter astonishment at seeing Kurt burst in the door, announcing the discovery of a new mascot for our publication, followed by the entry of the giraffe, had been related to me many times since then, but it would be an injustice to the singularity of such an event to try to describe it, because I wasn't there. I was at home at the time, and it was there that Sammy reached me with a frantic telephone call. "You better get in your car and find that wacky roommate of yours!" he shouted, then elaborated on the recent encounter. "And if you get hold of him, don't let go."

Several hours passed before Kurt entered the house, as if nothing untoward had

transpired at the print shop. He marched straight for the dining table in the Party Room — which he had early on appropriated as his personal workbench — and produced one sheet of figures and giggled; he examined another sheet and began to weep. He scribbled some numbers on a paper, then started to hyperventilate. He goggled up at me every few minutes and spoke — not any words that you could understand, but apparently it all seemed comprehensible to him. It went on like this for more than an hour, with intermittent laughter and tears, quick breathing and slurred words. I directed my roommates to keep an eye on him, and I dashed off to search his room. My immediate supposition was that he was having a negative reaction to some sort of amphetamine. I hurriedly went through his drawers, seeking telltale signs of any drug use that might explain his incoherence. I found nothing.

By 1:00 a.m. my roommates had left Kurt in my charge while they went off to their rooms to sleep. Kurt showed no signs of letting up, so I called Sammy. "You've got to come over here," I said, trying to sound casual. "Kurt's acting up."

While Sammy was on his way, I found the telephone number of a twenty-four-hour hotline referral service, which gave me the number for a local hospital with a mental health unit. A doctor answered, and I explained Kurt's behavior of that evening and the previous several weeks. "Your friend is having a nervous breakdown," he said in a not-at-all reassuring voice. "There are two things you can do: you can call the police department..." (It was as if someone hit me in the gut with a ball-peen hammer). "...or," he continued, "you can bring him to the hospital yourself. I'd advise you to do one or the other right away, though. Can you tell me why you waited so long before you called us?"

It was like the corner baker taking a bereaved husband who he hadn't checked the brakes before letting his wife and kids drive on an

icy highway. Why hadn't I called before then? Had my reluctance allowed Kurt's illness to reach an irreparable level? I had no answers for the doctor, and simply said we would be there as soon as possible.

I let Sammy in the front door and we crept to the Party Room. We watched Kurt from the shadows for a moment before entering. "He's completely gone," Sammy observed, awed by the seeming finality of Kurt's madness.

We approached him and said we were going for a ride. Did he want to come with us, I asked? "Go ahead, I'll meet you later," he said, licking his lips and breathing rapidly.

"But you don't know where we're going," Sammy pointed out.

Kurt never once looked up from his paperwork or his calculator. "Don't worry, I'll find you. I've got to figure this out first. We can do it, you guys. We can really do it. The L-1 will soon be going down the tubes. We can have 100,000 paid circulation by next June, and I figure we can all have raises pretty soon. How does \$20,000 a year sound to you, Sammy? But Mark doesn't get a raise because he thinks I'm going nuts. Don't you, Mark?"

I started to protest, but Sammy cut me off.

"Kurt, we're going to meet the guy in the giraffe suit," Sammy lied. "You tell us how much we should donate, but we're supposed to go meet him right now. He's expecting us."

Kurt's eyes lit up, cutting through the grogginess and glaze that had blurred his vision for the past week. The giraffe! A meeting! What a great idea, his expression seemed to say. The fact that it was now past 2:00 a.m. did not seem curious to Kurt at all. "All right!" he nearly shouted.

"Let's go!" We piled into my 1960 Volkswagen bug and stuffed Kurt into the back, where he would be unable to climb out if he became suspicious of our motives. Kurt did most of the talking as we drove down El Cajon Boulevard, past bowling alleys and supermarkets, taxi-dribs and all-night

diners, used-car lots, and hitchhiking prostitutes. I was numb. I tried not to think about what I was doing. Eventually we drove into the hospital parking lot. Kurt stopped his patter, twisted his head to us where we were, and released a long, low breath. "You're taking me to the nut house," he said, pensively.

He said nothing more as I parked the car and we stepped outside. He walked like a wrongly accused man entering a courtroom. Sammy made no pretense of normality; he was crying freely. My tears were there too, but they didn't run down my face. I desperately wanted to explain to Kurt why we had brought him to this dreary place in the middle of the night, but he didn't ask, so I didn't offer.

We shuffled across the dark, warm, tarmac-adorned apron, three abreast. Kurt pinned between Sammy and me. The lobby of the hospital's mental health annex was so harshly lit by overhead fluorescence that it might have made even the doctors look slightly loony. I wasn't sure if it was the sudden brightness of the interior that made my heart race or if it was the queasy realization of what I was about to do.

"You're the boys who called," the grandmotherly nurse remarked with a smile. She was not going to be the sort of bureaucratic hospital employee to prolong Kurt's illness with gobs of unnecessary questions and forms. I could tell. Like everyone who works a graveyard shift, she could be trusted to act like a human being. "What's his name? Kurt? Well that's just fine. Kurt, you come on around this desk here, have a seat on the sofa."

Sammy and I were left standing in the silence and austerity of the administrative foyer, glad not to be asked any questions. There was a bank of molded-plastic, Bauhaus-lip chairs in the waiting room, and we went there to bide our time. Sammy was breathing in that funny, hiccuppy, hesitant way of a child who is trying to stop crying. I felt nothing — as if I hadn't eaten for weeks and still was not

(continued on page 14)

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Just Over The Edge

(continued from page 13)

hungry, or as if my pulse had long stopped beating, even though I remained ambulatory, one of the walking dead, a ghoul. I studied the line of tile on the floor, heard the distant traffic far below us in Mission Valley, tasted the sour aftermath of bile that had somehow seeped up to the back of my throat.

An hallucination designed to torment me incubated momentarily. In this vision, I heard a scream and I saw Kurt flying through the air in front of me, and Sammy bolted from his seat. And I knew then that it wasn't an hallucination, that Kurt had leaped in a single bound over the counter that separated the nurses' station from the public area and was fleeing toward the moonlight outside.

The nurse called loudly for an orderly, but Sammy had already grabbed hold of

Kurt around the waist. I jumped out of my seat and tackled Kurt at the knees, and the three of us tumbled to the floor. Kurt clamped to get free, but Sammy fell across Kurt's back like a wrestler making a reverse three-count pin. Before I knew anything else, people ran up from behind us. Someone knelt in the back and pushed me aside, and I saw someone else do the same to Sammy. "Let me go!" Kurt shouted. "I'm not crazy. Goddamn it, I am not crazy! I'll sue this hospital. I'll sue all of you!"

The two orderlies who had red-dogged Sammy and me seized Kurt roughly about the shoulders and waist and stood him erect. One of the beery attendants held a bundle in his arm which, when he shook it out, transformed into a straitjacket. I had never before been close enough to a straitjacket to touch it. In fact, the only ones I had ever seen were of the species used by television magicians just before being locked into a wardrobe trunk. Acres of

canvas and flapping leather straps. Very simple. Effective. I was overcome with nausea when I saw it, and I nearly vomited there in the vestibule.

By now a doctor had entered the madhouse scene, and introduced himself as the man with whom I had spoken on the telephone an hour earlier. "So this is Kurt," he surmised. "Let's take you inside where we can get a look at you."

The doctor and the two orderlies led Kurt across the lobby to a vaultlike door, something that one might expect to operate by a timeclock. Before they entered, the doctor turned to Sammy and me and suggested that we walk with them. "He might relax a bit if you boys come along," the doctor said, as if Kurt weren't listening.

My visions of a cushy hospital room with a color television and an adjustable bed faded quickly as we crossed that threshold. It was like walking through a maximum-security prison ward. On either

side of the corridor were doors to the patients' rooms, solid metal, impregnable without a key, with tiny iron-mesh windows through which the hospital staff could inspect the prisoners. Our steps echoed ahead of us, to where the night-duty nurse who had greeted us upon our arrival stood at an open cell.

The heavy portal was thrown open and bright light from within poured into the dimly lighted hallway. The nurse waited for us as in a nightmare, a ghostly smile on her face. Welcome to the Horror! The clanking of Kurt's straitjacket, the stark surroundings, the echoing footfalls, the stern orderlies and the grim-jawed medicos, the complete bleakness around us—it was too much! I had been able to stop from crying up till then, but no longer. I bawled as I hadn't since I was a child, and I was ashamed. I cried for Kurt and for myself. No one looked at me, and for that I was grateful. I tried to gulp back the tears, afraid they would upset Kurt further, but

he was long past the point of caring about my anxiety. "I'm not crazy!" he shouted again and again. "No! No! You cannot take somebody and put them into a mental hospital if they are not crazy!"

He began to sound quite sane, actually. Very much aware of what was happening. I knew that if ever somebody dangled me from my home in the middle of the night to a psycho ward, I would say precisely what Kurt was saying. I would struggle just as he was struggling. I would wait against my captors and stare my kidnapper in the face, and specifically what he was saying to me: "I will never, ever forgive you for doing this to me! You know I'm not crazy!" And for a single, shuddering instant, I wondered if he were right. Had it all been an unthinkable mistake? "My God!" I thought. "What have I done?"

The room in front of us consisted of four bare walls, a ceiling with lights, and a sloping floor with a utility drain in the middle. The only furnishing was a white-sheeted gurney with straps hanging from the sides. The nurse had moved from the doorway to the gurney and was smiling, trying to be friendly and a soothing presence, but she succeeded only in making the

nightmarish environment even more surreal. Kurt was hoisted up by the two orderlies onto the porta-bed, and the nurse began to strap him down. "He'll be all right now," the doctor told us with a finality that said we were not needed any longer. "Just fill out the patient information form before you leave."

Sammy and I slouched toward the lobby, through the corridor now thick with Kurt's gut-wrenching screams, and went home. I telephoned Kurt's parents the next day and told them what had occurred, but they seemed utterly unperturbed. "Kurt's all right," his father said to me from 300 miles away. "I don't think there's anything to worry about. Just have him call us when he gets a chance."

I'm not hearing this, I said to myself. This man is not for real. "I don't think you fully understand what I'm saying, sir. Your son has been committed to a mental hospital. Perhaps you'd better come down here and see him. You should probably talk to the doctors and get a prognosis."

"Thanks for calling," his father said, ending the conversation. "Let us know what happens."

Kurt was transferred after a few days to the community mental health unit in Loma

Portal, where he was allowed to roam about the day room, mingle with the other patients, and receive visitors, of which he had many. I went nearly every day, and most of the newspaper staff paid several calls. Kurt was always glad to see us, smiling and outwardly normal. If there was any resentment toward me, he held it in check. He was being prescribed a great deal of medication, the nurse told me, but when Kurt showed me his room, he also showed me all the pills he had faked swallowing. "They're dumb pills," he said. "They just make me want to sleep and not think."

Kurt's parents did come down to San Diego later, after Kurt had been released and had moved back to our house. Their visit did little to advance his recovery, though, and we were all glad when they departed. Kurt soon was well enough to resume his job as managing editor of the newspaper, although in a greatly reduced capacity and with all of us constantly keeping tabs on his behavior.

Our feuding gangster landlords, meantime, were able to sustain an armistice long enough to sell our house to a developer who planned to raze the structure, Party Room and all, and build condominiums on the land. We were summarily evicted, and

each of us, separately, moved in with various friends. There soon followed graduation and the inevitable faltering of communication between old school chums who are no longer bound to one another by daily contact. I didn't see Kurt for years. Maybe it would have been a good idea for us to have sat down over a fifth of Wild Turkey in the calmer months that followed and talked about the ordeal he had gone through. As it is, I still don't really know what he thinks of me, whether he's grateful or even now consoling with gypsies for an appropriate curse. I would like to think, though, that he understands why I did what I did—that I had no choice.

A few months ago I saw Kurt at a party. He looked tanned and healthy. A publishing venture in which he had some financial participation had gone successfully and he was making a good living for himself. We shook hands and he introduced me to a friend of his. "This is the guy who took me to the loony bin."

Someone at the party had a camera, and Kurt buttonholed him. "Take a picture of us," he said jovially, putting an arm around my shoulder. "But don't smile too wide. Mark. Someone might think you're crazy."

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When a brittle branch snaps, too close for tolerance, the rabbit bolts in an effort to distance itself from the menace. But the fleeing creature catches the eye of Craig Culver's hawk. In an instant, the hawk is airborne, its broad wings thrusting it forward and into position. When the hawk drops, it snatches its feet into the rabbit; its talons sink into the flesh. Far behind, Culver has lost sight of the bird and its prey but he can hear the rabbit's death scream. As he runs toward the sound, his face is luminous. Culver looks like a man in love.

Culver in fact uses amorous language when he tries to define falconry later, back in his home in San Diego. "Falconry is a love affair with birds of prey," he says. "You can color it up and say, 'I like to hunt. I like to kill. I like to look at the birds.' But ultimately, the bottom line is this drive, this passion." Culver is probably the most active of San Diego County's small band of falconers. Repeatedly he stresses that the heart of the sport is more than the killing. "I've had so many good flights, so many absolutely spectacular flights where the rabbit has gotten away. When that happens, that doesn't mean my bird is a crummy bird. That means my bird has done everything it was trained to do and the rabbit has really earned the right to be out there."

Culver is a businessman (he founded and runs a local dental laboratory) but in his flannel shirts and hiking boots, he looks more like the stereotypical outdoorsman. He's thirty-nine, but he seems more boyish, due in part to his soft-spoken, amiable demeanor. In his willingness to be interviewed about falconry, he is something of a rarity. As he acknowledges, "Most falconers tend to keep a low profile."

They do so for good reason; the times are hostile to this ancient blood sport. Enemies of falconry range from soft-hearted sentimentalists who side with the rabbits to conservationists who bristle at the thought of private individuals trapping and using the wild birds of prey. Only because Culver so fervently wants to see falconry better understood is he willing to speak—and to speak unguardedly. When he describes one of the greatest thrills in the sport, his words pour forth. "You can't imagine the ecstasy of having a bird come back to you for the first time," he says in a tone of wonder. "You should wear a diaper. Your heart palpitates. I mean... you're holding this glove out in front of you. You know nothing's gonna happen—but there's a winged death coming at you. It's beyond description. The bird is allowing you to be present where you don't belong."

His own first encounter with a bird of prey came back in 1955. He and his family then lived in the State College area, very close to where Crawford High School is today, and Culver says one day when he was twelve, he and a buddy were climbing through the hills near the intersection of Montezuma and Collwood. On one of the

Harris' hawk



Ed Davis with pet hawk

big dirt cliffs they came upon the nest of a barn owl. Both boys were then fascinated by wild creatures, so they each helped themselves to one of the nine young birds. "Of course, nowadays that would be grossly illegal," Culver says, but back then the act was an innocent one. He took the tiny owl home.

He says it didn't take long to learn that the little creature could be hostile and aggressive. In fact, within days Culver's friend returned his bird to the nest. But Culver had more patience. When his mother tired of the bird living in the house, the boy built a cage for it out on the patio. "It was what we [falconers today] refer to

in shame as a pet," he says, meaning that he kept the bird not as a hunting tool but as a companion and object of pleasure. Still, in another sense, Culver says he was practicing falconry through the very act of tending to the barn owl, since "falconry is nothing more than a name for bird husbandry."

The experience introduced him to the tedious and unceasing demands of caring for a bird of prey: feeding, cleaning up after it, tending its health on a daily basis. He says he even, unwittingly, employed an accepted falconry technique for reintroducing the owl back into the wild by leaving food for it out on the patio but allowing

the bird free to fly away and hunt for itself whenever it chose to do so. As time went by, he found the owl disappearing for longer and longer periods of time. One day it departed for good. Culver thus never hunted with the owl (in fact, he could not have done so, since barn owls are nocturnal) but as he turned to the library for information to help him tend it, he gradually became aware of the association of birds of prey with sport.

The only books he could find on the subject gave him some insight into the antiquity of that association. Based on knowledge of falconry developed between 1400 and 1700, the reference books were



Craig Culver

even written in a form of English so arcane that Culver could barely puzzle it out. Scholars of the sport still debate over the precise origins, although Culver says the best-accepted current theory is that central Asians first used birds as a tool for bringing food to the table at least as early as 400 B.C.

By the third century after Christ, the practice had spread to Japan, where it grew over the centuries to become immensely popular. At the same time it moved westward, and by the Middle Ages it had gained enthusiasts all over Europe and the Middle East, where the Arabs today con-

(continued on page 18)

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Deadly Spot

(continued from page 17)

time to be some of the world's most devoted falconers. European falconry had evolved by the Sixteenth Century into the sport of both aristocrats who thrilled at the beauties of the avian hunters, and of commoners who depended on their birds to fill their stew pots.

As accurate sporting guns were developed and European lands were increasingly enclosed during the Eighteenth and Nineteenth centuries, however, the sport went into a long decline. It seemed to reach a nadir by the late 1940s. Since then the sport has been enjoying a resurgence both in America and around the world. While the California Department of Fish and Game licensed only three falconers back in 1957, last year it counted 486 licensed falconers, with slightly more than half of them living in the southern half of the state.

Despite the term generally applied to them, the sport of "falconry" involves hunting not only with falcons but with a

variety of birds of prey (or "raptors"). Practical considerations restrict the ones that can effectively be used for hunting: ospreys and bald eagles, for example, are primarily fish hunters, while white-tailed kites are so small and delicate that they only catch mice. But Culver says in San Diego County, falconers do work with at least a dozen kinds of birds, including a variety of falcons and hawks, and one type of owl, the great horned variety (which hunts both during the day and night). Locally, these birds prey upon jack rabbits and cottontails, game birds such as quail, pheasant, and ducks, and upon a few non-game birds like sparrows.

Depending on both the bird and the

prey, hunting takes place throughout San Diego County. Though falconry is restricted to specified hunting seasons, local falconers legally can hunt anywhere in the City of San Diego. "You can fly where you can't hunt with a gun," Culver explains. "You can fly a bird on any back that has game." Now, if you don't have control over a bird, if you don't know what it's going to do ahead of time, if you see it chest surging and you don't know why it's surging—that bird you have to give some room. But you can do anything with a well-trained bird. A bird that you're tuned into, that you feel and sense, a bird who you don't ask to come up to your level but for whom you go to its level—that

bird you could fly in an apple box."

He says when he's out in one of those urban fields where passers-by come up and talk to him, they invariably ask the same questions. One of the first is whether the bird retrieves the prey. "This virtually never happens," he tells them. "A typical flying weight for a falcon is thirty ounces, he says, but "a nice-sized mallard's going to be about three pounds. Even if a duck or, say, a teal were just twenty ounces, that's still two-thirds of the bird's weight, and it simply isn't practical." Instead the falconer must run to the site of the kill.

That's one of the few generalizations one can make about what it looks like to see a falconer and his bird at work to-

gether. The different types of birds possess dramatically different temperaments and natural hunting styles, differences to which the human must accommodate himself. A person hunting with a true falcon, for example, will keep the bird hooded until he comes to a pond with ducks on it. Once unhooded, the falcon will corkscrew up to heights which can range from 200 to more than 1000 feet. There the bird waits, flying in a circular pattern until the falconer and his dog induce one of the ducks to take to the wing. At that point, the falcon suddenly "swoops"—dropping straight down on the fowl in a dazzling, dramatic blitzkrieg.

In contrast, Culver these days most

commonly hunts with two hawks. One recent clear afternoon he loaded them into special compartments built into the camper on his Datsun pickup. Then he drove east on Mission Gorge Road to Santee. On an open hill just across the way from Gillespie Field, he motored up a lone still boggy from recent rains. Near the top he parked, pulled on his handmade leather hunting boots, and removed the larger of the two birds, a regal ferruginous hawk named Sissy.

This is a bird to take one's breath away, reminiscent of an eagle. She has a wingspread of between four and five feet and Culver normally flies her at a weight of between four and four and a half pounds.

He detaches the metal device connecting leather straps the bird wears on her feather-covered legs. With a flap of her broad wings, the hawk soars across the field and alights on a hillside. The action is typical of this type of hawk, Culver explains, in the wild, the California natives often perch on hills or trees waiting for the flash of movement that will set off their chase. Today the target of that chase will be rabbits.

To flush the creatures, Culver and his hunting dog, Velvet, strike out across the muddy hillside and through the brush. After about ten minutes, the tactic succeeds; a big-cared jack rabbit streaks out to be rabbits.

(continued on page 20)

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Deadly Spot

(continued from page 15)

one dashes up an incline. Hot in pursuit, this time the hawk seems to have the hapless creature directly beneath its talons—but suddenly the bird alights on the hillside and the rabbit disappears into a hole. "That rabbit was smart!" Culver says excitedly as he runs toward the scene. "It knew to run uphill," a tactic which makes it difficult for the hawk to follow.

Sissy fares no better for the next few minutes, and the sun has already sunk behind the hill, so Culver heads back in the direction of his truck. Not far from it, he pulls a whistle from around his neck and gives a long, loud blast. It's a moment when the bird could simply disdain to return to captivity. The only force pulling it back is the countless hours of painstaking training. But at the sound Culver's hawk, a dot in the distance, flies directly toward its trainer and gently alights on Culver's thick brown glove.

With a few smooth motions, the falconer stows Sissy inside one of the truck

compartments and removes the second bird. This is Blanche, a Harris's hawk. Culver obtained four years ago from a Northern California captive breeder. Much smaller than the ferruginous, the Harris's hawk is more subtly colored, its predominantly black plumage broken by accents of white and maroon feathers.

Unlike Sissy, the smaller hawk works much more closely with both Culver and the dog. Once again Culver crashes through the brushy undergrowth, but this time he carries the bird on the glove of his upraised left hand. From time to time the bird calmly flies off to perch on some nearby bush or knoll. When Culver gets too far away, the bird returns to his glove without prompting. At other times it follows for short distances on the ground, tagging behind like some feathered puppy. But its piercing eyes are watching. For the most part, its gaze is locked on the dog's actions because in this style of hunting, Velvet plays a more active role. Every

time she comes upon the intense scent of a rabbit, she freezes into the classic pose of a pointer. When she gives the motionless signal at one clump of bushes, Culver quietly moves in to flush the rabbit in the direction of the hawk, perched on a rock thirty or forty feet away.

"Ha! Ha! Ha!" he cries as the rabbit tears across the grass. Almost immediately he mutters, "Gonna go right through that tumbleweed, and she'll miss 'im." Sure enough, the bird disappears briefly behind a slight rise but then soars straight up about twenty feet, a sign that the prey has eluded her.

By the time the light has seeped away to leave the hillside in dark shadow, the Harris's hawk also hasn't succeeded. Culver is unperturbed. He says trained birds of prey miss their quarry eighty percent of the time on average. Because he has hunted with both Sissy and Blanche for four years now, their records are markedly better, but Culver still expects he and his birds will often

drive home empty-handed. When that happens, he feeds the birds from a frozen reserve of game he has stockpiled from more successful outings. Culver, in fact, indicates it is a point of honor for him never to eat any of the creatures caught by his birds, no matter how tempting. "I would enjoy eating the pheasant, but I don't. I figure they caught it, they deserve it." The unconsumed meat never goes to waste. To insure the best growth of new feathers, most falconers, including Culver, don't fly their birds during the three to five months when the birds are molting. During that time, they also have to rely on the stored meat.

Culver also points out that metabolic rates among the different kinds of birds do vary, so every bird need not eat every day. Red-tailed hawks, for example, must eat only every third day. Culver says that's one reason red-tails are such popular hawking birds; a busy person can fly a red-tailed only twice on weekends and

once during the week without the bird suffering unduly from lack of food or exercise.

Sissy, Culver's ferruginous hawk, eats only every third or fourth day, while the Harris's eats every second day. Culver also keeps a male goshawk named George, and like all goshawks, it must eat daily. At the moment, however, George is recovering from a foot injury so his world is confined to the back of Culver's house, a place which must startle unwary new meter readers. There, inside the wooden gate leading into the side yard, one encounters the ferruginous hawk, the goshawk, and the Harris's hawk tethered to perches set in an elevated expanse of grass underneath a large, green net shelter.

Across the narrow walkway from Culver's three regular hunting birds sit two visitors. One of them is a tall, three-pound great horned owl which Culver got from another captive breeder. Eventually Culver plans to release the owl back to the wild

in the Midwest, but in the meantime he occasionally flies it after feathered quarry. Next to the owl there's also a tethered prairie falcon perched on a stand unsheltered by the green netting. Culver explains that another local falconer drove to Utah and trapped this bird illegally (without the proper permits). Returning to San Diego, the man inexplicably called the state fish and game department to request a federal leg band (used in precisely identifying a bird)—a call that immediately brought out the wardens to confiscate the contraband falcon. The authorities then turned the falcon over to Culver, requesting that he prepare the bird for release back into the wild, training which Culver is now undertaking. "If she were simply released now, she would die," Culver explains. The falcon was captured before it learned to fly, and more importantly, to hunt. Now Culver must teach it the latter.

Because the prairie falcon had been mishandled, Culver's task has been further

complicated. He says when the first received the falcon late last fall, it shrieked at the top of its lungs whenever he got close to it. "It was . . . unbelievable," says Culver's wife Mary. Though she's an easygoing woman who has made a graceful adjustment to the birds in her family's life, she recalls how she finally insisted that Culver bring the bird inside to handle it. "The neighbors thought we were beating the kids!" Culver says the falcon also tried to bite him every time he heard it, only after weeks of patience did it finally greet his presence less hysterically. Today it allows Culver to approach, free it from its perch, and settle it on the glove. But it lifts its great, trembling wings in a gesture of hostility, and from time to time it fights to escape Culver.

He explains that before he can teach the falcon to hunt, he has to teach it to eat from his gloved hand (so that the falcon, once untethered, will return to him during the

(continued on page 22)

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Deadly Spot

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instruction process). But the falcon is still reacting with open hostility. When Culver carries the bird into the alcove off his kitchen and allows it to rip away at a chunk of raw red beef held in the glove, the bird spreads its wings in an open, downward gesture called "mantling," a behavior seen in the wild when a bird catches something. "She's covering the food. She's afraid I'm going to take it away from her," Culver says.

As if the hawks and the owl and falcon weren't enough to preoccupy him, Culver's back yard contains six other feathered creatures living in two wooden enclosures. Both are special captive breeding projects, one involving saker falcons and the other, Cooper's hawks. It all adds up to a staggering commitment of time and money, which Culver admits he didn't completely foresee when he returned to falconry about ten years ago.

He says that when, as a child, he released that first barn owl, he knew that eventually he would again possess a bird of prey. But keeping it had made him wise to

the intense demands of wild birdkeeping, demands he knew he couldn't conscientiously satisfy given the competing needs first of school, and then marriage and a family and the challenge of starting a business.

In the mid-Sixties, he bought a camera and soon found himself photographing virtually every type of bird he could get close to. Soon he began presenting his slides of such things as prairie falcon nesting sequences to the San Diego Field Ornithologists. By the time Culver's dental laboratory business had become well enough established to allow him to take from it some time which could be devoted to falconry, he had come to know a significant number of San Diego bird devotees, among them falconers.

It was through one of those falconry connections that he finally obtained a bird. Some teen-agers had pulled a young red-tailed hawk from a tree near San Pasqual, but had been caught by a fish and game warden. They gave the hawk to a falconer who in turn gave it to Culver. "I just happened to be in the right place at the right time," Culver had to obtain a state falconry license to keep the bird, but he says that was fairly routine—he filled out an application, took a simple test, paid a fee, and found himself a legal apprentice falconer.

Life for falconers has grown far more complicated since then. Today a would-be falconer first has to go through a course of independent study in order to be able to pass a rigorous fifty-question examination

on the state fish and game laws and the principles of bird husbandry. Then he must obtain a formal "sponsor," a general- or master-level falconer who will agree to guide and instruct the neophyte during the two-year apprenticeship period. That's usually not an easy requirement, since many falconers (including Culver) guard their time with their own birds, and thus refuse to take on any apprentices. When the would-be falconer finally does find a sponsor, a fish and game warden must go out to the newcomer's house and inspect the proposed avian facilities. Finally, there's a twenty-five dollar falconry license and a fifteen-dollar trapping fee. And that all comes before the neophyte can even get close to a wild bird.

Culver explains that today every bird of prey in the United States is considered to be the property of the federal government. Accordingly, no falconer owns his birds; he is merely permitted to capture them and use the public's resources. Furthermore, the regulation doesn't stop with that initial permit process. The laws also closely dictate when, where, how, and what kind of birds a neophyte can trap for falconry. They say that a master falconer (such as Culver) can have up to three birds, a person holding a general falconry license (such as Culver's wife) can have up to two birds, and an apprentice falconer can have only one bird at a time. If the apprentice loses his bird, he can replace it with another only once a year. And losing birds is not in similar fashion. "Every time you

Culver himself lost that first red-tailed, an experience that still causes him remorse. He'd had it for a couple of months, and it had even taken a few rabbits, although in each case, Culver says, "the rabbit virtually ran up to her and said, 'Eat me! Eat me!' it wasn't the dedicated hunt that it should have been." Culver also unwittingly made a mistake in the way he handled the bird. "In falconry there is no bad luck, just errors," he says flatly. In the language of falconry, this particular error was to make the bird "first-bound." Culver explains that the trait occurs when the falconer puts meat on his glove and calls back a bird as soon as the bird flies off to a branch. "So the bird never gets very far away. It's positive reinforcement, not for the bird, but for you—because now the bird is back with you." Eventually the bird begins to know that it need never hunt; it will be fed if it simply wants to be called back. When a fellow falconer finally recognized Culver's problem, he told him to reduce the bird's weight. And Culver did so, but too suddenly. He says the next time he took the hawk out, to some undeveloped land near General Dynamics in Kearney Mesa, she took off and disappeared. Culver stayed out all night long in the field, swinging a lure around futilely. "I surmise that she was so ready to hunt that she just motored out and took a rabbit, and that was that."

He says since then he's had dozens of birds, several of whom have departed from him in similar fashion. "Every time you

fly them there's the opportunity for them to just up and take off, if they want to." He says that's why for the longest time he refused to name his birds—to lessen the emotional blow of the bird's sudden absence. "I think the closest parallel would be when your child leaves home," he says. "You know that inevitably it's gonna happen, but you never really prepare for it." He says it's just as difficult consciously to release a bird to the wild. "Ultimately my concerns are for the bird. In the wild the first year, the average raptor [those never touched by humans] has a mortality in excess of seventy percent. So here you've taught this bird everything that you're capable of doing, and you're releasing it out there to that cold, cruel world with a very good chance that it's not going to make it. There's kids out there with BB guns. There are hunters. There are a whole lot of things."

Given that, Culver says he prefers to view the birds as objects. "The bird is an entity all unto itself. It is a thing." For example, the birds are not at all comparable to dogs, he asserts. "A dog tends to be subordinate, and a bird isn't subordinate. Not after you've stayed out all night trying to reclaim the bird can you ever have the word subordinate come out of your mouth. It's more like a plant. A plant will grow and flourish for you. And it might give you fruit, but it's not going to give you affection." It may be easy, even tempting, for the bird's master to perceive in his winged companion some form of love, but Culver says that's a fantasy. "They're just tolerating you. And anyone who thinks or says differently is foolish. You are a convenience for them."

"When my goshawk hurt his feet, that was ultra-traumatic, but I don't seek out that kind of torment for myself. I would rather be a little bit standoffish with the birds, as they are to you."

The foot injury to which Culver refers occurred a little earlier this hunting season when the twenty-two-ounce bird tried to take a three-and-a-half-pound jack rabbit. To insure that the goshawk recovers fully, Culver has decided to refrain from hunting

the bird until about August, at the start of the hunting season. In the interim, the falconer hand-feeds the goshawk daily to reinforce his bond with the bird. With goshawks that bond is a particularly delicate one due to the bird's nervous, high-strung character. "A fully-trained goshawk that is lost for just a week will become a totally wild bird, and will remember nothing about ever being tamed." Unlike some of the other birds, which in the wild may take up to a year to learn to hunt, the goshawk hunts from the moment it can fly.

The goshawk is a very primitive killing machine," Culver says. "A lot of people call them insane. They look insane." Ed Franz echoes Culver's words as he removes the decorative hood from his three-year-old female goshawk, Cheekie, out in the field off Poinsettia Lane in Carlsbad. "It's like the difference between a stable horse and a thoroughbred. This is the thoroughbred," Franz declares. A twenty-six-year veteran of falconry, he and his bird have driven out here today with Culver, but the two men will hunt at a distance from each other, separated by a towering row of eucalyptus trees. Otherwise, Franz's goshawk might try to kill Culver's more even-tempered Harris's hawk.

Defering to the goshawk's hair-trigger temper, Franz also doesn't use a dog. He says irritated goshawks even have been known to take a dive at nearby humans, so he warns a small group of bystanders to give him and his bird a comfortable berth. Then he strikes into the misty field and he holds the bird shoulder-high like an upraised scepter.

Franz is an associate professor of physical education at San Diego State University. He says from his early childhood in St. Louis he was drawn to Indian lore and crafts. At the age of sixteen he got his first red-tailed hawk by removing it from its nest. At first his interest was not hunting but the ready supply of feathers which he covered for use in craftswork. In time, however, exposure to the bird and awareness of the importance of birds of prey to

(continued on page 24)

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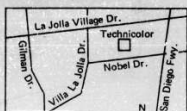
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Deadly Spot

(continued from page 23)

the North American Indian led Franz gradually to falconry as a sport.

Today he describes his obsession with falconry with the same intensity that Culver displays. Franz has even gone so far as to build onto his Casa de Oro home an elaborate extension just for the bird: a forty foot "mew," complete with Astroturf-covered perches and a built-in concrete bath. He views the couple of hours per day he spends in the field with his goshawk as "extreme relaxation and therapy." Yet he expresses frustration over in the Carlsbad trail when his bird streaks after and misses three successive rabbits. "She's not flyin' well at all today," he mutters. "She's not pressin' hard."

Once again he trades off. Suddenly the tinkle of bells—attached to the goshawk's tail—sends shivers of sound through the stillness. The bird rockets into the air, a blur of motion—much faster than Culver's larger birds, and it closes the short distance to the rabbit in the blink of an eye. Franz dashes after it.

When he kneels down next to the bird, the grey-brown rabbit is issuing its thin, eerie cries. The rabbit squirms a bit but the bird's bright yellow feet, curled rigidly

into the prey's muscles, don't allow it much movement. Already the goshawk's beak is tearing at the fur and creating a bloody cavity in the rabbit's body. Positioning himself carefully next to the hawk, Franz grabs the rabbit's head and feet and tugs firmly, breaking its neck. He does it to spare the rabbit suffering, he explains. Unlike some birds of prey which either kill their victims upon impact, or by hitting through the prey's spinal cord, goshawks in the wild commonly eat their victims alive.

As Franz's goshawk rips mouthfuls from its catch, it spreads its wings wide over the rabbit in the protective "mantling" posture. The bird's eyes are a rich, dark amber, centered with coal-black pupils which stare fixedly, deranged. Only with difficulty does Franz finally persuade the bird to move back to his glove.

"Watch. Her next flight will be much better," he predicts. Unlike some birds of prey, which are content to catch one thing and feed upon it to their satisfaction, Franz says that goshawks in the wild love to kill for the joy of killing. They'll take something, eat a bit, and move on, growing quicker and more confident with each strike.

And indeed, Cheek's bells ring out again not more than sixty seconds after her master recommences the hunt. Again Franz lets her feed for a few moments then again he pries her from the rabbit and stows its carcass in the game bag he wears on his belt. The sun is low on the horizon so he begins heading back to the car, and along the way the goshawk gives chase yet again. This time she actually tumbles with

the rabbit and it escapes momentarily, but she retakes it and feeds again.

All of these behaviors—the hunt, the chase, and the kill—are everyday features of the life of wild birds of prey, falcons like Culver and Franz point out. "The rabbit is caught in its normal role in nature," Culver says. Yet Culver is sensitive to the reputation felt by those who feel empathy for the rabbit. "It can relate to that," he says. "I used to get eggs from the Easter Bunny when I was a kid. I like the little guy. But I'm not out there myself killing it. I'm not even inducing the bird to kill it. I'm merely participating in the bird continuing to exist. Nothing more than that."

Still, he concedes, "Aesthetically, falconry is the pits." He is sitting in his living room, a comfortable place decorated with pictures of family and falcons. On the glass coffee table lies a poster-size color photograph of a goshawk, one whose claws are sunk into a red mass of bloody flesh, flecks of which cling to the hawk's beak. Culver gestures to it. "That I find exciting. It's a fantastic bird. And most falconers would find that exciting because that is the culmination of everything that they've spent hours, weeks, and months to train their bird to do. That's to catch something. But if you had that hanging in your living room at a cocktail party, you'd have people sick because that's repulsive to the average person. They're willing to eat the cow, but they don't want to know the truth about the slaughterhouse. I think it's a picture of a seventeen- or eighteen-year-old kid parading across the field in a

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people for the last decade or so. As a public appreciation for the birds of prey has dawned, as a concern about their survival in the world has spread, the falconers have had to face sharp opposition over the very existence of the sport. They've had to endure increased regulation (in seven or eight states they've even seen falconry prohibited outright) and they've grown accustomed to defending themselves against the suspicion that falconers threaten the wild-bird populations, an attitude particularly galling to older falconers who remember the days not so long ago when nobody but falconers cared about birds of prey, when the United States government actually offered a bounty on such birds as peregrine falcons and golden eagles. The falconers point out that it was they who began the first tedious experiments with breeding such birds in captivity. "Most of what's known about captive breeding today came as a result of the efforts of falconers," Culver says.

People like Pete Bloom don't dispute that. A zoologist studying several species of birds of prey up at Camp Pendleton, Bloom believes that "about ten percent of the falconers practice the sport very well and do a good job and take good care of the birds." But Bloom also believes the other ninety percent "are not very good people." The sport tends to attract a lot of the undesirable of society, I think it's tied up with various ego problems," he asserts. He says he has a mental stereotype of the falconer as a "loner." It's a picture of a seventeen- or eighteen-year-old kid parading across the field in a

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Restaurants Soup It Up

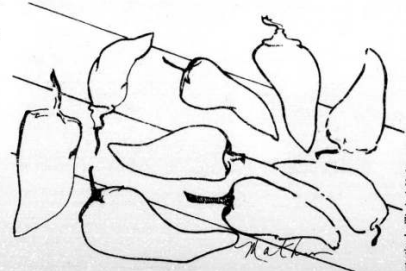


Illustration by Elizabeth Mathews

ELEANOR WIDMER

The Restaurant: Casa de Castañeda
The Location: 3581 Fifth Avenue, Hillcrest (957-3228)

Type of Food: Mexican

Price Range: \$1.25 to \$6.95

Hours: Closed Sunday. Open Monday through Saturday, dinner 5:00 p.m. to 9:30 p.m.; Lunch, Monday through Friday, 11:00 a.m. to 2:30 p.m.

A few years ago the actress Louise Fletcher won an Academy Award for her role as Big Nurse in the film *One Flew Over the Cuckoo's Nest*. Upon receiving the award she gave the obligatory acceptance speech, with one exception—she thanked her parents, both of whom were deaf, in sign language. Few of whom were deaf, in sign language. Few of whom were deaf, in sign language.

Since Hollywood rarely shies away from repeating a good thing, the following year found Debby Boone singing "You Light Up My Life" with a chorus of allegedly deaf children "singing" in sign language behind her. This time I didn't cry as much, but I allowed myself to enjoy the way Hollywood was manipulating my emotions. Why not, I thought? Later, when I read that the children weren't deaf but had only learned sign language, I felt it taken in, but hardly outraged.

Since most folklore is conceived in series of three (the hero has to be put to the test three times; the heroine must spin straw into gold three times) it came as no surprise that when Jane Fonda won her Academy Award for *Coming Home*, she spoke in both English and sign language. This time around it seemed that Fonda was exploiting the effectiveness of her predecessors, though not without effort. Sign language is not easy to learn and I had to hand it to Fonda for having mastered it.

These preparatory remarks are intended to assure you that I am scarcely objective and detached from the problems of the deaf, and when I tell you about a new restaurant which is operated in part by a deaf woman, you'll understand that my sentiments are with her. The problem is one of separating my admiration for her as an individual in contrast to being objective about the food.

The woman to whom I am referring is Elisa Castañeda, the restaurant is Casa de Castañeda, the restaurant is Casa de Castañeda, the restaurant is Casa de Castañeda. Located in a small house on Fifth Avenue which used to be the site of the Old Danus and more recently Nook and Grassy, the physical plant consists of a series of small rooms, including the sun porch, in which you may dine. Some of the back rooms are reserved

for larger parties. The prices are modest—top price is \$6.95—and the table settings are unpretentious. One of the rooms contains the bar, where it is also pleasant to eat. The restaurant came into being when Elisa, who is married and the mother of two children, had a skirmish with a traffic officer. He insisted that she didn't pay attention to his instructions. Her contention was that she didn't hear him. The case was finally dismissed but it determined Elisa's resolve to "do something for the deaf community." With the help of her husband, who is an engineer (he is not deaf), and an entire force of relatives, she decided to go into the restaurant business. Grandmothers, uncles, nieces are all pressed into service. Casa de Castañeda is not intended merely for the deaf. It's a Mexican restaurant for the entire public as well as for the deaf. There are signs everywhere that say, "English, Spanish, and Sign Language Spoken." Elisa also puts out a newsletter, "Deaf San Diegoans," and helps operate the Finger Yackers Deaf Club.

At times the Casa de Castañeda may appear subdued. That's because some people are talking in sign language. Elisa herself does both—that is, she communicates in English, speaking fluently and well, and she simultaneously uses sign language. She enjoys talking and came to my table; she likes to "visit" with her customers. Should you desire more privacy, you have only to tell her. During my second visit, I announced immediately that my friend and I needed privacy to talk and we were seated in the bar room for quiet. On Friday and Saturday the restaurant offers music and it's very noisy then.

Every item on the menu is cooked from scratch, with the exception of the tortillas,

which are purchased in National City. The chips are fried in the kitchen, the beans are homemade. The food is fresh, tasty, and satisfying. It is not obscured by tons of sour cream and guacamole. There is only one fault with the menu: it has no surprises. It offers combination plates, carne asada, steak ranchero, enchiladas, chile relleno, and a large tostadita called tostadita Guadalupe. This is identical to any menu in town. What the Casa de Castañeda needs are some unusual Mexican dishes, maybe a stuffed fish, maybe a green pumpkin seed mole, maybe chicken breasts with grapes and chilis, maybe pork in tomato sauce. When I first studied the menu, its contents appeared so commonplace that it hardly aroused my curiosity. Since the cooks are good, since the Castañeda family is anxious to succeed, my warmest suggestion is that they develop a more interesting menu.

Of the dishes I sampled (I was there twice), the soup du jour was an absolute knockout. It's not even listed on the menu, so when you go there, be sure to ask for the daily soup. We had the chicken soup replete with large pieces of chicken. The waitress didn't remember to tell us about it until we had finished our entrees, and we had it last, the way the Chinese do, to cleanse the palate.

The tostadita Guadalupe is also a good value (\$3.95), as well as a filling meal. The deep-fried tortilla was crisp rather than soggy, there was a great deal of beef, and the dish covered the entire plate. It was impossible for me to eat all of it. For people on a budget this is a terrific buy and it's healthy as well: lettuce, tomatoes, cheese, and meat. You may have this with chicken if you prefer.

On two separate occasions my friends

had beef: carne asada and steak ranchero, both \$6.95. The carne asada is served with onions in a style reminiscent of liver and onions, with the sautéed onions placed over the strips of beef. The steak ranchero is prepared by dicing the beef and marinating it in a sauce of bell peppers and onions. None of the food is *picante*, or hot, but I was assured by an acquaintance from New Mexico who is always searching for hot Mexican food that the Casa de Castañeda prepares the hottest salsa in San Diego. It's hot from chilis rather than jalapeños and it will go through your entire body like a lightning bolt. A little bit of this salsa goes a long way, so before you start dumping a whole bowlful on your rice and beans, determine first whether you can tolerate it.

The chile relleno dish was competently prepared (\$4.95), and the combination plates provide large amounts of food. A combination with choice of two entrees (plus rice and beans) is \$4.95. I ordered one with three entrees for \$5.95, simply for the variety. I found the tamale a bit doughy, the chicken enchilada good, and the chicken tostadita a meal in itself, though it was part of the combination plate. I am a great partisan of homemade refried beans, though I am addled with guilt with each mouthful because a great deal of lard is used in its preparation.

I recommend the *quesadilla suprema*, which consists of a big tortilla filled with cheese and covered with a lively sauce. The *quesadilla suprema* costs only \$2.25 and that plus soup would provide you with a good meal at a minimal cost.

For dessert I had the *huanito* (one dollar), which is a fried flour tortilla sprinkled with cinnamon and topped with syrup. It's one of my favorite desserts, especially if done correctly, and this was.

Casa de Castañeda is a good place to eat in the Hillcrest area. At present the food is wholesome rather than exciting and unusual. The prices are reasonable and you get your money's worth. The soup, the chile relleno, the tostadita Guadalupe are all filling and inexpensive. Recently I had the large tostadita at Garcia's of Scottsdale. It cost six dollars and was icy cold. It arrived with one of those frozen shells that look terrific but are impossible to eat. The food heaped upon it was like a sm-ll mound of cold garbage. I left in a hurry. This is not the case at the Casa de Castañeda, where the food is individually prepared and served piping hot.

The Castañeda family intends to open the top floor of the house and use it as a culture center for music and movies. In the meantime, they would be serving the entire community if they would add a few unique dishes to their menu, dishes which are not readily available and which all of us desire and need.

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When All the World Was Young



DUNCAN SHEPHERD

One of the more popular plays in the continued escalation of critical rhetoric — as can be judged by the fact that the prominent saber-rattler, Pauline Kael, has used it twice within the space of a month — is the critic's contention that a movie has held him or her in a state of enrapturement the like of which you might have thought unattainable by anyone with a free and fully conscious mind. Of *Pennies from Heaven*, first off, she wrote: "There was never a second when I wasn't fascinated by what was happening on the screen" — a statement that presided especially hard on my mind during those long and numerous

seconds when Jessica Harper, under police interrogation, choked out a confession about her husband's fetish for lipstick nipples, and I felt my own fascination slump to the floor in a lifeless heap. Of *Shogun*, next, she wrote: "There isn't a scene . . . that I think rings false." Well, I can't wait to test my critical tuning fork on each and every scene in that one, but in the meantime I am left to feel a bit like a hawker of inferior goods, a waster of the consumer's time, when I report that there is a movie now around that I think has some good things in it. The movie is *Four Friends*, written by Steve Tesich, directed by Arthur Penn, and admittedly a bid bet for the discriminating moviegoer who demands that one out of every two or three movies he sees be an unmitigated

masterpiece. A number of the things in it that are most apt to make your skin prickle are things not experienced through or in connection with the central characters, things that bypass or steamroll the characters, things that simply signpost the era these people occupy. The Jack and Jackie Kennedy beach ball, the moment of silence for JFK prior to a football kickoff, the busload of Freedom Riders, the draft-card bonfire, the Apollo moon-landing — these kinds of things bring to mind the moment of historical consciousness in Penn's *Night Moves* when one of the characters, out of the blue, asks the question for which everyone above a certain age has an answer: where were you when Kennedy was shot? The period covered is the length of the

Sixties and a little more. A beard comes and goes, comes back fuller and goes again. The hair on top of another head only gets sparser, until replaced by toupee. On top of another head it begins to go gray. The artistic gaffes that crop up in the course of these developments are typical of the ones that often do in movies that attempt to span a decade. It takes a while, in the first place, for the storyline to catch up with the actors' apparent ages, and their unconvincingness as high-schoolers isn't lessened any by their behaving as if they learned how to be adolescents by studying the Swinburne/Wilde/Maximizing hero of Eugene O'Neill's *Ah, Wilderness!* Years roll by and the same *Playboy* centerfold and other assorted pin-ups adorn a dormitory wall. The baby boy who arrives in the first half of the decade starts to seem a bit stunned in growth when he is still being carried around in his mother's arms by the end of it. In hopes of plastering over some of the plot gaps, several different characters take turns acting as narrator, and then without notice the narrator device is dropped altogether. And there are several trashy plot twists which fully live up to an ad campaign that sounds like a Taylor Caldwell paperback cover: "From immigrant passions fired in steel mills . . . to the icy power of the deep in the heart. Through the hopes and the heartbreaks . . . the flowers and the flames." But it is silly to nitpick at details when there are so many enemies to contend with. Steve Tesich, who tends to write every script as if it's his last and who is thus desperately afraid to leave anything unsaid, seems unable to differentiate between a broad scupe and a boundless sprawl, and the grandness of his ambition never quite overcomes the innumerable individual flaws. Foremost among these is

the huge uncertainty as to what he'll tell the movie is basically about. Certainly not, despite the helpful hint of the title, four friends. Friendship, if this indeed was intended to be the glue to hold together the far-ranging events of the movie, would surely have been an easy enough thematic element to pick out and play up. But it simply hasn't been. Fully half of the original foursome remain little more than faces and bodies (oh, well, yes, one of them is a Jew, and the other goes to Vietnam), and we see much more definite evidence of friendliness (and of likability) on the part of a terminally ill college roommate who comes on the scene later and exists early. Another thematic idea that Tesich seems to be toying with (nothing more) is the idea of doing a chronicle of youth which would coincide with what could be labelled the Decade of Youth. But this idea doesn't pan out either. The particular youths on view have graduated from high school a few years too early for that. They are already coping with the burdens of adulthood, of missed opportunities, of dimming hopes, before Youth at large has reached full roar, and apart from a fling with hippedom on the part of the female member of the foursome and a tour of duty in Vietnam for another (the Vietnam years appear to have been stretched back a bit to accommodate even this), they seem, on the whole, a bit disengaged from Youth's raging passions in the Sixties. The Vietnam veteran's experiences, for instance, and his feelings about these, are not indicated beyond the

unremarked fact that he returns home with an Oriental wife and two kids, and the feelings of his friends about any of this aren't indicated either. Part of the problem may be a too-great fidelity to the dates and circumstances of Tesich's own youth (I can only guess here). Certainly this personal experience surfaces to a considerable extent in the character of the Yugoslav immigrant, who, like Tesich, settled in his childhood in industrial Indiana. And of all the dimly discernible thematic ideas, the one I would have preferred to see further developed is the plight of the Proud Immigrant who finds himself somewhat at variance with the disaffected youth of his adopted country. I base this preference on the high entertainment value of certain discussions I was party to in the Sixties in which American campus radicals would attempt to convince Communist-bloc émigrés how good life was back in their homelands and how intolerable in America. But no luck here either. While the immigrant character is the most noted on in terms of minutes on screen, his philosophical differences with his own generation are accorded just a brief wordless sequence in which he witnesses a flag-burning. And his button-hurting patriotism must find its outlet, again wordless, in his predilection for Dvorak's "New World Symphony." Second Movement. And his button-hurting patriotism must find its outlet, again wordless, in his predilection for Dvorak's "New World Symphony." Second Movement. And his button-hurting patriotism must find its outlet, again wordless, in his predilection for Dvorak's "New World Symphony." Second Movement.

circumstance — even, in a somewhat speeded-up version, as background music to a barnstorm brawl that comes to a supposedly apocalyptic climax when the feisty immigrant, having evidently taken too many stomach punches, throws up all over his opponent. Probably the most fully realized character, and the single best friend to see the movie, is the female friend and one-time bedmate of all three others, Georgia (whose musical leitmotif, "Georgia on My Mind," is worn as thin, with not nearly as much use, as the Dvorak piece). She is a type well worth doing, and worth doing, as here, without an endless amount of tolerance, the "artistic" type to whom boys write poems, whose soul is too large and too beautiful for a small and grimy steel town, who can hardly take three steps without performing an *entrechat*, who promotes the legend that her birth coincided to the exact minute with Isadora Duncan's death and that the dancer's soul thereupon took possession of the infant's body, and who doesn't appreciate any dull-witted stickler for facts pointing out that the actual gap between Isadora's death and Georgia's birth was fifteen years. Miss I-Dare-You of 1960, spiritual dynamo of the senior class (and especially of the clique of four), expert wielder of floating whips and hoops where boys are concerned, and quite a beauty by the standards of East Chicago, Ind., she walks through life (or, preferably, dances) under the impression that she is the cynosure of

all eyes — and without reason. If a scratched eyeball necessitates her wearing an eyepatch, she will rig up a pocket watch on a chain to serve the purpose. If she must give birth to a baby, she will have her husband in the delivery room recording the event on film. She is, in essence, a woman born for flower-childhood, for free love, for the garlands that serve as hippie head-dresses, and her time does come, long about 1968. Jodi Thelen's rather raw performance in this role, with a wee high voice stolen from Didi Conn (*You Light Up My Life*) or perhaps from Minnie Mouse, keeps the characterization within the bounds of realism; a surer technique could easily have transformed Georgia from a mere striver into an actual achiever, and given too much credence to her self-image as a favored child of the gods. She is not so limited an actress, however, that she can't score with one (and a couple of others) of the movie's best half-dozen lines: "I'm so tired of being young!" — this after a girlfriend of hers, a bit mentally befogged at a psychedelic revel, puts an indoor-display car into the wrong gear, backs through a window, and drops four floors to a fiery death. And here what comes to mind is a moment from another Arthur Penn movie: the slowly deflating post-funeral bash in *Alice's Restaurant*. As in that earlier one, what goes far to salvage this often confused and drifts movie is its sobering sense of mortality. □

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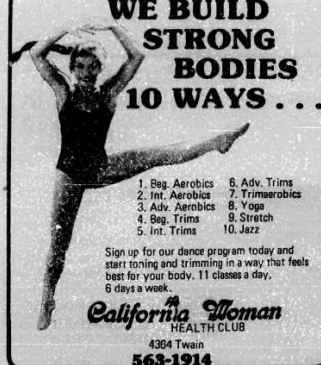


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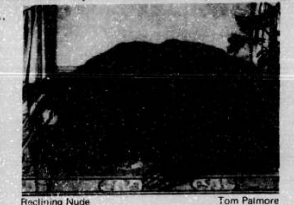
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One Symphony, No Waiting



David Atherton

JONATHAN SAVILLE

Given the present financial woes of the San Diego Symphony, one might make a good case for supporting our local orchestra for the sake of civic pride. How can a city be really first-rate that allows one of its major cultural organizations to fall apart for lack of funds? Ought not the natural beauty and economic success of our city to be matched in the higher spheres of artistic achievement, that which makes human beings truly human? And so on.

I don't want to discount these noble arguments—I have made them myself in the past. But after the recent program under the direction of David Atherton, I can find a much simpler, more direct, and more self-centered reason for urging support of

the symphony. This was, simply, a thrilling concert, one which did not require any indulgence or condescension, or any stoic murmuring (as so often before) about how the orchestra, in spite of its weakness, was making evident progress and would some day be authentically good. Here, there were no excuses necessary; instead of sitting patiently and waiting for the future, the attentive listener could find the present performance thoroughly enriching and rewarding.

The program consisted of Mendelssohn's "Fingal's Cave," the Sibelius Third Symphony, and Beethoven's "Emperor" Concerto, the last with Paul Schenly as the piano soloist. It was immediately apparent from the Mendelssohn that Mr. Atherton was fully in command of the orchestra and that the orchestra was fully in command of the music. The weak-

nesses in the San Diego Symphony have resided chiefly in the string sections, but on the evidence of last week's concert these weaknesses have gone into exile—a permanent one, it is to be hoped. The intonation was extremely good, with a resulting enhancement of the volume of sound; the attacks were precise; the sound had an unaccustomed brilliance and ring; and in the more dramatic passages one could even hear that wonderful vehement buzz that is produced by a string section when all the members are playing at the same pitch and with the same intensity of bow pressure. The effect of Mr. Atherton and of concertmaster William Henry on the first violins has been extraordinary, to the point where this principal section of the orchestra has at last attained the quality of the fine wind soloists who have sustained the audience's hopes over so many lean years. The winds were, in fact, better than ever, with particularly sensitive playing by first clarinetist Charles MacLeod.

One of the salient characteristics of Classic and Romantic music, one of the signatures by which we recognize the style, is the use of dramatic crescendo and decrescendo, the swell and diminution of tone that is so perfectly adapted to the expression of dramatic passion. Few works make as artful use of this device as does "Fingal's Cave," in which it is used—with magical effect—to simulate the wild surge of the North Atlantic around the lonely Hebrides Islands. The expressive use of crescendo and decrescendo is equally characteristic of this conductor's style, for Mr. Atherton is a musician with a profound sense of the dramatic, and with a tendency—admirable, in my opinion—to intensify emotion, to push the orchestra forward with great motoric energy, and to make the most of climaxes. It was during the development section of this great symphonic movement, the orchestra playing with total commitment and Mr. Atherton totally identified with Mendelssohn at the peak of the composer's miraculous talent, that the word "thrilling" first entered my mind—a word that stayed there for the rest of the evening.

The Sibelius Third is not often encountered in concert halls. More the pity, since it is an ingenious and compelling work, notably different from the lush, Romantic symphonies that preceded it in Sibelius's oeuvre. The orchestration is of great transparency, with an unusual emphasis on the strings—and once again the San Diego Symphony rose to the occasion,

playing with unusual clarity and resonance. Mr. Atherton has a powerful sense of structure, and in the past has shown a remarkable ability to hold the entire structure of a movement before the audience's mind by a careful calculation of proportions and a dynamic thrust from one moment to the next. In the present instance, it was fascinating to hear him (and Sibelius) putting the movement together bit by bit, assembling the melodies out of their initial fragments, creating the classical architecture of the work before our very ears. The enchanting slow movement was played with great delicacy and subtlety, and the final movement, which is basically a grand, expansive crescendo, found Mr. Atherton completely in his element, the orchestra responding with all the drama inherent in the music. Thrilling!

The final work on the program was the "Emperor," and here too Mr. Atherton conducted with dramatic intensity and with a sure constructive power. This was an "Emperor" grand in its concept and execution, by turns majestic, dramatic, and joyous, and—in the exquisitely performed slow movement—deeply poignant. Paul Schenly is a pianist of the large gesture, the big effect, with a powerful, rather unyielding tone, a strong rhythmic drive, and a liking for robust contrasts. The infinite subtleties of dynamic shading that a Rubinstein or a Gilels finds in this concerto are not for him; he prefers a more direct approach and conveys a sense of the music that is more forthright and driven, less sensitive and nuanced. In these qualities he seems to me to resemble Rudolf Serkin—which is no mean compliment to pay to a thirty-three-year-old pianist who is rapidly emerging as one of the important instrumentalists of our day.

I suppose it is evident from these words that, although I admired and appreciated Mr. Schenly's technique and musicianship, his way with the "Emperor" was not precisely the way I prefer to hear it. But as for the participation of the San Diego Symphony in this work and in the other works on the program, that was precisely the way I like to hear music performed. No half-hearted apologies need be made, and the critic does not have to leave over backward to find something nice to say about an institution in need of support. Mr. Atherton and the orchestra are offering San Diegoans first-class musical experiences. It is up to us now to be worthy of what they are giving us and to be willing to pay for it.

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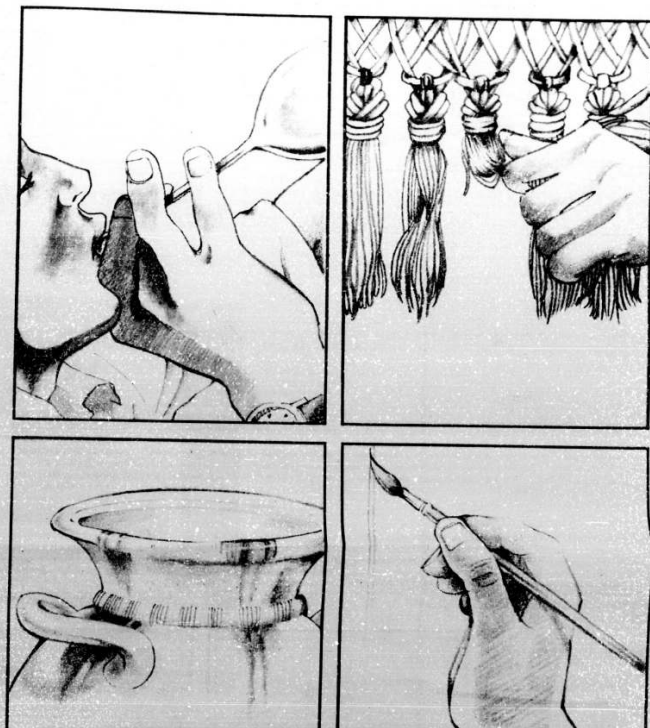
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Deadly Spot

(continued from page 34)

hawk on his arm. Typically, he's afraid of flying it because he doesn't want to lose it. Many times he'll take it out on a fifty-foot tether. And often he'll eventually release a bird which is either totally unprepared, or at least ill-prepared, to survive in the wild. So the bird dies—or resorts to bizarre behavior like the red-tailed hawk which Bloom says attacked residents around the Balboa Park Naval Hospital a few years ago. Captured as a nestling, it had been imprinted on humans and thus thought of itself as a person. But the bird would dive down unexpectedly upon people, scratching and frightening them. Finally a sailor clubbed the bird to death.

Such stories of people taking birds and neglecting or abusing them draw a disgusted reaction from Culver at least equal to Bloom's. Culver says that anyone who does such things is not a true falconer but a "pseudo-falconer" who deserves to be re-veiled and, if possible, legally stopped.

Culver is much more tolerant of the widely circulated stories about falconers whose only sin is some personal eccentricity: the guy who treats his bird well but gradually comes to identify more and more with it, the one who happily dumps his wife in favor of his bird. "I won't judge them," Culver says. "If the bird is in good condition and is being flown, that's more than any zoo that I'm aware of."

Yet falconry still has critics who take issue not with such details as the quality of the bird's care, but with the very essence of the sport. Bill Everett, a wildlife biologist and former president of the local Audubon Society chapter, would be pleased to see the immediate abolition of falconry. "It's the sport of kings," he sneers. He thinks the motivation behind it is transparent. "It's machismo. Nothing more. You're taming the most magnificent creature in the wild. You are its master. To me it's the same as giving someone a permit to catch a mountain lion and keep it for their own personal enjoyment, in their private toy." Tolerating such use is a "rip-off" to the species, Everett believes, "because they [the birds] are being used by someone as a personal pet. Let the falconers keep dogs and cats. The birds of prey are wild animals. Let them be wild animals."

Culver answers Everett's allegation about the machismo by agreeing. "It [machismo] is certainly the initial inducement for people to come into falconry—the majesty of carrying this massive raptor on the glove," Culver says that's why for "real falconers," such showy public displays are "a gigantic turn-off." He asserts that for the dedicated falconer—those who endure all the caring and the cleaning and the hunting and the flying—the motivation must spring from more than single egotism. "I am intervening in nature so that I may participate in the beauty of that bird. I've taken this goshawk and the two of us have had him achieve very great heights in what we have hunted a raptor to do—that's to hunt. I'm not 'playing' with the bird. I'm simply fortunate to see more than just his flying. And he's allowed me . . . He's allowed me just to be there. That's all I'm doing—just being there."

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Off the Cuff

What newspaper headline do you particularly remember?

Ron Grey
Tech-Rep
Penasquitos

"WORLD CHAMPS!"
October 17, 1969.
The *Daily News*. That year Gil Hodges came on as coach and changed the whole team around. He used to play first base for the Brooklyn Dodgers. They were down by something like thirteen games at All Star time and they made an amazing comeback. It was great. Fantastic. A fantastic year all around—the first man walked on the moon, my little daughter was born, and the Mets won. There were parties, parades . . . I still have that paper. The whole paper. The headline takes up just about the whole front page.

Liz Annie Hothel
Actress
La Jolla

"IRANIAN PRINCESS EXECUTED."
I can't even remember her name now. It happened while I was in Norway and it made big news. Was it here? She was executed for adultery with a commoner. He was also killed. It's terrible that even in today's world women do not have half the status they should have in some countries. Norwegians get very involved in things that happen abroad. They are constantly worried about the suffering of other people, there is always money being collected for one cause or another. The mass media helps instill an overwhelming guilty conscience. It's nice to be in this country and have a rest from it.

George Bailey
Mayor
La Mesa

I was a senior at Grossmont High School. It was 1936 and Alf Landon was running against Franklin Roosevelt. We had our own mock election at the high school, and I was running the Landon campaign. We had a band, made speeches, debated—a regular political campaign. I remember getting up the day after the election and going to get the morning paper. The headlines were something like, "Roosevelt Ahead in Forty-Five States." Naturally, I wasn't very happy about the outcome because I had been pulling for the other side. However, Landon did win at Grossmont High.

Ron Young
Data Processing
North County

"JOHN LENNON DEAD."
I didn't even buy the paper, I couldn't read it. I was home in my apartment with my ex-wife. She was real sick in bed. I turned on the TV and I heard the news. I was shocked. I just couldn't wake up my wife. I didn't tell her until the next morning. She was heartbroken. She was the same after that. We had both followed the Beatles for years and years. I grew up with them, invested my money in their albums. After John's death I felt bad for weeks. Everyone at work was in a daze for a while. It was a sad moment in history.

Morton Adler
Retired
MacArthur Park

I was working in New York, it was the middle of the day, everyone was busy, and then someone heard it on the radio. Everything stopped. There was shock. Disbelief. I remember the headline in the *Daily News*. "I.F.K. ASSASSINATED." The other headline that comes to mind was "BLACKOUT," or words to that effect. The city stopped. People were trapped on subways and were climbing ti-tough windows and walking up the tracks. I was on a bus, all the traffic signals were out, but I made it home. For the most part, people were cooperative. It was kind of a fun thing. We turned on the transistor radio, lit candles, and waited for the lights to come on again.

—Lin Jakary

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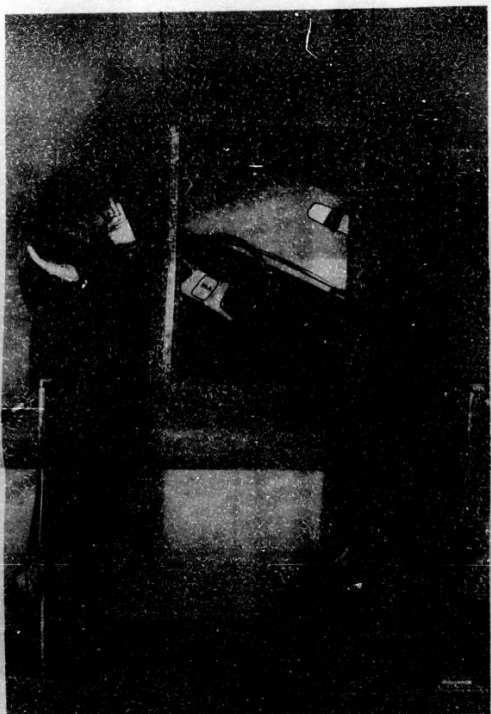
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Propaganda Vision

Tonight at 8:30 the ninety-minute program "Let Poland Be Poland" will be rebroadcast on KPBS Channel 15 in response to some requests received by the public broadcast station's program manager, Brad Warner.

The program was produced by the U.S. International Communication Agency, which is this country's voice of propaganda to other nations. Since federal law prohibits public airwaves to be used for the broadcast of programs controlled solely by the U.S. government, a special act of Congress was required to release "Let Poland Be Poland" to KPBS and other public stations.

A sizable number of PBS stations across the country refused to air the program; two in Southern California were KOCE in Orange County and KVCB in San Bernardino. A major objection of those stations seems to be that the government should not be given time on the public airwaves to express what is viewed as propaganda, regardless of the importance or worthiness of the cause.

The program consists of remarks by the leaders of U.S. allies and by our own politicians and celebrities, commenting on the Solidarity labor movement and the subsequent military crackdown. "It's not a world-beater," Warner said of the program, "but I felt it was interesting and worth showing."

Congress released the program in time for 1976 to coincide in conjunction with Polish Solidarity Day, which was observed in the U.S. and in other countries on Saturday, January 30. Warner received news of the release the Thursday before, and, without having

viewed the program, scheduled its broadcast for 2:00 p.m. on Sunday afternoon. He said he chose to broadcast the show because it had some news value, and because it was produced by an acquaintance, Mary Faceta, whom Warner trusted to have done a competent job. Warner and Faceta were floor managers together at the ABC station in San Francisco twenty-five years ago, Warner said.

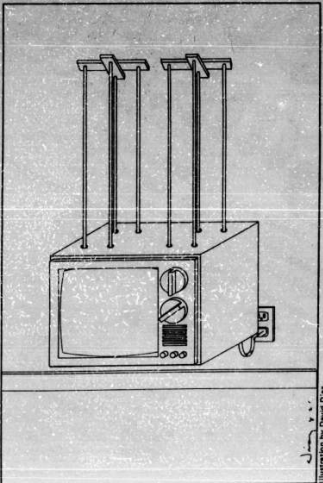
It is possible that the circumstances of the program attracted more attention than the program did itself. Certainly few people saw it on Sunday afternoon, said Warner, who received in various forms about fifty requests for the station to rebroadcast the program sometime soon. KPBS came under no pressure from the government to air the program, Warner emphasized. He added that Congress had twice before permitted propaganda pieces to be aired in the U.S. One was a film on John F. Kennedy, made after his assassination, the other on Jacqueline Kennedy visiting India.

Nonetheless, it violates the policy of public broadcasting to air a show whose content is controlled by an entity that stands to benefit by it, Warner noted. "It's as if Mobil came to us with a program on energy," he said. "Of course we wouldn't air it." He repeated that "Let Poland Be Poland" may still have some value as news, and he called the request for its rebroadcast "unusual."

The program will pre-empt tonight's scheduled broadcast of Vagabond Lovin', a 1929 movie starring Rudy Vallee. The movie will air instead at noon on Monday, February 13 and will be repeated "sometime soon—in the next couple of months," Warner promised.

For more information, call Channel 15 at 265-5714.

—Joe Applegate



At The Piano...

"Where other pianists have four or five shades of dynamic intensity," writes the music reviewer for the Washington Post, "Paul Jacobs produces a seemingly limitless spectrum of gradations, from barely audibility to stentorian loudness. It is the same with every aspect of his pianism. More wondrous still are his powers of persuasion—so firm are his own convictions about this repertoire that one begins to share them through his playing."

Jacobs, who will appear in recital at UCSD next week, is a pianist particularly associated with contemporary music, but his range is in fact quite large. Following his graduation from Juilliard in 1951 he lived for nine years in Europe, where he performed extensively, including appearances with Pierre Boulez's "Domaine Musical," at the International Vacation Courses for New Music at Darmstadt, and for the International Society for Contemporary Music. Jacobs was the first to present the complete solo piano music of Schoenberg in a single concert (Paris, 1956), and he has given premiere performances of many new compositions. In the U.S.A. he has performed with numerous ensembles devoted to twentieth-century music. He has been pianist for the New York Philharmonic since 1961, and in 1974 was designated the orchestra's harpsichordist as well. His recordings include the

traditional summer "pops" concert series and slicing musicians' salaries by twenty-seven percent. Juanita Cummins now says she probably can't afford the new bow. The fast-spending, debt-ridden symphony isn't the only arts group with money problems. The young, artistically successful San Diego Repertory Theatre may lose its current home stage as downtown's Lyceum Theatre by June, should

shopping center developer Ernest Hahn keep to his timetable for a new Horton Plaza retail mall. And the Repertory's board of directors is having little luck raising the \$4 million needed to build a new stage inside Hahn's Horton Plaza center.

San Diego does have its success stories. The Old Globe Theatre chartered its new stage this year—built mostly with local contributions—and the San Diego Opera enjoys sold-out houses, an international reputation, and balanced books, despite the woes of its sister the symphony. But even the fiscally sound groups aren't using as they watch their traditional source of money—federal, state, and local government grants—diminish.

So directors and board members have spent a lot of time over the past year scheming up new sources of income. At the Repertory Theatre, director Sam Woodhouse is turning to audiences, which have doubled by 12,000 to 65,000 in a year, for help. Woodhouse has tried to wean the "Rep" away from government grants with an aggressive marketing campaign to fill empty theater seats. Once hooked on the Rep's performances, Woodhouse hopes these audiences will, with a little prodding, donate money to "the cause" of quality, professional theater.

Danah Fayman, past president of the La Jolla Museum of Contemporary Art, is intrigued with the prospect of "using money to make money." For the La Jolla Museum this year, she

(Continued on page 9, col. 1)



light on the composer's works. Jacobs will also be playing Ferruccio Busoni's piano transcription of six of Brahms's Chorale Preludes, which he composed originally for organ. "This is the only composer's last music, ending with 'O Welt, ich muss dich lassen' ('Oh world, I must leave you')," and Busoni has transcribed the organ pieces with immense skill, bringing out all their poignance. Jacobs's recent recording of the Brahms-Busoni Chorale Preludes has been praised for the pianist's taste and control. Reviewer Leighton Kerner comments: "Jacobs's realization of the Busoni's phrasing and dynamics in the final Brahms prelude provides the fitting clue to a masterly recording."

The third work on Jacobs's San Diego program will be

(Continued on page 9, col. 1)

Section 2 Events, Theater, Music, Film



Illustration by Peter O'Neil

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Buoyed by grants and loans, the future of the San Diego Symphony looked stable enough that orchestra violinist Juanita Cummins last month bought a new \$1,500 violin bow. But that fiscal optimism has since crumbled, and symphony directors are now talking about cutting the orchestra.

At The Piano...

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(Continued on page 9, col. 1)

READER'S GUIDE

Contributors to READER EVENTS are encouraged to mail no later than the Friday preceding the Thursday event in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information and photos to: READER EVENTS, EDITOR, P.O. Box 8833, San Diego, CA 92168.

Dance

"Dance Jam," an alternative chance to dance, will be held Friday, February 12, 8 p.m. to midnight. Interval Foundation, 562 Third Avenue, downtown. 239-1713.

A prom with Gilbert Lee as master of ceremonies, music by the night-fighters, decor by Rob Wellington Quigley and Associates, awarded such prizes as best couple, and chaparrons in attendance will fill the floor, Saturday, February 13, 9 p.m. to 1 a.m., Stubi, 851 Eighth Avenue, downtown. 235-8466.

Film

Caribad Amateur Film Festival, the seventh annual, will screen the winning films and videotapes and present their awards, Thursday, February 11, 8 p.m., Caribad City Library, 1250 Elm Avenue, Caribad. 438-5614.

Political Film Series of the UCSJ Committee for World Democracy will screen *The Paris Game*, a film about the struggle of the Irish Republican Army to end British occupation, and *Black Britannia*, the uncensored, original version of a controversial film about young blacks in England, Friday, February 12, 7 p.m., TUI 107, UCSJ, Free. 452-1362.

"The Opium War" will be shown with English subtitles, and sponsored by Chung Hwa School and U.S.-China People's Friendship Association, Saturday, February 13, 10 a.m., Broadway Theatre, 815 Broadway, downtown. 298-1099.

"The Patriot Game," a film about modern Ireland, will be shown Saturday, February 13, 7 p.m., Grass Roots Cultural Center, 1947 10th Street, Golden Hill. 232-5329.

"Mental Health & the Movies" series sponsored by Southwood

Mental Health Center will present *The Heart Is a Lonely Hunter*, a film based on Carson McCuller's novel about a deaf mute in Alabama, starring Alan Arkin, Stacy Keach, and Sandra Locke, followed by a discussion led by Southwood therapist Paul Harsouker, Tuesday, February 16, 7 p.m., Chula Vista Public Library, 365 F Street, Chula Vista. Free. 426-6362.

"Pigmaliot," a film version of the George Bernard Shaw play, and sponsored by Chung Hwa School and U.S.-China People's Friendship Association, Saturday, February 13, 10 a.m., Broadway Theatre, 815 Broadway, downtown. 298-1099.

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"Mental Health & the Movies" series sponsored by Southwood

Music

"Thursday Night in New Orleans" will be brought to the Gaslamp Quarter by the Big Brass Jazz Band, every Thursday, 8 to 8:30 p.m., followed by San Diego Davidian Jazz Band led by trombone and attorney Phil Anderson, 8:30 to 11 p.m., outdoors in Peacock Alley, 8th Fifth Avenue, downtown. 239-3357.

Chamber Music, the Cleveland Chamber and pianist Emanuel Ax will perform Brahms's Quintet in F Minor, and the quartet will also play Schubert's Quintet in E-flat op. 125 no. 1 and Beethoven's Quintet in B-flat op. 18 no. 6, Saturday, February 13 and Sunday, February 14, noon to midnight, Downey Magge's 31st Street and University Avenue, San Diego. 298-8584.

Thursday, February 11, 8 p.m., Mandeville Auditorium (452-4559) and Friday, February 12, 8 p.m., Sherwood Auditorium, 700 Prospect Street, La Jolla (this concert is sold out). 459-3724.

Symphony, the San Diego Symphony Orchestra will perform Wednesday's "Johannesburg Festival" Overture and with the San Diego Master Choral, Holst's "The Planets" under the direction of David Atherton, and Maggrave's Concerto for Orchestra under the direction of its composer Thea Maggrave, preceded by a "Musically Speaking" lecture by writer and poet Charlene Baldrige, Thursday, February 11 and Friday, February 12, 8 p.m., Civic Theatre, downtown (236-6510), and Saturday, February 13, 8 p.m., San County Performing Arts Center, 210 East Main Street, El Cajon (442-2277). 365-2865.

Friday Evening Concert Series will present the debut performance of the U-5 Brass Quintet of SDSU faculty members Robert Rousch, Brent Dutton, Miles Anderson, and Jack Logan plus Mario Guarneri of California Institute of the Arts, playing works of Strauss, Hogg, Bartok, Ward-Steinman, and Dutton, Friday, February 12, 8 p.m., South Recital Hall, SDSU. 265-0947. (Broadcast Friday, February 14, 11 a.m., KPBS-FM 89.3)

Folk Festival will feature more than a score of musicians playing two days of forty-five-minute sets, Saturday, February 13 and Sunday, February 14, noon to midnight, Downey Magge's 31st Street and University Avenue, San Diego. 298-8584.

Cottage Concerts will begin their spring season with pianist Peter Gach in a program of works by Mozart, Chopin, and Villa-Lobos.

TO LOCAL EVENTS

"Cool Fan Tunes," the opera by Mozart, will be sung in English by the Pacific Lyric Theatre, Saturday, February 13 and 20, 8 p.m., and Sunday, February 14 and 21, 2:30 p.m., Casa del Prado Theatre, Balboa Park. 297-7286.

In Concert, SONOR, the UCSJ contemporary music ensemble, will perform "Lament Solitaire," written by Japanese composer Jon Yasa, and works by Bernard Randa, Stravinsky, Andrew Frank, and Stefan Wolpe, after which there will be a reception for the artists, Tuesday, February 13, 8 p.m., Mandeville Auditorium, UCSJ. 452-3229.

Sacred Music Series will feature the San Diego Sinfonietta, a group of musicians from the San Diego Symphony who perform without a conductor, Sunday, February 16, 8 p.m., La Jolla Presbyterian Church, 7715 Unger Avenue, La Jolla. Free. 454-6025.

"Wedding Showcase," an evening of traditional and new church wedding ideas, will feature harp, trumpet, and organ music, song, dance, and bridal costumes, Sunday, February 14, 7 p.m., First United Methodist Church, 2111 Camino del Rio South, Mission Valley. Free. 297-4366.

Gospel Music Concert will be presented by the UCSJ Gospel Choir under the direction of Joseph Slade, Sunday, February 14, 8 p.m., Mandeville Auditorium, UCSJ. Free. 452-3229.

Cottage Concerts will begin their spring season with pianist Peter Gach in a program of works by Mozart, Chopin, and Villa-Lobos.

Monday, February 15, noon, Scripps Cottage. SDSU. Free. 265-5204.

Two Kinds of Verse, an all-time favorite will be held Tuesday, February 16, 7:30 p.m., and an open poetry reading will take place Wednesday, February 17, 7:30 p.m., Old Time Cafe, 1604 North Highway 101, Encinitas. 436-4030.

Choral Concert of the Vienna Choir Boys, twenty-four boys ten to thirteen years of age, not all with high voices, will feature works of Kodaly, Schubert, Schumann, Elgar, and a version of Strauss's "Take from the Vienna Woods," Tuesday, February 16, 8 p.m., Civic Theatre, downtown. 236-6510 or 265-2865.

Performers Forum, UCSJ students will present a broad spectrum of music, Tuesday, February 16, 8 p.m., Mandeville Recital Hall, UCSJ. Free. 452-3229.

"Love Songs through the Centuries" will be the program of the Five Centuries Ensemble, soprano Carol Plantamura, countertenor John Patrick Thomas, Martha McLaughlin on viola da gamba, and Arthur Haas on harpsichord, Wednesday, February 17, 11 a.m., music complex performance lab, Palomar College, 1160 West Mission Road, San Marcos. Free. 744-1150 x2137.

Pianist Paul Jacobs, acclaimed as one of the foremost interpreters of twentieth-century keyboard music, will play Beethoven's transcription of Brahms's *Choral Preludes*, Elliott Carter's *Night Fantasies*, and Debussy's *Prelude B. Book II*, Wednesday, February 17, 8 p.m., Mandeville Auditorium, UCSJ. 452-4559.

Special Events

International Quilt Exhibit will feature hundreds of quilts, some of them for sale, and hints on how to quilt your own, Friday, February 12 and Saturday, February 13, 10 a.m. to 5 p.m. and 6:30 to 9 p.m., Sunday, February 14, noon to 5 p.m., and Monday, February 15, 10 a.m. to 4 p.m., Torrey Pines High School, 4140 Black Mountain Road, 1st Mar. 735-1262.

Lambs and other puppets will appear with Skat Lewis, Friday, February 12, 11:30 a.m. and 1 p.m.; Saturday, February 13, 1 and 3 p.m.; and Sunday, February 14 and Monday, February 15, 11:30 a.m. and 3 p.m., Wegeforth Bowl, San Diego Gas. 341-1913.

International Psychic & New Age Festival, the second annual, will feature exhibits, lectures, and demonstrations of mystical sciences, alternative mind/body, reincarnation, and more, beginning with a talk on life extension by scientist and talk-show guest Buck Pearson, Friday, February 12, 4 p.m.; continuing through 10 p.m.; and Saturday, February 13 through Monday, February 15, 10 a.m. to 10 p.m., Convention & Performing Arts Center, 207 C Street, downtown. 236-6510 or 280-0277.

Fashion and New Music will be combined, Friday, February 12, 8 p.m., Colonial Inn, 910 Prospect Street, La Jolla. 459-8565.

Championship Cat Show, the eighth annual sponsored by San Miguel Longhair Cat Fanciers, will be held along with a household pet cat show, Saturday, February 13, 10

10 a.m. to 5 p.m., Scripps Rec Center, 1895 Camino del Rio South, Mission Valley. 582-0367.

Duck Decors and others will be in the works and on display at the tenth annual Pacific Northwest

Wildlife Arts Carving Competition and Wildlife Arts Exhibition, Saturday, February 13 and Sunday, February 14, 10 a.m. to 4 p.m., with carving contests each day at 1 p.m. and auctions at 2 p.m., Holiday Inn at the Esplanade, 1344

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Produced by Fahn & Silva Presents
Sunday, March 14, 8 PM
Fox Theatre, 720 B Street
Tickets \$10.50, \$12.50 available at Fox Box Office,
Sears, Wards, Aztec Centre, 32nd St. Naval
Station, and all Ticketron outlets. For
more information and charge-by-phone
call 235-4203. Select seats may not be
available for public sale.
Produced by Fahn & Silva Presents

North Harbor Drive, San Diego 452-8760 or 284-2721.

"Bugs Bunny Sports Spectacular," a stage full of Bugs Bunny characters, will be presented Saturday, February 13, 11:30 a.m. and 2:30 p.m.; Sunday, February 14, 10:30 a.m. and 1:30 p.m.; and Monday, February 15, 1:30 and 4:30 p.m.; Sports Arena 224-4076.

Tours Behind the Scenes of the new Old Globe Theatre, Canon Center Centre Stage, and Festival Stage will be guided on a number of weekends, beginning Saturday, February 13 and Sunday, February 14, 11:30 a.m., from the Canon Center Centre Stage, Balboa Park. Reservations: 231-1941.

Kite Fly will give amateurs and professionals a chance to launch their kites, sponsored by Seaport Kite Shop. Saturday, February 13, noon to 5 p.m.; Embankment Plaza Park near Seaport Village 235-4033.

Auction of jewelry, art, antiques, silver, crystal, and more will be held Sunday, February 14, 1 p.m., and Monday, February 15, 8 p.m.; with previews Saturday, February

13, 11 a.m. to 4 p.m. and one hour before the auction, La Jolla Avenue Galleries, 1820 Camino Avenue, Pacific Beach 485-2713.

Paratone Puppets and others will be manipulated by the Kent Family, Sunday, February 14, 10:30 a.m.; Sunday, February 15, 1 and 3 p.m.; Bazaar del Mundo corner, Old Town. Free. 296-1061.

"Pandora" or "If Transformation Is So Much Fun, Why Am I Getting My Teeth?" will combine humor, music, and mixed media, written by Jack Barnard and performed by local artists and entertainers, to explore the boxes we live in. Sunday, February 14, 2 p.m., La Palma Theatre, 471 First Avenue, Encinitas 436-2827.

Master of Mine Marcel Mancuso will bring his alter ego, Bip, and other creations of his art to pantomime to the stage, Monday, February 15, 8 p.m., Civic Theatre, downtown. 236-6510 or 565-2865.

"Performing Arts in an Era of Cutbacks" and strategies for survival will be discussed by a panel of San Diego experts in arts management, sponsored by UCSD Extension, Wednesday, February 17, 8

p.m., California Western School of Law and Business, 1952 Cedar Street, downtown. Free. 452-3442.

Clowns Kix, Kix and Dace will perform their magic, puppets, and balloon tricks, next Thursday, February 18, 3:30 p.m., North Laine Street Branch Library, 4616 Clairemont Drive, San Diego. Free. 274-4610.

Whale Watching of the California gray whale's annual migration from the Bering Sea to Baja breeding grounds can be seen in our waters from Cabrillo National Monument, Point Loma 423-5453; and from excursion boats: Coast Marine Services, Sheraton Harbor Island Hotel dock (234-1717); Fishermen's Landing, 2838 Carmington Street (222-0391); H&M Landing, 2803 Emerson Street (222-1144), which also has all day trips to the Coronado Islands on the weekends; Islanda Sportfishing, 1551 West Mission Bay Drive (222-1144); Point Loma Sportfishing, 1403 Scott Street (222-1627); Southcoast Sportfishing, 1717 Camino Vista Road (224-3383); and Rendezvous, brigantine sailing ship or Karen E yacht, Sheraton Harbor Island Hotel dock (222-0355), all daily through mid-or-late February;

and San Diego Harbor Extension, West of Broadway at Harbor Drive (334-4111), daily through mid-March.

Soccer Soccer, the San Diego Sockers will play their final home game of the indoor season against the San Jose Earthquakes, Sunday, February 14, 7:30 p.m., Sports Arena. 280-GOAL.

10,000 Meter Run, the fifth U.S. Open for women, will take off Monday, February 15, 9 a.m., near the Cagar Pavilion, Balboa Park. 239-0355 x46.

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READER'S GUIDE

TO LOCAL EVENTS

COMEDY CABARET

Two shows every Friday & Saturday, 8:00-10:30. Best in stand-up comedy from around the country.

ELLIS LEVINSON, as seen on The John Davidson Show, Don Kirshner's Rock Concert, Norm Crosby's Late Show, Chuck Barris' Rah Rah Show.

RON BROWN as seen on Norm Crosby Comedy Show. He is also a ventriloquist.

plus San Diego's own RUSS T. NAILZ

SUNDAY KGB CARD SPECIAL

Two shows 8:00 & 10:30. Price of admission includes entrance to My Rich Uncle's separate rooms. Two bars in one. Must be 21. 6205 El Cajon Blvd.

WOW! I'VE GOT A LUCKY BUCK

In Celebration Of Our 23 Years In San Diego MacVittie's Dance Studios Makes This Limited Offer.

If you have a Dollar Bill with a 2 and a 3 in it (in any order) you have a lucky buck. It can be exchanged for:

* 15 Dance Lessons at any MacVittie's Dance Studio.

* 6 half-hours Private * 5 half-hours Group * 5 half-hours Parties

One lucky buck per person/present students not eligible. Lucky Bucks must be registered as soon as possible. Offer may be cancelled without notice! Adults only.

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Specialists for adults since 1959 DANCE STUDIO

North San Diego 7054 Miramar Rd. 578-0070

La Mesa 70th & El Cajon Blvd. 466-3411

The Intimate P.D.Q. Bach

February 25, Thursday, 8 p.m. Mandeville Auditorium

Orchestra: Stu. \$8.00, G.A. \$10.00

Main Floor: Stu. \$7.00, G.A. \$9.00

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Lectures

"The San Francisco Renaissance: A Reappraisal" will conclude its examination of the literary scene in San Francisco during the Fifties and Sixties with discussions of "Pioneer Politics and the Idea of Community in and Through the San Francisco Renaissance," Thursday, February 11, 10 a.m.; "The San Francisco Renaissance and American Literary History," 2 p.m.; and a reading by poets Ron Loewenstein and Michael McClure, 8 p.m., all at the Center for Music Experiment, building 408, Warren Campus. UCSD. Free. 452-6766.

"La Fiesta Brava: The Art of Bullfighting," a series of three lectures presented by Black American bullfighter Richard Evans, will begin Thursday, February 11, 10:30 p.m., room 705, Southwestern College, 900 Ocas Lakes Road, Chula Vista. 421-1181.

"Poetry Reading will encompass the Puerto Rican visions of Jose Pedreira Melendez and the bandit tradition of Oscar Kane, Thursday, February 11, 7:30 p.m., Granada Room Cultural Center, 1947 30th Street, Golden Hill. 232-5609.

An Afternoon of Poetry will feature a reading by African-American poet Shirley Anne Williams, Sunday, February 14, 2 p.m., Villa Montezuma/Jesse

"Drug & Alcohol: Myths and Realities," a six-part lecture series on substance abuse, will begin with a discussion of "History of Substances and Substance Abuse," Wednesday, February 17, 6:30 to 9:30 p.m., room 705, Southwestern College, 900 Ocas Lakes Road, Chula Vista. 421-1181.

"Optimal Health Lecture Series" will continue with Dr. Sidney Carlton, former director of Narcotics, Addiction and Drug Abuse, National Institute of Mental Health, identifying the danger signals of "How to Become an Alcoholic," Wednesday, February 17, 7:30 p.m., Montezuma Hall, Arroyo Center, SISU. Free. 265-5204.

Galleries Artists Guild Award Exhibition.

Piano

Elliot Carter's recent Night Fantasies, which the pianist first performed in New York last November. The work has an interesting genesis: it was jointly commissioned by Jacobs and three other pianists, Ursula Oppens, Charles Rosen, and Gilbert Kalish, all experts in contemporary piano music. Jay Carr of the Denver News has written of this piece: "As with so many Carter pieces, Night Fantasies is notable for its played lines and musical skills of mood. Certainly as Jacobs played it seemed connecting as well as a musical in feeling. Its vividly expressive profile was heightened by angular etacuo passages, although evenness seemed the work's chief characteristic. Throughout its twenty-three minutes, I was held

Watercolor Paintings of San Francisco artist M. Louise Stanley will be on display through February 18, James Curley Gallery, 2501 San Diego Avenue, Old Town. 296-2596.

"Black White and Color," an exhibition of paintings, drawings, and prints of Dany Abraham and Virginia Ballack, will remain on view through February 18, Seneca Falls Gallery, Center for Women's Studies and Services, 581 Street, downtown. 233-6094.

"A Print in Progress," an exhibition of graphics and works on paper by Will Barrett, will remain on view through February 14, Old Town Civic Center, 2501 San Diego Avenue, Old Town. 296-2596.

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READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92138, or call 231-7821 Friday before 5:00 p.m.

Women in rock and roll have long recognized the sad fact that in order to draw attention to their musical talents (or, too often, to divert attention from lack of same), it is necessary to market their sexiness. The popularity and high earning power of sirens such as Deborah Harry and Pat Benatar were virtually assured once the media climbed aboard and began trumpeting their respective publicists' images of them as pouting sex-wolves in heat.

Beneath the center-fold features and high-fashion make-up, of course, there is little to recommend either of them (although, at least, Benatar can sing), and their obvious attitudinizing and absolute reliance upon the creative productivity of those around them have the truth: each is scarcely more than a pretty scarf on the tip of someone else's directorial baton.

Chrissie Hynde of the Pretenders is a refreshing relief from that sort of frontwoman. Not since Grace Slick was in her prime has rock had a female bandleader who could legitimately stand toe-to-toe with the toughest of the genre. Like Slick, Hynde doesn't



THE PRETENDERS

believe there are "untouchable" subjects, and her lyrics are often scathing censures aimed at men who couldn't live up to, betrayed, or were altogether indifferent to her expectations (sexual and otherwise). Unlike those aforementioned mere figureheads, and even more than Slick, Hynde is the determining musical force in her band as well, and her tough-mindedness carries over to the group's music, most of which is written by Hynde.

Hynde's jarring, clanking, grinding guitar chord progressions are propelled by a rhythmic overdrive seemingly

intent upon pushing each song toward some unseen precipice. Her vocals — half-spoken, half-sung — ride leisurely atop this maelstrom like a hood ornament on a speeding convertible, and would seem nearly as superfluous were it not for their cogency and the well-crafted wordplay. Ironically, Hynde's honesty, originality, and intelligence make her more sexy than most of her Barbie-doll counterparts. I consider her one of the best of the current crop of rock stylists, and the Pretenders among the two or three top active groups in contemporary music. They

will join Bureau for a concert this Tuesday night in Golden Hall.

Many critics have voiced the opinion that X is the quintessential Eighties punk band: true (enough) to the spirit of primitivism that fueled the New York punk movement of the Seventies, and yet flexible enough to embrace even earlier forms of rock and roll championed by the likes of Gene Vincent, Eddie Cochran, and Chuck Berry. Predictably, the built-in destruct mechanism of being hailed as a standard-bearer in this idiom has caused the group some problems in terms of credibility with hard-core punsters, who view any group's widespread acceptance as a sure sign of selling out.

Nevertheless, the group's audience continues to expand, and the band would seem determined to put additional distance between themselves and punk purists. John Doe and Exene, the husband and wife team that provides X's vocals and leadership, are now certifiable pop stars, and the band recently signed a full-term deal with Elektra Records, whose promotional punch is capable of making X a national act.

I can't number myself among the X faithful, although I will grudgingly admit that I found the group's second album, *Wild Gift*, a vast improvement over their debut effort, *Los Angeles*. To my ears, there is not much in

their music that distinguishes them from a host of L.A. punk bands receiving less ink. For those of you who disagree, X will be at the Bacchanal on Friday night on a bill with Top Jimmy and the Rhythm Pigs and the Paladins, and again on Saturday with Gun Club and Red Wedding.

In other concerts this week, Prince, whose blurring of the dividing lines between rock, pop, and rhythm and blues rivals his own sexual indeterminacy, will take the stage tonight, Thursday, at Golden Hall. Critics are frothing at the mouth over this guy. Hmmm. Joining Prince is a group called The Time. Also tonight, Commander Cody will play two shows at the Belly Up Tavern in Solana Beach.

Friday night, something called San Diego's First Annual All-Original All-Local New Rock and Roll Musical Festival (excuse me while I change my writer's ribbon) will take place at the Spirit, and will feature the Monroes, Trouwers, Solid State, Girl Talk, Roosters, and Stripes in a six-hour marathon. Sunday night, Willie Bobo will play at Mac's, while to the north guitarist Les Dudek and Jerry McCann and the Gigolos entertain at the Belly Up Tavern.

Ending the week (or, more accurately, ending the middle of the week) is *Music Forward*, featuring bassist Mark Dresser, reedist Jim French, and guitarist Dave Millard.

CONCERTS **KGB-FM 101 & 13K** *Andalus* ATTRACTIONS

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& THE HURRICANES**
Feb. 14 & 15



STEVE EDWARDS
Feb. 16, 17, 18

Feb. 11, 12 & 13

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San Diego's leading jazz musicians play for your enjoyment during JAZZ JAM SESSIONS on Sunday afternoons. New groups are invited to audition for future engagements at Le Chalet. Individual musicians are invited to bring their axe and join in the flow of energy. Qualified musicians will be selected to join LE CHALET JAZZ ENSEMBLE.

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(The band featured in Richard Dreyfuss' new film "White Life as a Cowboy")

VALENTINE'S DAY SPECIAL
Sun. Feb. 14 8:30 'til closing
Seat tickets or at the Belly Up
The Electrified Guitar of

LES DUDEK
with guest
JERRY McCANN and the GIGOLETS

THE MONDAY NIGHT LIVE BAND
Sun. Feb. 14 8:30 'til closing
Plus special drink specials

JOHNNY ALMOND RHYTHM REVUE
Thurs. Feb. 18 8 p.m.
Tickets \$6 at Belly Up or through Ticketron. Featuring solo and quart guitar players, a special vocal quartet.

STEFAN GROSSMAN
and
JOHN RENBOURN

Considered two of the finest acoustic flat and finger pickers on the market. Featured on Guitar Player magazine frequently.

ALBERT COLLINS & the ICEBREAKERS
February 19 8:30

BIG MAMA THORNTON
February 21

NORTON BUFFALO
February 26 & 27

JAMES HARMON BAND
February 28

AFTERNOON CONCERTS
(They're FREE!)

THE CONSTABLES
Every Monday afternoon in February from 5-7 PM. Free. No cover.

TALL COTTON
Every Friday & Saturday afternoon in February. 5-7 PM. Free. No cover.

THE CHICAGO SIX
Every Friday & Saturday afternoon in February. 5-7 PM. Free. No cover.

HAPPY HOURS, 12-1 & 5-6!
SERVING LUNCH DAILY
VISIT THE BELLY UP FOR THE BEST SANDWICH YOU'LL EVER EAT (ONE OF THE BEST ANYWAY!)
143 S. Cedros, Solana Beach, 481-9022

CONCERTS

Prince & The New Power Generation
Friday, Feb. 19, 8 p.m.
Klamath County Convention Center, Medford, OR 97504

Commander Cody & His Lost Planet Airmen
Friday, Feb. 19, 8 p.m.
143 S. Cedros, Solana Beach, 481-9022

Murder, Inc.
Saturday, Feb. 20, 8 p.m.
143 S. Cedros, Solana Beach, 481-9022

Rock & Roll Hall of Fame
Saturday, Feb. 20, 8 p.m.
143 S. Cedros, Solana Beach, 481-9022

Folk Festival featuring 30 folk musicians
Sunday, Feb. 21, 8 p.m.
University Avenue at 31st Street, 298-8584

Doug Kershaw: San Diego Wild Animal Park, Saturday, Sunday, and Monday, February 11 through 13, 3:00 p.m., Highway 78, San Pasqual, 234-6541

Willie Bobo: Natchez, Sunday, February 14, 10 p.m. to be announced. Show at Rosecrans, 234-2461

Les Dudek and Jerry McCann and the Gigolets: Belly Up Tavern, Sunday, February 14, 8:30 p.m., 143 S. Cedros, Solana Beach, 481-9022

Dance Concert featuring Departure: El Amigo Plaza, Sunday, February 14, 8:30 p.m., 1549 Broadway, El Cajon, 481-9022

6th Prom Night Benefit Dance featuring: Nightfighters: Sushi, Monday, February 15, 8:00 p.m., 852 Fifth Avenue, downtown, 236-6010

Music Forward featuring Mark Dresser, Dave Niland, & Jim French: International Bldg., Wednesday, February 17, 8 p.m., 4034 13th Street, 284-9600

Elvin Bishop: Bacchanal, Thursday, February 18, 8 and 11 p.m., 8022 Clairemont Mesa Boulevard, 565-8929

Robin Flower, Barbara Highis, and Nancy Night: Wing Cafe, Friday, February 19, 7:30 and 9:30 p.m., 2753 B Street, 234-9606

Grateful Dead: Golden Hall, Friday and Saturday, February 19 and 20, 8 p.m., Community Concourse, downtown, 236-6010

This Kids, the Neat, Passenger, and Chet Palmer College Student Union, Saturday, February 20, 8:30 p.m., 753-8658

Angela Bofill: Bacchanal, Wednesday, February 24, 8 and 11 p.m., 8022 Clairemont Mesa Boulevard, 565-8929

U2: UCSB's Marinelli Auditorium, Friday, March 3, time to be announced

B-52s: Golden Hall, Tuesday, March 10, 7:30 p.m., Community Concourse, downtown, 236-6010

CLUBS.

Club listings are compiled by Linda Smith. If you wish to be included, please call 234-2506 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County
Bar & Ranch House, 17111 La Brea Avenue, 724-0116, West

Bacchanal
LIVE AT THE
BETWEEN HWY 163 & CONVOY ST.
8022 CLAIREMONT MESA BLVD.

THURSDAY, FEBRUARY 11
CABOUSE
DOUBLE TAKE
\$1 COVER CHARGE - DRINK SPECIALS

FRIDAY & SATURDAY, FEBRUARY 12 & 13
THE LOS ANGELES REVIEW
X
FRIDAY'S SPECIAL GUESTS
TOP JIMMY & THE RHYTHM PIGS
SATURDAY'S SPECIAL GUESTS
GUN CLUB
RED WEDDING
ALL WELL DRINKS \$1.00 BETWEEN 7 & 8 PM
TICKETS ONLY \$6.50 PRESENTED BY RON SOBEL

SUNDAY, FEBRUARY 14
VALENTINE'S DAY PARTY
with
Moving Targets
DRINK SPECIALS THROUGHOUT THE NIGHT
FREE FLOWERS TO THE LADIES

MONDAY, FEBRUARY 15
502
and the
NIGHTFIGHTERS
NO COVER AND DRINK SPECIALS

TUESDAY, FEBRUARY 16
ROX
\$1.00 COVER & DRINK SPECIALS

WEDNESDAY, FEBRUARY 17
AVERAGE CITIZEN THE WHITTONS
A SPECIAL GUEST
\$1.00 COVER & DRINK SPECIALS

THURSDAY, FEBRUARY 18, 8 & 11 PM
THE ROCKIN' HILLBILLY
ELVIN BISHOP
FOODIE AROUND AND FELL IN LOVE

WEDNESDAY, FEBRUARY 24, 8 & 11 PM
ANGELA BOFILL
"SOMETHING ABOUT YOU"

MONDAY, APRIL 5
B.B. KING
For complete weekly calendar call 560-8022.
For concerts only call 560-8069.
For further information call 560-8353.

Doors open for concert 7 PM.
Advance tickets for all national concerts available at Sears, Ward's, 32nd St. Naval Station, Bill Gamble's stores, and all TICKETRON (905-9947) & SELECT-A-SEAT (565-2805) outlets, also at Bacchanal the day of the show starting at 6 PM.
Sorry, you must be 21 years old. Picture I.D. required.

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TONY KAMPMANN
PRESENTS

91X FM *Corona* **Lukas Presentations** *More Berman*

1st major rock concert for Del Mar this year!

10 sets of continuous Rock 'N' Roll
100 kegs of beer available in 2 bars with 8 taps
with proper I.D.
chairs, tables & seating

10 bands
2 individual stages beginning at 6:30 pm.
Sunday, February 14
HOLIDAY WEEKEND!

the Valentine's Day **HEARTBEAT**

on CAPITAL RECORDS.
The MOTELS
Toured w/ the CARS

with special guests

Jonny Kat
INCOGNITO
Rockers
JONES

from HOLLYWOOD SWITCH
members include 2 stars from the movie "SUPERMAN"

this kids
T-BIRDS

THE NEAT
THE FLEXES

Bing Crosby Hall

Advance Tickets: \$67. Available at all LICORICE PIZZA Record Stores in Pacific Beach, Clairemont, Carlsbad, Encinitas, Escondido & Chula Vista. Tickets at the door \$7.
Box Office opens 6:00 pm. The Event begins at 6:30 pm.

FAIRGROUNDS

THE FOUR TOPS
 The Lyons production A VALENTINE CONCERT
 Friday, Feb. 12, 8:00 pm, FOX THEATER, 720 B Street
 Tickets on sale now! (at 10:00 am) Thursday, Feb. 11, 10:00 am
 (at 10:00 am) "You can't afford to miss this one!"

ONE WAY AL HUDSON
 "Rags Pudi"

270-3220
 4302 Mission Blvd.
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JOSE MURPHY'S
 IRISH PUB
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Every Friday & Saturday
Thunderbolt the Wondercolt

Sunday & Monday
HELL COUNTRY
 Horkey-Tonk Country VALENTINE'S DAY
 All ladies receive free carnation after 8 p.m.

David Bradley
 is coming

Tuesday-Thursday
the Namads
 Every Tuesday is Ladies' Night
 First cocktail free from 9-11 for the ladies

Raphael's
 A fine restaurant
 A subtle lounge

8:00 p.m. to 12:00 midnight
 Tuesday thru Saturday

1960 Harbor Island Drive, 291-6700

country western and contemporary.
 Wednesday through Saturday.

Billy Up Tavern, 143 South Coast
 Avenue, Santa Beach, 481-9622.
 The Force, rock and roll, Thursday;
 the Chicago Six, Thursday; early
 evening Friday and Saturday;
 the Rebel Rascals, rock and roll, late
 Friday and Saturday; Artie McGarry
 and the Groggols, rock and roll, late
 Friday; rock and roll, Sunday; the
 Groggols, blues, early evening
 Monday; the Shogun Night Live
 Band, rock and roll, Monday; full
 evening country, Tuesday through
 Wednesday; the Johnny
 McLean Band, rock, rock and
 roll, Wednesday.

Bobby's, 480 First Street,
 Imperial, 426-7207, Wednesday;
 early, rock and roll, Thursday;
 through Saturday; 10:00, Thursday;
 and the Beat People, rock and roll,
 Sunday through Tuesday; Jerry
 McLean and the Groggols, rock and
 roll, Wednesday.

Bum Steer Saloon, East Valley
 Parkway at Midway, Escondido,
 743-6422; full, country, country
 music, Wednesday through
 Saturday; Stagecoach, country,
 Sunday.

Charlie's Country, San Marcos
 Boulevard at Highway 28, San
 Marcos, 744-4121; Italia Express,
 country, Tuesday through Saturday.

The Chopping Block, 1740 East
 Vista Way, Vista, 728-8770; Night
 Watch, rock and roll, Thursday
 through Saturday.

**The Country Side Restaurant and
 Lounge**, 450 Douglas Drive,
 Oceanside, 757-0860; New Country,
 country, rock, Thursday through
 Monday.

Distillery East, 755 Metcalf Street,
 Escondido, 741-0903; 20/20, rock
 and roll, the Beat, rock and roll,
 Thursday; dance with Rockin'
 Steve W., Friday and Saturday; the
 Passenger, rock and roll, Sunday;
 the Greater San Diego Talent
 Search, Wednesday.

Distillery Nightclub, 140 South
 Harbor Boulevard, Solana Beach,
 754-7573; Rock and roll, Thursday;
 call club for information; Shandi,
 rock and roll, 10:00, Debonaire and
 the Beat People, rock and roll,
 Friday; Dirk Debonaire and the
 Beat People, rock and roll,
 Saturday; dance with DJ Felix
 Taverna, Sunday and Tuesday; rock
 and roll, Monday; call club for
 information; Grass Roots, rock and
 roll, Heroes, rock and roll,
 Wednesday.

Fireside Lounge, 439 West
 Washington, Escondido, 745-1931;
 Tremor, rock and roll, Thursday
 through Sunday; Radio Romance
 formerly the East West Band, rock
 and roll, Tuesday and Wednesday.

Fish House West, 2633 South
 Highway 101, Cardiff, 753-6438;
 Bob Long, jazz, Thursday through
 Saturday; jazz jam session with
 Tony Ortega, Sunday.

Fog Cutter, 2858 Carlsbad
 Boulevard, Carlsbad, 729-3189;
 Thumper, rock and roll, Thursday
 through Saturday; Incognito
 Rockers, new wave, Sunday
 through Tuesday; the New Douglas
 Band, rock and roll, Wednesday.

Hill House, 2730 Via de la Valle, Del
 Mar, 755-6614; Crack A Noon,
 contemporary, Tuesday through
 Saturday; audition night, Monday.

Hungry Hunter, 1221 Vista Way,
 Oceanside, 433-2633; the Russ
 Kirkpatrick Band, Southern soul
 and artistry, Thursday through
 Saturday; the Good Life, a
 contemporary, Sunday and
 Monday; the Red Lane Band,
 contemporary and rock, Tuesday;
 Shuffle, rock and roll, Wednesday.

Jolly Roger, 1900 North Harbor
 Drive, Oceanside, 721-1831; The
 Amber Band, rock and roll,
 Wednesday through Saturday.

Koster Brown's, 656 First Street,
 Escondido, 942-2980; Rock and roll

DANCE MACHINE
 proudly welcomes back
THUMPER

Tuesdays thru Saturdays, 8:45 pm
 Coming Feb. 16th

1802 Palm Ave. (at I-5), Imperial Beach 429-1161

Doug Kershaw
 February 13-15
 3:00 p.m.
 Free with
 general admission.

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WILD ANIMAL PARK
 (Previously known as the San Diego
 Zoo)

High times.
 Enjoy the excitement of life at the top. Join the fun at
 Butterfield's rooftop lounge at the all-new Sheraton
 Harbor Island.
 Besides a bird's-eye view of the San Diego skyline,
 you'll enjoy dancing and the best in entertainment.
 Tuesday through Saturday, from 9 p.m. 'til 2 a.m.
 And when it comes to elbow-bending, we've got
 everything from imported beers to fancy coffee drinks.
 So join us. It's high time you had some high coffee drinks.
 Awaiting you: *The Best View Here*

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 1380 Harbor Island Drive • 291-2900

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 Nightly 9-1

JIM HAWLEY WED-SAT
THE CRITTERS SUN & MON
THE ROLLERS TUES

RESTAURANT EMPLOYEE NIGHT Wear your T-Shirt 75¢ drinks

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4287 Mission Blvd. Pacific Beach California 270-7522

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 ROCK 'N' ROLL

Thurs., Fri. & Sat.,
 Feb. 11-13

THE BLITZ
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Tues. & Wed., Feb. 16 & 17
IN CONCERT
 FIRST TIME IN
 SAN DIEGO—
 A NIGHT OF BLITZ
 ORIGINALS

Best Kamikazes In Town!
 \$1 All Night Long Every Night!
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TICKET AGENCY INC.
 CONCERTS • THEATRE • SPORTS
 BEST SEATS • LOWEST PRICES
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PRETENDERS RES. FEB. 16
GRATEFUL DEAD S.D. FEB. 19 & 20
AC/DC IN L.A. L.A. FEB. 21
POINTER SISTERS MAR. 4
RICK SPRINGFIELD MAR. 7
B-52s MAR. 16

A \$100 REFUNDABLE DEPOSIT GUARANTEES YOUR SEATS TO BE

J. GEILS & POLICE & CARS
 AL JARVIS, BOB DYLAN, BOB SEGER, GENESIS,
 NEIL DIAMOND, LIT, D. ROSSINGTON, COLLINS, CLASH,
 SAMMY HAGAR, ELTON JOHN, BILLY JOEL, KENNY LOGGINS,
 LINDA RONSTADT

Call now or stop by soon
223-4255
 11-6 Mon-Sat

3233 Midway Dr. (in the Sports Arena area)
 24-hour phone information

Friday and Saturday, call club for
 information.

Longbranch Saloon, 117 North Hill
 Street, Oceanside, 722-8654;
 Ukada, country rock, Thursday
 through Saturday.

Monterey Jack's, 11940 Bernardo
 Plaza Drive, Rancho Bernardo,
 595-2400; The Shifters,
 contemporary, Thursday through
 Saturday; the Russ Kirkpatrick
 Band, Southern soul and artistry,
 Wednesday.

Mukany's, 340 East Grand
 Avenue, Escondido, 741-6935;
 Richie Hunt, contemporary,
 Thursday through Saturday; Nick of
 Time, country rock, Tuesday;
 audition night, Wednesday.

Normandy, 215 North Hill Street,
 Oceanside, 722-4724; Ultra Violet,
 rock and roll, Thursday through
 Saturday.

Oakvale Lodge, Lake Wohlford,
 749-3193; White Lightning Express,
 country western, Friday and
 Saturday evenings, Sunday
 afternoons.

Old Time Cafe, 1404 North
 Highway 101, Escondido, 436-4036;
 Robin Williamson, Celtic-based folk
 music, Thursday; Rappleye, Yiddish
 Klezmer band, Friday;
 the Somewhat Swoons, old time string
 band, Saturday; Stone's Throw,
 vintage jazz, blues, and rock,
 Sunday; Old Time Hoedown,
 Tuesday; Open Poetry Reading,
 Wednesday.

Pomeroy's Club, 12237 Pomeroy
 Road, Poway, 748-1135; Telegraph
 Canyon, country, Wednesday
 through Saturday.

Powder, 1690 Coast Boulevard,
 Del Mar, 755-9545; Moving Targets,
 new wave, Friday and Saturday.

Poway Mine Company, 12375
 Poway Road, Poway, 748-7296,
 566-2070; Voyeur, rock and roll,
 Thursday through Saturday.

Red Dog Saloon/Valley Fort
 Steadhouse, 3737 South Mission
 Road, Fallbrook, 728-1968; Don
 Termination and Country Plus,
 country and contemporary dance
 music, Wednesday through
 Saturday.

Red's Place, 380 North E.J. Camino
 Road, Escondido, 942-0676; Off
 Limits, rock and roll, Thursday
 through Saturday; 4-Ever, rock and
 roll, Wednesday.

Sand's, 510 West Mission,
 Escondido, 743-0920; The James
 David Flynn Band, rock and roll,
 Thursday through Saturday.

The Shepherd Cafe, 1126 South
 Highway 101, Escondido, 753-1124;
 Las Karri, classical piano,
 Thursday; Nelly, contemporary
 piano, Friday and Saturday; Feet on
 the Wheel, folk and contemporary,
 Sunday; Jeff Gregory, folk guitar,
 Monday; Jeff Proctor, 90s music,
 Tuesday; Scott Turchin,
 contemporary, Wednesday; classical
 and folk guitar during lunch, seven
 days.

Stage Coach Inn, 1865 Vista Way,
 Vista, 724-9890; California Express,
 country, Thursday through Sunday.

Sunset Lounge, 2328 South
 Escondido Boulevard, Escondido,
 741-2541; Lone Star Country,
 country, Friday and Saturday,
 Sunday jam session.

Time Machine, 342 North Midway,
 Escondido, 743-1772; C.W. Express,
 country, Tuesday.

Triton, 2330 South Highway 101,
 Cardiff, 578-8446; Barnie
 Cunningham and Black Slacks,
 rockabilly, Tuesday through
 Saturday; the Bruce Cameron and
 Hollis Gentry Ensemble, jazz,
 Sunday and Monday.

Valley Center Inn Saloon, 27555
 Valley Center Road, Valley Center,
 749-1400; Country Recs.,
 country, Thursday through
 Saturday.

Vista Entertainment Center, 435

Rock Cont
Sky High
 Tuesday - Saturday

Sunday & Monday
Hit & Run Valentine's Day Special
 Sunday, Monday & Tuesday
'1 Drink Night \$1.00 drinks

Wednesday
Kamikazes 2 for \$1

Thursday
91X Night 50¢ drinks 8-10 p.m.

Thursday & Friday—as usual, no cover.
 Entertainment seven nights a week
 5833 University Ave., just west of College. 583-6670

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 CHOICE SEATS ON SALE NOW FOR THIS TUES. FEB. 16

PRETENDERS FRI., SAT. FEB. 19, 20
GRATEFUL DEAD

★ AC/DC IN L.A. SUN.—TUES. FEB. 21-23 ★
"THEY'RE PLAYING OUR SONG" FEB. 26-MAR. 8
 CHOICE ORCH. SEATS

RICK SPRINGFIELD SUN. MAR. 7
COONEY vs. HOLMES CCTV MAR. 15
 CHOICE CHOICE SEATS

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WE WILL BE GLAD TO ANSWER YOUR QUESTION. CALL US!
 A SMALL REFUNDABLE DEPOSIT GUARANTEES YOUR CHOICE SEATS.

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Good Jazz is like Fine Wine!

Both must be discovered. Both are meant to be
 savored. Both are enjoyed more, savored more often.
 Here is a place to find the best jazz in the city.
 A place where you can enjoy the best jazz in the city.
 A place where you can enjoy the best jazz in the city.
 A place where you can enjoy the best jazz in the city.

Gold Coast LOUNGE
 842 1/2 N. Main St. • 291-6700

West Vista Way, Vista, 941-1032;
Piggy and the Bitter, top 40,
Wednesday through Saturday.

Whiskey Creek, 14240 Pines Road,
Poway, 748-7531; Coyote, country
western, Wednesday through
Sunday; White Lightning Express,
country western, Monday and
Tuesday.

Whiskey Flats, 1260 West Valley
Parkway, Escondido, 745-8640;
Don Livingston and Timberline,
country, Tuesday through
Saturday; Planet, rock and roll,
Sunday and Monday.

The Winner's Circle, 559 Via de la
Valk, Del Mar, 755-6666; Lady

Luck, country and top 40, Tuesday
through Saturday.

Beaches

All The Way Inn, 4240 West Point
Loma Boulevard, Loma Portal,
224-8262; The Barn Band, rock and
roll, Wednesday through Sunday.

Atlantis, 2595 Lighthouse Street,
Mission Bay, 224-2434; Chain
Reaction, contemporary, Tuesday
through Saturday.

Bahia Belle, at the dock, Bahia
Hotel, 908 West Mission Bay Drive,
Mission Bay, 488-6551; Main Street,

contemporary dance music, Friday
and Saturday.

Bahia Hotel, 908 West Mission Bay
Drive, Mission Bay, 488-6551;
Mercedes Lounge, Jonathan Von
Braun and the Yellowbirds, Eddy
Impersonator, Tuesday through
Saturday; 7 am Bar, Jack Pollack,
Tuesday through Saturday; Bob
McLeod, Sunday and Monday.

The Beach Club, 1921 Bacon
Street, Ocean Beach, 222-6822;
Rock and roll, Thursday through
Saturday, call club for information.

Blue Parrot, 1258 Prospect Street,
La Jolla, 454-9131; The Blue Note

Band, jazz, Thursday through
Saturday; Bill Kyle and Shep
Meyers, jazz, Sunday; the Rob
Schneiderman Quartet, jazz,
Monday; the Joe Martello Quartet,
jazz, Tuesday; the Bob Holtz Trio,
jazz, Wednesday.

Caravaggio's, 3205 Midway Drive,
Point Loma, 222-6841; Phil Becker,
light classical and contemporary
guitar, Friday and Saturday.

Catamaran Hotel, 3999 Mission
Boulevard, Mission Beach,
488-1181; C. C. Jones, jazz and
rhythm and blues, Tuesday through
Saturday.

Chuck's Steak House, 1250
Prospect Street, La Jolla, 454-5325;
Night Vision, jazz, Wednesday
through Sunday.

Coronado's Strictly Jazz, 4204
Voltaire Street, Point Loma,
224-3686; The Jimmy Coronado Jazz
Ensemble featuring Susan Mosher,
vocalist, Ron Free and Billy Kyle,
Tuesday through Saturday.

Clarke's, 7655 La Jolla Street
Drive, La Jolla, 454-0541; The Ron
Satterfield Quartet, jazz, Thursday
through Sunday; the Bolch Lacy
Ensemble with Kevin Lettau, jazz,
Tuesday and Wednesday.

Cator Gardens, Navy Amphibious

Base Enlisted Club, Silver Strand,
Coronado (open to public),
437-2545; Terrapins, rock and roll,
Thursday through Saturday; Night
Flight, rock and roll, Wednesday.

Haleon, 4258 West Point Loma
Boulevard, Loma Portal, 225-9559;
Tad, rock and roll, Tuesday through
Saturday; Four Eyes, rock and roll,
Sunday and Monday.

Halligan's, 4325 Ocean Boulevard,
Pacific Beach, 274-3474; Steve
Vaux, contemporary, Tuesday
through Thursday.

The Headquarters Nightclub, 4617
Mission Bay Drive, Pacific Beach,
270-8000; The Pretorians, rock
and roll, Jerry Kai, rock and roll,
the Paladins, rockability, Friday;
X-Offenders, rock and roll, the
Pacers, rock and roll, X-E-ONE,
rock and roll, Saturday.

Hilton Hotel, Cargo Bar, 1775 East
Mission Bay Drive, Mission Bay,
276-4010; People Movers,
contemporary, Tuesday through
Saturday; Triple Play,
contemporary, Sunday and
Monday.

Joe Murphy's, 4302 Mission
Boulevard, Pacific Beach, 270-3220;
The Nomads, rock and blues,
Tuesday through Thursday;
Thunderbolt the Wonderbolt, rock

and roll, Friday and Saturday.

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JACK-IN-THE-BOX INDOOR TRACK MEET FINISH LINE SEATS
FRI., FEB. 19
ONLY 50. CALIF. PERFORMANCE
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FEB. 21, 22 & 23 L.A.

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HOLMES VS. COONEY MAR. 15
B-52s MAR. 16 * **DAN FOGELBERG** FEB. 18 L.A.
THE POINTER SISTERS MAR. 4
THE ENTIRE FRONT ROW \$25.00. Sold/first come

THE CARS MAR. 7 * **GRATEFUL DEAD** FEB. 19, 20 & 21
RESERVE NOW FOR TENTATIVE FUTURE CONCERTS
NEIL DIAMOND (rescue), **J. GEILS** * **GENESIS**
SEGER * **THE CARS** * **SABBATH** * **WHO**
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AMERICAN EXPRESS-DINER'S CLUB-CARTE BLANCHE

1504 FERN STREET 24-hour phone
One block east of
30th & Beech in
Golden Hill.
298-8570

TERRA CLUB

560 5th Avenue (at Market)
229-4222

Thursday, February 11
High Street
Friday, February 12
The Big Ground Zero
From L.A.
Laurie and the Mirrors
Saturday, February 13
Trowers
For booking info, call
The Janson Entertainment Agency
848-4457
Agent Lee 21
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THE TOM KOSTA BAND

featuring
DON PRESTON — lead vocals,
guitar, harmony with
LEON RUSSELL L.S. — drums
RICHELLE HAYWOOD — drums
with LITTLE FEAT
for 100% vocal

PONAV MINE CO.
February 11, 12, 13
for info call 748-1000 for
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LIVE COUNTRY MUSIC

featuring
KENNY MUNROE & SILVERTIP
Tuesday-Saturday 8:30-1:30

HEVI FEVER
with Farney the Fiddler
Sunday 7-12
Monday 8:30-1:30
No cover charge
Free dance lessons 7 nights

CIRCLE D CORRAL
at Coronado Center 488-1500

LEHR'S GREENHOUSE

Rockin' Weekend

The Siers Bros.
with
the HERODES

Friday & Saturday Feb. 12 & 13
and with
TWEED SHAKERS

Sunday Feb. 14
Valentine's Day Bash
Rock & roll Tuesday-Saturday in our cabaret with
The Siers Bros.

TUESDAY! Tequila Shooters \$1.00
WEDNESDAY! Well doubles for the price of singles
THURSDAY! Thursday is Kamikaze night. Kamikaze \$1.00

2828 Camino del Rio South, Mission Valley. 299-2828

ROCKABILLY

Tuesday-Saturday
BLACK SLACKS
with **Barrie Cunningham**

BLACK SLACKS

JAZZ
Sunday & Monday
Bruce Cameron & Hollis Gentry Ensemble

PROGRESSIVE ENTERTAINMENT

The Triton
CANINE BY THE SEA

a truly distinctive seafood restaurant!
2530 South Highway 101, Cardiff by the Sea

RODEO

457-5590

Thursday, February 11
Fresh from L.A.'s Hottest Clubs
Shandi
(she's a cute girl)
with
TWEED SHAKERS

Thursday-Saturday, February 11-13
TWEED SHAKERS

For your pleasure: Valet parking on weekends

Sunday & Monday, February 14 & 15
the HERODES

Tuesday & Wednesday, February 16 & 17
Moving Targets

La Jolla's truly highbrow happy hour where all
drinks are only \$1.05
Monday thru Friday 4-8
Never ending supply of free hors d'oeuvres

The Rodeo is located on the corner of La Jolla Village
Dr. and Villa La Jolla Dr. Open for lunch, happy hour
and dinner. For more information, call 457-5590.
You must be 21 or older to enter and picture I.D. is
required. Dress Code.

Oh! Ridge

Tuesday-Saturday 9 p.m.-1 a.m.

Barker and Orr

Appearing Sunday & Monday, 9 p.m.-1 a.m.

DOC MASTERS

at the Shelter Island Marina Inn.
Phone 223-2572

and roll, Friday and Saturday; Tall
Cotton, honky-tonk country,
Sunday and Monday.

Le Châlet, 5046 Newport Avenue,
Ocean Beach, 222-5300; Push, rock
and roll, Thursday through
Saturday; The Bitter End, Sunday
afternoon; Professor Oak and the
Hurricanes, blues, Sunday and
Monday; Steve Edwards, rock and
roll, Tuesday and Wednesday.

Macho's, 2966 Midway Drive, Loma
Portal, 224-2401; Montezuma's
Revenge, country and comedy,
Tuesday through Thursday; Colour,
Latino, Friday and Saturday; Willie
Bobo, Latin jazz, Sunday.

Mexican Village, 120 Orange
Avenue, Coronado, 435-1822; The
Third Degree, contemporary, Friday
and Saturday.

Mom's Saloon, 945 Garnet Avenue,
Pacific Beach, 488-9508; Circus,
rock and roll, Thursday through
Sunday; the Blitz Brothers, rock
and roll, Monday; the Bank, rock
and roll, Tuesday and Wednesday.

Mustang Club, 3535 Sports Arena
Boulevard, Loma Portal, 223-5595;
Gerry Baez and A Touch of Country,
country, Tuesday through Sunday;
country music, Monday; call club
for information.

Old Pacific Beach Cafe, 4257
Mission Boulevard, Pacific Beach,
270-7222; Jim Hawley,
contemporary, Wednesday through
Saturday; the Critics, country and
contemporary, Sunday and
Monday; the Rollers, rock and roll,
Tuesday.

Rodeo, 8880 Via La Jolla, La Jolla,
457-5590; Tweed Shakers, new
wave, Thursday through Saturday;
the Herodes, rock and roll, Sunday
and Monday, with the Spud
Brothers, 50s and 19s rock and
roll, Sunday; Moving Targets, new
wave, Tuesday and Wednesday.

Sandring Lounge, 2702 North
Mission Bay Drive, Mission Bay,
274-3314; The Fred Land Trio,
music of the 40s to the 80s,
Thursday through Saturday; Randy
James and Roxie Brothers, variety
and comedy, Sunday and Monday.

Sanka's, 4250 West Point Loma
Boulevard, Loma Portal, 223-9138;
Bill Coleman Quartet, jazz,
Wednesday through Saturday.

Vacation Village Hotel, Bay Lounge,
Vacation Isle, Mission Bay,
274-4620; Shine-B-On,
contemporary, Tuesday through
Saturday; musical entertainment,
Sunday and Monday; call club for
information.

Windrose, 1935 Quivira Road,
Marina Village, Mission Bay Park,
223-2335; Bratz, rock and roll,
Thursday through Saturday; rock
and roll, Sunday and Monday; call
club for information; Portland
Makai, contemporary, Tuesday and
Wednesday.

San Diego North

The Abilene Lounge, Town and
Country Hotel, 500 Hotel Circle
North, 291-7331; Richie Gray and
Sundown, country, Tuesday
through Saturday.

The Alamo, 3093 Clairemont Drive,
Clairemont, 276-2240; Larry
Prewitt and Cinnamon Ridge,
country, Tuesday through Saturday.

Rachael, 8022 Clairemont Mesa
Boulevard, Clairemont, 560-8022;
Carnegie, rock and roll, Double
Take, rock and roll, Thursday; X,
rock and roll, Top Jimmy and the
Rhythm Pigs, rock and roll, the
Paladins, rockability, Friday; X, rock
and roll, Gun Club, rock and roll,
Red Wedding, rock and roll,
Saturday; Moving Targets, new
wave, Sunday; 502, rock and roll,
Nightfighters, rock and roll,
Monday; Box, rock and roll, Double
Take, rock and roll, Tuesday; rock
and roll, Wednesday, call club for
information.

Black Angus, 5247 Acampo Villa

DISTILLERY NIGHTCLUB

140 South Sierra, Solana Beach.
755-6733
Thurs-Sat., Feb. 11-13

Dirk Debonaire and the Boat People
FRIDAY NIGHT **SHANDI** DREAMLAND RECORDING ARTIST
A LOVE CELEBRATION with **DANSATIONS** First time here! Don't miss them!

MUSIC TO DANCE BY D.J. FELIX TAVERNA

12 BEAUTIFUL WOMEN!!
THE CALIFORNIA GOLD DANCE REVIEW
VIDEO REPLAY OF BEST LEAGUE CONTEST
Produced by Jewell Vaseo - La Jolla
MUSIC BY D.J. FELIX TAVERNA

Wednesday, Feb. 17
The Original **GRASS ROOTS**
16 Gold Records
with **the HERODES**
Call 755-6734 for further concert ticket information.

ESCONDIDOS DISTILLERY EAST

AGES 17 AND UP

Thurs., Feb. 11
CBS recording stars
2 1/2° and **the Passengerz**

Fridays and Saturdays
Rockin' Starline and **Passengerz Budgets - Roosters**
Sun., Feb. 14

Coming Feb. 25 **the HERODES**

Mission & Metcalf, Escondido
741-9393
Extra Wednesday-Saturday 8:00 p.m. to 1:30 a.m.
A Bar Entertainment Company
Further music & information: 741-9394

Windrose

You talk. You laugh. You drink. You listen. You dance. You watch over the sailboats as the pelican swoops for another fish. You order dinner, knowing it will be fresh—from mouthwatering swordfish to our peppy, baby back ribs. Whatever you want. Practically whenever you want. Windrose... a great place for food, spirits, and good times.



SALAD BAR

We Fix it Fresh Daily
Over 45 Greens, Veggies & Things

\$3.95

Only \$1.50 with Sandwiches,
C.C.M.M.O.O. or Fresh Fish

Tostada

Your Choice of All White Chicken or Beef on a Crisp Corn Tortilla, Covered with Monterey Jack and Cheddar Cheese, Green Salad, Tomato Wedges, Egg Slices and Topped with Guacamole, Sour Cream and Garnish. Served with Our Special Salsa or Your Choice of Dressing **\$4.75**

Soup

New England Clam Chowder

Served with Hot Cheese Bread

\$1.95

Soup & Salad Combo

A Bowl of Hot Soup, Our Salad Bar and Hot Cheese Bread **\$4.95**

Seafood Combo

A Giant Seafood Delight of Shrimp, Crab and Tuna, Served on a Bed of Shredded Lettuce, Garnished with Tomato, Egg, Asparagus and Louie Dressing **\$6.95**

SANDWICHES

All Include Choice of French Fries or Cole Slaw

Guacamole Burger

It's Loaded and Messy, Served on Grilled Sourdough with Lettuce, Tomato and Grilled Onion **\$3.95**

Teriyaki Burger

Ground Beef Broiled to Your Taste, Served on Grilled Sourdough with Lettuce and Tomato and Grilled Onions **\$3.95**

Grilled Ham & Cheese

Thin Sliced Ham Stacked High with Cheese, Served on Grilled Sourdough with Lettuce and Tomato **\$3.95**

Bacon Cheeseburger

Ground Beef Broiled to Your Taste, Strips of Bacon, Double Cheese, Served on Grilled Sourdough with Lettuce and Tomato **\$3.95**

Hot Roast Beef

Tender Slices of Beef Stacked High with Cheese, Served on Grilled Sourdough with Lettuce and Tomato **\$3.95**

Windrose Sandwich

Tomato, Avocado and Strips of Bacon, Topped with Cheddar Cheese and Anchored on Toasted Cheese Bread **\$3.95**

CLUCK CLUCK

Bar-B-Queed Chicken

A Whole Large Boneless Breast, Cooked with Our Special Sauce **\$6.95**

Teriyaki Chicken

A Whole Large Boneless Breast, Smothered in Our Homemade Teriyaki Sauce **\$6.95**

Top Sirloin

Thick and Delicious Char Broiled to Your Taste. (If You Want Our Baseball Cut—Don't Forget to Ask.) Teriyaki Top Sirloin Upon Request **\$7.95**

Guacamole with Chips

We Make It Fresh Daily **\$3.50**

Taco Skins

Taco Meat, Melted Cheddar and Jack Cheese with Ortega Chilies **\$3.45**

Steamed Fresh vegetable platter

A Variety of Garden Fresh Vegetables, Steamed to the Peak of Flavor, Smothered in Cheese **\$5.25**

MOO MOO

Loaf of our famous
home style fresh
onion rings
\$2.50

Potato Skins

Baked Potato Skins, Deep Fried and Filled with Your Choice of Toppings, Served with Sour Cream and Chives

Crab Skins

Crab Meat Covered with Melted Cheddar and Jack Cheese. Topped with Chopped Onions **\$4.45**

THE DIFFERENCE

At the Windrose it's the Little Things That Make the Difference. That's Why We: Use Real Cream and Butter in Our Recipes • Use Prime Blended Coffee • Serve Fresh Fish • Serve Our Fries with Skin On • Make Our Salad Dressings from Scratch in House • Make Our Soup from Scratch Daily • Serve Fresh Produce on Our Salad Bar • Pour a Good Stout Drink. Quality Prepared as Fresh and Wholesome as Possible at Very Reasonable Prices. That is the Difference.

OINK OINK

Bar-B-Queed Pork Ribs

The Best Baby Back Pork Ribs You've Ever Had. Slowly Smoked with Our Special Sauce **\$7.95**

Prime Rib

Choice Aged Beef, Seasoned and Cooked Slowly For Full Flavor, "Best Deal in Town" **\$7.95**

Steak Neptune

Filet Mignon Cooked to Your Liking, Topped with Crab and Asparagus Spears, Covered with a Berraine Sauce. "Second Best Deal in Town" **\$8.95**

Combination Skins

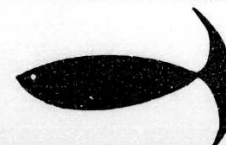
Combination of All Selections **\$4.45**

Cheese Skins

Melted Cheddar and Jack Cheese, Topped with Bacon Bits **\$3.45**

Quiche

Lorraine's Taught Us How: with Tender Chunks of Ham, Cheese and Onion, Served with Fresh Fruit **\$4.75**



FRESH FISH

We Serve the Following When Available, with Baked Potato (After 4:00 P.M.), Or Our Special Fries, Cole Slaw and Hot Cheese Bread

Sole **\$5.95**

Shark **\$5.95**

Pacific Red Snapper **\$5.95**

Sea Bass **\$7.95**

Swordfish **\$9.95**

Trout **\$5.95**

Halibut **\$8.95**

Salmon **\$8.95**

Ocean Perch **\$5.95**

Yellowtail **\$6.95**

Ask About the Daily Fresh Lunch Fish Specials

WINDROSE FRY

All Deep Fried with Our Special Batter and Served with Cocktail and Tartar Sauce, Fresh Lemon, Our Special Fries, Cole Slaw and Hot Cheese Bread

Fish & Chips

Tender White Fish, Deep Fried to Golden Brown **\$5.95**

Scallops

Delicate and Moist, Done to Golden Brown **\$7.95**

Shrimp

Flavorful Deep Fried Shrimp **\$7.95**

Oysters

A Seafarer's Deep Fried Delight **\$7.95**

Seafood Combo

Fried Shrimp, Scallops, Oysters and White Fish **\$7.95**

DESSERTS

Don't Stop Now! You Must Try One of Our Great Desserts

New York Style

Cheese Cake **\$1.95**

Thick, Rich and Deliciously Textured Like They Make in the Big Apple

With Strawberries **\$2.50**

Schooner Sundae

Two Large Scoops of Vanilla Ice Cream, Hot Chocolate Topping with Whip Cream and Nuts **\$1.50**

Fresh Strawberries

Romanoff **\$2.75**

Large, Fresh Strawberries—Our Secret Recipe, Lightly Blended with Gran Marnier, Rich Vanilla Ice Cream. Tastes Fresh and Fantastic without That Strong Liquor Taste

Chocolate

Blackout Cake **\$2.75**

The Richest and Best Chocolate Fudge Cake Made Anywhere, Bar None

Old Fashion Vanilla

Ice Cream **.75**



Tuesday, February 9 thru Saturday, February 13 & Monday, February 15

FOUR EYES



Tuesday, February 16

PORTLAND MAKAI



We: Tuesday, February 17 thru Saturday, February 20

GARY
PUCKETT



Sunday, February 21 thru Tuesday, February 23



SUNDAY CHAMPAGNE • HAPPY HOUR

BRUNCH • 11:00 am - 2:00 pm

Live Entertainment & Dancing

Don't miss a Spectacular Waterfront View

Windrose

91X FM announces
This Thursday
KAOS with 4
X-Heavy Metal Bands

This Friday
PENETRATORS
JONNY KAT
THE EVASIONS

This Saturday
X-OFFENDERS
THE FLEXES
NE/1

This Sunday
VALENTINE'S PARTY
T-BIRDS
NO FUTURE

Open past 2 a.m.

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NIGHT CLUB

Now appearing at
Clavis
Restaurant

THE RON SATTERFIELD QUARTET
Thursday-Sunday 9-1

BUTCH LACY TRIO
Tuesday & Wednesday
11th floor, Summer House Inn
7955 La Jolla Shores Drive 459-0541

The Colosseum Restaurant
Jazz

Alto Lunch
Sunday
Valentine's Day -
Thursday night in the
CAESAR LOUNGE
Jazz with
ALTO LUNCH
8-10
6171 Mission Gorge 283-0050

Road, Kearny Mesa, 279-3100: True Spirit, contemporary, Tuesday through Saturday.

Black Angus, 10370 Friars Road, Mission Valley, 563-5862: Summerwine, top 40, Tuesday through Saturday.

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

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666: Jeteaux, rock, country, Wednesday through Saturday.

The Carriage House, 7945 Balboa Avenue, Kearny Mesa, 278-2597: Jim Moore, soft country rock, Wednesday through Saturday; Cunningham's, 7094 Miramar Road, Mira Mesa, 578-1216: Radio Romance (formerly the East West Band), rock and roll, Thursday through Saturday; the Blitz Brothers, rock and roll, Tuesday and Wednesday.

Edwin's Continental Cuisine, 8650 Miramar Road, Mira Mesa, 271-7020: Mimetite, Continental ballads, Friday and Saturday.

Flanigan's, 5373 Mission Center Road, Mission Valley, 293-8635: Polaris, rock and roll, Tuesday through Saturday.

Cold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Gary Music Co. featuring Gary Stokes, jazz, Tuesday through Saturday; Peter Sprague, jazz, Tuesday through Friday happy hours.

Haji Baba, 824 Camino de la Reina, Mission Valley West, 298-2010: Middle Eastern music and belly dancing featuring Bridget, Cassandra, Habiba, Romary, Serena, Shahrar, Tuesday through Saturday.

Holiday Inn/Mission Valley, Cricket's, 505 Hotel Circle South, Mission Valley, 291-6720: Day Islands, contemporary, Thursday through Saturday; Elements, contemporary, Tuesday and Wednesday.

Southman's Old Place, 5323 Mission Center Road, Mission Valley, 297-6370: Jay Star, contemporary, Wednesday through Saturday.

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley, 298-8281: Larry Page, contemporary, Wednesday through Saturday; Bob Long, jazz variety, Sunday through Tuesday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828: The Sierra Brothers, Beatles music and 60s rock, Tuesday through Saturday; with Herries, rock and roll, Friday and Saturday; Twerd Snakers, new wave, Sunday.

The Loading Zone, 7888 Othello Street, Kearny Mesa, 277-9808: The Blitz Brothers, rock and roll, Thursday and Friday; Melting Pot, reggae, Saturday and Sunday; Metro, rock and roll, Tuesday; Becky and the Blu-Tones, rock and blues, Wednesday.

London Open House, 5404 Balboa Avenue, Clairemont, 279-2390: Flash, rock and roll, Tuesday through Saturday; Wild Hair, contemporary, Monday.

Munk's, 10475 San Diego Mission Road, Mission Valley, 563-0060: Feelin', top 40, seven nights.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1638: The Spud Brothers, 50s and 60s rock and roll, Tuesday through Saturday; Jim Hawley, contemporary, Sunday and Monday.

Navajo Inn, 8515 Navajo Road, San Carlos, 465-1736: Illusion, rock and roll, Tuesday through Saturday; rock and roll, Sunday and Monday.

Sack's
proudly presents
Dinner & Dancing with
THE BILL COLEMAN JAZZ QUARTET

4520 West Point Loma Blvd., 223-9158
No cover charge. Lunch served Mon.-Fri., 11:00-2:30.
Hrs: Sun.-Tues. 5:30-10:00, Wed.-Sat. 5:30-11:00.
Happy hour prices all day.
Fresh swordfish \$9.95

the Old Time CAFE
COFFEE HOUSE FOLK CLUB
FOLK - BLUES - BLUEGRASS
The home of folk music on the North Coast
1464 N. Hwy 101 - La Jolla, Ca. 92024 - (714) 436-4030

Friday 12 From New York City 7:30 & 9:30 \$5.00
KAPELEYE
A YIDDISH KLEZMER BAND

Saturday 13 Old Time Stringband 7:30 & 9:30 \$3.50
SOMEWHAT SAWYERS
Bob Zink, John Wright, Axl Gray, Ed Corrier

Sunday 14 Vintage Blues & Jazz 7:00 & 9:00 \$3.50
STONE'S THROW

Tuesday 16 Old Time Hoot Nite 7:30
Musicians, call in at 6:30 \$1.50 or a musical instrument

Wednesday 17 OPEN POETRY READING 7:30
Poets call in at 6:30 \$1.50 or poetry

Advance reservations recommended 436-4030

Hill House
RESTAURANT & BAR

Crack A' Noon
Tuesday-Saturday 9-1

Reservations recommended for lunch, dinner and Sunday Champagne Brunch. Banquet facilities available. 2730 Via de la Valle - Del Mar - 755-6614
In the Flower Hill Mall

call club for information.

Pat Joey's, 5147 Waring Road, Allied Gardens, 286-7873: Pro Bingham Preservation Band, Disraeli, swing, and oldies, Friday and Saturday.

The Patrick Game, 3353 Mission Center Road, Mission Valley, 296-8714: Paddy Reilly, traditional and contemporary Irish music, Wednesday through Sunday.

The Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131: Larry Keys, contemporary, Tuesday through Saturday.

The Playbox Club, 425 Camino del Rio South, Mission Valley, 296-8588: Capers, Las Vegas-style revue, Tuesday through Saturday; Piano Bar, Jon Saraband, Tuesday through Saturday.

The Racket Club, 4885 Conroy Street, Kearny Mesa, 565-7774: Barker and Orr, contemporary music and comedy, Sunday and Monday.

Reuben's Plankhouse, 7637 Balboa Avenue, Clairemont, 278-7373: John Barker, folk rock, Tuesday through Saturday.

Spirit, 1130 Buena Avenue, Bay Park, 276-3950: Enuf, rock and roll, Label O, rock and roll, Thursday; The Monroes, rock and roll, Tuesday; Tronsters, reggae, Solid State, rock and roll, Girl Talk, rock and roll, The Roosters, rock and roll, Stripes, rock and roll, Friday; Backs and the Blu-Tones, rock and blues, Saturday; The Vagabonds, rock and roll, 14 Beams, rock and roll, Tuesday; Tronsters, reggae, Wednesday.

Springfield Wagon Works, 3255 Kearny Villa Road, Kearny Mesa, 265-2272: San Antonio, contemporary, Friday and Saturday.

Stadium Club, 6902 Fairmount Extension at Teatim, Mission Gorge, 296-2296: Legend, country rock and rock and roll, Friday and Saturday.

The Leo's, 3333 Mission Gorge Road, Mission Valley, 296-0948: Foggy Straws, contemporary, Wednesday and Thursday; Melissa McCracken, contemporary, Friday and Saturday.

Wangler's Room, 6608 Mission Gorge Road, Mission Gorge, 280-6263: The Oats Band, country, Tuesday through Sunday.

San Diego South

Anthony's Harborview, 1355 North Harbor Drive, downtown, 232-6358: Danny Salinas, contemporary, Tuesday through Saturday.

Black Frog Restaurant, 4672 Federal Boulevard, East San Diego, 264-5797: Time Piece, jazz, Open Stage Talent Show, Tuesday; Jaime Valle, jazz, Wednesday and Thursday; Wav, jazz, Friday and Saturday; Jim Kestner, Sunday.

Boat House, 2040 Harbor Island Drive, Harbor Island, 291-8010: Texas Tuxedo, light country, Tuesday through Saturday; Guideline, contemporary, Sunday and Monday.

Cafe del Rey, 1549 El Prado, Balboa Park, 234-8511: West Coast, soft rock, Thursday through Saturday; Raggle Taggle, new Renaissance variety, Sunday afternoon; Spirit, contemporary, Tuesday and Wednesday.

Calligro's, 2927 Meade Avenue, North Park, 281-2610: Flamenco music and dancing, Thursday.

Chateau Lounge, 3623 College Avenue, College Grove, 582-5620: MBIs, variety, Thursday through Saturday.

Club 30, 30th and Upas streets, North Park, 692-0080: Big City Blues Band, rhythm and blues, Thursday through Saturday.

Crossroads, 345 Market Street,

downtown, 233-7856: Ella Ruth Pliginsk, jazz, Wednesday through Saturday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 223-2572: Oh! Ragge, contemporary music and comedy, Tuesday through Saturday; Barker and Orr, contemporary music and comedy, Sunday and Monday.

Drwoy Maggie's, 31st Street and

University Avenue, North Park, 298-8584: Lou and Virginia Curtis, old time novelty songs, Thursday; Annie Levin, easy listening variety, early evening Friday; David Kennell, English folk songs, Friday; Folk Festival, numerous folk artists, noon to midnight Saturday and Sunday; Open Poetry Reading, early evening Monday, Old Time Hoot Night with Lou and Virginia Curtis, Monday; Richard Freeman,

Pretenders Grateful Dead
2/16 2/19 & 20
Rick Springfield
The new Old Globe B-52s
Cassius Carter B-16
Center Stage
Laguna Arts Festival Reserve now
Murray's Tickets 224-3747
In Classroom: Square next to Sports Arena

Pointer Sisters 3/4
Jack-in-the-Box Games 2/19
Holmes-Cooney 3/15

MY RICH CIRCLES
6805 El Cajon Blvd. 1128th East of College
287-7332

Tonight, Thursday, February 11
KPRI NIGHT featuring JEFF DEAN
All ladies receive attention compliments of Jeff Dean
Drink Specials - \$100 Cash & Free
SLINGSHOT
L.A.'s no. 1 rock & roll act
Thursday, Friday, Saturday

KGB CARD SPECIAL
KGB's Mid-Herion afternoon
VALENTINE'S DAY PARTY
Bill Herion in person from KGB-3 p.m. on
Drink Specials - Free Appetizers - Live Band

BEATLES music
RAVE from L.A.

ELLIS COMEDY CABARET SHOW
LIVINSON
As seen on the John Davidson Show, Don Kirshner's Rock Concert, Norm Crosby, Luf-A-Thon, Chuck Bartlett, Rah-Rah Show.
Two shows every Sunday 8:00 & 10:30
Best stand-up comedy from around the country.

Tuesday, February 16
KGB TUESDAY shows with **JIM McINNES**
HIT & RUN
AVERAGE CITIZEN • **FLYWEIL**
Your host Jim McInnes • KGB \$1.00 off with KGB card
RECORD & CONCERT TICKET GIVE-AWAYS FROM KGB
Wednesday, February 17
91-X NIGHT (Every Wednesday)
All ladies free - compliments of 91-X
50¢ ALL WELL DRINKS & DRAFT BEER
(from 7:00-9:00 p.m.)
MURPHY'S LAW from Phoenix, AZ

COMEDY CABARET
Friday, Saturday, Sunday
Two shows, 8:00 and 10:30. Price of admission includes entrance to My Rich Uncle's separate rooms.
Two bars in one. Must be 21.
6205 El Cajon Blvd.

OFF THE RECORD
8198 EL CAJON BLVD
SAN DIEGO, CALIFORNIA
714/265 0507

Rare & Out-of-Print LPs - Imports - Used LPs
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WE SPECIAL ORDER LPs AT NO CHARGE.
ASK ABOUT OUR NEW RENTAL PROGRAM

WE'RE OPEN 7 DAYS
MONDAY-SATURDAY 10 AM TO 7 PM - SUNDAY 11 AM TO 7 PM
CASH PAID FOR USED LPs & 45s

THE LOADING ZONE
7888 Othello St. 277-9849

Thursday & Friday, February 11 & 12
Get Ready to be Blinded

BLAZE

Thursday night -
"1.00 drinks all night"
Don't miss it.

Saturday & Sunday, February 13 & 14
Spread a little love with White Shell recording artists

Melting Pot

with Sunday night 2nd annual
ST. VALENTINE'S DAY MASSACRE.
79c Kums 79c Margaritas

Monday, February 15
Miller Lite Pool Tournament

Tuesday, February 16
Becky & the Blu-Tones
No Cover

Wednesday, February 17
Becky & the Blu-Tones
No Cover

50¢ KAMIKAZIS ARE BACK BY POPULAR DEMAND!
Every Wednesday beginning February 17
Kams will be 50¢ once again!
-ANOTHER LOADING ZONE EXCLUSIVE!
Open 11 a.m. Pool/Video. Must be 21. Deli. Cocktails.

bluegrass, folk and originals, early evening Tuesday, 7:30-9:30 p.m. Irish Ball, traditional Irish music, Tuesday, Los Trax Shells, originals and folk, early evening Wednesday.

Stray Dogs String Band, southern bluegrass, standard and contemporary guitar music, Wednesday.

Eric's Rib Place, 4263 Taylor

268-3838

TRIP TICKETS

THE TICKET AGENCY

CONCERT THEATRE SPORTS CHOICE SEATS TO

PRINCE FOGELBERG FEB. 11
JACK IN THE BOX TRACK MEET FEB. 18
AC/DC PARTY BUS FEB. 19
RODEO FEB. 21-22
OLD GLOBE THEATRE FEB. 26-28
AS YOU LIKE IT (FEB. 19) *YANKIE WIVES *MISALLIANCE
CASSIUS CARTER CENTERSTAGE
SORROWS OF STEPHEN (FEB. 12) *OH COWARD *MOBY DICK
GRATEFUL DEAD FEB. 19 & 20 *A FEB. 21
THEY'RE PLAYING OUR SONGS
POINTER SISTERS MAR. 4
RICK SPRINGFIELD MAR. 7
CARLOS MONTOYA MAR. 14
BALLETT TROCKADERO de MONTE CARLO MAR. 15
HOLMES VS. COONEY MAR. 16
B-52s MAR. 26
BAR-KAYS MAR. 26
LAKERS *KINGS SPECIAL 2 FOR 1

NOW ACCEPTING \$5.00 REFUNDABLE DEPOSIT ON THESE UPCOMING SHOWS:

GRATEFUL DEAD FEB. 19 & 20 *A FEB. 21
THEY'RE PLAYING OUR SONGS
POINTER SISTERS MAR. 4
RICK SPRINGFIELD MAR. 7
CARLOS MONTOYA MAR. 14
BALLETT TROCKADERO de MONTE CARLO MAR. 15
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BAR-KAYS MAR. 26
LAKERS *KINGS SPECIAL 2 FOR 1

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GIVE YOUR VALENTINE DIXIE

Bring your favorite Valentine. Stomp your feet, tap your toes and dance your legs off to the sensational beat of Ira Cobb's Dixieland Band in the Red Dog Saloon at the Salmon House.

This Sunday, Feb. 14, from 2:30PM on it's pure fun and Dixie. Charleston and Jitterbug Contests. Wear your Flapper Outfit and win a special prize. Beautiful, free carnations for the ladies while they last. It's Super Valentine's Day in the Red Dog.

Enjoy our Oyster Bar. Fresh clams and oysters, crab, chowder, potted shrimp and much, much more from the sea. And start off the day right with our famous brunch from 10AM to 3PM. All you can eat of tender, alderwood smoked Salmon, roast beef, fresh fruit, crepes, omelets, sweets and plenty more to please you and your Valentine.

1970 Quivers Way at Marina Village
(Just off W. Mission Bay Drive)
For Reservations Phone 223-2234

SALMON HOUSE

Street, Old Town, 299-0060; Mardi Milligan, standard and contemporary guitar music, Tuesday through Saturday.

Pat City/China Camp, 2137 Pacific Highway, downtown, 232-0686; Wild Hair, contemporary, Friday and Saturday.

Humburgues, 4016 Wallace Street, Old Town, 295-0584; Dorsey Rote, contemporary, Friday and Saturday.

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island, 224-8242; Tahmou, contemporary, Friday and Saturday.

Holiday Inn/Embarradero, Portale Lounge, 1335 North Harbor Drive, downtown, 232-3801; Bogart, top 40, Tuesday through Saturday.

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island.

224-3577; Jobs and John, contemporary and dance music, Tuesday through Saturday.

International Blend, 4034 30th Street, North Park, 284-0603; Tempest and Jonni Mac, rhythm and blues, Thursday afternoon; Cabaret Night with variety entertainment, Thursday; Colin Winski and the Westerners, rockabilly, New Deal, rhythm and blues, the Hedgehops, rhythm and blues, Friday; Comedy Night with Don Victor, Monday; Mark Dresser, jazz, Wednesday.

John's Tavern, 4246 University Avenue, corner of Van Dyke Street, East San Diego, 280-5834; Phoenix, country, Friday and Saturday.

Jolly Roger, 807 West Harbor Drive, Sappor Village, 233-4300; The Johnson Tents Trio, blues and everything, Wednesday through Saturday.

Prophet Vegetarian Restaurant, 4461 University Avenue, East San Diego, 293-7448; Lori Bell and Shep Meyers, jazz, Thursday, Saturday, and alternate Sundays; the Ocean Guitar Duo, classical guitar, Wednesday, Friday, and alternate Sundays.

Rapha's, Travelodge Tower, 1960 Harbor Island Drive, Harbor Island, 291-6700; Larry and John, contemporary, Tuesday through Saturday.

Red Coat Inn, 3933 University Avenue, East San Diego, 583-6670; Sky High, rock and roll, Tuesday through Saturday; the Merv-Douglas Band, rock and roll, Sunday and Monday.

Shoreline Harbor Island, 1380 Harbor Island Drive, Harbor Island, 291-2900; Sunflower Lounge, Sun's Throw, vintage jazz, blues, and rock, Tuesday through Saturday; Leslie Gold, standards and contemporary, Sunday and Monday; Butterfield Stage Saloon, The Bass Went Home, variety, Beatles to Bach, Tuesday through Saturday.

Shoreline Inn Airport, Sandpiper Lounge, 1590 Harbor Island Drive, Harbor Island, 291-6460; The Kim Beck Duo, country, Monday through Saturday; jazz jam session with Jeannie and Jimmy Cheatham, Sunday.

Schulz's, 425 West B Street, downtown, 232-7588; Bruce McKeithen and John Salas, contemporary and light Latin jazz, Friday and Saturday.

Tom Hen's Lighthouse, 2150 Harbor Island Drive, Harbor Island.

The Joker Box, San Diego Hotel, 339 West Broadway, downtown, 234-0221; John Ward, country and pop, Tuesday through Saturday.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017; King Biscuit Blues, blues and rhythm and blues, Friday and Saturday; Professor Oak and the Hurricanes, blues, Tuesday through Thursday; rockabilly, New Deal, rhythm and blues, the Hedgehops, rhythm and blues, Friday; Comedy Night with Don Victor, Monday; Mark Dresser, jazz, Wednesday.

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291-9116: Dusty and Melissa, contemporary, Wednesday through Saturday.

Triton, 6011 El Cajon Boulevard, East San Diego, 583-3240: The Bruce Cameron and Hollis Gentry Ensemble, jazz, Wednesday through Saturday.

Tuba Man's, 2551 University Avenue, North Park, 295-9426: Ira Cobb's Jazzbo Duetland Band, Duetland, Sunday.

Wing Cafe, 2753 B Street, Golden Hill, 298-9466: Women's Open Music Showcase, Friday; Hot Flashes, women's comedy improvisational group, Saturday.

Cathy Curtis, folk music, Sunday brunch.

Zebra Club, 560 Fifth Avenue, downtown, 294-4222: High St. rock and roll, Thursday; Ground Zero, rock and roll, the Big, rock and roll, Lauch and the Minors, rock and roll, Friday; Towerson, reggae, Saturday.

East County

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-8827: Lennie Hutson and Duet Beat, contemporary, Friday and Saturday.

Big Oak Ranch, 1723 Harborson

Canyon Road, Delhesa, 445-3047: The Big Oak Ranch Band, country, Sunday; Arlison, rock and roll, Sunday afternoon.

Black Angus, 1080 Graves Avenue, El Cajon, 440-5005: RPM, top 40, Monday through Saturday.

Boys Bill's, 9325 Mission George Road, San Jose, 448-9883: Johnny West and the Chaparrals, country, Friday and Saturday.

Bull and Bear, 690 North Second Street, El Cajon, 440-5757: Steve Mouzas and Finest Action, country and contemporary dance music, Tuesday through Saturday.

Catlaways, 10757 Woodside

Avenue, San Jose, 449-6700: Maffi, rock and roll, Tuesday through Saturday; Arlison, rock and roll, Sunday and Monday.

Circle D Corral, 5500 Grossmont Center Drive, Grossmont Center, La Mesa, 462-1079: Kenny Mauds and Silvertip, country, Tuesday through Saturday; Country Justice, country, Sunday and Monday.

The Diamond Lounge/Aunt Emma's, 1332 East Main Street, El Cajon, 442-7288: California Country, country, Friday and Saturday.

Dithwood, 5286 Baltimore Drive, La Mesa, 462-0533: Carl Simmons

and Southern Comfort, country, Tuesday through Saturday.

Ember Room, 7059 El Cajon Boulevard, La Mesa, 463-2263: Diamond Rio, country, Thursday through Saturday.

Flinn Springs Inn, 15365 Highway 80, El Cajon, 443-0568: Sam's Peppercorn Band, country western, Friday and Saturday.

Hungry Hunter, 402 Fletcher Parkway, El Cajon, 442-0517: Nightrunner, contemporary, Wednesday through Saturday.

Lakeland Resort, Highway 79, Carlsbad, 765-0736: C.Y. Dugit,

2 of the best entertainers San Diego has ever seen!

LARRY PAGE
Larry Page is a well known entertainer in San Diego and up and down the state. Larry blends both his originals and many popular musical pieces performed on the piano and guitar. Wednesday through Saturday . . .

BOB LONG
Bob Long has become quite popular as an entertainer with variety. Performing on the piano Bob mixes Classical, Boogie and Jazz and Country and even a bit of Rock 'N Roll for your pleasure Sunday and on Monday and Tuesday as a trio. Don't miss them . . . they're Great! Entertainment starts at 7:00 p.m. Sunday and 9:00 the rest of the week.

MISSION VALLEY INN
875 Hotel Circle South
298-8281

LA HACIENDA RESTAURANTE

Poison Ivy
Feb. 9-13
Feb. 16-20

Valentine's Day Bad Mama Pajama Party
\$100 first prize for best pajamas
Monday 75¢ well drinks & draft beer
Tuesday & Thursday Dollar night
Wednesday 2-for-1 drink night

5373 Mission Center Rd., San Diego 291-8635

Dine in an undersea grotto . . .
Come early and enjoy —

- Fresh Catch of the Day
- Fresh Pacific Red Snapper
- Harpoon of Beef
- Hawaiian Chicken

your choice } **\$5.95**

All dinners include rice pilaf, a basket of fresh San Francisco Sourdough and a trip to our soup & salad bar. Sunday through Thursday 5-7 p.m. Closed Monday.

The Triton Presents Live Jazz
Bruce Cameron
with **Hollis Gentry**

Carlos Vasquez, drums • Bob Morris, piano • Manzo Hill, bass
Jazz Wednesday thru Saturday 9 pm-1 am

The Triton
6011 El Cajon Blvd. (at College)
Reservations for dinner 583-3240
Closed Mondays . . . a truly distinctive seafood restaurant

HALCYON
4258 W. Pt. Loma 225-9559

Tuesday-Saturday
TAXI

Sunday & Monday
FOUR EYES

Grab your sweetheart and bring him or her to the Halcyon for an evening of dining and dancing

St. Valentine's Day Party
Sunday, February 14

Dancing to **FOUR EYES**
Special appearance of **THE DAVE CLARK FRED BAND**
No cover charge when dining at the Halcyon
Great Food—Reasonable prices

NEW KOOL ULTRA



There's only one way to play it.

No other ultra brings you a sensation this refreshing. Even at 2 mg., Kool Ultra has taste that outplays them all.

Kings 2 mg.,
100's 5 mg.



Kings 2 mg. "tar", 0.3 mg. nicotine 100's, 5 mg. "tar",
0.6 mg. nicotine av. per cigarette by FTC method.

Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.

The Turquoise Lounge, 5975

Hutch's, 1463 Palm Avenue, Imperial Beach. 423-3479; Leather and Lace, country, Thursday through Saturday

PERFORMERS

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Johnny Almond Rhythm Revue:
Belly Up Tavern
The Amber Band: *Jolly*
Roger/Oceanside

The James David Flynn Band.
Sandy's
The Forks: *Belly Up Tavern*
4-Eye: *Red's Place*
Four Eyes: *Halcyon*
Four Play: *Wild Turkey*
Girl Talk: *Spirit*
Ground Zero: *Zebra Club*
Gun Club: *Bacchanal*
Heroes: *Lehr's Greenhouse,*
Distillery Nightclub, Rodeo

Push: Le Chalet
Radio Romance (formerly the East West Band): *Cunningham's, Fireside Lounge*
The Ram Band: *All The Way Inn*
Rave Up: *My Rich Uncle's*
Red Wedding: *Bucchanal*

X: *Uaccharnal*

C.T. Dyg: *Labeoheria bassett*
Dakota: *Longbranch Saloon*

TONIGHT:

Baja Strings Fusion: *ET*
Conquistador Hotel/Tijuana

Larry Keys Trio: *Pavillion Lounge*
Lady Luck: *The Winner's Circle*

Baja Strings Fusion: El Conquistador Hotel/Tijuana

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