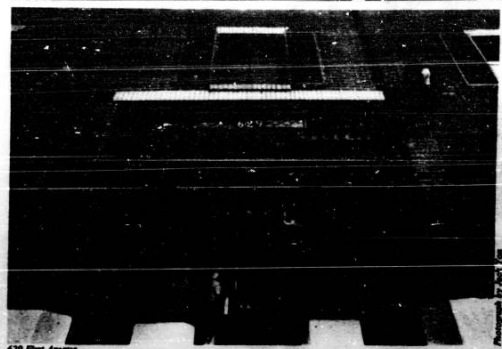


City Lights



629 First Avenue

From The Best Room To The Mirrored Sling Room

Lucky Chuck Tyson. Along with his White House office and impressive title of Deputy Assistant to the President for National Security Affairs, Tyson has an alert secretary who intercepts his phone calls and deflects embarrassing questions. So last week Tyson could dodge inquiries about 629 First Avenue, a piece of real estate near Tyson's office, the site of downtown's Horton Plaza Center.

The current lessee of that Tyson property has just opened the Gentlemen's HQ, a private club which, behind the ornate red-brick and stucco storefront, offers its exclusively male clientele an "eighty-foot Orgy Tunnel," "Sex Machine room," "Exhibitionist Stalls," "Jail Cell Fantasy Areas," and a "Mirrored Sling Room." Next month the twelve-dollar annual membership fee and \$3.50 slightly cover charge (four dollars on Friday and Saturday) will include — according to an advertising flyer — a "mini-porno show with toys, rubber goods, and periodicals," "Phone Freak Link Ups," and "Look But Can't Touch Acrylic Booths." How did Tyson, a wealthy and respected local Republican who signed on with the Reagan White House right after the 1980 election, allow such a lease to be signed? His real estate agent, Kinsley Huggert, says he and the lessee, Bob Clark, had discussed plans for a co-ed "jogging club" when the deal was being negotiated. So they agreed on contract wording for a "private club," with Huggert naive as to the

implications of such a phrase. "We didn't know until now that it would be anything like this," Huggert said last week, adding that Tyson "is of course very concerned about it." Another real estate agent and Tyson acquaintance confirmed that "Chuck would never knowingly execute a lease like this. . . . It was a deception, and a very sad story." That Tyson and his agents are scrupulous and demanding landlords is further evidenced by the fact that two of his other downtown properties — the grand Old City Hall at Fifth and G, and the 1000 building on Ninth and Broadway — have sat empty for more than a year, awaiting suitable tenants. But lease signed, there seems little Tyson can do to stem the embarrassment and bad publicity. Tyson attorney Milton Friedman has been scouring the lease, presumably in search of a legal escape clause, while real estate man Huggert charged downtown to police headquarters last week for an impromptu interview with the department's vice squad. There Huggert got only bad news: such private men's clubs are outside police jurisdiction.

Tom Hornum, attorney for lessee Clark, is even more confident that Gentlemen's HQ will remain open, even on Tyson property. It was Hornum who successfully defended the Fourth Avenue Club in

Hillcrest when vice officers hauled away some twenty customers during an early-morning raid three years ago. Since then, says Hornum, the courts have ruled that "everything that goes on in these clubs is entirely legitimate and legal." And Hornum says there hasn't been a raid, search, or inspection of any local gay bath house since the Hillcrest incident. — P.K.

Whoochi!

To John Howard, a resident, the ultimate tests an athlete can face are those of endurance and speed. So after winning the 1981 Iron Man Triathlon, a combination foot, swim, and bike race held annually in Hawaii and considered one of the top endurance tests in the world, he immediately set about to conquer the test of speed. Previous human-powered land speed records had been set by a downhill skier (125 miles per hour), and a bicyclist (138 miles per hour), and since Howard himself is an accomplished

cyclist — he won a gold medal in the 1971 Pan-American Games — he decided to try it on a bike, with the goal of reaching a top speed of 150 miles per hour.

While engineer Doug Malverick, who built Evel Knievel's Sky Cycle, went to work in Irvine designing a machine capable of withstanding such speeds, Howard himself experimented with two prototypes while also searching out sponsors for his rather expensive project. Within several months he had come up with half a dozen, including Pepsi-Cola, which contributed one-third of Howard's \$50,000 budget, and race car driver Richard Veeco. Veeco's car, the Veeco Summerliner, is a fiberglass race car with a top speed of 320 miles per hour and a five-foot-high rear that acts as a wind shield when the bicycle is towed behind it to build up initial speed. The car also helps with the bike's deceleration once top speed has been reached.

By May of 1982 the bright yellow bicycle, built in Austin, Texas by Skip Hinkley and dubbed the Pepsi Challenger, was completed, weighing in at a rather heavy forty-four pounds and specially equipped with such features as road-racing motorcycle tires and a double-reduction gear system (as opposed to a single system such as that found on a standard bike). Because of its unusually wide gear ratio, the bike and Howard must first be

connected to the back of the car with the bike's handlebars, until a speed of sixty miles per hour is attained. Then the tow line is released and Howard is on his own, controlling the car's speed by radio into the bike's speed with his own pedaling stamina. To cut down on wind resistance, he follows within two or three inches of the car's bulbous fiberglass rear, which "literally bores a hole through the wind." Howard says. If he pedals too fast, he slams into the car's tow bar, which prevents him from

sliding underneath; if he pedals too slowly, he must reduce the car's speed accordingly. The latter, however, is not very likely. "When your speed really goes up, the draft is so strong that the air pulls you along and you just try to hang on, even though you're still pedaling," Howard says. Slowing down is accomplished by first reducing the car's speed until he hits the tow bar and then further reducing the car's speed until both the car and the bike reach a complete stop.

At the first test run with the actual bike, held at the Bonaventure, Utah salt flats last July, Howard hit a top speed of 115 miles per hour after only three miles of acceleration. Then the heavy rains came and put the salt flats under six feet of water. It was not until this January that a second test run also was found: a block-off march of highway sixty miles south of Mexicali near Laguna Salada. This time, six practice runs yielded a top speed of 124 miles per hour, but too many bumps in the road caused

Howard to give up early and search for another site within the United States. The chief consideration right now is either a dry lake bed on Edwards Air Force Base or the adjacent runway, although Howard continues testing the proper security clearance is "like pulling teeth." But he hopes the third time around, no matter where the site will eventually be found, will be the one in which he reaches his goal.

Howard says he is aware of the risks involved — in fact, it costs him \$1000 in insurance every time he goes out on a trial run — and realizes that if he should crash, chances are he'll be "skinned up" regardless of the solid leather jumpsuit and fiberglass crash helmet he wears on every run. "But I've always had a sort of lethal fascination with speed," Howard says. "And while it's always been just that — a fascination — it's now going to be a reality." — T.K.A.



John Howard with Pepsi Challenger

City Lights

Again In Margaritaville

And here you've been thinking that the real Tijuana passed away with the donkey shows and the moon along Revolution. *Se dice, pero*, meet Sara Holthaus, who, along with her sister, rode the trolley down to the border at the end of January, and shopped briefly in Tijuana. She returned to the border in an ambulance without her money, her jewelry, or her memory of exactly what happened to her. And now she's filed a complaint against the police, a bailiwick, and a bar owner. *¡Vive Tijuana!*

Of course Holthaus and her sister, Susan, weren't gratified by what happened. In fact, they think it's downright sinister. They walked into the Aloha Club on Revolution about 6:30 on a Monday night. The bar has been there for years, and its present incarnation is a self-proclaimed "Hot Disco." Across the street is the Woolworth store, one door down is the Pueblo government store. What could happen to two innocent American girls in such a tame setting? Perhaps they should have looked ahead at the sign behind the bar that reads, "For your convenience, ask for your drinks at the bar." The sisters ordered margaritas, and a sailor started dancing with Susan. While her sister bumped to the hot disco beat, Sara says the bartender kept refilling her glass, so that in the space of ninety minutes she drank what she estimated to be the equivalent of two margaritas. Then she blacked out. "Hey, I'm twenty-six," she says now. "I have won two margaritas will do to me. Somebody slipped me a Mickey."

According to her sister and the sailor, Tom Sherwood, Sara walked out dazed onto the sidewalk. Susan and Tom followed her out, and report that she said she was home. But just as the collapsed and went down on one knee, two policemen appeared from nowhere and declared her publicly drunk, crammed her into the back seat of a squad car, and disappeared into the traffic.

It took about thirty minutes for Susan and the sailor to locate the police station, where they were told that Sara had fallen down and hurt herself, and could be found at the Red Cross clinic several blocks away on Eleventh and Pico. When they got to the Red Cross, they found Sara bleeding, incoherent, and stripped of her jewelry and about forty dollars in cash. They paid a Red Cross ambulance driver five dollars

to take them to the border. American law enforcement officials helped Holthaus file a complaint with the Tourist Protection Office in the Raja State Building on Via Oriente. The American lawmen aren't eager to speak freely about it, but they do acknowledge an apparent increase in such cases within the past year, and they wonder if it's attributable to heightened resentment of Americans in Mexico in these

post-devaluation dog days. They aren't surprised when they hear of gringos being victimized by Mexican police. Neither was Alejandro Moreno Guzman, the lawyer who is handling Holthaus's complaint. "We get these cases periodically, and it's always the same: they get drunk, they say they were robbed, and they usually say it was the police. We have filed criminal charges in the past against the police,

but we aren't seeing an increase in these complaints." Senior Moreno investigated Holthaus's claims, and found no record of her being brought to the police station, and no record of her being attended to at the Red Cross. Dr. Guillermo Sanchez, who was on duty at the Red Cross that night, says he does not remember Holthaus. "We're acting from zero, scratch," says Senior Moreno, "but we'll

file her version with the D.A., and let them investigate." As for the victim, she has photographs of herself with two huge shiners and a fat lip, and a doctor's report listing her injuries. She knows not now it happened, but she does know that "nobody's going to tell me I blacked out after two drinks. I was drugged and it was planned." — N.M.



Unpleasantness At The Stadium Club

The San Diego Stadium Authority, under the direction of its new chairman, George Mitrovich, is seeking ways to pull in more money for the Mission Valley ballpark. Parking for Padres games will soon be raised fifty cents to two dollars, and now Authority members are searching for a new tenant for the Stadium Club, the press-level room that serves drinks and catered meals to a select group of stadium fans.

Since 1967 the Stadium Club has been run by the Greater San Diego Sports Association, which pays just \$5000 yearly for its lease. Stadium Club members, all 380 of them, pay a \$1200 initiation fee and fifty dollars yearly for the privilege of dining and drinking at the club before game time. (Meals and drinks cost members usual restaurant prices.) There is a conditioning, no walls or floors. "Read estimates it will cost some \$200,000 to ready the space for use as a new Stadium Club, and he says Greater San Diego Sports can't afford that expense unless it gets a very favorable contract. He says his group may not even

Wright's banquet. Biggest recipient was the SDSU Asian sports program, which received \$10,000.

Mitrovich and the Stadium Authority figure, though, that the Stadium Club could yield more revenue under a professional concessionaire's management, with the income generated by a larger lease payment going to general stadium expenses, not charity. So next month the stadium will send out requests for proposals and begin competitive bidding for a new contract. "To make a profit on a restaurant operation like this you've got to be open all the time," he says. "The club is only open thirty or forty times a year." — P.K.

Ocean Beach Unchained?

At least the folks at the Southland Corporation are persistent. Various Ocean Beach residents recall that in the last decade Southland has tried three or four times to build a 7-Eleven store in Ocean Beach, each time to be defeated. Now Southland is trying again — to accompanying squawks of protest.

This time Southland wants to build the outlet on an

undeveloped lot on the western corner of the intersection of Voltaire and Bacon streets. But the coastal commission heard enough questions raised at a meeting two weeks ago to schedule a special hearing in San Diego on February 23. At that time Lynn Johnston, the leader of the anti-7-Eleven forces, plans to air a litany of gripes ranging from worries about an increase in drunks and traffic to the fear that the intruding chain outlet will snatch business from established independent merchants. Johnston warns that should that first 7-Eleven be allowed entrance, Ocean Beach "is going to turn into Pacific Beach (which now has some eight of the chain stores). And I don't think people want that." — J.D.

— Paul Krueger, Neal Matthews, Jeannette DeWitt, and Thomas K. Arnold



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Correction

On January 13, 1983 the Reader published an article entitled "The Final Analysis," which concerned a lawsuit brought by Evelyn Walker against Dr. Zane Parzen. The Reader has since received a demand for retraction from Dr. Parzen's attorney pertaining to a passage in the story which stated that several of his female patients with whom Dr. Parzen had been sexually involved had committed suicide.

Subsequent research by the Reader has confirmed that while being deposed under oath by Marvin Lewis, attorney for Evelyn Walker, Dr. Parzen stated that in his medical practice in Chicago, prior to moving to La Jolla, three of his female patients had committed suicide. Also at that deposition, Dr. Parzen admitted to having had sexual relations with at least three and perhaps more than five of his patients.

The Reader is unaware, however, of any sworn statements made by Dr. Parzen to the effect that any of the patients with whom he engaged in sexual relations had committed suicide. The Reader regrets this error.

—Ed.

Neanderthal The Way?

Francesca Da Leo ("When Opposites Attract," February 10) may be deliriously out of it, but even if her revelations are serious, they are not all that startling. Madmen throughout written and unwritten history have pined, perhaps more delicately, for highwayman types, for the dominant male in the pack, to free their minds and bodies of restrictive conventions, if only to see whether reality could match their rebellious fantasies.

Neither are the two all that opposite in each one's groping to find the matching complement; indeed, both would make classroom examples of primal urges smashing the mold.

But it intrigues one to speculate how the two would have fared in a world ruled, if not totally populated, by their macho libido and masochistic counterparts. Perhaps we all should have remained — ecstasically if Francesca is right — in the caves, and bred Neanderthals rather than the scum (her word, not mine) to whom she has to teach

mathematics, and whose acquisitive kind may have lost us God's paradise, but who patiently build new ark's that save us from His Wrath.

So what else is new?

Bill Ward
La Jolla

Letters

Da Leo Takes A Beating

I doubt that I could make you appreciate the revelation I felt while reading Francesca Da Leo's enchanting little tale, "When Opposites Attract." Da Leo couldn't have chosen a more inappropriate title. She and her lover were very much alike; in addition to their mutual addiction to pain, they were the most self-destructive pair I've ever had the misfortune to read about.

I read her article with the same kind of morbid fascination that captures one when reading similar tales of the woodlands, convulsed, and bizarre. I was continuously amazed at how a woman of her intellectual capability (of which she constantly kept reminding us) could revel in and cherish a relationship of a most evil, violent, and masochistic sort. Call me old-fashioned, call me pure, throw me with known suits, Sonny Bono, beehive hair-dos, and other by-gones, but I was brought up believing in relationships where the partners didn't try to kill each other.

Despite Da Leo's occasional asides in New Age and her protestations of inner peace, her need for a macho, dominating, swaggering sociopath reveals a soul very far from peace, a soul that is, indeed, sick, sick, sick. It is tragic that anyone should need a kind of sadomasochistic symbiosis to feel alive. It is even more weird that the individual should want to disclose the self-mutilation publicly, and shame on you, Reader, for taking part in this little game of self-degradation. There is a point where love ceases being love, and passion ceases being passion, where they turn into a kind of evil parasitism. Da Leo's moth-to-the-flame attraction to Ignacio, her reluctance to call it quits, allude to a much darker impulse. Ms. Da Leo is in love with terror. Ms. Da Leo wants to die.

Randy Opincar
San Diego

Kramer vs. Calif.

A number of us (particularly those of us from the East Coast) have this vision of Southern Californians: they're always searching for their "true inner selves," looking for crazy new experiences, and getting into every new and old cult form around. We very often wonder about their sanity.

Your cover story "When Opposites Attract" only confirmed all of this. However, the title was not correct. Education, in the form of book learning and high-class degrees, does not guarantee intelligence. Your story also confirmed this fact.

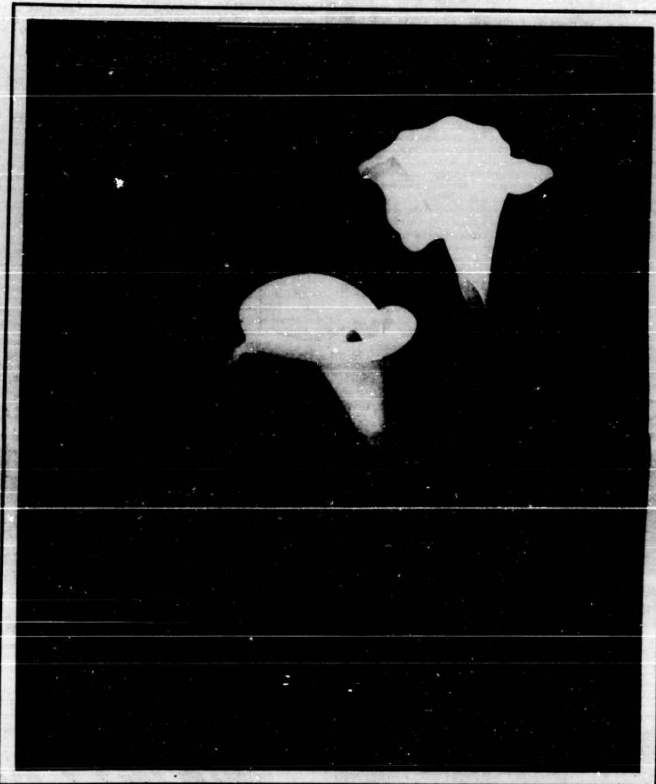
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Straight from the Hip

Dear Matthew: Alice

I've acquired what appears to be a very old souvenir pillow printed with a photograph of the Laurel Street bridge. The photo is quite faded, but there is no mistaking the fact that at the time it was taken, the bridge spanned a rather wide river or lake. What's the story? If Caltrans hadn't intervened, would I be cosmoting downtown every day by canoe? Not a bad idea, actually.

A. Phann

Claremont

Rest your head on that pillow tonight, A. P., and allow its idyllic scene to guide your dreams back, back . . . back to 1915 and Balboa Park. There you stand, about to cross the Cabrillo Bridge and enter the marvel that is the Panama California Exposition. All that you see — the bridge, the water below, the California Tower across the canyon — is part of a carefully designed plan to sell the world on the exposition and San Diego. The fact that the pond below will figure in the very lives of at least two people is purely coincidental.

The Panama California Exposition was a big deal for San Diego. A publication by the Chamber of Commerce in 1912 shows an artist's rendition of the Cabrillo Bridge (Laurel Street would come later) spanning the broad canyon and a wide river — two years before the bridge was even built. The planners pulled out all the stops in promoting the upcoming fair, and artistic rendering was discarded in the process. There were even paintings that showed gondoliers poling around the lake beneath the arches. Reality wasn't quite so exotic, but the idea was to capture a Venetian air, a little romance to please the fairgoers. A stream that ran south from Hillcrest the length of the canyon was dammed, and the oversized frog pond resulted. But the exposition was well marketed — the population of the city doubled during the few years of

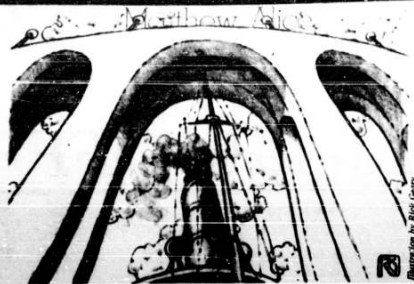


Illustration by Rick Gentry

construction and landscaping for the fair — and the Cabrillo Bridge and its pond played a key role in that successful sale.

The bridge was designed by Thomas B. Hunter and cost \$24,000 to build. It was loosely based on a bridge across a rugged gorge in Ronda, Spain, and according to the guidebook of the 1915 exposition was the "first reinforced concrete viaduct of the cantilever unit type to be built."

Photographs taken during its construction also show the extensive landscaping that was done in the canyon and on the hill-sides, a process that often required blasting holes in the hard rocks in which to plant trees. Few of the trees were native to the area, probably because native vegetation did not look lush enough. Laguna del Poente, as the pond was called, certainly added a verdant aspect (along with its imported frog pond residents). But the exposition was well marketed — the population of the city doubled during the few years of

edifices was intended to be permanent (though many are still used), with the exception of Laguna Alta. This was to be a 50-million-gallon reservoir in Spanish Canyon, southeast of the exhibition buildings, that would serve as a water supply for the fire department once its decorative function was fulfilled at the expo. It was never built.

But the bridge still stands, despite a fire in 1951 that gutted one of the service areas within the hollow tiers (entrances to which were subsequently sealed). The pond below did not fare so well. It vanished sometime in the 1940s, along with the remains of the Cabrillo Freeway — but not before Clarence Melvany and Helen Maine had chosen to bless its slinky little bottom. Clarence Melvany decided to end it all one day in 1954 by jumping off the 135-foot-high bridge, but as economists relate, he instead landed in the pond, got up, wiped the mud off his face, and walked

away muttering to himself. A repeat performance was staged by Maine in 1941, who was equally incompetent — or equally fortunate. She also landed in the pond (no doubt scaring the frogs to death) and survived.

Stop those cards and letters, folks. Since my column of January 13 I've been flooded with explanations of Sarah Know-Nothing's question regarding the mysterious (to her) disappearance of the water in the bottom of her refrigerator. I've known the answer for years, ever since a particularly odoriferous experience in a friend's apartment. An exceptionally disagreeable smell had permeated this friend's abode, and its source was a complete mystery to us all for weeks. The guy was not unusually slovenly or unhygienic (besides, the odor persisted even in his absence), and the burning of exotic substances was not to blame for the fetid atmosphere. Finally we traced the odor source — the drain pan beneath the refrigerator had sprouted a noxious mold which was thriving in that dank, dark place.

The water in the drain pan simply evaporates (usually with the aid of the heat from the motor), as everyone must know. What I found puzzling, and therefore unsavory, was Sarah's choice of words, i.e., "drain out the bottom" of her refrigerator. The image of celery stalks, carrots, and bits of lettuce floating around in her vegetable bin sprang to mind — there's Sarah, with a rubber hose, siphoning off gallons of water. No, it couldn't be. That she has to "drain out" any water at all indicates either a malfunctioning refrigerator or a very fastidious personality.

Get a question you need answered? Get it answered from the hip. Write to Matthew Allen, c/o the Reader, P.O. Box 9999, San Diego, California 92108.

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HOOP

(continued from page 1)

for showing up." And when someone suggested to him that he'd be elected mayor if he could win ten games with State's talent-poor team, he said, "Let me be governor, I'll win twelve." Gaines is more serious these days, and he admits the jokes and flamboyance of a few years ago were a ploy to draw attention to himself and away from what was a lousy basketball team. Promotion is one thing at which Snokey Gaines is very adept, and he isn't they don't say, "I could see him air to put in a bottle," he told me once. (Gaines is articulate but he still uses the vernacular he learned in his native Detroit.) "I always be good at everything I do."

"That first year [at State] I just didn't have no players. I had to get the attention of the public, to keep it off the game. We in the entertainment business right here, you know. We buckin' for the entertainment dollar. If I'd come here and been very serious and sat in my office here and didn't speak, then [State] would have had just

another [basketball] program. But with me bein' a colorful coach, or however you might want to put it, I think that helped this program a lot. You can't buy the kind of recognition we gained by that."

But Gaines will need more than his prevarious skills to satisfy the demands of his job over the next few years. Although he downplays it, there is growing pressure on him to win, particularly this year when the Aztecs were preseason favorites to win their conference. "Let's be realistic; this is a profession where you are judged according to your performance on twenty-eight nights a year," says one of Gaines's assistant coaches, Mike Brovelli. "If you finish last in your class at medical school, they still call you doctor. But if you finish last in the Western Athletic Conference, you're gonna get fired."

More importantly, State is also hoping Gaines can turn the men's basketball team into a rising financial success. College basketball has become a big business, and the lucrative TV contracts and sold-out arenas that a play-off-caliber team can generate — particularly in an era of drastic budget reductions for California's colleges and universities — are increasingly at-

tractive. The fifty-two college teams that make the NCAA playoffs this year will each get about \$125,000, primarily in television revenues, and the four that go to the championship tournament will get more than \$500,000 apiece. That money goes a long way; State's basketball program has a 1982-83 budget of \$305,000, and extra revenues are always needed to fund less popular sports such as swimming and volleyball that are a constant drain on a university's finances.

"Basketball teams can be a good way for colleges to make money quickly," explains Jim Brovelli, head basketball coach at the University of San Diego (which, like State, is in the process of upgrading its basketball program). "It's a low-overhead sport — there's not a lot of equipment, and fewer players (than football). The travel expenses are not that high." And unlike football, where at least fifteen or twenty good players are needed for a top-notch program, "basketball is a sport where you can [beat most opponents] with one or two top players," Brovelli points out.

Although Gaines is being counted on to give State's basketball program a healthy financial glow, he actually arrived in the middle of the school's ef-

fort to develop a high-powered athletic program. Pressure from booster groups such as the Aztec Athletic Foundation helped set the machinery in motion; as foundation board member Gil Frank, chairman of the Bank of Southern California, puts it, "We're the eighth largest community in the country; we deserve a major college athletic program." In addition, once State decided in the mid-1970s to pull out of the Pacific Coast Athletic Association and make a bid to join the more prestigious Western Athletic Conference, it had to impress the schools already in the conference with the quality of its athletics (the schools wanted assurance that if they played a new opponent regularly, the games would be well-attended and would make money). So State began upgrading all of its athletic programs, including men's basketball. It was a big step for what was at the time still a relatively small-time school, and it was also a bit of a gamble. It meant risking losing fans if State lost consistently to tougher opponents. It meant diving headlong into the sordid world of recruiting high school basketball players from all over the nation, a world in which secret payoffs and special deals — the vast majority of them violations

of the NCAA's official regulations — are commonly made. And it also meant spending more money. Under Tim Verzie, who coached the basketball team at that time, the Aztecs began leasing the Sports Arena for their home games, and playing traditional basketball powers such as UCLA and Stanford rather than Fresno State or the University of the Pacific. By the time State joined the WAC in 1978, Verzie had put together a team that could hold its own with almost any opponent, and in the next two years a total of four Aztec basketball players were selected in the National Basketball Association professional draft.

But pressure was already threatening to blow apart the whole program. Unbeknownst to the public, Verzie's contract for the 1978-79 season stipulated that he would be fired unless his team won eighteen games and finished first in the WAC. It was a clause that Verzie would later foolishly plead he had agreed to sign under duress. State's basketball team won only fifteen games that year, and to make matters worse, as the season was ending, an article in the *Los Angeles Times* disclosed that four of the school's former basketball players had charged Verzie

(continued on page 10)



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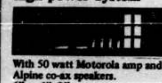
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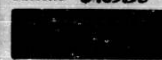
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HOOP

(continued from page 10)
jokes out of his excellent memory from time to time, using them and reusing them as the situations arise. "When I was a kid, we were so poor we couldn't pay attention. We had to borrow it," he will say, and a grin will spread across his face as he waits for a reaction from his listeners.

In 1973 Gaines was working in Detroit as a high school basketball coach and a rec hall leader in a Job Corps program when Dick Vitale, head basketball coach at the University of Detroit, hired him as an assistant. When Vitale moved into the position of athletic director four years later, Gaines became his hand-picked successor as head coach. "I learned a lot from Dick Vitale," Gaines says of his former

mentor. "I credit him with a lot of the things I use now in the promotional side of this business. You gotta be a good promoter."

You must also coach winning basketball, and from 1977 to 1979 Gaines's team won forty-seven games and lost only ten. But in 1978 Vitale was named head coach of the Detroit Pistons, and a new athletic director, Larry Geraciotti, took over at the University of Detroit. From the start, Gaines and Geraciotti clashed. Gaines was not happy with the salary raises offered to him by Geraciotti, and felt the new athletic director secretly envied him because of Gaines's popularity. Geraciotti was a "five-foot-five little dictator with a little man's complex only Napoleon could rival," Gaines once told reporter Mike Granberry of the *Los Angeles Times*. More recently, he said of Geraciotti, "We just couldn't get along... and there's no need to get along in a place where you don't get along with the people."

When the job at San Diego State opened up, Gaines jumped for it. "It meant more money," he told me, "and my marketability at that time was pretty good." One other coach was seriously considered for the job — Cal State Fullerton's Bobby Dye — but it was Gaines who proved to be the favorite of the students, returning players, and a majority of the selection committee. "He was so enthusiastic," recalls Mary Alice Hill, an assistant athletic director at State who was on the committee. "We were looking for someone who could turn our program around and put it on another level. We were in the WAC already, but we weren't doing that well [in terms of both wins and attendance]. He brought all these packets and promo materials to the interviews, things he had put together at Detroit to get people to the games." The materials demonstrated a sales ability that the committee thought State's basketball program needed badly, and they made Gaines

an almost unanimous choice.

Since coming to State, Gaines has put his sales ability to full use. Aside from his prominence with the local media, he has spoken in front of virtually every conceivable civic group, from the Rotary Club to the Catfish Club, in an effort to drum up interest in the Aztecs. In the off season he frequently plays golf with alumni and other boosters, "cultivating" their financial support. ("What do I shoot on the golf course?" he asked rhetorically when I queried him. "Well, it depends on how much I'm bettin'.") He has introduced a slick media guide (which includes a plug for "the nation's fastest-rising basketball program") and has coined a public relations slogan — Aztec Fever. But Gaines's critics charge he has simply copied these strategies from his former boss, Dick Vitale. Vitale promoted something called Titan Fever for the University of Detroit's Titans, and had the gym's lights dimmed and a spotlight focused on the players as they ran onto the court before home games. In 1980 Gaines tried to arrange for a spotlight to be used for introducing the Aztec players at the Sports Arena, but problems with the arena's liability insurance scuttled the idea.

But beneath his salesman's exterior, Gaines can be a demanding, sometimes exasperating person. As an assistant coach he gave Vitale his complete loyalty, and he expects his own assistants to give him the same. In a well-publicized tiff with one former assistant at the University of Detroit, Willie McCarter, Gaines first invited McCarter to come to San Diego, then accused him of "backstabbing" when McCarter changed his mind after being offered the head coaching position at Detroit. And Andy Stoglin, an assistant to Gaines in San Diego, left State after one year because he felt Gaines was too exacting in his demands for loyalty, among other things. However, Stoglin, now head coach of Southern University in Baton Rouge, Louisiana, said recently, "Loyalty is important. Smokey used to say, 'Loyalty is important.'"

(continued on page 14)

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HOOP

(continued from page 12)

visant coaches make suggestions, not decisions. "I had problems with that at first, but now that I'm a head coach, I see... You've got to rule with an iron fist."

Gaines can also be extremely sensitive to criticism. When sports editor Kevin Kragen of the *Daily Aztec*, State's student newspaper, wrote a column last fall previewing the basketball season, he mentioned the forty-point loss to Brigham Young the previous year and the team's lack of fundamentals. Gaines told Kragen soon afterward that if he continued to write negative stories about the team, he (Gaines) would retaliate by refusing to talk to him. "He be nippin' me. He tryin' to make a name for himself," Gaines said when I asked him about the incident. "We're tryin' to stir up interest [in the basketball team] on the campus here. Why bring up stuff from last year? I told him that someone might be callin' me for a recommendation on him some day, and that I wouldn't be able to recommend him if he's always lookin' for a little dirt..."

A streak of authoritarianism runs in Gaines, too. For one thing, he imposes a strict dress code on his players. Neatly cropped hair and coats and ties have become a hallmark of the Aztec basketball team. "It's not no big thing, really," Gaines says of the dress code. "But say you're an alumni of this university here, and you own a big company. If you see these guys, and you impressed with 'em, you might say, 'Hey, I need good people like that in



Keith Smith

my company.' Know what I mean? I've seen [the University of] Hawaii's players, and they get on a bus or a plane somewhere wearing T-shirts and stuff, they look like bums. But we look good."

Gaines also works his players hard. Before practice in Peterson Gym (on the San Diego State campus), they seem to run up and down the court endlessly to warm up. "Come on, let's go, let's go! Gettin' ready for the rainbow!" assistant coach Jesse Evans often calls out as the fatigued players run. It is a way of encouraging them to try harder; the rainbow, of course, is the NBA. All of the players dream of playing in it someday, but since only about one percent of all college players actually make it as professionals, their chances are slim indeed.

During practice, Gaines usually stands to one side in a maroon sweat suit, watching the players intently as they run through passing and shooting drills. Occasionally he shouts criticisms or encouragement to them — "Weak side help! Good job, Keith, good job! Move the goddamn ball!" — and he is not above joining the scrimmage himself to show his players how he thinks the game should be played. Gaines has said that practices are his favorite time of the day because they allow him to focus his thinking purely on basketball, and they do seem to relax him. One day, when the players were taking a break, I watched as Gaines picked up a basketball at half court and casually threw it at the basket one-handed, baseball style. The ball arched high into the upper reaches of

the gym before hurtling down through the very center of the basket, a perfect swish. Gaines smiled only faintly, but when I asked him about the shot later, he grinned. It won him a lot of money in bets with his former teammates on the Globetrotters, he said.

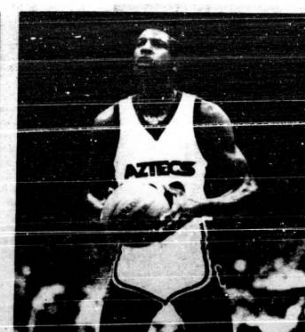
Gaines's forte as a coach (aside from promotion) is recruiting, and he has assembled a talented group of athletes at State this year. Among them, senior guard Keith Smith is a fast, intelligent player who runs the offense, and led the conference in assists last year. Eddie Morris, a six-foot-six senior forward who is nicknamed "Slim" for obvious reasons, can shoot from the outside as well as leap as if he is jumping on a trampoline. Sophomore center Leonard Allen, probably the most soulful player on the team, stands six



Michael Cage

feet, ten inches, and, if anything, can jump higher inch-for-inch than Morris. Often somewhat tentative in games, Allen favors decisive, soaring, two-handed slam dunks in practice that often leave the backboard rocking. The most talented player of all, however, is Michael Cage, a junior forward with tremendous strength. Cage is six feet, nine inches tall, and his 225 pounds seem all muscle and perfectly distributed on his frame. On the court he often runs with the slow, shuffling gait of a plow horse, but Cage is anything but slow; he is currently grabbing more rebounds per game than any other college player in the nation, and if he maintains that kind of statistic, he is certain to be drafted by some professional team.

Gaines travels all over the nation to



Leonard Allen

recruit players. It is a costly business, and State's recruiting budget for basketball alone has doubled in the last few years to about \$35,000. Many of today's top athletes come from relatively poor families (as did Gaines), and that, combined with the intense competition among colleges for new players, creates what Gaines calls simply "a mess."

"The average fan really doesn't realize what a big business the recruiting of a young man is," he complained, listing phone calls, repeated visits, and the constant cajoling and reassurance that a coach must give to a player as well as the player's parents. On top of that, "kid's got thirty-five or forty [other recruiters] tellin' him he's great, so he gets spoiled. You know how it is. A guy got two or three young

ladies lookin' at him, he think he Casanova. When you put that undue pressure on the young man for the first time, you've got problems."

Michael Cage knows something about those problems. In his senior year at West Memphis High School in Arkansas, Cage was recruited by representatives of universities in Arkansas, Texas, Georgia, Kentucky, "just about every college in that area," he recalled one afternoon as we sat near Hardy Tower on State's campus. "A lot of money was offered, and everybody had their little secret contracts they wanted to give me, like a free \$200 worth of phone calls every month if I would go to their school. A few offered to purchase my mother and father a van so they could drive up and see me play."

"It got really tough... bundles of letters and brochures, phone calls all night long. Every time you look up there's some guy knockin' on the door, tryin' to give you T-shirts or gym shoes. I don't know, man. It made me feel sad. I felt like, 'Why is everybody tryin' to give me money? Why don't they treat me like a person?' But I had no one to share my feelings with."

"It caused a split with my parents. We separated; we separated badly. We're what you might call a true Southern Baptist family — go to church every Sunday, read the Bible... But my father got uptight, and you know, it finally got so bad, man, that my mom wouldn't even cook me breakfast in the mornin'."

Cage's parents wanted him to attend the University of Arkansas, but Cage himself was favoring San Diego State, partly because he wanted to get away from the South and partly because he liked Gaines. "I remember when I told coach [Gaines] that I wanted to go to a school where no one would know me, he could easily have taken advantage of me. But not one time did he do that, man. We'd talk for hours on the phone and we wouldn't even mention San Diego State. We talked about life." Later, when Cage became frustrated and told recruiters to back off, Gaines was the only one who actually stopped calling. "I was impressed by that," Cage admitted. "It's kind of funny, you know. He never offered me anything [other than a scholarship], and yet, and still, this is the place I came."

Gaines insists he couldn't offer recruits illegal financial inducements even if he wanted to, simply because State doesn't have the budget or the zealous, wealthy boosters who make such gifts possible. State's athletic fa-

(continued on page 16)



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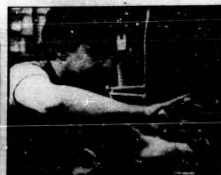
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HOOP

(continued from page 15)

climates are aging and cramped, too, and even the scholarships Gaines has to offer (worth about \$3500 a year to residents of California and \$6000 to those from out of state) pale in comparison to many schools. "We can't compete with UCLA or Indiana off the court because we don't have the proper facilities, we don't have the proper alumni, we don't have the resources [they have]," Gaines says. "Let's not fool ourselves here; when you compare us to UCLA, you're talking a Volkswagen against a Rolls Royce. But I think one edge I have over other coaches is communicating with people. I think that's my best trait, to tell you the truth. I can talk to anybody. I can even talk to a dead man — 'long as he don't talk back.'"

Gaines is, in many ways, the ideal college recruiter. Since coming to State he has said repeatedly that he wants to recruit gentlemen first, students second, and athletes third, and he often emphasizes the importance of using basketball as a stepping stone to a degree and success. It is a formula that worked for him; and that, coupled with his ghetto background, gives him a lot of credibility. "I'm here because of basketball, man," he observed one afternoon in his office. "Without basketball, I couldn't have gone to sixty-some countries, and played with the Globetrotters. But like I tell my players, 'You take that basketball, you wheel and deal that basketball, and you get opportunities with that basketball. But there gonna be a certain time when you gotta let the basketball go. While you got the opportunities, make good on 'em. If you don't take the opportunities, you gonna let the basketball use you.'"

While Gaines's rapport with players is one reason he has been such a successful recruiter, his friendship with NBA players and scouts is another. A prospective player visiting State can't help but become aware of these connections because the walls of Gaines's office are decorated with photographs of him with sports celebrities like George Gervin, Kellen Winslow, and Moses Malone. There are also posters of basketball stars like Darrell ("Doctor Dunkenstein") Griffith and Darryl ("Chocolate Thunder") Dawkins — humorous posters in which the athletes are mugging for the camera, but reminders of the stardom offered by the pro leagues nonetheless. Gaines clearly enjoys associating with such stars, and sprinkles their names into his conversations. It has to be impressive to an eighteen-year-old, even though Gaines insists he is honest with recruits and does not tell them they have a good chance of making the pros from State. "That's what they want to hear, but I can't guarantee that. That's only a bonus. What I can guarantee is that if they follow our guidelines, they will get their ultimate goal — that's a degree."

Whether the message gets through or not is not entirely Gaines's fault. But it is certain that many players, used to thinking of basketball as a quick ticket to riches and fame, are bound to see Gaines's connections to the pros as important. Keith Smith, the team's quick, savvy leader on the court, told me after a practice that he "had never heard of San Diego State before Smokey came here." (Smith, like Gaines, grew up in Detroit, and transferred to State from Eastern Michigan University as a junior.) "He was the main attraction for me. This is a showcase kind of a [team], and Smokey's had players go to the pros. Life doesn't end if I don't make the pros; who knows what the future holds. But I would very much like to play [in the NBA]. I guess it's been a dream I had since I was a kid."

I asked Smith if he thought pro scouts would look seriously at State, still a relative unknown in the world of college basketball, and his answer seemed to indicate one reason the burden of winning is on the team this year. "I think we can attract the pro scouts through winning," he said. "Winning will bring them around. The main idea is to win."

B elievers that something that eluded the Aztecs through the first few weeks of 1983. After losing two games in succession to Brigham Young University and the University of Utah, the team played the University of Hawaii on February 22 and was trounced thoroughly, 98-75. Gaines called it the worst game he had seen a team of his play since coming to San Diego, and added, "We've got to forget about the WAC race now. What we've got to do is try and get out there and play basketball again." The game turned on free throws, which have been a sort of Achilles' heel for the

Aztecs this year. Against Hawaii they attempted the unusually high number of forty-seven free throws, but could make only twenty-five.

In spite of Gaines's recruiting ability, it is often said he is poor at coaching players in the technical aspects of the game, and with the Aztecs 0-3 in conference play the critics became vocal once again. It is true that in practice and in games, Gaines leaves much of the technical advice to his assistants, particularly Breaker. But the Aztecs have been hurt this year by injuries to two key players (forwards John Martens and Eddie Gordon), and by poor free throwing, and neither one is something Gaines or any other coach can do much about. At any rate, after the Hawaii game, Gaines surprised most of his critics by changing his game strategy from the run-and-gun offense that had virtually become his trademark to a slower, more patient style of play. It was something the team worked at doggedly in preparation for their next game against Colorado State University, and it was an indication that Gaines can indeed make a prudent tactical change in order to use his players to better advantage.

The Aztecs met Colorado State University later in January. The game was played at relatively cramped Peterson Gym because of a scheduling conflict at the Sports Arena, and even though the crowd was only 2156 strong, the building's rafters seemed ready to collapse from the noise. State jumped to a commanding 34-17 lead in the first half, and it was obvious that Gaines's new game strategy was working well. Instead of forcing a fast break at every opportunity, the Aztecs were passing more, and getting the ball in side to Cage and Allen for easy lay-ups and dunks. Although they squandered their early lead (mainly through poor shot selection), they recovered soon enough to pull away again toward the end of the game and won handily, 59-45.

During the game, however, it was announced that one of the gym's two game clocks was not working, and there was a slight delay as the officials verified that they had my way at all of keeping time. It was a graphic reminder of the second-rate facilities in which State still houses its supposedly first-rate teams. Gaines's own office is not in the gym or the building next door, but in a trailer across the street — a fact that he claims hurts his recruiting. "It's tough enough to get the kid to

come out here," he fumes. "Then I'm talking to him about going 'big time, and what does he see when I take him to my office? Kid walks up, says, 'What? It's a trailer! Once you get inside, it look nice, but . . .'"

On a wall in Gaines's office is an artist's sketch of a new recreation center that would include a 10-12,000-seat arena for basketball (Peterson Gym seats only 3700). It is the school's ultimate goal to build such a facility, but it would cost between ten and twenty million dollars, and it is unlikely to become a reality any time soon. Two years ago a proposal to increase student fees to fund the center was voted down by the students, and the government of California is certain not to provide any money in the current economic climate. Unfortunately, the school does not have a large, wealthy group of alumni to draw from, either. Instead of the doctors, lawyers, and industrialists that colleges such as USC and UCLA have for alumni, State's graduates tend to gravitate toward professions such as accounting, teaching, science, and physical therapy. The school's sole fundraising booster organization, the Aztec Athletic Foundation, was able to provide only \$300,000 in cash last year for all of State's athletic programs. "There isn't the allegiance to State that a lot of universities around the country have," laments booster and foundation board member Gil Frank. "The fans here want to go around a winner . . . but it takes a lot of money to have a successful major college athletic program, and a lot of the alumni here couldn't care less about San Diego State. Maybe when you get [an education] for almost nothing, it just doesn't mean a hell of a lot to you."

Gaines says there is little or no pressure on him from overzealous alumni — he claims he wouldn't stand for it even if there were, because when he came here, he says, "this program was dead." Yet he sometimes responds to his critics in a general way by stating, "Give me the same facilities as Indiana or UCLA — give me the proper facilities to recruit the top players — then make the assessment about how good my coaching is." For the time being, though, he will be judged by the talent he can bring to Peterson Gym. The win over Colorado, State's first conference win of the year, seemed to inspire the Aztec players. At practice the following day they were running

(continued on page 18)

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(continued from page 17)

harder than ever and attacking the basket from all directions in their drills, player after player leaping high and slamming the ball through the hoop. Gaines, meanwhile, was mapping his strategy for an upcoming Saturday night home game against Wyoming at the Sports Arena. He decided to stick with his slowed-down offense, but he noted that Wyoming is a much quick-

er, stronger team than Colorado — the Cowboys finished first in the WAC last season — and it was clear the new offense would be put to a stiff test.

On January 29 at the Sports Arena, however, the game plan worked perfectly at first as State again established an early lead, 21-10. Cage and Allen were dominating inside, sweeping off rebounds and sending down slam dunks that had their teammates leaping off the bench. But after awhile the Aztecs seemed to lose their concentration and began forcing shots, and Wyoming's Cowboys battled their way back into the game. With a little more

than six minutes left in the first half, Cage suddenly turned his ankle while going for a rebound, and crashed to the floor writhing in pain. After a few minutes he got to his feet and made his way to the bench, limping badly, his face glistening with sweat. But luckily the injury turned out to be nothing more than a mild sprain, and he returned to the game before the half was over.

The crowd cheered virtually every move Cage made on the court, but there were only 3854 in attendance, and at a 13,000-seat arena that means a lot of empty seats. Last year State av-

craged out about 4800 fans a game at home, and this year's average is down to less than 3500 (although several of the year's biggest games remain to be played). The light crowds are a constant source of puzzlement and frustration to Gaines and the rest of the athletic department, and various reasons and solutions have been proposed. Gaines claims that people stay away from the Sports Arena (where the Aztecs play most of their home games) because of their dislike of Peter Graham, the arena's operator. But Graham is not particularly well known to the San Diego public, and this ex-

plan seems unlikely, at best. Some say State's students don't like to drive to the arena from their dormitories and apartments on or near the campus, but Mary Alice Hill, the school's assistant athletic director, points out that buses which have been rented to ferry students to the games "have cost us a lot more by far than the extra revenue we've generated." It is occasionally suggested that San Diegans are simply not very interested in basketball, but USD coach Jim Brovelli, among others, disputes that idea. Brovelli said a major reason for the arena's attendance would probably be that the campus would probably be "the only place in the world, and added, "It can't be denied, it is not a basketball town. The bottom line is, you have to win. If you win, people will come to the games. I think that's true of any area."

State has been winning for five of the last six years, but perhaps that is not long enough to establish a tradition in the minds of local fans. Whatever the reason for the poor attendance, the basketball program is not going to "have a basketball program" to stay in the red. This year's deficit will be the smallest in recent years, but it is still expected to fall somewhere between \$50,000 and \$80,000. In fact, if not for TV money, the program would be almost unsupportably large. At the moment TV money might be the Aztecs' financial salvation, but television has been a major factor in turning college athletics and recruiting into a big business. The Aztecs' need for TV coverage would probably create as many problems as it solves. The hold television already has over college games was demonstrated during the first half of the Wyoming game at the Sports Center when the action was so dramatically halted by the needs of the Wyoming players. The referee suddenly pointed at both benches and called out, "TV time!" And for the next minute or so the game was suspended for no reason other than that a television commercial was paying advertisers demanded it.

With a lead of only five points at half time, Gaines let his players catch their breath for a few minutes in the locker room before telling them, "Listen up right here. We gotta play smart. We gotta pass the ball against the zone — I keep sayin' that. Move the ball, move the ball — we'll get that shot. But we gotta be patient. We were patient at the first part of the game . . . now we dribblin' the ball too much on

the perimeter." Bruner pointed out that the team was two-for-eleven on outside shots, and eleven-for-sixteen inside, where Cage and Allen were getting free. After a few more instructions, Gaines told the players, "Go real hard, fellas." They gathered in a huddle and shouted, "Beat Cowboys!" before trotting out of the locker room for the second half.

The rest of the game was nerve-wrackingly suspenseful. Even though Cage continued to score inside, and forward Eddie Morris began to put in long-range jump shots, poor shooting from the free-throw line prevented the Aztecs from building a safe lead. Finally, with a minute left and the score 57-55 in favor of the State, freshman guard Terry Carr stole a Wyoming pass and made both free throws when he was fouled. Leonard Allen came racing down court to play defense with a look of excitement on his face — All right! — and the Aztecs pulled away in the final seconds to win 64-57.

Afterward, as his players dressed in the locker room, Gaines leaned against a wall in the hallway outside, smoking a cigarette and responding to the questions of a small army of sportswriters. He was relaxed and subdued, and made a point of praising the Wyoming players and their coach. In a few weeks his team would be 5-5 in the Western Athletic Conference and out of contention for the title, but tonight he had a win and could savor it.

Gaines has said that he would like to stay at San Diego State, but he admits the current small crowds upset him, and that if the school cannot find a way to build the new on-campus arena he wants, he may look for a better job. "If I believe I can do better somewhere else, I might do that," he said as we were driving back to the campus in his silver Volvo one afternoon. "Once you be content with yourself, you've got a problem."

Already he is dabbling in real estate, renting out a house in Del Cero and building some apartments. The drive that brought Smokey Gaines from Detroit's ghetto to the campus of San Diego State isn't diminished, not even after three and a half years of Southern California sunshine. "People out here are different than in Detroit; more laid back," he told me earnestly. But when I asked if he hadn't become a little more laid back, too, he laughed. "I'm not laid back," he said emphatically. "No-o. Shit. Maybe if I get rich . . ." □

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Queen palms, Sixth Avenue, Hillcrest



Mexican fan palms, Sunset Blvd., Mission Hills



Bunya-bunya, Balboa Park (Inset) Chauncey Jerabek



Silk oaks, Rolando Boulevard, East San Diego

BENEATH THE BUNYA-BUNYA

Of palm and pear and pine and Chauncey Jerabek

One afternoon in 1911, Chauncey Jerabek boarded a four-horse dray at Fifth Avenue and E Street in downtown San Diego and rode off to see about a tree-planting job on the Scripps ranch. He was twenty-one years old; a photograph records him as a homely Midwesterner, dark hair showing beneath the brim of his dark slouch hat, and one hand curled into a fist and pressed against his waist. His father in Peoria, Illinois, had offered him a share of his greenhouse business, but the young man wanted something of his own, and had come to San Diego to put his hands in the soil of tropical paradise.

Driven by a beefy Spaniard and loaded with supplies for the ranch, the dray rattled up Fifth Avenue toward the crest of the hill that sank into Mission Valley. Fifth Avenue then was drab, a shadeless dirt avenue with brick and wooden buildings, and though the yards of residences showed occasional patches of color, a bougainvillea,

oleander, or hibiscus, it was not the floral wonderland that Jerabek had imagined.

They paralleled the trolley line that branched at University and went one way to North Park, and the other to Mission Hills. About a week before, Jerabek had ridden the trolley to his Mission Hills terminus, the nursery of Kate O. Sessions at West Lewis and Stephens streets. Miss Sessions as she was called. He'd ridden out to ask for a job, as it was natural that anyone new in town, and with any inclination for gardening, should look her up at once.

She was sixty-one years old that year and in the prime of her long life. All her eccentricities had ripened into a glorious, prickly bouquet. She wore men's shoes and a long tweed skirt with a pocket for seeds, shears, string — whatever her busy hands might need. Born of a genteel family in San Francisco, she had gone to UC Berkeley and had become a schoolteacher, but a

girlhood trip to the Sandwich Islands and the exposure of San Diego's climate had quickened her nascent love of plants, so that she had come to call them her children.

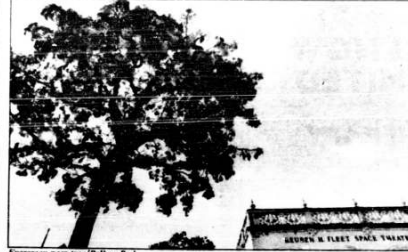
Moreover, she cared for them as children. She once grabbed a shovel from the hands of a man who had just bought a tree from her and was planting it in a hole too small. He watched her dig it to the proper size. When one of her workmen was chauffeuring her on errands in her flatbed truck (she didn't drive herself since the time she'd gotten out of her two-cylinder Maxwell without shutting off the motor, and had to jump back on the running board, shouting "Whoa! Whoa!" while the car turned in circles), she always kept an eye out for anyone working outdoors with a plant. She would have the driver stop, and would descend to offer advice on the plant's behalf.

She had no work for Jerabek at her nursery, but must have been impressed with his knowledge, for a

few days later she sent word for him to visit the Edward W. Scripps ranch at Miramar on the prospect of a job planting eucalyptus. Five years before, the Santa Fe Railroad had bought up 9000 acres in San Diego, much of it comprising present-day Rancho Santa Fe, and had sent the chief of its timber and tie department to Australia to ship back six million eucalyptus seeds. Since then, three million seedlings had been planted as fast as they could be set out, as a future source of railroad ties. Edward Scripps had taken a look at that and felt it might not be a bad idea to put some acreage into eucalyptus himself. Hence his need for someone who knew trees, as Jerabek did.

The dray descended the Sixth Avenue grade, crossed Mission Valley, climbed Murry Canyon, and reached the mesa where the travelers had a rangy view of the countryside — smooth as seal skin, unshuffled by a single tree. Telephone poles flanked the road; otherwise they saw nothing but native chaparral, which is not so much a desert as a dry heath. The horses toiled over the hard dirt, taking all afternoon to reach their barn. "During this time," wrote Jerabek years later, "the only other living things I saw were one coyote, two jackrabbits, and a couple of buzzards circling overhead."

Nothing in his ken could tell him at the time, but he was headed for the paradise he'd heard about in Illinois. At the ranch, where the foreman approved him and offered him a job, he found groves of oranges and figs — groves of them. Back home the whole town had turned out to see one potted fig tree in Glen Oak park that



Evergreen pear tree/Balboa Park

the newspaper said had produced a fruit. After moving to the ranch, Jerabek ate so many figs that his mouth grew sore from the acid in the peels. Where oranges had been a wild luxury in Illinois, here Jerabek dined on them, staying in the grove while other employees went to table in the boarding house.

While at the ranch he also fell in love, meeting and marrying Hulda Schultz, a native of Alpine. They were set out on the ranch. (A good deal of planting had gone on before he arrived.) They planted the slender, sky-lining lemon gums on the hills and canyonsides, and the thick, shaggy blue gums on the mesas where the chaparral had been cleared away. (Blue gums, named for the color of their sapling leaves, have been planted throughout California as windbreaks for agricultural fields.) The trees never yielded the timber that Santa Fe had expected, but the groves created settings for the lovely suburbs of

died many years later, Jerabek delivered a eulogy at her coffin, pleasant and dry-eyed, telling funny stories about her in a way that suggested his having lost her presence but not her friendship.

They lived on the ranch for six years. She became a trustee of the tiny Miramar School District, and he supervised teams of men in planting thousands of eucalyptuses, all together about forty percent of those that were set out on the ranch. (A good deal of planting had gone on before he arrived.) They planted the slender, sky-lining lemon gums on the hills and canyonsides, and the thick, shaggy blue gums on the mesas where the chaparral had been cleared away. (Blue gums, named for the color of their sapling leaves, have been planted throughout California as windbreaks for agricultural fields.) The trees never yielded the timber that Santa Fe had expected, but the groves created settings for the lovely suburbs of

Scripps Ranch and Rancho Santa Fe. Jerabek liked to say years later that he'd been offered property in the area for a dollar an acre, but fool that he was, never saw any use for it.

In 1917 he and his wife moved to San Diego, where he had found work as a city gardener. They lived for a time in Balboa Park, in the caretaker's cottage that stood near the site of the Navy's hospital. He rose to chief horticulturalist for the city, charged in particular with planting and maintaining the parkland trees. Most of the trees in Balboa Park, and many of those in other public places — Old Town, for one — were planted by Jerabek. He learned as he went along, not only by experience but by study. He collected a fine botanical library, corresponded with horticulturalists elsewhere, and frequently on Sunday evenings visited with Miss Sessions at her home in Pacific Beach. Eventually his friends began to call him "Jerry," or the "Tree Man," both of which he liked.

"Trees don't change much," he once told an acquaintance. "I guess that's why I love them so." Everyone appreciates stability, but for Jerabek, stability, balance, continuity were almost divine — the qualities of a tree. When he and his wife had settled in a house on Date Street on the eastern side of Balboa Park — he called it the Green House, after its color — everything that went into it, the furniture and cabinets, had to be of the finest quality and built to last for generations. He rose before dawn, did pushups, situps, and read his Bible. He wrapped his knees to give them support and wore high-top

(continued on page 22)

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BUNYA

(continued from page 21)
leather shoes, which he purchased only at Len's of Lemon Grove, to give strength to his ankles. He was dogmatic, particularly at the end of his career. A few of those who worked with him in the city nursery, selecting and propagating trees, have no fond recollections of him.

He was at his very best with strangers, telling them about his trees. A forceful talker, he once lectured a group of World War II recruits on the poisonous oleander, a shrub they might encounter in the Mediterranean, and when he had finished, they sat silent. In Balboa Park, he loved to lead groups on what he called "nature walks," place to place, nature consisted of plants.

For the group's convenience he passed out a list of the trees along the walk, giving the scientific and the common names. He was a crack at identifying trees, so much so that after he retired, the zoo brought him in for every hour a week to label the hundreds of trees in its collection. Thereafter he spent his retirement in cataloging rare and beautiful trees around town, making them in red on a wall map in his home, and creating lists of fifty trees worth seeing in Kensington, La Jolla, and La Mesa.

He left the Natural History Museum with copies of the lists, each of which carries the byline, "Chaimy I. Jerabek, the San Diego Tree Man." His stated purpose was to give the addresses of particular trees so that anyone could look up a

full grown specimen before planting a sapling in his yard. In effect, the lists were the outlines of nature walks that anyone could take on his own when Jerabek was gone.

The Cocco plumosa, or queen palm, at 5128 Marlborough Drive in Kensington, is one of San Diego's most common street trees; the one with the naked gray trunk and long phanellike fronds. The queen palm dominates Sixth Avenue along Balboa Park. (Another common street tree is the Mexican fan palm. When mature it is one of the tallest trees in San Diego. A row of them stands on Sunset Boulevard in Mission Hills, looking like mops on parade. The trunk of a young tree is covered with the stubs of fronds in a crosshatch pattern.)

The coral tree at 4036 South Hempstead Circle in Kensington is an early bloomer, sending out colorful red flowers on the ends of its branches and holding them for weeks before the green leaves appear. The Mexican variety contains an alkaloid that the Aztecs used by throwing crushed leaves into streams to stupefy fish. Several coral trees are coming into bloom on the banks of the freeway interchange between Interstate 5 and Interstate 8, at the base of Mission Valley. (Another early bloomer is the evergreen pear, showing white blossoms now by the fountain in front of Rouben H. Fleet Space Theatre.)

The silk oak at 4011 South Hempstead Circle is tall and roughly conical in shape, and has heavily indented leaves, like loose bands, that are silvery underneath and make the tree sparkle in the wind. In spring the bloom occurs in

horizontal combs of bright orange. It is a popular choice for tea gardens in India. A magnificent stand has grown to maturity on Rolando Boulevard in East San Diego — the last we'll see of them as street trees, since they shed heavily and undercut sidewalks. The city banned them from parkways in 1964.

The bunya-bunya at 324 La Canada in La Jolla looks like a Christmas tree with dreadlocks. It is a native of Australia, where aborigines fed on its nutlike seeds. Traditionally, each family fed from a particular tree and passed it to the next generation, making the bunya-bunya the aborigines' only form of private property. A towering bunya-bunya stands at Sixth Avenue and Ivy Street in Balboa Park.

Jerabek's lists go on and on, as he himself was prone to do. He liked to call out the names of trees as he passed them in a car — red box, iron bark, Kafir fig — although later in life his memory started to lag. Still, his lists spared him most of the indignities of age. He did suffer a nervous condition called tic douloureux, however, a twinge on one side of his face that caused him much pain. It disappeared for months at a time, but seemed to return suddenly with a blast of cold weather. For this reason he sometimes wore a ski mask, a knitted hood with holes for the eyes, nose, and mouth.

He told a story about the time he was in La Mesa, wearing his ski mask, when he needed to make a phone call and walked into a bank. He went up to a desk and asked the person sitting there if he might use a phone. Yes . . . he . . . could . . .

use . . . the phone on the desk, an employee said, showing Jerabek a seat and moving away. "Boy, was I being watched," Jerabek recalled. He left the bank without realizing what everybody was so nervous about.

In November, 1978, he attended the opening ceremony of an elementary school in Scripps Ranch that had been named in his honor. He had been asked to give a speech, and the fear with which he approached the task had left him almost speechless. He'd lost whole nights of sleep. He knew he could talk about trees, but what else? This childless man had no idea what children would want to hear. He arrived, dressed in a three-piece suit and his high-top leather shoes, and when his moment came, began his speech with the tat-tat-tat sound of a woodpecker knocking on a log. That sound, he explained, was what his wife used to hear while she taught in a one-room school in Missouri — a sound so loud that it sometimes stopped the class.

That introduction got him from schools, to woods, to trees, and after that he was all right. He was deeply honored that a school had been named for him, for he felt he hadn't done anything special in life, only what he liked. Two weeks later he died of a stroke, quite suddenly in the afternoon. He had made arrangements to have his library split up among his friends, even though from a scientific point of view it was better to keep the collection intact. But he'd said no, he wanted to give the books away as favors. One friend remembered how heavy his books were, and was reminded of his heavy, solid, furniture.

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The Inside Dope



David Cronenberg

DUNCAN SHEPHERD

The most monstrous error I committed in print all last year, leaving aside matters of taste and thus reducing the possibilities to a graspable number, was without doubt when I identified the director of *The Man from Snowy River* as the same fellow who did *Mad Max* and *The Road Warrior*. This untruth, tucked away in my initial capsule review of the movie, was found out by me on the very day of its publication, and, alas, it was too late to do anything about it. The editor's mailing, to my slightly hysterical relief, did not seem with demands from erudite readers for my immediate dismissal, and I never had to employ my prepared defense. Australia, I was going to have said, houses no more than half a dozen movie directors whom I or anybody else could name without having to consult a reference book, and it constitutes a comic dirty trick for two of them to be George Miller.

Besides which, this sort of thing can, and sooner or later will, happen to anyone, as I was reminded recently by a flyer for the Fine Arts and Guild theaters, on which

Gene Siskel was quoted as saying that *Nico*, made in 1976, was the first film by Carlos Diegues (whereas he has actually been making them since at least ten years earlier), and Roger Ebert, commenting on the same movie, dated the New Brazilian Cinema as twelve years in the wake of the German New Wave (whereas any trustworthy chronometer would give the New Brazilians at least two or three years on the German). Rumorations of this nature, together with the turning of several calendar leaves, have been a salve. The perceptible symptoms of trauma have dwindled now to an infrequent flutter in my left eyelid, and the present public confession inaugurates the final phase of my therapy. The capacity to smile again is expected to return in due time.

The good that came out of the experience was a renewed vow to read religiously the press kits that the Hollywood studios have been sending me without reason. I had almost forgotten how crammed these dossiers are with fascinating information, sometimes fascinatingly spelled into the bargain, and thus affording this sort of consolation derived above from Siskel and Ebert. The packet for the upcoming *The Year of Living Dangerously*

was particularly lavish with that sort of consolation, identifying its shooting location variously as the Philippines, the Philippines, and, as though to prove that persistence pays, the Philippines, and describing the themes of the movie as including "inherent tension and inevitable exploitation."

At yet another point, right in the midst of the violence and turmoil and exploitation, one has to travel all the way to the end of a richly consoling metaphor before arriving at the inevitable misspelling: "Sukarno fiddled while Indonesia burned under the matchsticks-and-tinder of extreme poverty and political upheaval."

Errors of fact, as when the same press kit refers to Woody Allen's *The Front* or when the *Frances* packet refers to Jack Fisk's *Heart Beat* (Allen and Fisk each had something to do with those movies, but not so much as to make them theirs), are even richer sources of solace for a person at my stage of recuperation. But others like those will do nothing to reinforce one's resolve to avail oneself of the information in press kits. Repeated reminders of how goddamned human we all are will begin to seem pointless to be counterproductive, and it is henceforth as a fount of enlightening and otherwise unobtainable information that I shall consider the press kit.

In a way, it may be foolhardy of me thus to narrow the information gap between the average moviegoer and an industry confidant like myself. I don't care. The prevailing spirit of openness and disemPOWERment moves me to share some of the tidbits that have lately come into my hands. Some of these tidbits are plainly intended to help the professional critic feel

like the movie-makers almost as personal friends (and, not to get too cynical about it, perhaps even as the diplomat in commenting on their endeavors as he would be about his close friend's productions at macramé class). Did you know, to select some nuggets at random, that Mel Gibson is the father of twins? That Sigourney (nee Susan) Weaver took her stage name from a character (not one I can remember) in *The Great Gatsby*? That Karl Malden is an avid basketball fan? That Oliver Reed claims to be the illegitimate grand-grand-son of Czar Peter the Great of Russia? That James Woods made the *High Dens*'s List for four years at M.I.T.? There is, unfortunately for present purposes, no end to those sorts of revelations, and so telling which such revelation might disclose an instant Mosaic bond between movie star and civilian.

I myself sat bolt upright when I read that Jessica Lange — I learned this from the *Frances* notes, not the *Tootsie* — grew up in Cloquet, Minnesota (pop. 9,000). Even though press releases nowadays are as discreet as ever about years of actresses' births, this let me spend a good fifteen or twenty seconds contemplating the possibility that she and I may have stood on the

same city block and watched the same Fourth-of-July parade during one of my annual summer vacation visits to my maternal Grandma and Grandpa Desien — at Grandma and Grandpa Desien, as they came to be called, with Swifflin said, during the Age of Revolt, ca. 1961-63, when I was being forced to attend Lutheran catechism at the same time as I was discovering the French existentialists. That last digression into autobiography is not as irrelevant as it might at first seem to my development as a cinematic omnivore; docile attendance at catechism gave good bargaining leverage for getting the parental ban lifted on stuff like *One-Eyed Jacks* and *Splendor in the Grass*.

But it is a digression nonetheless. Everyone will have to find his own avenue to togetherness with the stars, and toward that end it seems only right, as long as I am able, to reassure John Q. Fan of the rampant modesty and disdain for stardom among performers as disparate as Mel Gibson ("I'm an actor and that's all"), Sam Shepard ("I'm not at all interested in becoming a star"), Mac Davis ("I'd like to be a great character actor"), Oliver Reed ("I would love to have been a pirate"), and Meryl Streep ("Home has always been very important to me").

Oliver (or Ollie) — as he is known by close friends — works particularly hard at being a regular guy like you or me, always involved in antics that must be a total delight to anyone but his staff of domestics. When, one recently, he was master of Broome Hall, a sixty-three-room Victorian mansion like yours or mine, he chose to throw a party, made legend in the notes for *The Sting II*, for his favorite rugby team — "a celebration which ended with the regatta having consumed a fifty-gallon keg of beer, thirty-two bottles of Scotch, seventeen bottles of gin, four crates of wine and fifteen bottles of ale, after first staging a cross-country run through the estate clad in athletic spandex, as well as a hockey game (with eggs as pucks) in Broome Hall's huge kitchen."

This sort of *esprit* spills over into his professional life as well, as we can see in this intimate peep behind the scenes:

Reed, known for his outrageousness, did handstands and lewd gestures off-camera while the other actors were performing. During one scene, Reed jumped in front of the camera with his shirt off and began dancing around the actors... (Jackie) Gleason, calm throughout it all and actually enjoying it, looked into the camera lens with the hint of a smile and said, "This is the way he is without having a drink."

Such an insight into the humanness (godfused, in this case) of the people who make movies increases in value when combination from other quarters suggests a wider application. Take, for instance, the following forty behind the scenes of *Vidocqued*, a movie whose humanness might be called into question based on the

evidence on screen:

The atmosphere on the set was particularly friendly and jovial, during the first week of shooting. (David) Cronenberg was directing James Woods in a scene with very little elbow room. Just before a certain take, as if on cue, the actor and director began a trade of jokes and witty exchanges. In an effort to get on with the tightly scheduled day, first assistant John Board interrupted with his "State up!" whereupon Cronenberg and Woods muffled their chuckles and attempted to get on with the business of making a movie. The temptation proved too great, however, and within seconds they were reviving each other with more anecdotes. Again, Board tried to do his job, and again his effort was in vain. Shrugging his shoulders, he turned to the crew and sighed aloud, "What can I do?" Woods and Cronenberg finally got the hint, and the scene went on.

I have been able all week to break myself up into unsmuggable chuckles just imagining (as I must) the assorted jokes, witty exchanges, and anecdotes. In one sense, the average viewer is perhaps less in need of this sort of intimacy than your professional scholar and critic, who is apt to view movies from a lofty academic's perch as more rather than as work, if you see what I mean, and is thus apt not to remember to regard movie-makers with due capitalistic admiration. Conversely, however, other sorts of intimacies supplied by press kits, ones necessary to balance the above, are perhaps more needed by the average viewer than the scholar. These other sorts reveal the artistic skills and passions which the critical scribe is always cognizant of, or always in search of, but which the less interested viewer is apt to be blind to. A second peek behind the scenes of *Vidocqued*, on the collaborative relationship of director Cronenberg and cinematographer Mark Irlin, helps complete the picture.

On one particular day... Cronenberg was blocking a certain set of actress Deborah Harry. Irlin examined the composition, Harry's stance, turning to the director, he shook his head. "There's too much black on the screen," he explained.

Cronenberg reflected for a moment. "But if we change her position, we won't see her head." To which Irlin replied, "What if she has her arm down, like so?" The two men constantly explore possibilities, each demanding permission, and each as calm and professional as the other.

This piece of cinematic lore must make every director and cinematographer, in fact every artist in any art form, look hard at themselves in the mirror and re-examine their own dedication to craft. And, for a show of dedication on a rather different level, consider this, from the *Living Dangerously* notes:

As descended on the oriental city (here we have another sample of the inimitable *Living Dangerously* typesetting), I would have put a star in the foregoing clause if I could have been sure as to its proper placement; my best textual guess is that a word is missing between the "At" and the "descended" — a "night" or a "fog" or a "sorrowful" — a hand-some actor sat alone in his midtown hotel room, knowing that a security man stood outside his door and that two more patrolled the lobby downstairs, watching, searching, expecting the unexpected.

The security man, the actor thought: was this to be another threat? An ultimatum? "Get out or we'll get you?" He picked up the phone to hear another in a series of threatening phone calls...

Sound like an adventure movie or a Far Eastern detective thriller? Perhaps, but this scene, starring actor Mel Gibson, actually occurred in his Manila apartment during location filming days of MGM's *The Year of Living Dangerously*. Mel Gibson, Australia's popular superstar, was "living dangerously" off-duty while filming this, his first American movie.

Now, never mind the prose style. What we have here is clear confirmation of the continued survival of the sort of kamikaze zeal we sometimes think died out in movies after the silent era, when D.W. Griffith's star would willingly fling his forehead for the cinematic cause or Buster Keaton would routinely risk his own neck and, on one occasion, actually break it. Elsewhere the entrée afforded into the

moviemaking clique educates us not just by example, but by actual word. The value of this hardly needs pointing out, at a time of year when everyone is turning his or her mind to the Oscars, is fed up to his or her Adam's apple with Ten Best lists and critics' circle polls, and is finally ready to attend to the expertise of the experts. The *Gundisi* press kit, which is unusually extensive and features a detailed chronicle too lengthy to go into here of Richard Attenborough's two-decade struggle to get the project off the ground, offers the director's candid assessment of such members of his production team as Billy Williams, Director of Photography ("One of Britain's most distinguished cameramen"); Ronnie Taylor, Co-Director of Photography ("Without question the leading camera operator in the British industry for many years"); Ravi Shankar and George Fenton, Musical Composers ("Ravi's raga was exquisite and George's orchestration of it was successful in every respect"); John Bloom, Film Editor ("His impeccable taste and tremendous sense of story line make his contribution to any film invaluable"); Stuart Craig, Production Designer ("His creativity and invention are extraordinary"); Simon Kaye, Sound Recorder ("As fine a sound recordist as there is working anywhere in the world"); John Mollo, Costume Designer ("Probably the finest authority in the British film industry on historical and military costume"); Blaise Athayde, Co-Costume Designer ("Her unparalleled knowledge of Indian period dress from every region of the subcontinent added immeasurably to the veracity of the film"); and Tom Smith, Make-up Supervisor ("A make-up artist with a touch of genius").

All of this can be quite helpful to critics when writing up their reviews, especially if, like me, they have never heard of any of these people apart from one of the photographers and one of the composers, and if their attention to movie credits tends to be a little slipshod. However, the very feature which makes Attenborough's remarks so helpful to critics, namely their expression in standard critical diction (dis-

tinguished... impeccable... extraordinary... fine... fluent... genius), limits their interest as movie-makers' argot. For that, for the sense of eavesdropping on the set or in the executive suite, we can profitably turn to Jennings Lang, the producer of *The Sting II*, who not only lets his hair down and gives an earful of board-room philosophy, but provides guidance in pinpointing the authorial stamp that marks all his productions, the "figure in the carpet" which Henry James wrote about:

Often associated with the rebirth of big motion pictures in Hollywood, Lang actually focuses his efforts on all kinds of films from the "intimate" to the "epic." "Our goal is to make pictures that will bring smiles out of their homes into the theater," he says. "That's the only kind of film we try to make."

The subtle distinction drawn by Lang between himself and rival movie-makers cannot help but inspire the thoughtful person to attempt to enumerate the various other kinds of movies that other movie-makers make. But before we go our separate ways to pursue that project, let's hit up the star of the movie, Jackie Gleason, just as sportswriters drop in on locker rooms and political commentators attend press conferences, for the sort of expert analysis that only the insider can provide: "Judging by the way the film has been directed and the acting in it... I think that it's going to be a hit. I think that when people walk out of the theater, they'll say, 'We were very well entertained.'"

I personally have never in my life walked out of a movie theater saying precisely that, and I have no way of knowing whether I will feel like saying it if I should decide to see this example of the kind of movie that I have to leave home and go into a theater to see. But I admit that I would not have the temerity to attempt to say precisely that, unless and until I have polished up my *Star Line* information and am accompanied by a fat man with a tooth-brush mustache who will agree to respond with an "mmmm-MM." □

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Life Sentences



Jonathan Saville

JONATHAN SAVILLE

Henrik Ibsen's *Peer Gynt*, of which I saw a thrilling production last week at the Guthrie Theater in Minneapolis, presents a director with a daunting script. It is a script immensely long, immensely rich in character and incident, fragmented, phantasmagorical, and in verse. It traces the entire lifetime of its hero, from exuberant youth to pathetic old age, and it shows him in such diverse roles as loving tormentor of his mother, teller of tall tales, bride-abductor, fiancé of a troll princess, brawler with an invisible, menacing presence known as "the Boyg," world traveler, international capitalist trading in black slaves, and Buddhist idol, fake Islamic prophet, a tourist observing the Sphinx, "emperor" in a Cairo lunatic asylum, potential victim of a Button-Molder (who threatens to melt him down as scrap), and chaste lover of a faithful woman who has done nothing all her life but wait for his return. This spectacular picaresque material is bound together by a network of symbols and ideas, for *Peer Gynt* — like its immediate ancestor, Goethe's *Faust* — is a philosophical drama, asking and attempting to answer the great questions of human destiny.

The chief question posed in the career of *Peer Gynt* is how a man can justify his life, how he can be truly human, truly himself.

like our own when commercialism, the disintegration of traditional social bonds, and the cult of doing one's own thing make it feasible to live a thoroughly busy and apparently pleasurable and successful life without any serious commitments whatever. *The Diviner* Comedy reserves a special area just outside hell for the trimmers, those who blew neither hot nor cold and who, according to Dante, never really were alive. For the medieval Catholic poet, this meant a failure to turn the soul decisively toward God or toward the devil, a neutrality in the cosmic and personal battle of good and evil. For Ibsen, *Peer* is the archetypal modern trimmer, a rootless wanderer, always on the make, neither significantly sinful nor significantly virtuous, drifting with the current of time rather than directing his life through a series of willed choices, following no law but his impulses to pleasure, power, and diversion. He has adopted the middle-class values of the frock-coated, pig-snouted trolls — more and more the dominant force in modern life, in Ibsen's view — and his God-given soul has become tawdry, damaged goods, ready to be melted down by nature and reused in someone possibly more capable of making himself an authentic human being.

The play that incorporates these ideas and gives them such vivid, chaotic reality presents formidable challenges, but director Liviu Ciulei at the Guthrie has met the challenges triumphantly, with an imaginative authenticity of his own which brings the script fully to life. There is a plenitude of humor and energy in this production, with a wonderfully concise realization of each moment of dialogue and action, but the vitality and richness never obscure the clear lines of development or the exposition of the underlying ideas. Toward this end, Mr. Ciulei has made some minor but important adjustments in Rolf Fjelde's vigorous and eminently playable translation, removing various elements which would be obscure or uninteresting to a modern American audience (polemics about the Norwegian language question or Sweden's role in the war over Schleswig-Holstein, a parody of Kierkegaard, etc.), adding some dialogue to make the philosophical points unequivocal, eliminating characters such as Solveig's sister or the devil where their presence would muddy plot or thought. But his most signal contribution has been his clarification of the style of the play — styles, rather, for *Peer Gynt* is an encyclopaedia in its dramatic range, a treatment of nineteenth-century social and moral problems.

The first half of the play (acts one through three), when *Peer* is a young man lying, brawling, planting his mother on the millhouse roof, and consorting with trolls in the mountains, is played in a style of broad folk humor, with a largeness of gesture and intonation and a rough vigor that

seem to rise right out of the soil of a simple and solid age. The principal actors in this part — Greg Martyn as *Peer* and Gloria Foster as his mother Aase — handle the style brilliantly. They play big, projecting not complex psychological characterizations but the vital archetypes these characters really are. It is a style indifferent to subtlety but demanding great concentration and force, which is just what Mr. Martyn and Miss Foster give it. Behind the lively (and at times farcical) action and the folksy rhythms of the scenes, we are aware of presences deeper than any individual, of Wild Youth and the All-Suffering Mother, of ourselves and of our source and consolation. That this style is not incompatible with the deepest personal feelings and the loftiest flights of poetry is shown by the culminating scene of Aase's death, when *Peer*'s unrestrained imagination invokes for the dying old woman a careening sleigh-ride to heaven, with her little wooden bed as the sleigh, the old sleeping cat as the dashing steed, and *Peer* himself as the coachman. It is a scene that is miraculously right, with its poetic distancing precisely calculated to release the maximum emotion, in the manner of ritual. It is not only *Peer* and Aase we see in these transcendent moments at the Guthrie: it is all deaths, and all deaths of parents, and all the love and guilt children feel toward their parents, and all the tenderness of the living as they try to lighten the last painful moments of their loved ones.

This magnification and distancing is the most important quality of the Guthrie production, for it makes sense of the play — both intellectually and emotionally — in a way no other approach could equal. In the second part of the production (acts four and five of the script), the same effect is achieved, though the style now is different. For the middle-aged capitalist and wanderer, a new actor takes over the central role, and Gerry Bannman's *Peer*, unlike the earthy folk-hero played by his predecessor, is more a stand-up comedian and clown, wryly commenting on the ups and downs of his absurdly variegated life to an audience he seems to be consciously playing to. There is much less sense of an inner life here, of a real character, what Mr. Bannman gives us is more a series of external attitudes and comic devices, like Jack Benny doing a routine.

This mode of acting goes along with the blatant social and historical satire of act four, and Mr. Ciulei accordingly exerts his dazzling directorial imagination in the creation of exaggerated personal types and amusingly grandiose scenic spectacles. Designer Santo Loquasto, who has restrained his own dazzling imagination in the earlier acts, plays along, and instead of the sober simplicity of the Norwegian scenes he now offers us sinking ships and movable sphinxes. The results of such fold-out are once again to keep us at a certain reflective distance from the action,

uninterruptedly aware of its staginess and artificiality even while we are responding with amused interest to *Peer*'s adventures and the caricatures of nineteenth-century culture they constitute. But whereas Mr. Martyn's youthful *Peer*, for all his instability and flamboyance, had a substantial human reality to him, Mr. Bannman's middle-aged adventurer seems all surface and rhetoric, and the people and scenes he travels among seem as shallow and flimsy as he is.

All this is calculated, of course — by actors, director, and designer. They compel us not so much to recognize as to experience — in the concrete sounds and sights of the stage — the emptiness of *Peer* and of modern man in general. In the final section, which depicts the aged *Peer*'s return to Norway, the perspective changes once more. *Peer*'s wry humor remains, but Mr. Bannman marvelously deepens our view of him, revealing bit by bit the despair that pervades a life devoted to hollow

enterprise and to a ceaseless effort to escape from the truth. The truth Mr. Bannman's *Peer* now must confront is loneliness, the imminence of death, and the fact that his existence has left no mark at all on the world. The staging resumes its sober simplicity, but in a key passage, Jennifer Tipton's lighting design, exquisitely expressive and evocative throughout, takes on an even greater degree of artistry as it abandons the earlier picturesque effects of troll kingdoms and desert harems. And finally, on the most naively simple of stages and in plain bright light, there is nothing left of all the play's crowds and motley but Mr. Bannman's *Peer*, vulnerable and poignant, Jessie de Guzman's Solveig, the mother-wife who has always waited for him and who now caresses him as though he were an infant, and Walter Atamanian's brisk, bureaucratic Butson-Molder, deprived of his victim for the moment but grimly promising to return. Unless... unless the love of a good

woman can definitively reshape a defective soul, and give it the form and substance it was destined to have, and make *Peer Gynt* whole again.

There are, naturally, weaknesses here and there in this superb production. The scene with the Boyg is ineffective, for the hallowed creature (who may represent the basic entropy of things) is reduced to a dry voice following *Peer* around the circuit of the Guthrie's high-tech sound system. The Pastor's funeral sermon — a key passage in *Peer*'s ultimate education in what being a self really means — is spoken too quickly; and by an actor who does not project any sense of character; it is recitation rather than acting. Miss de Guzman is perhaps not quite up to the role of Solveig, which requires a silent radiance so penetrating that it can keep us enchanted throughout the long stretch of the drama in which she does not appear. Or perhaps the fault here is the music (by Florentino Carpi and Paul Goldstaub), for the high points of Solveig's

role are the songs she sings, and even Kirsten Flagstad could not have made these luckless compositions sound beautiful and touching; the final lullaby, with its endless eddying melismas where pure material simplicity is called for, is especially awful.

But to list these defects is already to make too much of them. *Peer Gynt* is a play with the power to move our hearts and change our lives, if it speaks to us clearly and powerfully enough, and if we are willing and able to listen. Liviu Ciulei's masterful production at the Guthrie provides all the clarity and power needed, and any airline flying to Minneapolis will provide the rest. If, like so many of us today, you are living a life of quiet desperation, unmotivated, undirected, unattached, uncommitted, and with a continuous low-level dread that the inscription on your tombstone may read "Here Lies Nobody," you might find a quick trip to the Midwest a saving investment. □

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Scene but Absurd



Marceline Hugot, Tom Glynn

JEFF SMITH

Good and bad news. The UCSD production of *Pieces of Eight*—eight acts, short plays, and a "dramaticule," the whole conceived and directed by Alan Schneider—concludes its brief run this Sunday. Due to a healthy subscription sale, the four remaining performances are sold out. According to Lori Carlson, public relations representative for the drama department at UCSD, the only way you could purchase a ticket would be to arrive early at the theater (the one on Ruperts Way, not the Mandell Weiss Center), give your name to the person in the ticket booth, and hope for a no-show. Such an experience, waiting in the hope of gaining admission to something genuinely worthwhile, mirrors one of the submerged themes of this brilliantly directed collection of plays—an assemblage of absurdist dramas, in which people appear to be searching for meaning in a world that is fundamentally meaningless. In *Pieces of Eight*, the director, with a penchant for illogic and cold irony. Should you arrive early, however, and should enough ticketholders decide, *Gods-like*, not to show up, the wait will definitely be worth it.

Schneider's *Pieces of Eight* is a remarkable evening of theater.

Alan Schneider directed the first American production of Samuel Beckett's *Waiting for Godot* (1956) and Edward Albee's *Who's Afraid of Virginia Woolf?* (1962). For *Pieces of Eight*, Schneider has selected works from a group of playwrights generally associated with the Theater of the Absurd—Beckett, Albee, Harold Pinter, Eugene Ionesco, and Tom Stoppard. He has added others that, surprisingly in some instances, fare quite well against the movement's more fashionable exponents (Rings Lardner's weird *The Tridger of Greva*, for example, and Robert Anderson's *I'm Herbert*). Taken as a unit, the eight plays are like pictures at an exhibition, a subtly unified collection of miniatures about disunity, dislocation, and the absurdity of existence. Each one-act is related to the others, often by contrast or by placement in the sequence, in ways that aren't completely apparent until the end. Alternatively playful, distant, outrageous, and gothic, these plays are united by a common theme: relationships. They are also joined by the artistic vision of the director. With minimal means, Schneider has not only crafted an intellectual puzzle of meanings about human interaction, he has also, and more importantly, created an

aesthetic reality—a whole gallery of moods, shadings, textures, and atmospheres—that lingers in the mind's eye long after the individual plays have faded from view.

All but one, that is, Easley the most refined and beautiful theatrical piece I've seen in San Diego, Schneider's production of Samuel Beckett's terse "dramaticule" *Come and Go* is unforgettable. It is the third play on the program. The first, Jules Feiffer's cartoonlike *Unexpurgated Memoirs of Bernard Mergendeller*, is a light, accessible comedy about a young man, with a castration complex, who is unable to perform sexually during a one-night stand. The second is Ring Lardner's *The Tridger of Greva*, in which three tardily witted bumpkins fish from a boat and exchange a gaggle of non sequiturs. "My sister's expecting a baby," one says. "Oh?" asks another, "on what train?" Unlike the audience, each of the three men has no trouble at all following a warped conversation that rivals Ionesco in its fundamental insanity. The first two plays set the tone for the evening. They introduce the theme of relationships, as well as a related concern: like confused identities, language, and motives. Both plays have a realistic base, upon which the irrational intrudes implacably.

Then the stage darkens. A solitary cone of soft light falls from above onto a small bench. Three women enter from the shadows. They wear identical clothing—long, pale dresses and straw hats with rounded brims that shroud their faces completely. The women move into the dim light, with a funeral slowness, and sit on the bench. Their symmetrical gestures, their apparel, and their low, almost inaudible voices make them practically indistinguishable.

After a pause, the woman seated at the center of the bench rises, circles slowly behind it, and disappears into the darkness. After another pause, one of the other women quietly moves to the center. The two ask about their departed friend, who then returns and sits in the empty space. This pattern is repeated three times. There is something threatening each of the absent women that she is someone of—no stated something which her friends know not she does not know, the third woman decides "not to speak of the old days" or "of what came after." Instead they choose to clap hands, cry-crying their arms "in the old way," and then gently lowering them onto their laps. "I can feel the rings," one says, just before

they are enveloped in a dark silence. At first glance, *Come and Go* does just that. It looks like a one-finger exercise dashed off in about the time it takes to be performed—approximately three or four minutes. Like an apparition, the play has vanished before we can grasp what took place. And we learn so little about the three women. Their youthful nicknames—Vi, Ra, and Flo—suggest a long-standing friendship. They are having a reunion, of sorts, but don't discuss it. And they used to sit together like this "in the playground at Miss Wade's." But who she is/was and the location of the playground (a school? a park? Miss Wade's backyard?) remain as unknown as the women's ages, origins, and the unimpeachable something each will soon confront. Nonetheless, these fragmentary details convince us that we have had a compressed glimpse deep into the essence of the three women, and we have also seen a visible emblem—their hands clasped in an unbroken chain—of their friendship. We sense as well that this ending bond may be the greatest they have ever known. There are no rings on their fingers.

The facile interpretation, of course, is that they were school chums, they never married, and now they face death (in an early draft of the play, Beckett had a character say aloud, "Three months. At the outside..."). Not a suspicion. She thinks it is heartburn"). For the final version, however, the playwright has penciled these telling specifics in favor of an unspoken language so restrained and evocative that every word, every movement—and even every silence—is pivotal. And the meaning of the piece, more felt than heard, more aesthetic than cognitive, resides in its elegiac tone, its atmosphere of faint light and the darkness of the void, and the brief, repeated patterns (Beckett seems to suggest) that make up a life.

Schneider has staged *Come and Go* with a fragile elegance that is exquisite. Like characters in a 1940s drama, his three actresses (Marceline Hugot, Katherine Udall, and Diana Berry) are both languid and exact. They draw out each word and movement with an austerity that belies the small theater, placing it at the threshold of open cinema. In this minimalist atmosphere, the surrounding darkness—as much a character as the women at the three women—becomes increasingly oppressive. A simple turning of the head becomes an event. And, after the circular pattern of coming and going has been replicated

three times with matching precision, the slow clasping of the women's hands achieves an unexpected eloquence. As the light fades, their interlocked arms depict the symbol for eternity. Doubled.

Compared to the captivating *Come and Go*, which resembles starting at the surface reflections of a deep well and moving intuitively what lies below, the fourth play, Edward Albee's *The Sandbox*, reads like the work of an amateur. About conflicting generations, the sterility of life, and the murder of Grandpa by a mysterious Charles Atlas figure, *The Sandbox* quickly draws one back to the surface of the well. Even with fine staging, a neat, in-house device—the two potential lovers of the Feiffer play, David Gasser and Mariangela Pino, are now the long-winded Mommy and Daddy—a and a well-performed monologue by Marceline Hugot as the cranky Grandma, Albee's short work appears strained, overwrought, and cheaply symbolic. As does Ionesco's banal *Fourroom*, the seventh play on the program (which Schneider has lived up to by making it a look-alike march, with the three actors reading their disjointed lines as if their voices were musical instruments).

Tom Stoppard's *The (15 Minute)* "Dogg's Troupe" Hamlet, a comical spirit through Shakespeare's three-hour tragedy, concludes the first half of the evening. Among other things (one of them being that it parodies Beckett's piling down of language to its essentials), the fifteen-minute piece is a hilarious travesty of the Bard's mighty drama. Led by Corey Hansen's increasingly flustered Hamlet, a troupe of eighteen actors performs the play three times, with each new version done twice as fast as the previous one. Thus Hamlet's soliloquies get shorter, Ophelia yammers about carrying a willing flower, Yorick's white skull bobs in and out, and the cast as a whole—playing on fast-forward with split-second timing and with a typically imaginative use of props—eventually reduces *Hamlet* to a ten word core: "To be or not to be. The rest is silence."

Harold Pinter's *Night* begins the second half. By Pinterque standards, it is an unexpectedly gentle drama about an unfeeling married couple who attempt to recall their first encounter. In keeping with Pinter's usual mode, however, the attempt itself begins to reveal differences not only of fact but also of emotional commitment,

both then and now, and the varying degrees of adoration each pledged to the other. The play concludes with the impression that other, deeper conflicts exist in the relationship—now barren in deed if not in words—but what they are is open to conjecture. (A technical conflict also occurred during the opening-night performance of the Pinter play: the lighting was too bright for the scene. As the problem was corrected, the value of Rob Murphy and Richard Riddell's lighting designs for the production became clearly apparent—the flaw of execution revealed the importance of their work.)

Robert Anderson's *I'm Herbert* is the eighth piece of eight (I'm tipsoeing past Ionesco's silly *Fourroom*, which received a far better staging than it deserves). On paper, *I'm Herbert* seems an odd selection, since Anderson is hardly a household name among aficionados of the Absurd. In the context of Schneider's program, however, it is an excellent choice, one that sums up the theme of the evening in a serio-comical manner. In the play, an old married couple sit on rocking chairs. Each has been married before, maybe more than once. In their advancing senility, they increase with every new sentence, they

begin to confuse each other with previous mates and lovers. Like the confusions in Pinter's *Night*, though in a more humorous manner, the names snowball in a wonderfully absurd but nonetheless believable dialogue. Did they have children? Yes. Did they make love? No. Or was that with Mary? Finally, Herbert becomes completely lost amid the names he and his wife are bandying about. And he shouts the title of the play in a serio-comical assertion of his now suddenly debatable identity.

In a prologue to the production at UCSD, the cast proudly announces that the evening is like a treasure chest, filled with "pieces of eight." The boast is correct. The collection of one-acts, the performances of the cast, and the splendid direction of Alan Schneider all combine for a rich, varied, and exciting theatrical event. As I say all this, however, I feel like a theater leech, a Blackbeard with an X-marked parchment who knows where the treasure lies but who also knows that it is buried under a mound of season subscribers. For the next four nights, *Pieces of Eight* will start at 8:00 p.m. If you don't have a ticket, and if you love good theater, get there early—with cutlery drawn, if necessary. □

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Every occupation has its hazards — mine is severe stomach upset. I don't write this to castigate any particular restaurant or to frighten diners, but recently I was living on a diet of nine-tenths water and one-tenth grape juice. (Grape juice contains potassium and salt and did much to maintain my body fluids.) I couldn't gulp down this concoction the way one does for a summer thirst, but had to take it slowly, three sips at a time. My condition was so severe that the mere sight of magazines that displayed food made me ill and I had to prevail upon my friends not to mention eating or dining out. After a while I graduated to a few spoonfuls of rice and then to a mouthful or two of banana. This regimen of renunciation was uplifting to the soul, and I felt

myself to be in the company of people who turn away from worldly pleasures — in this case, food.
Eventually I was able to go out and dine again, but I assure you that I did not seek out menus with garlic, chilis, or peppers. I mention this as a preface to the restaurant under consideration today, *Kyplings*, located in the Lumberyard shopping center in Encinitas. It serves food that is supposed to evoke the British writer Rudyard Kipling — mixed grill and chicken and lamb curry. Actually, the food is Continental and prepared by an English chef with French training. The decor makes some attempts at evoking Imperial England but the menu, printed in French, has a bit of everything: duck, veal, filet of beef, seafood. It even offers fennecine. With the exception of the curry, the food is mild — just what the doctor ordered for me. You should bear the subtle cooking in mind when trying *Kyplings*.
As in all the shops in this new shopping center, the decor is intended to be arresting. *Kyplings* has lots of ferns and light fixtures covered with fringed silk lampshades. The astringents and menus are stamped with the likeness of a man in a pith helmet and a small elegant mascot. (In the event that you are curious about the

spelling of the name, the word Kipling was already trademarked, hence *Kyplings*.) Just as the menu is divided (between British and Continental dishes), so is the physical plant. You enter into a lounge with a full bar and capacious chairs which tends to be noisy during the "happy hour." A miniature train runs along one of the ledges in the room, which also contains a piano — there's music after 8:00 p.m.

The dining area is separate, but as far as I was concerned, not distant enough from the boisterous laughter emanating from the bar. Fortunately this quieted down after 6:30 p.m. If laughter and high spirits are qualities you find contagious, then come early. The restaurant does not serve dinner until 6:00 p.m. and if you arrive earlier you will have to wait in the lounge.

To begin with the positive aspects, the fresh fish is first-rate. I visited *Kyplings* twice and both times found the fish and seafood outstanding. The first night I had the bouillabaisse, which, if available, costs \$14.95. I've never had two bouillabaisse dishes that were alike; the one served at *Kyplings* has its own distinct style. The fish, including fresh salmon, was among the best I've encountered for being plentiful and in good variety — mussels, shrimp, and an oyster were included as well. The broth may be subject for differences of opinion. It was very mild. For someone who was convalescing, like myself, it was fine, but I could anticipate that others would find it lacking in body. This broth contains no tomato and little saffron. The fish stew is served with aioli, a mayonnaise-like substance heavily flavored with garlic which you may add to the broth. Lovers of bouillabaisse should call *Kyplings* to find out if it's available, but please bear in mind that it is the quality of the fish and seafood, rather than the broth, that makes this dish worthwhile.

On the second occasion I had King salmon (\$14.50), poached and served in a caper sauce — I requested no salt be added to the fish because capers by themselves salty. King salmon is in season for only a short period during the year, and if you can find it, don't miss its silken texture and deliciously sweet, buttery and acidic flavors from the metallic aftertaste that identify frozen salmon.

My friends who came with me had the chicken curry (\$11.25) and the duck breast with peas and red wine sauce (\$13.25). The consistency that accompanies the curry are quite impressive, everything from chicken to grated coconut to yogurt to sliced banana. Both my friend and I liked the curry itself. Yet this was chicken curry, and less can go wrong with chicken, at any time, than with lamb.

The duck breast with red wine was impressive both to the eye and the palate — a duck thigh is surrounded by slices of duck breast and covered with red wine sauce.

The pears fan out across the edge of the plate and the dish showed careful and loving preparation. Duck lovers should try this.

Praise should also go to the vegetables, served on a separate dish so that the sauces of the entrée do not mingle with the vegetables. A parrot cauliflower au gratin was memorable as were the potatoes au gratin. The vegetables vary from night to night, and none are less than excellent.

What bears improving are the salads, alas not served properly because the waiters and waitresses prepare them from a salad bar. The soups are classic French, period vegetables with cream, but rather lacking in flavor. There's lots of hot bread and butter, the latter of which could be of better quality.

The desserts, all done on the premises, are worth ordering, particularly a strawberry tart with excellent pastry, a thin layer of cream, and strawberries. The chocolate mousse, made with honey, needs a deeper chocolate to wake up the taste buds, and I would have liked more and the right sauce with the profiteroles.

Two last items: the service and the prices. Unless the restaurant is fairly empty, there is an almost excruciating wait between the soup or salad and the entrée. I am aware that each entrée is prepared individually, but on a busy night you may find yourself craning your neck every few minutes wondering whether the food will ever arrive. Getting the food out hot and with a reasonable interlude between the first and second courses is a problem for every restaurant. Yet at *Kyplings* it was a problem for every restaurant. Yet at *Kyplings* it was a problem for every restaurant. Yet at *Kyplings* it was a problem for every restaurant.

Then there are the prices. There is only one dinner item under ten dollars, and that's a pasta dish, the fennecine at \$9.50. I can't understand why a chicken dish can't be available at a price, or even one of our less glamorous fish. Why does a dish like poach chop, even if prepared with Calvados brandy, have to cost \$11.50? This means that eating, just and possibly a cup of coffee, you are facing a bill of fifteen dollars — both my meals cost twenty dollars, and I had no wine or coffee. Why doesn't *Kyplings* consider several nightly specials, especially midweek, that are under ten dollars?

Kyplings has an earnest chef who should improve with time. The food is of high, fresh quality, and the preparation is several cuts above the average restaurant. And again, the food will appeal to those who do not like rich sauces or spices. I doubt whether *Kyplings* will ever decide between being a pub or a genteel dining room, but that's Southern California — eclecticism is king.

Off the Cuff

How do you feel about nuclear arms proliferation?



Mark Garsner
Computer Science
Student
Rancho Santa
San Diego

I'm not happy about it. I think we're spending too much and I would like to see a freeze. I'd like to see a total arms reduction. I think we have enough deterrents right now. I don't feel we're behind the Soviets in any way whatsoever. It's gotten way out of hand. I can't believe that either government actually believes they could win a nuclear war. For that reason I think any nuclear stockpile would be a mistake — an accident. With the increasing technology and sophisticated weapons, we're also increasing our chances of making more mistakes. I'm not the kind of person who sits around talking politics for hours, but I do feel recent administrations tend to exploit their power. The public isn't well informed enough to make specific decisions on critical issues. We have to be able to trust who we elect as our leaders.



Judy Karsner
Retail Clerk
East San Diego

As far as spending more on nuclear weapons, I'm kind of indifferent about it. If it's going to happen [nuclear war], it's going to happen. There's nothing I can do to change it. As far as Reagan is concerned, I feel he's not spending enough on the military. You hear that military family income is comparable to the average income in a private-sector job. It's not true at all. Even with the great medical benefits you hear about, it's often a struggle to make ends meet. Medical benefits don't feed the family. It may seem like Reagan's spending more on defense, but he's got a freeze on military pay raises for something like two years. He may be buying new missiles or warheads or whatever, but he's cutting the little man who really believes in supporting his country.



Darryl Rivers
Engineering Student
East San Diego

I think there should be a drastic reduction of nuclear arms. Man creates his own destiny and if there's a continuous talk that we will eventually come down to a full-out nuclear war, unless these weapons are reduced or better yet eliminated, I think it's eventually going to happen. It seems that with an overabundance of weapons there's a far greater chance of some mistake being made. Once it's started, there's no stopping it. There's already enough warheads to destroy the world ten times over. Just how many times does it need to be destroyed to make the threat real enough? It's getting to be like a fat: something catches on and everyone assumes that's the way it has to be. I think we can alter this direction by our actions. If enough people were distressed by the arms buildup, maybe the opinion of the people would count.



Alberts "Bobbie" Rogers
Property Manager
La Jolla

I'm kind of ambiguous about the whole thing. I hate war and I have even thought about it. I realize we can't let our defense get too far behind, but then if we just keep up the race, who knows where it will lead? I think defense spending should be more prudent. If you run a business like the government is run, you'd be bankrupt within the first year. The government spends millions developing some new defense prototype and then abandons it with an attitude like, "Well, I guess it's just not going to work," or, "It's obsolete." If a person decided to build a new house, put a lot of money into it, get about halfway through, and said, "Gee, I don't really want it after all," it would be ridiculous. The government ought to be more practical before they begin major defense projects with the taxpayers' money.



Brendan Shea
Salesman
La Jolla

I don't like it at all, primarily because I don't see an end to it. A nuclear war would be devastating but I can see it happening. We already dropped the bomb once. I've always been brainwashed that the Russians were bad, but I don't know anything about the people. I'm sure the average Russian doesn't want war any more than we do. It's not a public decision — we have to rely on the nukes in government. It will almost take a bomb dropping before people move to action. We'll say, "Uh oh," but by then it would be too late. I'm not sure about the logic behind creating more devastating weapons to make us safer. It certainly doesn't make us feel secure. I'm not against nuclear power plants, but I don't see them as an entirely different thing. I'd want to build one in my backyard but I'd tell my neighbor to tear his down.

— Lin Jafari

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BILLY SQUIER



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San Diego Sports Arena



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Tap Roots

"Every little girl took tap dancing. I started when I was eight—that was before Shirley Temple. The advanced students would dance on a Plexiglas stage and their teacher would stand underneath them, watching their feet. Our teacher could tell how well we were doing without even looking at us, just by listening. She used to say, 'Tap not only has to look right, it has to sound right.' I stopped tap dancing when I was eleven. Then it became less fashionable, and when my children were young, they took ballet and modern dance instead."

Tap has always gotten low billing in the hierarchy of dance. Sure, my aunt and millions of others watched and listened to Fred Astaire, Gene Kelly, Donald O'Connor, Ray Bolger, Sammy Davis, Jr., and now Gregory Hines. But not John Bubbles, Chuck Green, or Baby Lawrence. Not Bunny Briggs, the Copasetics, or the Nicholas Brothers. No, not Honi Coles, Sanderson Sims, or the Harlem hoofers who were headliners at New York's Apollo Theater, but who never got much chance to dance elsewhere.

The last left of these old masters of tap have been rediscovered and newly appreciated in the recent years of tap revival. It is their tradition of tap dance, not the commercially entertaining, Broadway-Hollywood musical-comedy dancing, but the swing, bebop, big-band jazz dancing, that inspires the Jaz Tap Ensemble.

The dance dancers and three musicians of the Jaz Tap Ensemble present the rhythms and syncretisms of jazz music and tap dancing as a concert art form, with a mixture of modern dance, and rock, folk, Indonesian, and African music. They tap, stamp, slide, glide, scrape, rap, and chatter. Their percussive sounds include body music and, in a dance like Spoon River, spoons.

Next week, the Jaz Tap Ensemble will be talking about tap, teaching tap, and performing tap in San Diego. Their schedule is:
• on Thursday, February 24, at 11:00 a.m., a lecture-demonstration, ranging from the

history of jazz tap and its innovators, to individual steps such as shuffles, riffs, and wings, to the rhythmic elements of jazz music and tap dance. In Smith Recital Hall, SDSU;

• also next Thursday, from 6:00 to 7:30 p.m., a class in jazz tap, suitable for beginners as well as the more experienced. At Pacific Dance Center, 2710 Garnet Avenue, Pacific Beach; for registration information, call 272-6367;

• and next Friday, February 25, at 8:00 p.m., a concert of new work including *Jordu*, choreographed by Camden Richman to music of Duke Jordan, older work including *Spoon River* and *Caravan*, choreographed by Lynn Dally to music of Duke Ellington, and their signature piece, *Jam with Hani*, an improvisational dance dedicated to Hani Coles. At East County Performing Arts Center, 210 East Main Street, El Cajon.

The concert of the Jaz Tap Ensemble will be the first in a

(continued on page 8, col. 2)

Section 2

Events, Theater, Music, Film



Camden Richman, Fred Thompson, Lynn Dally

It Was A Very Good Year

Writing today, in the year 2283, we can look back with nostalgia to the late Twentieth Century, when there was such a variety of musical styles, and when avant-garde composers continually sought new means of musical expression. We may take as a typical example the four-day festival of new music held at the University of California, San Diego in February, 1983 (California was at that time still part of the continental United States; the location of San Diego is unknown). In this "Sound Shapes 1983," concerts and lectures addressed a large number of the current styles, with performances by the UCSD contemporary music group, SONOR, and by distinguished visiting groups such as the San Francisco Contemporary Music Players and the Flederman Ensemble from Australia. Music at that epoch could be tonal or atonal, serial or aleatory, loud or soft, played on the conventional instruments of the time, or on conventional instruments with

extended technique, or on electronic instruments, or on edited tape. At the UCSD festival, one could hear a work based on grid theory by a composer, Julio Estrada, who collaborated on a book called *Music and Theory of Finite Groups*. One could hear pieces based on antiter and antinuclear poems (war seems to have been a primitive custom of periodic large-scale murder), such as Earl Kim's "New and Then" and Vincent Pluh's "Facing the Danger." One could hear and see musical shamanisms, such as Bernard Randa's "Memo 26," in which the music of a solo trombone and the performance of a mime derived from the text of a play by the now utterly forgotten writer Samuel Beckett. One could hear a work mixing exact notation and improvisatory structure, such as Joy Tusa's chamber piece "A Winter Day: Homage to Basho." One could hear serial works under the influence of the great master Webern, such as Carl Vine's "Miniature III." One could hear works in which the basic organizing principle was the transformation of momentum, such as Trevor Pearce's "Eulogy." And there were experimental pieces like Matthias Kneiberg's.

(continued on page 5, col. 2)

Queen For A Play

A group of young women got together on a recent blustery Saturday morning to play a game. The game was rugby. The women ran and tackled and dove and yelled and sweated and booted a white leather ball up and down the wide field. Along the sidelines, their teammates and friends shouted excitedly and applauded the rugged tenor of play. "Attaway, Paula," they said. "Go Karen, go. Good job, Susanne. Kill 'er." True to rugby tradition, it was a robust affair, full of grunts and groans and the crashing of bodies. But despite the noise and fervor of a roughneck battle, both the contest and its graceful athletes were a pleasure to watch. The match itself was a

somewhat lopsided clash between two San Diego teams, both members of the Southern California Women's Rugby League. Outfitted in blue, the Rio Grande Surfers defeated the green-jerseyed Esprit Women's Rugby Club by a score of 28 to 0. The sponsor of the Surfers, a stout, mustachioed man named Fred Thompson, witnessed the drubbing and explained that his team has considerably more experience in league competition than does Esprit. (Last year's B-division champions, Esprit has moved into A-division play.) Watching his team, Thompson stood at the edge of the field and talked spiritedly about the local sports media's apparent disdain for the women's rugby. "We have a tough time getting ink," he complained. "They won't give us the goddamn time of day. They think we have a bunch of

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Photograph by Alan Decker

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(continued on page 5, col. 1)



Photograph by Alan Dreyer

READER'S GUIDE

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please send a description of the event, the date and time it is to be held, the precise address of where it is to be held, and a contact phone number for publication to: READER EVENTS EDITOR, P.O. Box 80803, San Diego, CA 92138.

Film

"Twentieth Century," a comedy classic of the 1930s starring Canale Lombard and John Barrymore, will be shown Thursday, February 17.

7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 230 Prospect Street, La Jolla, 454-1341.

"Tribal Eye," a BBC documentary about a village in the jungles of the mountains of New Hebrides, and Vision Quest, a film about an Indian boy's journey to maturity, will be shown Thursday, February 17, Friday, February 18, and Saturday, February 19, 8 p.m., Laughing Man Institute, 1160 Avenida de la Playa, La Jolla, 459-9109.

"Kachenuja," a movie that explores Indian class distinctions and cultures, will be shown Friday, February 18, 7 p.m., undergraduate sciences building, UCSD. Free. 452-3562.

"The Living River," a film exploring life in and around a Pacific

slope river, and The Naczi, a documentary about an African tribe, will be shown Saturday, February 19 and Sunday, February 20, 2 p.m., Natural History Museum, Balboa Park, 232-9821.

"Cat from Outer Space," a Disney adaptation of the Ted Key book about a super-intelligent extraterrestrial cat forced to land on Earth for spaceship repairs, will be shown Monday, February 21, 3:30 p.m., National City Public Library, 200 East 11th Street, National City, 474-8211.

"A Farewell to Arms," a 1931 film version of Hemingway's famous tragic love story set during World War I, starring Gary Cooper, Helen Hayes, and Adolphe Menjou, will be shown Tuesday, February 22, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 435-4187.

"Chronicle of a Summer," a French film with English subtitles, directed by Jean Renoir, will be shown Wednesday, February 23, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 230 Prospect Street, La Jolla, 454-1341.

"The Horse with the Flying Tail," a Disney film about the adventures of a golden palomino, will be shown next Thursday, February 24, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 435-4187.

Films for Children, including Golden Fish, about a cat who sails a boy's pet bird and goldfish, will be shown next Thursday, February 24, 3:30 to 4:30 p.m., National City Public Library, 200 East 11th Street, National City, 474-8211.

Dance

Ballet will be performed by the Conservatory of Ballet Arts Company at a narrated demonstration of classic ballet, and a performance of variations from traditional ballets, Saturday, February 19, 2 and 7 p.m., suite 19, 243 North Highway 101, Solana Beach, 481-0714.

"Free Form Delight," an evening of participatory improvisational dance, will be held Sunday, February 19, 8 to 11 p.m., Peninsula Dance Arts, 2195 Charworth Boulevard, Ocean Beach. 273-2651.

Dance Jam, creative baroque dancing for adventurous people, is held each Saturday, 8 p.m. to midnight, 1335 Fifth Avenue, Hillcrest. 239-1713.

Music

Tuba Rectal, tubist Tanya Rust explores the tuba's character in a concert, Thursday, February 17, 8 p.m., Mandeville Rectal Hall, UCSD, 432-3229.

"Jazz in the Quarter," an evening in celebration of Mardi Gras, featuring nine local bands playing at six locations in the Gaslamp Quarter, and a double-decker bus to transport listeners from place to place, will be held Friday, February 19, 8 p.m. to midnight, Gaslamp Quarter, downtown. 235-5227.

Mellow Music will be performed by Steve Duff on the electric piano, Friday, February 18, 7:30 p.m., Habitat Book Shop, 471 Third Avenue, La Mesa. 697-7922.

Friday Evening Concert Series continues with a performance by Nicaraguan-born soprano Yolanda Roman of works that include "Tres Poemas" by Carlos Chavez, "Cinco Canciones de Ninos" by Silvestre Revueltas, and "Cinco Canciones Populares Argentinas" by Alberto Ginastera, Friday, February 18, 8 p.m., Smith Recital Hall, SDSU, 265-6947.

Rectal, composer Ernst Krenek will be honored in a recital of his music, performed by members of the UCSD music department, and followed by a reception at which the audience is invited to meet the composer, Friday, February 18, 8 p.m., Mandeville Rectal Hall, UCSD, 432-3229.

Vocal Concert, soprano Mary Malson will perform in concert Sunday, February 20, 1 p.m., Educational Cultural Complex Theatre, 4143 Ocean View Boulevard, San Diego. 230-2827.

Organ Concert, Jared Jacobson will play transcriptions of Wagner,

Vivaldi, Kresler, and others, Sunday, February 20, 2 p.m., Organ Pavilion, Balboa Park. 295-0000.

Opera, the San Diego Opera will present Henry VIII, by Camille Saint-Saens, Friday, February 18, 8 p.m. and Sunday, February 20, 2:30 p.m., Civic Theatre, 202 C Street, downtown. 236-6510.

Piano Recital, featuring Robert Sage performing works by Mendelssohn and Frank Martin, will be presented Wednesday, February 23, 12:15 p.m., French Parlor, Founders Hall, UCSD. 291-6480 x2436.

Band Concert, the Palomar College Concert Band, directed by Pat Hoy, will present a concert that includes a performance of von Weber's "Fantasia and Rondo," Wednesday, February 23, 8 p.m., Palomar College Theatre, 1140 West Mission Road, San Marcos. 744-1155.

Chamber Music Concert, the Los Angeles Chamber Orchestra, with guest soloist Yo Yo Ma, cello, will perform works by Haydn, Ravel, Kernan, Hanson, and Bartok, Thursday, February 24, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 440-2277.

Piano Recital by Aye Underhill

THE EMPIRE STRIKES BACK

Episode 2
"The Coming Storm"

Mondays 7 p.m.

FM 88

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KSON Welcomes the 18th Annual Pacific Indoor PRO RODEO '83

With Special Guest Star **REBA MCENTIRE** in Concert

Fri. Feb. 25 - 8:00 P.M.
Sat. Feb. 26 - 8:00 P.M.
Sun. Feb. 27 - 2:00 P.M.

Tickets: \$6, \$7, \$8

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TO LOCAL EVENTS

will be presented Tuesday, February 22, 7:30 p.m., San Diego Public Library, 820 E. Street, downtown. Free. 236-5849.

Contemporary Music will be performed by Fleckman, the Australian contemporary music ensemble, Wednesday, February 23, 11 a.m., performance lab, Palomar College, 1140 West Mission Road, San Marcos. 744-1152 x126.

Piano Recital, featuring Robert Sage performing works by Mendelssohn and Frank Martin, will be presented Wednesday, February 23, 12:15 p.m., French Parlor, Founders Hall, UCSD. 291-6480 x2436.

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Chamber Music Concert, the Los Angeles Chamber Orchestra, with guest soloist Yo Yo Ma, cello, will perform works by Haydn, Ravel, Kernan, Hanson, and Bartok, Thursday, February 24, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 440-2277.

Storytelling by the Storytellers of San Diego will be presented Tuesday, February 17, 7 to 9 p.m., Downey Magg's Cafe, 3000 University Avenue, North Park. 569-9399.

Computer Show, the Pacific Computer Expo will be held Friday, February 18 and Saturday, February 19, 10 a.m. to 8 p.m., Sunday, February 20, noon to 6 p.m., Monday, February 21, 10 a.m. to 5 p.m., Golden and Plaza Halls, Civic Center, 202 C Street, downtown. 236-6510.

Puppet Show, the Kent Family will present the show *Hansel and Gretel*, Friday, February 18, 10 a.m., 12:30, 2:30, and 4 p.m.; Saturday, February 19, 1 and 3:30 p.m.; Sunday, February 20, 1, 3:30, and 4 p.m.; and Monday, February 21, 1, 2:30, and 4 p.m., Puppet Theatre, Balboa Park. 432-0294.

Author Celebration, the late

Nikos Kazantzakis, author of *Zorba the Greek*, will be celebrated on the centennial anniversary of his birth with speeches, a reader's theater of Kazantzakis' *Buddha*, and other entertainment, Friday, February 18, 3 to 9 p.m., council chambers, Artee Center, SDSU. 265-5443.

Women's Comedy Theatre will be presented by Hot Flashes, Friday, February 18, 8 p.m., and Saturday, February 19, 8 and 10 p.m., B Street Cabaret, 2753 B Street, Golden Hill. 232-7203.

Doll Festival, featuring displays of porcelain, doll sculpture, and miniature dolls, will be held Sunday, February 19, 9:30 a.m. to 12:30 p.m., American Savings, 866 North Johnson, El Cajon. Free. 440-1221.

Candidates Forum, candidates for mayor will present their positions on issues facing the city, Saturday, February 20, 9:30 a.m., Blind Recreation Center, 1805 Uptown Street, San Diego. 239-4346.

Car Rally and Scavenger Hunt, sponsored by the Car Rally Club of San Diego, 19:00, Foggy's Notion, 3655 Sports Arena Boulevard, San Diego. 299-0204.

Canyon Walk, trained guides from the Natural History Museum will lead walks through Los Penasquitos Canyon, Sunday, February 19, 2 p.m., west side of Black Mountain Road, across from Horner's Park. Stable, one and a half miles north of Mira Mesa Boulevard, San Diego. Free. 232-3621.

"Pencemaker Party," an event to raise funds for the Pacific Pencemaker, a fifty-four foot Australian sailboat sailing around the world on a voyage for peace, will feature music, a slideshow, and a chance to meet the skipper and crew of the boat, Saturday, February 19, 8 p.m., Grana Flores Cultural Center, 1947 30th Street, Golden Hill. 232-9009.

"Talent Beyond the Lane" an hour of original song, dance, and monologue, will be performed by Helen Shumaker and Philip Dimitri Galas, Saturday, February 19, 8 p.m., Suite 851, 851 Eighth Avenue, downtown. 235-8466.

"Just Us Folks," dramatic readings of one-act plays by Al Wiggins and Farrell J. Foreman will be held Sunday, February 19, 8 to 10 p.m., Multicultural Arts Institute, 425 Market Street, downtown. 236-5221.

"Youth Walk for Others," a walk sponsored by the San Diego diocese of the Roman Catholic Church to raise funds to aid the poor of South America, will be held Saturday, February 19, 8:30 p.m., Fiesta Island, Mission Bay. 574-6145.

Nature Tours, guided by Audubon Society members, are held every Sunday, 10 a.m. and 1:30 p.m., Silverwood Wildlife Sanctuary, five and a half miles east of Lakeside on Wildcat Canyon Road. Free. 291-8717.

"Hidden Jewels of La Jolla," a guided historic walk through La Jolla, will be led by Intimate Glamours, Saturday, February 20, 2 p.m., Wall Street and Grand Avenue, La Jolla. 222-2224.

"Bugsy's Brigade," an event held to determine who is the best liar in San Diego and to raise funds for the Muscular Dystrophy Association, will be held Wednesday through March 9, 5 p.m., Le's Greenhouse, 3828 Camino del Rio South, Mission Valley. 299-2828.

Candidates Forum, candidates for mayor will speak and answer questions, Wednesday, February 23, 9:30 a.m., auditorium, Fair School, 4680 LaCuenta Drive, Tiersman. 231-4972.

Bird Alerts, a twenty-four-hour taped message telling what interesting birds can be seen where in the country, a service of San Diego Field Ornithologists, can be heard by calling 435-6761.

Track Meet, top athletes will compete in the Mitchell Invitational Indoor Track Meet, Friday, February 18, 7:15 p.m., Sports Arena. 224-4176.

Badminton Tournament, national badminton champions will defend their titles at the Dave Freeman Open, Saturday, February 19, 9:30 a.m., with finals Monday, February 21, 6 p.m., Federal Building, Balboa Park. 280-0204.

Friskies Clinics will be held by the National Friskies League for players of all skill levels, Saturdays, 2 p.m. to 3 p.m., East Mission Bay Park. Free. 273-7441.

Men's Basketball, the San Diego State University Aztecs will play the University of Hawaii, Saturday, February 19, 7:30 p.m., and then will meet Cal State Long Beach, Tuesday, February 22, 7:30 p.m., Sports Arena. 283-7096.

Ten-Kilometer Race, to benefit the American Heart Association,

will be held Sunday, February 20, 7:30 a.m., General Dynamics, Missile Road (near the Air Museum), Kearney Mesa. 291-7454.

Ten Kilometer and Two-Mile Fun Run, billed as the "Roger Hedgecock Marathon," will be held Sunday, February 20, 8 a.m., near Belmont Park, South Mission Beach. 299-4888 or 296-3630.

"Seven Brides for Seven Brothers," a 1954 movie about seven brothers who get married all at once, starring Howard Keel and Jane Powell, will be shown Saturday, February 19, 4 p.m., Channel 39.

"The French Connection," a 1971 drama about international heroin smuggling, starring Gene Hackman and Fernando Rey, will be shown Saturday, February 19, 8 p.m., Channel 6.

"The Third Man," Joseph Cotten, Orson Welles, and Trevor Howard star in this 1949 movie about an American writer in Vienna who discovers his old friend may not be dead after all but at the head of a vicious black market organization, which will be shown Saturday, February 19, 9 p.m., Channel 15.

"Healer Shakes," the 1976 movie about the arrest and trial of Charles Manson and his gang who were responsible for the brutal murder of several people, including Sharon Tate, will be shown in two parts, Monday, February 22, 9 p.m., Channel 6.

"Daddy," a western starring Enroll Flynn and Olivia de Havilland, will be shown Tuesday, February 22, 1 a.m., Channel 6.

"A Gurne Comes West The Raj"

"Adventures of Robin Hood," Errol Flynn stars as the daring and dashing Robin Hood in this 1938 movie that will be broadcast Sunday, February 20, 1 a.m., Channel 6.

"The Front Page," a 1974 version of the Hecht-MacArthur play about a tough Chicago newspaper editor and his top reporter and their chase for a story, starring Walter Matthau and Jack Lemmon, will be shown Monday, February 21, 12:05 a.m., Channel 10.

"Soldiers and Rebels," a documentary about the war in El Salvador chronicling the complex and violent conflicts which have swept that part of the world, will be broadcast Monday, February 21, 6:30 p.m., Channel 15.

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LA TIJUANA CULTURAL CENTER

The Tijuana Cultural Center, designed by Pedro Ramirez Vazquez (the architect for the celebrated national anthropological museum in Mexico City), is now open from 11 a.m. to 8 p.m., Tuesday through Sunday.

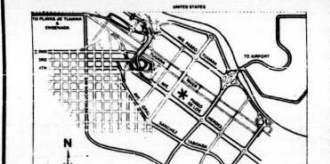
THE OMNI-THATRE
Similar to the Ziegfeld Follies, the Omni-Thatre, we now featuring a multiperspective slide show on pre-Hispanic cultures (21 minutes) and "People of the Sun," an omni-film panorama of Mexico (40 minutes). Showings in English on 2 p.m., Tuesday through Sunday.

THE MUSEUM
Architecturally, this is the most important museum in Mexico, after Mexico City's national anthropological museum. The current exhibit, assembled from the collections of Chapultepec Castle and the national anthropological museum, includes carved stone figures from the pre-Hispanic Olmec culture, clay figures and 3-paged pots from the ancient city of Teotihuacan, and a 400-square-foot model of Teotihuacan, the capital city of the Aztecs.

THE RESTAURANT
International cuisine, with restaurant and cafeteria service and bar. No serve gourmet food at prices far below those in San Diego.

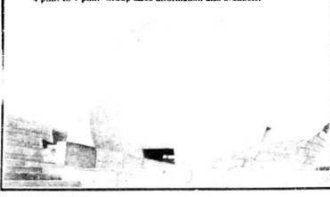
THE SHOPS
Handicrafts, books, pottery, silverware, reproductions.

PRICES
Admission to the omni-theater is \$70 pesos (U.S. \$1.20) to the museum 60 pesos (U.S. \$1.45).



HOW TO GET THERE
After crossing the border, go past the highway interchange signs for "Centro" and "Encanto" and follow the signs saying "Paseo de los Heroes." Once past the interchange, you will see the Cultural Center (look for the large sphere) on the left.

MORE INFORMATION
From San Diego, dial 1-706-684-1132 or 1-706-684-1111 (We speak English.) It's best to call from 9 a.m. to 2 p.m. or from 4 p.m. to 7 p.m. Group sales information also available.



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Tickets: \$6, \$7, \$8

Children 12 & Under
1/2 Price - All Seats
All Shows

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"Commitment to Excellence"
a talk by
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Author of the best selling books:
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How to Survive the Loss of a Love
and *Inner Joy*

"Dr. Bloomfield is one of the nation's most consistent and resourceful bridge-builders between the general community and the medical profession. He shows how the individual, by developing good attitudes, can help to build the body's natural defenses against stress and disease."
Norman Cousins,
author of *Anatomy of an Illness*

Sunday, Feb. 20 8:00 pm
Bahia Hotel, Mission Room
999 West Mission Bay Dr.
\$5.00 Admission

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Thursday 7:30
AN EVENING OF IRISH HARP MUSIC
MELISSA MORGAN CATHERINE ESPINOZA
7:30 & 9:30

Friday 18
ROSALIE SORRELS
SINGER-SONGWRITER-STORYTELLER
Also opening: JACQUES & BRIGIE

Saturday 19
ROBIN WILLIAMSON
INCREDIBLE STRINGBAND
7:30

Sunday 20
THE NEW DEAL STRING BAND
BLUES, RAGTIME & JAZZ BAND MUSIC

Monday 21
KING OF THE CONCERTINA
ALISTAIR ANDERSON
MUSIC FROM SCOTLAND, IRELAND & NORTHERN IRELAND
ENGLISH CONCERTINA, NORTHERN IRELAND SMALL PIPES

Tuesday 22
OLD TIME HOOT NIGHT
Musicians call in at 8:30.

Wednesday 23
OPEN POETRY READING
Musicians call in at 8:30.

COVER CHARGE NIGHTLY - BEER & WINE

READER'S GUIDE

neesh Movement in America," an examination produced by San Diego Mike O'Sullivan, of the controversial religious movement that two years ago moved into Antelope, Oregon, will be broadcast Sunday, February 22, 9:30 a.m., KPBS-FM 89.

"Fundi: The Ella Baker Story," a profile of the little-known civil rights activist Ella Baker, will be shown Tuesday, February 22, 10 p.m., Channel 15.

"The Horror of It All," a look at horror movies and how they affect people, will be shown Wednesday, February 23, 8 p.m., Channel 15.

"Gentleman Jim," Enroll Flynn plays a boxer in the fight game's early days in this 1941 movie, next Thursday, February 24, 1 a.m., Channel 6.

Lectures

"The Coming of Age of the Third World," a lecture by historian Lefin Stavrou, will be held Thursday, February 17, 7 p.m., International Center Lounge, UCSD. Fee: \$5.00.

"War in the Persian Gulf," a lecture by Morris Morale, a specialist on the Persian Gulf area, from York University in Toronto, will be presented Thursday, February 17, 8 p.m., Little Theatre, Harper Hall, SDSU. \$65-6244.

"African Oral Narrative Traditions," a lecture by Ron Canard of the UCSD departments of literature and Third World studies, will be presented Thursday, February

17, 7 p.m., student center north conference room, UCSD. 452-4190.

Current Urban Crises will be discussed by Loretha Thompson Clickman, mayor of Pasadena, Friday, February 18, 3:30 p.m., room 215, School of Medicine, UCSD. 452-3600.

"The Dark Side of Astrology," a slide-illustrated lecture by John Edwards, environmental scientist for the space shuttle, will be given Friday, February 18, 7 p.m., La Sala Room, House of Hospitality, Balboa Park. 773-2261.

Life and Works of Anna Freud will be the topic of a lecture by Robert Tyson, one of Freud's former students and colleagues, Friday, February 18, 8 p.m., Mandeville Center, UCSD. Free. 459-7676.

"The Dichotomy of the Arts in India," a panel discussion by participants at the 1982 Fulbright-Hays International Workshop on the Performing Arts, who toured India and studied that country's native arts, will be held Friday, February 18, 8 p.m., Forum Hall, University Towne Centre. 453-5300.

"Humanism: Yesterday, Today, and Tomorrow," a lecture by Roger Crealey, a leading humanist, will be presented Sunday, February 22, 7 p.m., Band Hall, First Unitarian Church, 4190 Front Street, Hillcrest. 298-9978.

From Reading, Jonathan Saville, theater and music critic for the Reader, and a professor at UCSD, will read from Cope's "Dance of a Madman," Monday, February 21,

7:30 p.m., D. G. Wells Books, 7517 La Jolla Boulevard, La Jolla. 456-1800.

Curatorial Talks, the artist Jean-Honore Fragonard will be the subject of curatorial talks, Tuesday, February 22, 11 a.m., La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. Reservations: 454-3541.

Opera Preview, Vere Wolf will preview the San Diego Opera's upcoming performance of *Aida*, Tuesday, February 22, 2:30 p.m., San Diego Public Library, 820 E Street, downtown. Free. 236-5849.

"Exercise and the Older Adult," a discussion by Fred W. Kaseh, an exercise researcher at San Diego State University, will be presented Tuesday, February 22, 6 p.m., room 411A, Scripps Clinic, 10666 Torrey Pines Road, La Jolla. Reservations: 455-8835.

"Intervention in the Workplace," a lecture on alcoholism by Steven Hirsch, director of psychological services at Raleigh Hills Hospital, will be presented Tuesday, February 22, 7:30 p.m., Raleigh Hills Hospital, 109 East Chase Avenue, El Cajon. Free. Reservations: 579-1666.

"Arms Control and Disarmament Prospects," a lecture by Herbert York, former U.S. ambassador to the Comprehensive Test Ban Treaty negotiations in Geneva, will be presented Tuesday, February 22, 8 p.m., room 2621, undergraduate sciences building, Revelle College, UCSD. 463-8064.

Poetry Reading, Robert Crealey, one of the most influential twentieth-century American poets, a former editor of *The Black Mountain Review*, and an author of many books of poetry, prose fiction, essays, and interviews, will read his works Wednesday, February 23, 4:30 p.m., International Center, UCSD. 452-6766.

Man will be the topic of a lecture by Bruce Cordell, a planetary scientist, writer, educator, and lecturer, the second in a series of lectures on Mars, Wednesday, February 23, 7:15 p.m., Grayson Booth Lecture Hall, Renshaw Hall, First Space Theater, Balboa Park. 238-1233 x203.

"We the People: A Dialogue on Constitutional Issues," a public forum, revolves with a discussion entitled "Should the Constitution be Amended to Require a Balanced Budget?" with moderator Michael Parrish, and speakers William

"The Stuart Collection at UCSD: Contemporary Sculpture Outside," a lecture by Man Livingston Bader, director of the Stuart Collection, will be presented and followed by an optional lunch, Wednesday, February 23, 11 a.m., La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. Reservations: 454-3541.

"Consequences of Teenage Pregnancy," a lecture by John Weeks, chairman of the sociology department at San Diego State University, will be presented as part of the lecture series entitled "New Views of Women," Wednesday, February 23, 3 p.m., HH-221, SDSU. 265-6554.

Indian Imagery," an exhibit of works in various media by Norma Anderson, Marilyn Beyer Dean, Diane O'Leary, Ridge Kuntzel, Nancy Nelson, and Mitzi Washington, will open with a reception Friday, February 18, 5 to 8 p.m., and will remain on view through March 23, La Jolla Art Association, 7917 Grand Avenue, La Jolla. 459-0075.

Craftsmen Furniture, a collection of tables, chairs, and bookcases designed and built by Cussey Strickley and Roycroft, will be on view at a reception, Friday, February 18, 5 to 8 p.m., and will remain on view through February 23, La Jolla Art Association, 7917 Grand Avenue, La Jolla. 459-0075.

Paintings by Mary Helmerich, Teresa O'Dea, and Barbara Pease, will be on view at a reception, Friday, February 18, 5 to 8 p.m., and will remain on view through February 23, La Jolla Art Association, 7917 Grand Avenue, La Jolla. 459-0075.

Paintings by San Diego artist Eugene Gebb will be on view at a reception, Friday, February 18, 8 p.m. to midnight, and will remain on view through March 19, Installation Gallery, 447 Fifth Avenue, La Jolla. 232-9955.

"Rhythmic Bill," an exhibition of photographs by Cary Fey, will open with a reception Sunday, February 20, 2 to 5 p.m., followed by a lecture by the artist, 5 to 6 p.m., the works will remain on view through

Gallery, 726 Seventh Avenue, 1515 First Street, Hillcrest. 232-8444.

Fine Art and Graphics, winners of an exhibition including the work of twenty-four local artists, will be on view through February 22, San Diego Museum of Art, Balboa Park. 232-7931.

"Mail Art Valentine Show," an exhibition of Valentines mailed in by the public, will be on view through February 28, Sushi, 852 Eighth Avenue, downtown. 235-8466.

Etchings by Rembrandt will be on view through February 28, Galerie Miller, 411 Market Street, downtown. 233-8026.

"Bat of India - Contemporary Weaves," an exhibit of about fifty fragments of the weaves art from India, part of the Mingei International Museum's permanent collection, will be on view with an exhibit of Bazaar tribal brocades from India, through February 28, Mingei International Museum of World Folk Art, 4405 La Jolla Village Drive, La Jolla. 453-5300.

"Continental Journeys," an exhibition of photographs by Norman Cousins will be on view through March 1, Walter Library, USU. 491-4661.

Paintings by Armando Ahuati will be on view through March 2, Deicas Art Gallery, 1224 Prospect Street, La Jolla. 459-3651.

"Leaves," an exhibit of photographs by Becky Cohen, Colleen Hayward, and Elizabeth Sisco, will be on view through March 4, Seneca Falls Gallery, 908 E Street, downtown. 232-8984.

"Construct a Structure," an installation by Mario Lara that requires viewer participation, will remain

on view through March 11, Pawn Shop 2, 662 Ninth Avenue, downtown. 233-9242.

Porcelains by Curtis and Susan Bente will be on view with wood animals by Christine LaPrest, earthenware vessels by Jane Heaven, and blown glass by Lino Tagliapietra, through March 12, Gallery Eight, 7464 Grand Avenue, La Jolla. 454-9781.

"At Home with Architecture: Contemporary Views of the Home," an exhibition presenting single-family dwellings created by ten internationally known contemporary architects, will remain on view through March 20, Mandeville Art Gallery, UCSD. 452-3864.

"American Watercolors: Selections from the Permanent Collection," an exhibition of twenty-eight watercolors by American masters, will be on view through May 1, San Diego Museum of Art, Balboa Park. 232-7931.

Tap Roots (continued from page 1)

series of three dance concerts sponsored by the Center for World Music. The others will feature the Khmer Classical Dance Troupe, who have brought their 1700-year-old tradition to the U.S. from Cambodia via refugee camps in Thailand (Thursday, April 7, 8:00 p.m.), and the Aman Folk Ensemble, the Los Angeles-based company that presents the music and dance of Europe, Asia, Africa, North and South America (Thursday, May 5, 8:00 p.m.).

Individual and series concert tickets are available. For further information, call the ECPAC box office at 443-2277 or the Center for World Music at 265-4243.

—Amy Chu

Queen For A Play (continued from page 1)

clerks and librarians down here saying things like 'Oh, excuse me, dear. May I get the ball?' Thompson points a thick finger at the grappling players on the field. "You kidding me?" he says. "This is full-on murder. These girls kick the shit out of each other. My second fastest player got wanted last week. She's in the Navy hospital right now with seven screws and one pin in her ankle. You watch them at the beginning of the day, some of them will be wearing makeup, right? Before long out there, it all melts and runs down their faces like a mask." Thompson shakes his head. "But the papers and TV won't give us nothing."

Both the Surfers and Spirit will take part in the fourth annual Southern California Women's Rugby Invitational, to be held this Sunday and Sunday, February 19 and 20, on three fields at the northeast end of Robb Field (adjacent to the tennis courts) in Ocean Beach. Sponsored by the Spirit club, the tournament invites eighteen teams from eleven Western states to rack, maul, and scrum. Combustions reportedly include last year's tournament winner,

Belmont Shore, as well as other top-caliber squads like the 1981 national champions, UCLA, and the always-dangerous Arizona Outlaws. There will be plenty of hard-hitting rugby for all throughout the weekend's double-elimination tourney. The games will begin both days at 9:00 a.m., and end around 3:00 p.m. The two surviving teams are slated to face off for the championship at approximately 1:00 p.m. on Sunday. Attendance is free to the public. Call 279-6408 for further information.

—Bill Owens

Good Year (continued from page 1)

"Poliphonies," where the chief concern was to produce a polyphonic texture using only a single melodic line. And there were odd instrumental combinations—for example, Martin Wesley-Smith's "For Marimba and Tape."

We may look back at all those works of creative experimentation as steps leading to the establishment, in our own era, of the One True Musical Style, the style transcending all its predecessors and offering the perfect formal means for the communication of all valid emotions and thoughts. We are fortunate that now in the Twenty-third Century no more experimentation is necessary, since we have reached the goal, but it remains stimulating to

(continued on page 8)

To LOCAL EVENTS

April 1, Friends of Jung Gallery, 1515 First Street, Hillcrest. 232-8444.

Fine Art and Graphics, winners of an exhibition including the work of twenty-four local artists, will be on view through February 22, San Diego Museum of Art, Balboa Park. 232-7931.

"Mail Art Valentine Show," an exhibition of Valentines mailed in by the public, will be on view through February 28, Sushi, 852 Eighth Avenue, downtown. 235-8466.

Etchings by Rembrandt will be on view through February 28, Galerie Miller, 411 Market Street, downtown. 233-8026.

"Bat of India - Contemporary Weaves," an exhibit of about fifty fragments of the weaves art from India, part of the Mingei International Museum's permanent collection, will be on view with an exhibit of Bazaar tribal brocades from India, through February 28, Mingei International Museum of World Folk Art, 4405 La Jolla Village Drive, La Jolla. 453-5300.

"Continental Journeys," an exhibition of photographs by Norman Cousins will be on view through March 1, Walter Library, USU. 491-4661.

Paintings by Armando Ahuati will be on view through March 2, Deicas Art Gallery, 1224 Prospect Street, La Jolla. 459-3651.

"Leaves," an exhibit of photographs by Becky Cohen, Colleen Hayward, and Elizabeth Sisco, will be on view through March 4, Seneca Falls Gallery, 908 E Street, downtown. 232-8984.

"Construct a Structure," an installation by Mario Lara that requires viewer participation, will remain

on view through March 11, Pawn Shop 2, 662 Ninth Avenue, downtown. 233-9242.

Porcelains by Curtis and Susan Bente will be on view with wood animals by Christine LaPrest, earthenware vessels by Jane Heaven, and blown glass by Lino Tagliapietra, through March 12, Gallery Eight, 7464 Grand Avenue, La Jolla. 454-9781.

"At Home with Architecture: Contemporary Views of the Home," an exhibition presenting single-family dwellings created by ten internationally known contemporary architects, will remain on view through March 20, Mandeville Art Gallery, UCSD. 452-3864.

"American Watercolors: Selections from the Permanent Collection," an exhibition of twenty-eight watercolors by American masters, will be on view through May 1, San Diego Museum of Art, Balboa Park. 232-7931.

Tap Roots (continued from page 1)

series of three dance concerts sponsored by the Center for World Music. The others will feature the Khmer Classical Dance Troupe, who have brought their 1700-year-old tradition to the U.S. from Cambodia via refugee camps in Thailand (Thursday, April 7, 8:00 p.m.), and the Aman Folk Ensemble, the Los Angeles-based company that presents the music and dance of Europe, Asia, Africa, North and South America (Thursday, May 5, 8:00 p.m.).

Individual and series concert tickets are available. For further information, call the ECPAC box office at 443-2277 or the Center for World Music at 265-4243.

—Amy Chu

Queen For A Play (continued from page 1)

clerks and librarians down here saying things like 'Oh, excuse me, dear. May I get the ball?' Thompson points a thick finger at the grappling players on the field. "You kidding me?" he says. "This is full-on murder. These girls kick the shit out of each other. My second fastest player got wanted last week. She's in the Navy hospital right now with seven screws and one pin in her ankle. You watch them at the beginning of the day, some of them will be wearing makeup, right? Before long out there, it all melts and runs down their faces like a mask." Thompson shakes his head. "But the papers and TV won't give us nothing."

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—Bill Owens

Good Year (continued from page 1)

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(continued on page 8)

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News Right

Count on Dr. Michael Mantel for some useful advice.

Monday's & Wednesday's 5 PM news right

Monday: "A report on Sibling Rivalry"

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news right

Thursday: A review of Sidney Sheldon's "Rage of Angels"

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READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Aquino. 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.

Regardless of what one thinks of folk music, there is, I think, a commonly held belief that practitioners of this relatively quaint form are by their very natures immune to commercialization. The stereotypical image of the (male) folkie, one that includes a uniform of work shirt (or flannel shirt) and faded jeans, sandals or hiking boots, scraggly facial hair, and a jaunty cap of some sort (optional), promotes for many people the equally stereotypical impression that folk musicians are unworried types who lack vanity, avoid trends, dismiss ambition, and eschew the Venus flytrap of the corporate music industry. While such generalizations, like clichés, often have some basis in fact, they rarely do justice to the numerous exceptions thereto. A cross-sectional study of folk musicians would undoubtedly expose as wide a range of styles, motives, interests, successions, and degrees of integrity as any other musical form, and two artists appearing in town this week offer examples of how great these differences can be.

Robin Williamson is a Scot and formerly half of the Incredible String Band. That won't mean much to most of you, since that duo, extremely popular in England from the mid-Sixties to the early Seventies, never quite gained a foothold in this country. Perhaps that is because, like Tyrannosaurus Rex (another British duo that eventually went electric and shortened its name



ROBIN WILLIAMSON

to T. Rex), the Incredible String Band came to prominence playing an esoteric brand of folk music that was deeply rooted in the tales of magic and mystery peculiar to British history. Even more so than their counterparts, the Incredible String Band brought folklorists' sensibilities to their weaving of fact and fantasy, and their mastery of a numbing variety of exotic instruments provided them with all the colors needed to render this tapestry

particularly rich in texture. From 1965 to 1974 the Incredible String Band was one of Great Britain's most innovative and important groups, and during that span only the Beatles, the Rolling Stones, and Cream scored more entries on British music charts. Williamson, the guiding light of the duo, was heralded for his been songwriting gifts by the likes of John Lennon and Bob Dylan, and some of his less arcane tunes found their way

onto albums by more mainstream folkies (e.g., his "First Girl I Loved" became the sweetened, homogenized "First Roy I Loved," by Judy Collins). Oddly enough, the more celebrated Williamson became, the deeper he dug into England's misty past, so that by the time the Incredible String Band disbanded in 1974, his songwriting was largely based on ancient Celtic styles and instrumentation. Any chance of his becoming a household name in America was summarily scuttled by this development.

Now recognized as much for his literary talents as for his music (he has published books on music, as well as poetry and novels), Williamson has for the past couple of years been touring in a one-man presentation that incorporates poetry, theater, and music, and is based, again, on Celtic themes (one might consider the Incredible String Band's 1970 album, *U.A. Survival Parable in Song and Dance*, a precursor of such a project). Traditional enough to be identified with folk music, bizarre enough to be considered avant-garde in some circles, Williamson defies categorization. He'll be at the Old Time Cafe in La Jolla for two shows on Saturday night.

Gordon Lightfoot, or Lightfoot is another story. A Toronto-based singer/songwriter whose easily identifiable vocal style can make the merriest of tunes sound hopelessly melancholy, Lightfoot's main attribute would appear to be his staying power. When Lightfoot, now forty-five, began his career in earnest in the early Sixties, he was only one of many aspiring pop artists to be drawn to the folk movement that had brought the likes of Pete Seeger and Ian and Sylvia to the attention of the American

public. By the time Lightfoot signed his first recording contract in 1965, he had developed sufficiently to be considered by some as Canada's premier folk artist, and his songs were being recorded by Judy Collins, Peter Paul, and Mary, Marty Robbins, and others.

If it hadn't been for the AM radio success of his 1970 hit, "If You Could Read My Mind," Lightfoot would have likely remained unknown to most Americans. Instead, the song gave his career the sort of boost that practically guarantees recognition and longevity, and follow-up singles such as "Sunshine," "Caribbean Highway," and "Rainy Day People" transformed the formerly shadowy figure into a ubiquitous habitué of the pop charts.

There is, alas, not much in evidence to justify Lightfoot's success. Unlike fellow Canadians Joni Mitchell and Leonard Cohen, Lightfoot offers no poetic insights. He is neither an accomplished musician nor a terribly good singer. His songs have a languid sameness to them that challenges one's ability to remain awake during their playing. He is as bland as unsweetened oatmeal. And yet he has outlasted nearly all of his peers.

The only interesting thing I can think of regarding Lightfoot is the fact that he was the subject of an SCTV parody a few months back. In a spoof on those late-night commercials that hawk retrospective albums by such artists as Slim Whitman and Jim Nabors, SCTV offered a 300-album set entitled, *Gordon Lightfoot Sings Every Song Ever Written*, even which a Lightfoot sound-alike was singing, "Supercalifragilisticexpialidocious." The

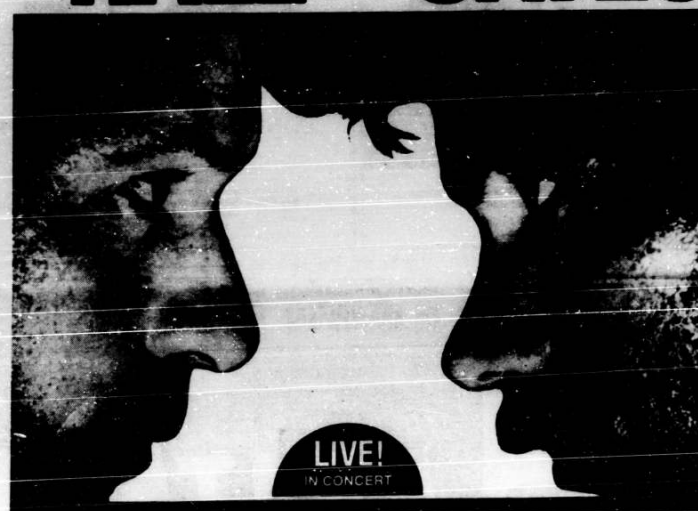
(Continued on page 14)

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CENTER Monday). SELECT SEATS MAY NOT BE AVAILABLE FOR PUBLIC
SALE. Info. 224-4176.

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Continued from page 10

"commercial" captured perfectly the Lightfoot essence: identifiable style, no substance. Lightfoot will be at the Fox Theatre Saturday night.

In other concerts this week, **Jesse Cotton**, the **Incognitos**, **Rockers**, and the **Vandals** will be at the Distillery East tonight, Thursday. "Jazz in the Quarter," a Mardi Gras celebration, will feature **Stane's Thru**, the **Harmonies**, **Pio Beltrame**, the **San Diego State Jazz Ensemble**, the **Curt Stans Orchestra**, the **Chicago Six**, **Inc**, **Cole's Distilled Band**, **Cotnamouth D'Arcy's Jazz Vipers**, and **Miguel Silva** at six locations throughout the Gaslamp Quarter on Friday, later that evening, the

Penetrators — who have just released their second album, *Sweet Kiss from Memory* — will be joined by the **Rockin' Rebels** and **Mammoth** for a concert at the Adams Avenue Theatre, while the **James Harman Band** and the **Neonues** play at the Spirit; and the **Skanksters** appear at SDSU's Backdoor.

Saturday's concerts include the **Cramps** at the Adams Avenue Theatre; the **James Harman Band** at the Belly Up Tavern; and **Billy Sheets' Undercover and Bad Zone** (featuring Astrid Plane) at the Spirit. Monday will bring **Blush** and **Golden Earring** to the Sports Arena; and Tuesday night finds the **International Reggae All-Stars** at the Belly Up Tavern.

CONCERTS

Jesse Cotton, Incognitos Rockers, and the Vandals: Distillery East, tonight, Thursday, call for times. Mission at Metcalf, Escondido. 741-9394.

"Jazz in the Quarter" Mardi Gras celebration featuring **Stane's Thru**, the **Harmonies**, **Pio Beltrame**, **San Diego State Jazz Ensemble**, the **Curt Stans Orchestra**, the **Chicago Six**, **Inc**, **Cole's Distilled Band**, **Cotnamouth D'Arcy's Jazz Vipers**, and **Miguel Silva** at six locations throughout the Gaslamp Quarter. Friday, February 18, 6 p.m. 233-5227.

The Penetrators, Rockin' Rebels, and Mammoth at the Adams Avenue Theatre, Friday, February 18, 8 p.m. 143 South Cedros Avenue, Solana Beach. 481-9022.

n.m. 3325 Adams Avenue. 233-5227.

James Harman Band and the Neonues: Spirit, Friday, February 18, 9 p.m., 1130 Buena Vista. 276-3993.

The Skanksters: SDSU's Backdoor, Friday, February 18, 9 p.m. 265-6562 or 265-6947.

Robbie Williamson: Old Time Cafe, Saturday, February 19, 7:30 and 9:30 p.m., 1464 North Highway 101, Leucadia. 436-4000.

Gordon Lightfoot: Fox Theatre, Saturday, February 19, 8 p.m., Seventh and B streets, downtown.

The Cramps: Adams Avenue Theatre, Saturday, February 19, 8 p.m., 3325 Adams Avenue. 281-3657.

The James Harman Band: Belly Up Tavern, Saturday, February 19, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Billy Sheets' Undercover and Bad Zone: Spirit, Saturday, February 19, 9 p.m., 1130 Buena Vista. 276-3993.

Rush and Golden Earring: Sports Arena, Monday, February 21, 8 p.m. 224-4776.

International Reggae All-Stars: Belly Up Tavern, Sunday, February 22, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Count Basie and His Orchestra: Fox Theatre, Thursday, February 24, 8 p.m., Seventh and B streets, downtown.

The James Cotton Band and the Harmonies: Belly Up Tavern, Thursday, February 24, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Lords of the New Church, Incognitos Rockers, and Blush and the Magnolia: Distillery East, Thursday, February 24, call for times.

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Pete Seeger: California Theatre, Friday, February 27, 8 p.m., 1122 Fourth Avenue, downtown. 232-5009.

The Blasters: SDSU's Backdoor, Friday, February 28, 8 and 10:30 p.m., 265-6562 or 265-6947.

King Sunny Adia: Adams Avenue Theatre, Saturday, February 28, 8 p.m., 3325 Adams Avenue. 281-3657 or 233-4271.

Paul Butterfield: Belly Up Tavern, Saturday, February 28, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

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Lords of the New Church and Bush Tetras: Adams Avenue Theatre, Sunday, February 27, 8 p.m., 3325 Adams Avenue. 281-3657.

Slybie Wallace, Big Mama Thornton, and Jeanette Crenshaw: Belly Up Tavern, Sunday, February 27, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Alma Holdsworth and L.O.L.: SDSU's Backdoor, Friday, March 4, 9 p.m. 265-6562 or 265-6947.

Wall of Voodoo: Adams Avenue Theatre, Saturday, March 5, 8 p.m., 3325 Adams Avenue. 281-3657.

Lacy J. Dalton, Johnny Lee, and Gerry Beane and a Touch of Country: Lakeside Rodeo Arena, Sunday, March 6, 12:30 p.m., 12584 Maplevue, off Highway 67, Lakeside. 753-9346.

Billy Squier and Sage: Sports Arena, Sunday, March 6, 8 p.m. 224-4176.

Jimmy Buffet: Fox Theatre, Monday, March 7, 8 p.m., Seventh and B streets, downtown.

Styx: Fox Theatre, Friday, March 11, through Sunday, March 13, 8 p.m., Seventh and B streets, downtown. 231-8995.

CLUBS

Club listings are compiled by Linda Neri. If you wish to be included, please call 234-2008 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County

Bar-X Ranch House, 119 East Broadway, Vista. 724-0516: **Lady and the Tramps**, country and contemporary, Thursday through Saturday.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach. 481-9022: **The Mix**, rock and roll, Thursday; **The Rebel Rockers**, rock and reggae, the **San Diego Trinidad Steel Band**, Caribbean music, Friday; the **James Harman Band**, rhythm and blues, Saturday; the **Chicago 15**, swing, Stone's Thru, vintage jazz, blues, and swing, early evening Sunday; the **International Reggae All-Stars**, reggae, Monday and Tuesday, the **Harmonies**, rhythm and blues, Wednesday. **Admission** Concerts: Stone's Thru, vintage jazz, blues, and swing, Wednesday; the **Chicago Six**, Disneyland, Friday; **Bob Long**, pop, boogie, and jazz, Sunday.

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THE LORDS OF THE NEW CHURCH
with **ELEVEN SONS** Sunday, February 27 8:00 PM
ADAMS AVENUE THEATRE

with THE PALADINS · NOIZE BOYS
Saturday, February 19 8:00 PM
ADAMS AVENUE THEATRE

WALL OF VOODOO
Saturday, March 5 8:00 PM
ADAMS AVENUE THEATRE

Tickets for all shows available at Off The Record, Stuff Connection, Lou's Records, Assorted Vinyl (UCSD) and Ticketron.

Encinitas Boulevard, Encinitas.
735-7970: The Bob Long Band, pop,
boogie, and jazz. Thursday through
Saturday; Bob Long, solo piano,
Sunday.

Bobbi G's, 485 First Street,
Encinitas. 436-7397: Fourplay, rock
and roll. Thursday through
Saturday; The Johnny Almond
Rhythm Revue, rock and blues,
Sunday through Tuesday; Network,
rock and roll, Wednesday.

Carriage Lounge, Carriage Lanes,
12941 Poway Road, Poway.
748-9110, 566-1050: Hughey
Gaskins, blues, country, vintage
rock, Friday and Saturday.

Charlie's Nightclub, 688 West San
Marino Boulevard at Highway 78,
San Marcos. 744-4320: Dallas
Express, country, Wednesday
through Saturday, and Sunday
afternoon jam session.

The Chopping Block, 1740 East
Vista Way, Vista. 726-8770: Dakota
country, Tuesday through Saturday.

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

C.W.'s Saloon, Carmel Valley Road
at Via Cortina, Del Mar. 473-6556:
The Severy Brothers, country,
Wednesday through Sunday.

Distillery East, 755 Metcalf Street,
Escondido. 741-9393: Rock and
roll, call club for information.

Distillery Nightclub, 140 South
Sierra Boulevard, Solana Beach.
755-6733: The London Brothers,
rock and roll, Thursday through
Saturday; Network, rock and roll,
Sunday and Monday; 20/20, rock
and roll, the Automatics, rock and
roll, Tuesday; Incognito Rockers,
rock and roll, Wednesday.

Pivotal Lounge, 439 West

Washington, Escondido. 742-1221:
Vague, contemporary dance music,
Tuesday through Saturday.

Fish House West, 2633 South
Highway 101, Cardiff. 753-6438:
Django, jazz, Thursday through
Saturday; Tony Ortega, jazz,
Sunday.

Gentleman's Choice, 1020 West San
Marcos Boulevard, San Marcos.
744-5215: David Stille, country,
contemporary, Thursday through
Saturday.

Glamo's, 380 North El Camino
Real, Encinitas. 942-1676: Robyn
Barns, rock and roll, Thursday
through Saturday; the Market St.

Band, contemporary, Monday; the
Bob Long Band, pop, boogie, and
jazz, Tuesday and Wednesday.

Henry's, 264 Elm Avenue,
Carlsbad. 729-8224: Tony Soraci
and Co., with Judy Ames,
contemporary, Tuesday through
Saturday.

Hill House, 2730 Via de la Valle, Del
Mar. 755-6614: The Beckett Band,
rock and roll, Thursday through
Monday; Dirt Cheap, rock and roll,
Tuesday; Illusion, rock and roll,
Wednesday.

Humpy Hunter, 2221 Vista Way,
Oceanside. 433-2633: Mc. Puet and
the Wandering Boys, rock and

DAVID BRADLEY
and the **ARMAC BAND**
Tonight!

NOMADS
Rock & Roll

THE TITANS
Rock & Roll

Every Tuesday & Wednesday
Every Thursday & Friday
Every Saturday & Sunday
7:00pm - 10:00pm
Dinner 7:00 - 7:30

Jose Murphy's
4302 Mission Blvd., Pacific Beach 270-3220

Tonight!
**ST. PATRICK'S
DAY REHEARSAL**

Guinness Stout \$1.00
Green Schnapps
Green Beer

Join us every Monday night for
**MARGARITA
MONDAY**
All margaritas are doubles
for only \$1.25

**Anthony's
Harborside**
THE SUNSET LOUNGE

NOW PLAYING!
**George
Colovus &
Company**
thru March 5th

Mon. - Fri.:
Lunch ... 11:30 - 4:00
Dinner ... 4:30 - 10:30

Entertainment in Sunset
Lounge Tues. thru Sat.
from 9:00 p.m.
Mon. - Fri. Happy Hour
with free hors d'oeuvres.

Specializing in
Businessmen's Lunches.
Res. 232-6358

**NOW YOU CAN DANCE AT
TUXEDO
CHARLEY'S**

Dancing, drinking, dining. Where do you go if you want a little class?
T.C.'s incredible memorabilia and old-fashioned fun atmosphere make
the perfect setting for classy and casual dining, dancing and meeting people.

BARS ON 3 FLOORS
VIEW BAR & LOFT
See Lindbergh Field and watch
T.C.'s real choo-choo train.

OYSTER BAR & DELI
Cozy up to the fireplace.

RICK'S CAFE AMERICAN
Dance! Dance! Dance!

GRAND OPENING
Rick's Cafe American Cabaret

T.C.'s newest addition!
D.J.s play the music you love to dance to
Tuesday - Saturday.

20 SPECIALTY APPETIZERS
always served in all bars.

HAPPY HOUR WITH FREE HORS D'OEUVRES
Monday - Friday 4:00 p.m. - 6:00 p.m.

Home of the world famous Flying Platter Feast
295-9023
2888 PACIFIC HIGHWAY Facing Lindbergh Field, 2 blocks off I-5

MUSIC MART
The Complete Music Store

**GRAND OPENING
CELEBRATION**

February 18, 19 & 20

JEFF LORBER FUSION

With **DAVID GARIBALDI**—drummer from **TOWER OF POWER**, will be giving a complete drum clinic
February 18. **NATHAN EAST**—bassist from **CHICK COREA** - **HUBERT LANS** - **LEE RITENOUR**, and
special guest: **BRUCE CAMERON/HOLLIS GENTRY ENSEMBLE** featuring **CARL EVANS**, **KELLY
JOCY**, **MARK HUNTER**. Also—added attraction: **SIGNED SEALED & DELIVERED** & San Diego's
famous **PEOPLE MOVERS** plus **BAJA STRINGS**.

**WIN A FREE MOOG SYNTHESIZER
YAMAHA DRUM HARDWARE • MUSIC MAN
... AND HUNDREDS OF DOOR PRIZES!**

Everyone's a winner during our celebration. We're offering
the largest gathering of musical equipment at the lowest prices ever!
Feel the power and experience the most intense selection of Drums
- Amplifiers - Guitars - P.A. Systems - Keyboards - Sound Reinforcement
- Music Books & Methods - Lessons - Service Department - Thousands of
Accessories - Woodwinds & Brass Instruments - Leasing & Rentals
- Watch for our recording studio - coming soon!

Friday
KPRI FM106
van with Gary Kelley.
Grab bag special: everyone's a winner!
Reach into the bag for your chance at
a trip to Las Vegas, free albums, dinners,
ski packages, t-shirts, & KPRI hot buttons.

Saturday
**KGB-FM
101.5**
van with Jim McInnes.
Free KGB cards, albums, & t-shirts.

Sunday
**91X NIGHTY
690**
van. Win a \$1500 windsurfer, ski tickets,
albums, free drinks from Mountain Dew.

5355 Grant Street, San Diego 291-2330
(off Morena Blvd., take Sherman Street to Grant)
Great location—Free parking

MY RICH UNCLE'S

6205 El Cajon Blvd.
11 & 12 East of College
287-7332

Thursday, February 17
JEFF DEAN NIGHT
(from KPRI)
NO COVER CHARGE
TIL 10 PM

Charet

NIGHT FLIGHT

2 bands
2 rooms

DETENTE

Friday, Saturday & Sunday, February 18, 19 & 20
KPRI FM106 NIGHT
You hear KPRI's Jeff Dean every Friday

2 BANDS **2 ROOMS**
One cover Two dance floors

NIGHTFLIGHT

Free with KPRI "Hot Bottom"
99c Margaritas

Monday, February 21
INSEX 'I KAZES

Tuesday, February 22
KGB SHOW
YOUR HOST JIM MCINNES

Wednesday, February 23
COMESAY GOODBYE TO
Dallas Collins
THEIR LAST 7 DAYS
AS A GROUP!

Thursday, February 24
STRIKER and **DETENTE**
from L.A.

Friday, February 25
Dallas Collins
Sle drinks 10 pm. No cover all night.

Saturday, February 26
STRIKER and **DETENTE**
from L.A.

Sunday, February 27
STRIKER and **DETENTE**
from L.A.

Monday, February 28
STRIKER and **DETENTE**
from L.A.

Tuesday, February 29
STRIKER and **DETENTE**
from L.A.

Wednesday, February 30
STRIKER and **DETENTE**
from L.A.

rhythm and blues, Tuesday through Saturday, live entertainment, Sunday and Monday, call club for information.

July Roger, 1900 North Harbor Drive, Oceanview, 722-1831: The Russ Kirkpatrick Band, rock and country rock, Wednesday through Saturday.

Los Compadres Restaurant, 12844 Rancho Bernardo Road, Rancho Bernardo, 485-0110: The Constables, bluegrass, Saturday afternoon.

Monday Jack's, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400: Brooklyn, contemporary, Thursday; Pite with Dave Doran, contemporary, Friday and Saturday; Mary Perrin, contemporary, Sunday and Monday; magic show, Tuesday; Thunderbolt the Wondercat, rock and roll, Wednesday.

Old Time Cafe, 1464 North Highway 101, Lancaster, 436-4030: Melissa Morgan and Catherine Espinoza, Irish harp music, Thursday; Rosalie Sorrels, singer, songwriter, at night, Friday; Alister Anderson, Scottish, Irish, and Northumbrian music, Saturday; The New Deal String Band, blues, reggae, and jagged music, Sunday; Old Time Host Mike, Tuesday, open poetry reading, Wednesday.

Panache's, 1309 Camino Del Mar, 485-0414: The Jack Costanzo Quintet, contemporary Latin music, Thursday through Saturday; rhythm and blues jam session, Sunday afternoon.

Piano Club, 515 South Santa Fe, Vista, 758-5740: San Diego North County Bluegrass Club open stage, fourth Tuesday of each month.

Pasadena Club, 12527 Pomerado Road, Poway, 748-1135: Stagecoach, country rock, Wednesday through Saturday.

Pussy Man Company, 12275 Poway Road, Poway, 748-7296, 566-2070: Johnny Almond Rhythm Revue, rock and blues, Thursday through Saturday; Robin Biers, rock and roll, Wednesday.

Rainbow Inn, Scotty's Pub, 2500 South Escondido Boulevard, Escondido, 747-5000: Ted and Dave, contemporary, Tuesday through Saturday; Magic, contemporary, Sunday and Monday.

Red Coach Inn, 135 North Pine (at Center City and Valley Parkway), Escondido, 743-9786: Ron Bell, easy listening and country, Wednesday through Saturday; Harmony, country, Thursday through Saturday.

Red Dog Saloon/Valley Fort Steakhouse, 3757 South Mission Road, Fallbrook, 728-1996: Ray Sanders, country and pop, Friday and Saturday.

Rings, 517 East First Street, Encinitas, 436-5001: Clarence Bell, jazz, Friday and Saturday.

The Shepherd Cafe, 1126 South Highway 101, Encinitas, 753-1124: Kent Homer, contemporary piano, Thursday; David Merchant, contemporary guitar, Friday; Andrea Faith, country and folk guitar, Saturday; Mike Clark, contemporary piano, Sunday and Monday; Gina Sero, original vocals and guitar, Tuesday; David Bellock, contemporary guitar, Wednesday; live folk classical and contemporary music, luncheon, seven days.

Shoe Coach Inn, 1965 Vista Way, Vista, 724-9990: Wes Ren and the Countrymen, country, Wednesday through Sunday.

Sunset Lounge, 2328 South Escondido Boulevard, Escondido, 741-5241: Tarration, country, Wednesday through Saturday.

Tequila Flats, 3296 Mission Avenue, Oceanside, 757-7757: Mojave, rock and roll, Tuesday through Saturday.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center, 749-1466: Country On The Rocks,

457-5590
RODEO

Thursday, February 17

TWEE

Friday & Saturday, February 18 & 19

TWEE and **PROPHET**

Sunday, February 20

9IX presents
FELONY
"The Fantasy"
plus: just added San Diego's newest sensation

featuring Tony Creed, former lead guitar of Surf Punka.
Two shows 7:30 & 10:30
First show 17 & up, dancing, no booze.
Second show 21 & up, booze will flow.

Monday, February 21

DIRK DEBONAIRE

Tuesday, February 22

9IX presents
TOWER OF POWER
plus
JOYCE ROOKS & IM
One show only

Wednesday, February 23

TWEE

Coming: February 27
9IX presents **OXO**
Plus special guests (to be announced)

HAPPY HOUR
Monday - Friday 4-7 pm, all drinks \$1.25 (except doubles)
Free hors d'oeuvres

FOOD SPECIALS **DRINK SPECIALS**

MON.	French Bread Pizza	7pm - close Margaritas 75c
TUES.	Lasagna	7pm - close Shooters, Schnapps, or Chazo 75c
WED.	Sweet & Sour Chicken	6-9 pm 25c draft beer 9pm - close 75c draft beer
THUR.	Teriyaki Beef	7pm - close Kamikaze 75c
FRI.	Roast Beef	Happy Hour extended to 8pm

Food & drink specials all month (not applicable on concert nights)
The Rodeo is located on the corner of La Jolla Village Dr. and Villa La Jolla Dr.
For more information, call 457-5590.
You must be 21 or older to enter and picture I.D. is required.
Dress Code.

Le Chalet

5046 Newport Ave., Ocean Beach 222-5300

Entertainment by the Sea

DANCING

Nine Nightly! Never a cover charge.
Le Happy Hour 5-7 Mon.-Sat.

PANIC

Thursday, Friday & Saturday,
Feb. 17, 18 & 19

Join the party, when PANIC strikes La Chalet, with Miss Roger on guitar, Joe (The Mighty) Lunge on keyboards and harmonica, Maria Gerrick holding down bass, Alan-Jay Williams, a talented lead vocalist, and Tony Van playing dynamic percussion.
All sing. This band ROCKS!

HURRICANES

Sunday & Monday, Feb. 20 & 21

San Diego's rockin' rhythm and blues band features Prof. Billy Seward, guitar; "Blonde Bruce" Thayer, guitar and slides; Tim "Solder" Webb, drums; Brian "E" Lewis, bass; Douglas "Fairbanks" Buchanan, sax, and their newest member, Michael "New Orleans" Aristotele, on the hot, happy harmonica. THE HURRICANES blow you away with Chicago blues, traditional rhythm and blues, reggae and swing. San Diego's best for dancing, listening, enjoying!

WHITE DWARF

Tuesday & Wednesday, Feb. 22 & 23

Le Chalet, Ocean Beach's innovative night club, introduces the newest addition to the Rock 'N Roll scene in San Diego. It's WHITE DWARF! featuring Michael Sherman and Claudio Martin, lead guitar and vocals; Mark Taylor, Latin percussion; Don Ruelingo, bass; and Craig Marshall, drums. Presented by Ron Entertainment Group in conjunction with Jaded Productions.

WHITE DWARF

Tuesday & Wednesday, Feb. 22 & 23

Headquarters Nightclub, 4017 Mission Bay Drive, Pacific Beach, 270-ROCK, 270-7881: The Blitz Brothers, rock and roll, Kas, rock

country rock, Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032: Jockey Club: Thrash, rock and roll; Thursday through Saturday; Pink Mink, rock and roll, Tuesday and Wednesday; Tort Room: Special K, contemporary, Tuesday through Saturday.

Whiskey Plaza, 1260 West Valley Parkway, Escondido, 745-8640: Tremor, rock and roll, Thursday through Saturday; Robyn Barn, rock and roll, Sunday and Monday; Planet, rock and roll, Tuesday and Wednesday.

Beaches

Anasazi's, 3750 Sports Arma Boulevard, Loma Portal, 224-2107: E. Kane Wool, country and contemporary, Friday and Saturday.

Atlanta, 2505 Ingraham Street, Mission Bay, 224-2434: Chain Reaction, contemporary, Tuesday through Saturday.

Bahia Balla, at the dock, Bahia Hotel, 590 West Mission Bay Drive, Mission Bay, 485-0551: Main Street, contemporary music for dancing, Friday and Saturday.

Bahia Hotel, 590 West Mission Bay Drive, Mission Bay, 485-0551: Mercedes Lounge: Blamur, contemporary, Tuesday through Saturday; Piano Bar: Buddy Reed, Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

The Beach Club, 1821 Bacon Street, Ocean Beach, 222-6822: Piano, rock and roll, Friday and Saturday.

Blue Pearl, 1299 Prospect Street, La Jolla, 454-9131: The Chuck Schiele Trio, jazz, Thursday; The Charles McPherson Quintet, jazz, Friday and Saturday; The Jay of Sax, jazz, Sunday; the Greg Block Violin Trio, jazz, Monday; the Joe Martin Quartet, jazz, Tuesday; the Daniel Jackson Jazz Blues Band, jazz and blues, Wednesday.

Carles Murphy's, 4363 La Jolla Village Drive, La Jolla, 457-4170: Steve Hudson, comedy and music, Saturday.

Casino Whittier, 4445 Larnot, Pacific Beach, 270-8650: Phil Bisher, guitar variety, Friday and Saturday.

Chae Cafe, Revell Campus, U.C.S.D., Torrey Pines Road, La Jolla, Yourself, "cosmicomic" music, Tuesday luncheon.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325: Tony Barnwell Jazz Quintet, jazz, Thursday through Saturday.

The Comedy Store, 595 Pearl Street, La Jolla, 454-9176: Local and national comedians, Wednesday through Saturday; amateur night, Monday.

Dooley's, 2901 Nimble Boulevard, Point Loma, 224-6028: Tyngland, 10:15 to 10:30 rock, Wednesday through Saturday.

Elarrie's, 7955 La Jolla Shores Drive, La Jolla, 459-0541: The Keyz Lettaz Quartet, jazz, Thursday through Sunday; the Peter Sprague Quartet, jazz, Monday through Wednesday.

Cañon Room, 2655 Midway Drive, Loma Portal, 223-8223: Charley's Goodtime Band, Dixieland, Thursday.

Haley, 4258 West Point Loma Boulevard, Loma Portal, 225-9559: Clubland, rock and roll, Thursday through Saturday, with the Features, rock and roll, Friday; Four Eyes, rock and roll, Sunday and Monday; RV and the Shadows, vintage rock, Tuesday and Wednesday.

Headquarters Nightclub, 4017 Mission Bay Drive, Pacific Beach, 270-ROCK, 270-7881: The Blitz Brothers, rock and roll, Kas, rock

country rock, Friday and Saturday.

Belly Up!

141 SOUTH CEDAR/ AVE JOHNS BEACH CA 92075

Thursday, February 17 9 PM
THE MIX

Friday, February 18 & 25 9 PM
BEAT ROCKERS

Saturday, February 19 & 26 9 PM
James Harman BAND

Sunday, February 20 6 PM
THE CHICAGO 15

Monday & Tuesday
February 21 & 22 9 PM
INTERNATIONAL REGGAE

Wednesday, February 23
Rhythm & Blues Show with the
HURRICANES

Thursday, February 24 9 PM
Tickets at Belly Up & All Ticketing Outlets
JAMES COTTON
BLUES BAND

Friday, February 25 9 PM
KPRI TV 15 & 8 U.T. PROUDLY PRESENT
STONE'S THROW

Saturday, February 26 9 PM
CHUCK WAGON & THE WHEELS

FREE AFTERNOON CONCERTS IN FEBRUARY, 6 TO 8 PM
STONE'S THROW Wednesday
"Vintage jazz & swing"
CHICAGO SIX Friday
Dixieland jazz
BOB LONG Sunday
Big boogie & jazz
VISIT FIRST BITE RESTAURANT AT THE BELLY UP
SERVING LUNCH, DINNER & DRINKS - 7 DAYS A WEEK
FOR INFORMATION CALL 481-9022

1. The first step is to identify the problem or question that needs to be solved. This involves understanding the context and the specific requirements of the task.

Black Angus, 5217 Kearny Villa Road, Mission Valley, 297-4149. Irish, contemporary, Tuesday through Sunday.

Black Angus, 10170 Friar Road, Mission Valley, 561-5852. Irish, rock and roll, Tuesday through Sunday.

Blarney Stone Pub, 5617 Balboa Avenue, Claremont, 279-2033. Brian Connolly, Irish music, Wednesday through Saturday.

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666. The Johnson Brothers, contemporary, Thursday through Saturday.

Donaghy's, 5323 Mission Center Road, Mission Valley, 297-8776. Irish, contemporary, Monday through Wednesday.

Flanagan's, 5173 Mission Center Road, Mission Valley, 291-8635. Rock and roll, call club for information, Saturday and Sunday.

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131. Jerry Merrick, piano variety, Tuesday through Saturday. John Kornick, piano variety, Sunday and Monday.

Holiday Inn/Mission Valley, 5165 Hotel Circle South, Mission Valley, 291-5720. Moton,

contemporary, Tuesday through Saturday, with a Fashion Forward Fashion Show, Thursday, 7:30-9:30 p.m. Contemporary, Sunday and Monday.

Hungry Hunter, 2245 Hotel Circle Place, Mission Valley, 291-8635. Rock and roll, call club for information, Saturday and Sunday.

Islands Lounge, Honolulu Hotel, 2270 Hotel Circle North, Mission Valley, 291-7131. Pete Barbutti, contemporary and original, contemporary dance music, Thursday through Saturday. Mike and Lynn Cherry, contemporary, Sunday and Monday. Debi Pace and Friends, contemporary dance music, Tuesday and Wednesday.

Kearny Mesa Bowl, 7585 Claremont Mesa Boulevard, Claremont, 279-1501. Third Degree, contemporary, Thursday through Saturday.

La Hacienda Cantina, 678 Hotel Circle South, Mission Valley, 298-6281. NiteLine, contemporary, Wednesday through Saturday. Phil Brennan's San Diego Dandelion Band, Dandelion, Sunday afternoon.

Lab's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828. The Spud Brothers, 50s and 60s rock, Tuesday through Sunday, with the Ron Bolton Band, rock and roll, Thursday through Saturday. Toys, rock and roll, Monday.

London Opera House, 5404 Balboa Avenue, Claremont, 279-2390. Guideline, contemporary, Wednesday through Saturday. Barker and Orr, contemporary, Sunday through Tuesday.

The Maple Lamp, 9522 Miramar Road, Mira Mesa, 271-8780. The Echoes, vintage rock, Thursday through Saturday.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060. Rage, rock and roll, Tuesday through Sunday.

Monstrous Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1638. Oni Ridge, comedy and music, Tuesday through Saturday. Yacht Yacht Yacht, a salute to the Beatles, Sunday and Monday.

Navajo Inn, 8515 Navajo Road, San Carlos, 465-1730. The Pop Boys, rock and roll, Tuesday through Saturday. Illusion, rock and roll, Sunday and Monday.

Pal Joey's, 5147 Waring Road, Allied Gardens, 286-7873. Pro Brigham's Preservation Band, Dandelion, swing, and oldies, Friday and Saturday.

Patriot Garage, 5353 Mission Center Road, Mission Valley, 296-8714. Jim and Theresa Hinton, traditional and original Celtic music, Tuesday; Paddy Reilly, traditional Irish music, Wednesday through Sunday.

Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131. The Jim Hession Trio, 40s to contemporary dance music, Tuesday through Saturday.

Spirit, 1130 Buena Vista Avenue, Bay Park, 276-3963. Enuf, rock and roll, Native Alien, rock and roll, Sure, rock and roll, Thursday; the James Harman Band, rhythm and blues, the Monroes, rock and roll, Friday; Billy Sheets Undercover, rhythm and blues and rock, Red Zone, rock and roll, Saturday; Rhythm and Blues Night with Clear Spot plus guests, Tuesday; Songwriters Showcase, open stage for original music, Wednesday.

The Sport's Inn, 5520 Kearny Villa Road, Kearny Mesa, 278-5332. Skip Garcia, contemporary, Thursday, happy hour.


Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa, 365-2272. The Don Luciano Trio, jazz and contemporary music for dancing, Thursday through Saturday.

Tio Leo's/Mira Mesa, 10767

Camino Ruiz, Mira Mesa, 695-1161. Joe Stewart, country and cowboy music, Tuesday through Saturday. Johnny Cadillac and Ace, contemporary, Sunday and Monday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9941. Brad, contemporary, Monday and Tuesday. Bill Frey, contemporary,

In honor of Black History Month
Prophet Productions presents
Direct from Africa...



King Sunny Adé
and his
26-piece orchestra
performing African juju/highlife music
at the
Adams Avenue Theatre
3385 Adams Avenue
beginning at 8:00 p.m. \$7.50 advance
All ages admitted \$8.50 at the door

SAT FEB 26


For information and ticket outlets, call 888-1566 or 238-4271.

NO? NAME


SOON TO BE A TRADITION
(formerly Macho's)

Ladies! Can you think of a better way to kick off all new restaurant/nightclub than with one of San Diego's best dance bands? Well, neither can we.


Thursday, Friday, & Saturday



WELCOME BACK PARTY



February 24, 25 & 26



WHITE DWARF

Saturday, February 26, 1983
This is the night we'll be selecting our new name from your contest entries. And to complete this special evening: None other than the band that backed CHUCK BERRY at the last KGB Sky Show...

THE SHAMES

Enter our "What's My Name?" Contest by February 24. You may win a trip for 2 to Acapulco, Great Mexican food now-such to be 24 hours.

BANQUET FACILITIES
for 25-300
Dance us group!

2966 Midway Dr. 224-2401

Wednesday and Thursday; Melissa McCracken, contemporary, Friday and Saturday.

San Diego South

Anthony's HarborSide, 1355 North Harbor Drive, downtown, 234-8511. Keith Linn, contemporary, Tuesday; Gil Warner, piano variety, Wednesday through Saturday; Raggle Taggle, Renaissance folk music, Sunday afternoon.

Artec Bowl, 3623 College Avenue, College Grove, 582-3620. The Booz Brothers, rock, rhythm and blues, country, and comedy,

The Backdoor, Artec Center, San Diego State University, College Avenue, East San Diego, 265-6947. The Skanksters, reggae, plus guests, Friday.

Barnacle Bill's, 1890 Harbor Island Drive, Harbor Island, 297-1673. Eddie Preston, contemporary, Wednesday through Saturday.

Black Frog, 4672 Federal Boulevard, East San Diego, 264-5797. Jazz, Friday, Saturday, and Sunday afternoon, call club for information.

Boat House, 2040 Harbor Island Drive, Harbor Island, 281-8010. The

folk dance is a moving experience at the folk dance cafe international dances free lessons: 7:30 pm interesting ethnic foods

2927 Meade Ave. 281-5656

Boat House Comedy Club with M.C. Rick Buckwell, Wednesday through Saturday featuring Vic Dunlop, Thursday through Saturday, and Mark McCullum, Wednesday; Steve Hudson, comedy and music, Sunday through Tuesday.

Café del Rey, 1549 El Prado, Balboa Park, 234-8511. Keith Linn, contemporary, Tuesday; Gil Warner, piano variety, Wednesday through Saturday; Raggle Taggle, Renaissance folk music, Sunday afternoon.

Chateau Lounge, 3623 College Avenue, College Grove, 582-3620. The Booz Brothers, rock, rhythm and blues, country, and comedy,

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Crossroads, 345 Mariet Street, downtown, 233-7856. Paul, jazz, funk, and new wave for dancing, Wednesday through Saturday, and early evening Sunday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 232-2572. Radio Romance, rock and roll, Tuesday through Saturday; RV and the Shadows, vintage rock, Sunday and Monday.

Dwenny Naggle's, 31st Street and University Avenue, North Park, 298-8594. San Diego Storytellers, tall tales and folk stories, Thursday; Fyne Companions, traditional

The Backdoor, Artec Center, San Diego State University, College Avenue, East San Diego, 265-6947. The Skanksters, reggae, plus guests, Friday.

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English, Irish, and Scottish music, Friday; Jim and Theresa Hinton, traditional and original Celtic music, Saturday; Peggy Watson and Rick Erben, folk and blues, Sunday; Old Time Hot Night, Monday; Richard Freeman, folk and bluegrass, early evening Tuesday; Sanna Gail Band, traditional Irish music, Tuesday; Jill Harris, folk music, Wednesday.

Pat City/China Camp, 2137 Pacific Highway, downtown, 232-9686. Summer Breeze, contemporary, Friday and Saturday.

Grass Roots Cultural Center, 1947 30th Street, Golden Hill, 232-5009. Jim McLaughlin, contemporary folk

The Backdoor, Artec Center, San Diego State University, College Avenue, East San Diego, 265-6947. The Skanksters, reggae, plus guests, Friday.

Barnacle Bill's, 1890 Harbor Island Drive, Harbor Island, 297-1673. Eddie Preston, contemporary, Wednesday through Saturday.

Black Frog, 4672 Federal Boulevard, East San Diego, 264-5797. Jazz, Friday, Saturday, and Sunday afternoon, call club for information.

Boat House, 2040 Harbor Island Drive, Harbor Island, 281-8010. The

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originals, early evening Thursday; "boreal" "cosmomic" music, early evening Friday.

Hambergrove, 4936 West Wallace Street, Old Town, 295-0584. Dorsey Rose, country and contemporary, Thursday through Saturday, with open stage talent night, Thursday.

Humphrey's, 2241 Shelter Island Drive, Shelter Island, 224-3577. Lynn Cherry, contemporary, Tuesday through Saturday.

Holiday Inn/Embarcadero, Portofino Lounge, 1355 North Harbor Drive, downtown, 232-3661. Double Play, contemporary, Tuesday through Saturday.

The Backdoor, Artec Center, San Diego State University, College Avenue, East San Diego, 265-6947. The Skanksters, reggae, plus guests, Friday.

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TICKET SERVICE

SAN DIEGO'S FIRST & FINEST TICKET AGENCY
WE HAVE EXCELLENT TICKETS ON SALE FOR

RUSH FEB 21
STYX MAR 11, 12, 13

B. SQUIER MAR 2
J. BUFFETT MAR 7

PAT BENATAR MAR 26

Now accepting refundable deposits on TOP 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491



THE KEVYN LETTAU QUARTET
Thurs.-Sun. 8pm-1am, Feb. 17-Mar. 13

PETER SPRAGUE QUARTET
featuring Steve Kujala
Mon.-Wed., Feb. 21-Mar. 30

Flamin'
Restaurant

Summer House Inn 7955 La Jolla Shores Dr

Live Entertainment
Nightly 9-1

JIM HAWLEY WED.-SAT.
BRUCE CAMERON & HOLLI GENTRY JAZZ
Jazz Ensemble **SUN. NIGHT**

THE MIX Rock 'n' Roll MON. & TUES.
MONDAY IS **LADIES' NIGHT** \$1.00 drinks
TUESDAY IS **RESTAURANT EMPLOYEE NIGHT**
How your T-shirt. \$1.00 drinks.

the OLD pacific beach CAFE
4287 Mission Blvd., Pacific Beach, California 270-7522

287 Camino del Rio San Diego 291-1638
Proudly announces the return of

YEAH YEAH YEAH

in a tribute to the music of

THE BEATLES



Sun. & Mon., Feb. 20 & 21
9 pm to 1 am

Jolly Roger, 807 West Harbor Drive, Newport Village, 233-4300: Illusion, rock and roll, Thursday and Friday; Forecast, contemporary and jazz, Saturday.

Kung Food, 2949 Fifth Avenue, Hillcrest, 298-7302: Llama, classical guitar, Tuesday and Wednesday; John Aguirre, classical guitar, Thursday; Doug Hewitt, Organist and soft folk music, Friday; Wilber, classical guitar, Saturday and Sunday.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017: King Biscuit Blues, blues and rhythm and blues, Thursday through Saturday.

McDini's Downtown, 647 Market Street, downtown, 232-1796: The Market Street Band, contemporary and blues, Wednesday through Friday; with Joann Carter, Thursday and Friday.

My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego, 297-7332: Main Room: Nightlight, rock and roll, Thursday through Sunday; Innes, rock and roll, Monday; the Movies, rock and roll, Striker, rock and roll, Tuesday; Dallas Collins, rock and roll, Wednesday; Cabaret Room: Detente, rock and roll, Thursday; White Dwarf, rock and roll, Friday and Saturday.

No. 1 Fifth Avenue, 3645 Fifth Avenue, Hillcrest, 299-1913: Kirby Bible, contemporary, Monday, and Thursday through Saturday.

Old Town Saloon Cocktail Lounge, 2485 San Diego Avenue, Old Town, 298-2209: Tim Reed, live and recorded rock and dance music, Friday and Saturday.

Our Place, 2424 Fifth Avenue (at Laurel), Hillcrest, 232-1173: The Brille Carter Trio, jazz, Friday and Saturday.

Pacific War Bar and Diner, 480 Market Street, downtown, 239-9839: Mel Goot and Marguerita Page, jazz, Friday and Saturday; Propaganda, Seaport Village, West Harbor Drive, downtown, 232-7581: Barry Craig, jazz and contemporary, Tuesday through Saturday; Joseph Hany, classical guitar, Sunday brunch.

Prophet Restaurant, 4461 University Avenue, East San Diego, 293-7448: Lori Bell and Friends, jazz, early evening Thursday; Lori Bell and Shep Meyers, jazz, early evening Sunday.

Red Coat Inn, 5933 University Avenue, East San Diego, 583-9676: Terra, rock and roll, Thursday through Saturday; live rock and roll, Sunday through Wednesday, call club for information.

Reuben E. Lee, 880 Harbor Island Drive, Harbor Island, 291-1806: John Campbell and Nightline with Aloha Thomas, contemporary music for dancing, Tuesday through Saturday.

Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island, 291-2900: Reflections, Signed, Sealed, and Delivered, contemporary, Tuesday through Saturday; Stone's Throw, vintage jazz, blues, and swing, Sunday and Monday; Sundowner Lounge: Leslie Gold, contemporary and standards, Monday and Tuesday; live contemporary music by various artists, Wednesday through Sunday.

Sheraton Inn Airport, Sandpiper Lounge, 1590 Harbor Island Drive, Harbor Island, 291-4400: Live jam session with Jeannie and Jimmy Cheatham, early evening Sunday.

Solead's, 425 West B Street, downtown, 232-7368: Harvey and Son's St. Joe, jazz, blues, swing, and show tunes, early evening Thursday and Friday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-2110: Dots and Melvins, contemporary, Wednesday through Saturday.

Bobby G's
Thursday-Saturday February 17-19

FOURPLAY
Sunday-Tuesday February 20-22

JOHNNY ALMOND RHYTHM REVUE
Wednesday, February 23

NETWORK
Kamikazes \$1.00 7 days a week
The "IN" spot in beautiful downtown Encinitas
Home of the James Gang
485 First St. 436-7397

Darci Daniels & Niteline
Feb. 1st thru March 5th
Tuesday thru Saturday
"MORNING, NOON AND NIGHTLINE"
Great Show and Dance Music Group

LA HACIENDA
RESTAURANTE
MISSION VALLEY INN, 875 HOTEL CIRCLE SOUTH, 298-8281

"LISTEN TO THE RHYTHM..."
EDDIE PRESTON
Former leader of the "Cascades"
Wednesday through Saturday 9 pm-1 am

Happy Hour 4 pm-7 pm 10 pm-2 am Mon.-Fri.
Dancing Nightly 9 pm-2 am

RESTAURANT & BAR
BARNACLE BILLS
HARBOR ISLAND STRAITS
"ANOTHER LOOSEY HARBOR VIEW"
1880 Harbor Island Drive 297-1673

Trifon, 6011 El Cajon Boulevard, East San Diego, 583-3240: The Trace Cameron and Hollis Gentry Ensemble, jazz, Thursday through Saturday.

Trigun Horse, 6179 University Avenue, East San Diego, 582-1070: Machem, rock and roll, Thursday through Saturday; Pher, rock and roll, Sunday; Third Rate, rock and roll, Wednesday.

Tube Man's, 2551 University Avenue, North Park, 295-9426: Hardtimes Bluegrass Band, bluegrass, Saturday.

Upstart Crew & Co. Bookstore and Coffee House, 435 West Harbor Drive, Seaport Village, downtown, 232-8555: Rebecca Roberts, classical guitar, late morning Sunday.

East County

Antonie's Hacienda, 700 North Johnson, El Cajon, 442-9827: Neutral Ground, contemporary, Friday and Saturday.

Black Angus, 1000 Graves Avenue, El Cajon, 440-5655: U.S. Male, rock and roll, Tuesday through Saturday.

Blarney Stone, 7059 El Cajon Boulevard, La Mesa, 463-2263: Sean McVicker, Irish music, Wednesday through Sunday.

The Broomsticks Restaurant, 8320 Parkway Drive, La Mesa, 465-3660: Bruce Robbins, contemporary and easy listening guitar, Sunday and Monday.

Bull and Bear, 690 North Second Street, El Cajon, 440-5757: Wizard, contemporary, Tuesday through Saturday.

The Calypso Lounge, 975 Greenfield Avenue, El Cajon, 440-9526: Ron Morin, country, Thursday through Saturday.

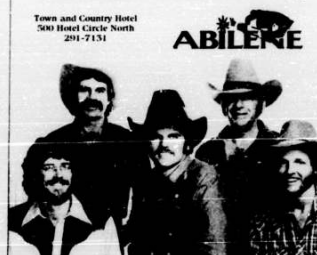
Circle D Corral, 1013 Broadway, El Cajon, 444-7443: Country Casanova, country, Tuesday through Saturday.

DeLuna Springs Resort/Holiday Trails, 1951 Camino Gorge Road, Jacumba, 756-0384: Smoker, country rock, Friday and Saturday.

Diamond Lounge/Aunt Emma's, 1532 East Main Street, El Cajon, 442-7286: The Little Big Band, country, Friday and Saturday.

Don Carlos, 7856 La Mesa Boulevard, La Mesa, 466-9375: Tro Arica, traditional Mexican music, Thursday through Sunday.

STAMPEDE
Tuesday - Saturday, beginning at 9 p.m.
WEEKNIGHT HAPPY HOUR 4 - 9 p.m.
MUNCHIES 4 - 7 p.m.
SUNDAY COUNTRY BRUNCH 10 a.m. - 2 p.m.
LADIES' NITE WEDNESDAY \$1 Margaritas
FREE DANCE LESSONS Tues.-Thurs 7-9 p.m.



WE'RE DEALING AT **THE ALAMO**

LIVE ROCK
WITH THE BAND THAT TOOK SAN DIEGO BY STORM!

FLYWEIL

TUESDAY THRU SATURDAY FROM 8 PM NIGHTLY
TUESDAY IS T-SHIRT NIGHT WITH KPRI
WEDNESDAY IS MALE ROCK DANCER'S NIGHT
THURSDAY IS "A CHORUS LINE" NIGHT
KGB 101 NIGHT

38TH CONSECUTIVE WEEK & BIGGER THAN EVER FREE DRINKS FROM KPRI'S GARY KELLY TO THE FIRST 100 PEOPLE BEFORE 9:59

EVERY TUESDAY, WEDNESDAY, THURSDAY
HAPPY HOURS 8 PM TO 9 PM
ANY DRINK IN THE HOUSE 75¢

BIG FUN ROCK WEEKEND! FRIDAY & SATURDAY
DOOR CHARGE: TUES.-THURS. \$2, FRI. & SAT. \$3
MUST BE 21 WITH PROPER I.D.
ADJACENT TO CLAREMONT BOWL

3093 CLAREMONT DRIVE • SAN DIEGO • 276-3437

Driftwood Lounge, 5296 Balfamore Drive, La Mesa, 462-0531: Carl Simmons and Southern Comfort, country, Tuesday through Saturday; Country Justice, country, Sunday and Monday.

Flinn Springs Inn, 1550 Highway 80, El Cajon, 443-9508: Timberlake, country and vintage rock, Friday and Saturday.

Hungry Hunter, 402 Fletcher Parkway, El Cajon, 442-6917: Mary Perrin, contemporary, Tuesday through Thursday; Cantina, contemporary, Friday and Saturday.

Kentucky Stud, 11377 Woodside Avenue, San Diego, 448-3402: Country Justice, country, Thursday through Saturday; live country music, Sunday; call club for information.

Lakeland Resort, Highway 79, Carlsbad, 765-0736: Vinnie Bonine, rock and roll, Friday and Saturday.

Lakeside Hotel, 9940 River Street, Lakeside, 443-9691: Supercut, country rock, Friday and Saturday evenings, Sunday afternoon.

La Pizza House, 566 Parazo Avenue, Spring Valley, 475-0912: Just Practicing, music and comedy, Wednesday through Friday.

Lorenza's, 596 Broadway, El Cajon, 442-9006: P.F. Flyers, contemporary, Tuesday through Saturday; Pro Bingham's Preservation Band, bluegrass jazz, Sunday and Monday.

Magnolia Mulvaney's, 8901 Magnolia Avenue, San Diego, 448-8550: Larry Blaz and A Touch of Class, Wednesday through Sunday.

Mama's Mink, 533 East Main Street, El Cajon, 442-5571: Jimmy Noon and Downhome, country rock, Tuesday through Saturday.

Mickey D's, 9563 Mission Gorge Road, San Diego, 448-9934: Rock and roll, call club for information.

Mr. Bill's Backroom Saloon, 399

Hill House
RESTAURANT & BAR

BECKETT BAND
Thursday-Sunday Rock 'n' Roll

TUESDAY
Rock 'n' Roll with DIRT CHEAP
Restaurant Employee Night.
Wear your T-shirt for special drink prices.

ILLUSION
Wednesday

Coming: MAR DELS
Dancing nightly - No cover
2730 Via de la Valle, Del Mar
(in the Flower Hill Mall)
755-6614, 455-0926

Calavisions Presents

THE LONDON BROTHERS

Appearing at:

DISTILLERY Thurs-Sat, Feb. 17-19
WINDROSE Sun. & Mon., Feb. 20 & 21
FLANIGAN'S Tues-Sat, Feb. 22-26

Bandit: Dance Machine
The Beckett Band: Hill House
The Blitz Brothers: Headquarters
Niteclub
The Ron Bolton Band: Lehi's
Greenhouse
Vince Bonini: Lakeside Resort
Clear Spot: Spirit
Clubland: Halogen
Country Dick and the Smokey
Bunnies: Backhaus
Dallas Collins: Windrose, My Rich
Uncle's
Darius and the Magnets:
Barthol
Detente: My Rich Uncle's
Diamond: Park Place
Dix Debonaire: Rodeo
Dix Cheap: Hill House

Driven: Mom's
Ducktail Revue: Country Rumpkin
Eckhart: The Major Lamp
Emerald: Headquarters Niteclub
Emergency Exit: Park Place
Enuff: Spirit
The Features: Halogen
Felon: Rodeo
Flyer: Trojan Horse
Flyer: Trojan Horse
Four Eyes: Halogen
Fourplay: Bobby G's
The Frames: Wild Turkey
Illusion: Jolly Roger/Seaport
Village, Navajo Inn, Hill House
Incognito Rockers: Distillery
Niteclub
Innes: My Rich Uncle's
Kaos: Headquarters Niteclub

The Ross Kirkpatrick Band: Jolly
Roger/Seaport
London Brothers: Distillery
Niteclub, Windrose
Tony Mills and Cruciat:
Waterman
The Mix: Old Pacific Beach Cafe
Belly Up Tavern
Majors: Tequila Flats
The Monkeys: Spirit
The Movies: My Rich Uncle's
Moving Targets: Halogen
Mr. Post and the Wandering Boys:
Hungry Hunter/Seaport
Native Allen: Spirit
Network: Bobby G's, Distillery
Niteclub
Nightlight: My Rich Uncle's
The Nomads: Jose Murphy's

Turquoise Lounge
Panic: Le Chet
The Penetration: Backhaus
The Pop Boys: Navajo Inn
Pink Mink: Vista Entertainment
Center
Planet: Whiskey Flats
Prophet: Rodeo
Push: Black Vegas/Mission Valley
Radio Romance: Doc Masters
Rage: Monk
Rabel Rockers: Belly Up Tavern
Red Zanz: Spirit
Tim Reed: Old Dam Saloon
Road Runners: Aztec Blvd
Robyn Bantz: Cienzo's, Whiskey
Flats
RV and the Shadows: Doc Masters

Halogen
The Shaker: Jose Murphy's
Billy Sheets Undercover: Spirit
The Sisters Brothers: Windrose
March's
Spud Brothers: Lehi's Greenhouse
Center
Striker: My Rich Uncle's
Sure: Spirit
Trey: Red Coat Inn
Third Rail: Trojan Horse
Thunderbolt the Woodcock:
Monterey Jack's
Timberlake: Flinn Springs Inn
Toby: Lehi's Greenhouse, Wild
Turkey
Trance: Vista Entertainment
Center
Tremor: Whiskey Flats, Mom's
Tyrannical Dooly's
Tweed Sneakers: Rodeo
20/20: Distillery Niteclub
U.S. Make: Black Vegas/El Cagon
White Dwarf: Le Chet, My Rich
Uncle's
Wolf: Wolf: Backhaus, Monterey
Whiting Co.

Ray Corra: Mr. Bill's Backroom
Saloon
Jack Costanzo Quintet: Pancho's
Barry Crane: Papagayo
Daphne: Mexican Village
Delaney: MC's, Donaghi's
Dennis: MC's, Donaghi's
Dennis and Andy: Smiling Lounge
Dave Dumas: Monterey Jack's
Double Play: Holiday
Jazz/Embarcadero
Dale and Delaney: Mexican Village
Dusty and Melissa: Tom Horn
Jim Evans: Mr. Bill's Backroom
Saloon
Flyer: Monterey Jack's
Forecast: Jolly Roger/Seaport
Village
Bill Foy: Tin Loo/Mission Gorge
Sidy Garcia: La Prada del Sol/La
Jolla, MC's, Sport's Inn, Moby's
Breaker
Wayne Gies: Old Bonita Store
Restaurant
Ladle Gold: Sheraton Harbor
Island
Goldmine: London Opera House
Jim Hawley: Old Pacific Beach Cafe
Jim Hession: Tiki, Cavities
Lounge
Kant Horner: Shepherd Cafe
The Johnson Brothers: Barbary's
Lady and the Tramp: Barb-X
Ranch House
The Dan Lammie Trio: Springfield
Hogon Works
Mages: Riverside Lounge, Ramada
Jazz/Embarcadero
Mike Simons: Barb's Belle
The Market St. Band: McNeil's
Downtown, Cienzo's
Melissa McCord: Tin
Leo/Mission Gorge
David Merchants: Shepherd Cafe
Hedden: Holiday Inn/Mission
Valley
Steve Monson and Planet Artists:
Sutton's
Natalie Grooms: Aranda's
Hacienda
Whitman: La Hacienda Cantina
One + One + One: Hotel del
Coronado
Doli Poon and Pianos: Islands
Lounge
People Movers: Hilton Hotel
Mazy Parties: Hungry Hunter/El
Cagon, Monterey Jack's

P.F. Flyers: Lorenza's
Eddie Preston: Barmade Bill's
Ernie Robbins: The Bonedicks
Restaurant
Carl Robles: Denny's Magazine's
Donny Nites: Pelican Pub
Ted and Dave: Ramada
Ray Sanders: Red Dog
Saloon/Village Port Steakhouse
Gary Sherwood:
Maloney's/Coronado
Shane H. Oie: Vacation Village
Hotel
Signed, Sealed, and Delivered:
Sheraton Harbor Island
Tony Sennel and Co.: Henry's
Special K: Vista Entertainment
Center
Spleet: Holiday Inn/Mission Gorge
Joe Stewart: Tin Loo/Mira Mesa

David Sillig: Gentleman's Choice
Brad Strachler: Ruben's/La
Mesa
Summer Breeze: Fair City/China
Camp Hill House
Sunny Nites: Pelican Pub
Ted and Dave: Ramada
Jazz/Embarcadero
Third Degree: Koury Mesa Hotel
Alaska Thomas: Ruben's E. Lee
Triple Play: Hilton Hotel
True Spirit: Black Angel/Koury
Mesa
The Two Times: Moby's Breaker
West Coast: Tiki Mart's
Ken Williams: Mexican Village
Hannah Williams: Moby's Deck
Wizards: Bull and Bear
E. Zane Wood: Jasebmo's

Jazz
Phil Andrew's San Diego
Disband Band: La Hacienda
Cantina
Tony Barwell Quintet: Chuck's
Shack House
Chorus Bell: Rodeo
Lori Bell: Prophet Restaurant
The Greg Black Vain Trio: Blue
Piano
Pete Brigham's Preservation Band:
Mesa
Pat Kelly's: Lorenza's, Gaslamp
Quarter Month Grog Festival
The Brown Camerons and Hollis
Quincy Ensemble: Triton/San
Diego
The Studio Carter Trio: Our Place
Charlie's Goodtime Band: Gaslight

Room
Joanice and Jimmy Chestnut:
Sheraton Inn Airport
The Chicago Fifteen: Belly Up
Tavern
The Chicago Six: Belly Up Tavern,
Gaslamp Quarter Month Grog
Festival
Iris Cole's Disband Band:
Gaslamp Quarter Month Grog
Festival
Harry Crane: Papagayo
Cottonmouth D'Arcy's Jazz Vipers:
Gaslamp Quarter Month Grog
Festival
Djangle: Fish House West
Forecast: Jolly Roger/Seaport
Village
Mel Good: Pacific Wine Bar and

T.W. CRICKET

Differential Blues - Country Rock
Wednesday & Thursday, Feb. 16 & 17

DIRECT FROM LAS VEGAS NOTORIOUS



Friday & Saturday, Feb. 18 & 19
DRINK SPECIALS '1

BEACH CLUB

Corner of Newport & Bacon, O.B. 222-6822
Party at the Beach
Tuesday Night Pool Tournament 7:30



Sunday afternoons
are better with a
DIXIELAND JAZZ BAND
featuring HIGH SOCIETY JAZZ BAND, of San Diego
Sunday afternoon 4 p.m. - 10 p.m.

LA HACIENDA

Mission Valley Inn, 875 Hotel Circle S., 296-8281

Contemporary/ Top 40

The Noid Atman Trio: Islands
Hotel
Black & Blue: Spirit Inn
Bop Strings: Black Angus/Chula
Vista
Barbar and Orr: London Opera
House
David Beldock: Shepherd Cafe
Chad Berrill and Rick Sedano:
Hungry Hunter/Mission Valley
Bobby Biles: No. 1 Fifth Avenue
Bluesman: Bahia Hotel
Brooklyn: Monterey Jack's
John Campbell and Nightlight:
Ruben's E. Lee
Cantina: Hungry Hunter/El Cagon
Joan Carlen: McNeil's Downtown
Chad Beldock: Alameda
Lynn Cherry: Hungry Hunter's
Miles and Lynn Cherry: Islands
Lounge
Mike Clark: Shepherd Cafe
George Calabrese and Co.: Anthony's
Harborside

Pancho's
Award Winning
Mexican Cuisine & Cocktails

Thursday, Friday & Saturday
(through Feb. 6 & March)
9:30 p.m. - 1:30 a.m.
The Tablaret

Jack Costanzo Band
18 albums - Latin jazz &
American contemporary

Sunday & Monday 8:00 p.m.
Come & dance to our popular
D.J. Pancho
Every Sunday 2:00 - 8:00 p.m.

Rhythm & Blues Jam
Tuesday & Wednesday
Ritual
from Mexico City. The best in Latin & American contemporary music.
Come enjoy the eclectic sound of the band by Carlos - an outstanding
harriet from Colombia.

1300 Camino del Mar, Del Mar 481-0414

**HEAD
QUARTERS**
Friday, February 18
A Hot After with 4 bands on 2 stages, featuring
THE NEAT
RIP SAW, I SPY, ANKERS, plus 2 special guests

Saturday, February 19
7 heavy metal bands on 2 stages
EMERALD KAOS
BLITZ BROS. KAOS
JONES BAND, VISUAL THUNDER, UNDERGROUND, DOC MILO

Sunday, February 20
A video company will film this event for presentation on T.V.
T.V. JAM '83
SHOW OF HANDS
X-OFFENDERS, N-EONE, JONNY KAT

Upcoming shows: Feb. 28 - L.A. 1 and 2nd, THE PETZ, with the SEVENTH,
PLAYGROUND SLAP & VIV VOOO, Feb. 29, THE SQUAD, featuring
former "Surf Punk" lead guitarists

WINDROSE
BEST HAPPY HOUR IN
SAN DIEGO - DELI BAR
ROAST BEEF SANDWICHES
SOFT FACOBAR

DALLAS COLLINS

LONDON BROS. **TREMOR**

Wind rose
How About Us? London Brothers, Windrose

At Windrose, we serve fun!

MOM'S
228-4653
845 Garnet P.B.

Through Feb. 26
DRIVER

Monday, Feb. 21
TREMOR

Every Monday & Thursday
PIZZA 50¢ A SLICE
Courtesy of **DOMINO PIZZA**

WEDNESDAY
101 NIGHT WITH PAT MARTIN
\$1.00 off cover & Mom's T-shirt with KGB card.
AMATEUR NIGHT
Band breaks have never been so much fun

Thursday, Feb. 17, "Finals"
MR. LEGS CONTEST
1ST PRIZE A CARIBBEAN CRUISE
for two, plus advancement to the national finals

Sunday - No cover
Beer Belly Night
Pitchers \$1.75 all night, Glasses 50¢ all night

Monday - Thursday 8-9 pm
HAPPY HOUR BEER PRICES

Monday
Kamikaze \$1.25
all night

Tuesday
Tequila
\$1.25

Thursday Ladies' Night
\$1.25 Long Island Iced Tea all night -
plus no cover for ladies.

LIVE ROCK & ROLL EVERY NIGHT
228-4653 845 Garnet P.B.

Bodie's
HAS ORIGINAL MUSIC!

THURS. FEB. 17
The long awaited return of
The Joyce Royce Rooks Band \$2.50
plus the dramatic alto-tones of
Mitchell Cornish & the Hellhounds

FRI. FEB. 18
From Phoenix, the world acclaimed SST recording artists
Meat Puppets
plus from Memphis
Rockin' Roulettes \$3.00
plus the debut of the seriously twisted
Guy Good & the Decentones

SAT. FEB. 19
Arguing vs. Surf Night with
Trowers
Doing dance-battle with
The Evasions \$2.00

SUN. FEB. 20
The Front

WED., FEB. 23
Rad Hoe Down

99¢ SPAGHETTI DINNER ON MONDAYS!
Corner of University & College
6149 University Avenue 583-5700

RED COAT INN

Sunday, February 20
Televisions presents 3 bands
TREMOR
Pink Mink

Tuesday-Saturday,
February 15-19
Terra

Monday
presents Music of the '80s
50¢ drinks, 8-10 pm
R.V. & the Shadows
Automatics

Sunday, Monday, Tuesday
'1 Drink Night

Thursday
Blowout
50¢ Drinks

Wednesday
Kamikazes 2 for '1

Friday & Saturday
'1 Drinks
7-9 pm

Entertainment 7 nights a week.
5933 University Avenue, just west of College 583-6670

 **DYNAUDIO**
Authentic Fidelity
  **Clarion**
BECKER
 **ALDIOMOBILE**
 Wood with **HOTWIRE**
Audiomobile
  **CLIFFORD**
ELECTRONIC

 **ALPINE**
 **JBL**
 **SEAS**
 **Husmann**
 **PROTON**
CAR AUDIO
  **JVC**

 **SANYO**
 **SONY**
THE ONE AND ONLY
  **PIONEER**
 **ADS**
 **HI-FI HARADA**
 **ALPINE**
car audio systems
  **Ultimate Car Stereo**

A black and white line drawing showing the side profile of a Lotus Evija. The car is a sleek, low-profile electric hypercar with a prominent rear wing, large air intakes, and distinctive multi-spoke wheels. It is shown from a side-on perspective, facing right.

Mad Jack's STEREO VIDEO

26 FEBRUARY 17, 1983

3619 College Avenue (one light south of University Avenue)

Toss, with 3 game
top of the line, 11-
of great shaping
insured rocker wheel
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257-3026 ext. 202

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FEBRUARY 17, 1963 FEBRUARY 17, 1963 5

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new carburetor, shocks, brakes. 009 distributor, good interior & exterior. 11500 or best. 287-4857.

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