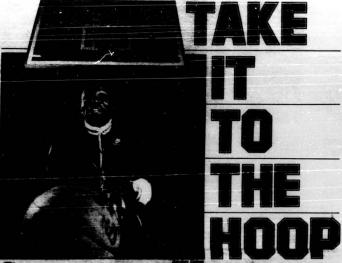


1730 sq. ft., family room, eat-in internet, huge for, view 1134,900. Large assumable at 11-25%, 484-5338.



since he took over as basketball conch at State in 1979. After a diamal first season record of 6-21, he directed the team to 15-12 and 20-9 seasons in not long ago, scanned the menu for about five seconds, and then laid it down. The restaurant is one of those team to 15-12 and 70-0 seasons in 1980-81 and 1981-82, respectively. This year, in spite of a disappointing 5-5 conference record, the Aztecs are 14-7 overall and are well on their way to their fifth winning season in the last six years. But every year, it seems, the pressure to win is greater, and, as Gaines is finding out, there is a lot anonymous eateries that can be found in almost any San Diego shopping cen-ter, but Gaines, who is head coach of the men's basketball team at San the men's basketball team at San Diego State University, has made this particular one a regular lunching spot for the last three years. On this visit he was looking for a little solace in the familiar surroundings: over the week-end his team, favored to win the West-ern Athleit Conference title for the first time ever this year, had dropped more at stake these days than school Gaines is a tall, trim man with the Gaines is a tall, trim man with regord looks of a television personality. At forty-one, his hairline is just beginning to recede at the temples, leaving him with a broad forehead that clouds with wrinkles when he is concerned. He is given to wearing immaculately tailored suits with slik lies and matching handkerchiefs, when he is standing near the Aztec bench during a game, the cuffs of his perfectly cut pants are only millimeters off the floor.

first time ever this year, had dropped its first two conference games, one a blowout against archrival Brigham Young University.

As the waiter approached, Gaines grinned at him. The two exchanged pleasantries, but Gaines's grin faded when the waiter suddenly asked in a

when the waiter suddenly asked in a loud voice, "How could you lose by so much:"

"I know, 'I know, 'Gaines replied, waving his hand in the air. It was a question he had obviously had his fill pelo fin the last two days.

With a nervous laugh, the waiter added, "See, when you're winning, lieved in higher education. "You be deed," when you're winning, the waiter added, "See, when you're winning, the waiter was the way was the way to be a seen of the waiter and the waiter was the way to be a seen of the way to be a seen of the waiter was the way to be a seen of the way to be a seen of the waiter was the way to be a seen of t added, "See, when you're winning, nobody says anything. But when you know, 6-8, 6-9, 6-10." When he dis-

soody says anything. But when you lose, even the man from

State who had a returning player at

State who had averaged only one Hong Kong is on your back," Gaines said with a wink.

point per game the year before, Gaines complained, "That's one point more

Watching the SDSU Aztecs miss free throws is not exactly what you'd call big-time college basketball. But the team's got this coach

they call Smokey . . .

said with a wink.

The waiter's complaint was not the sort of thing Gaines has heard much of the sort of thing Gaines has heard much of the sort of thing the sort of the sort

BART OF EQUITY mondo with uneasts Missam Bry City, once in Owner is out of lines You they occupy 895-4657 injersion.

DON'T CALL US. Due to the large volume one become one-habit, shall compete southers to the large volume one-habit, shall compete southers to great use, unmotern facilities on Birth 25 and 18 personal to 18 and 18 compete

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paid business ads and late private party-ads may be brought to the Reader office (635 State Street, downtownt) before 3 pm. Monday (closed Saturday and Sun-day). All late private party ads of 25 words or less require a \$7.50 late fee plus 30 cents per additional word.

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READER CLASSIFIEDS

City Lights

resident, the ultimate tests an athlete can face are those of endurance and speed. So after winning the 1981 troe Man Tristhion, a combination foot, swim, and bitte race held annually in Hawaii and



From The Bast oem To The firrored ind Room

Lucky Once! Tyon. Along with his White House office and impressive tile of Departy Assistant to the President for National Society Affairs, Tyons has an alest secretary who insecopts his plane calls and deflects emburrassing operations. So last work Tyon Google Inquisities along the CO Tyon Control of Society Inquisities along the sist of downstown's Horton Plaza Center.

the site of downown's Horton
Plaza Center.
The current lessace of that
Tyson property has just opened
the Gentlemen's 14(), a private
chib which, behind the ornate
chibric and since storetom,
collection is an anisotropy male
to the control of the control
to the control of the control
to the

implications of such a phrase.

"We dish't know soll now that it would be anything like this." Haggett soll fine the soll now that it would be anything like the solling that Typon is of conservery concerned about it. "A another real custes agent and Typon acquisitance confirmed hat "Chack would save knowledgy execute a lease like than... It was a decaption, and a very and accoy." That seems that the solling landlords is further evidenced by the fact that two of his other downtown properties — the grand OME (Typ Hall as Fifth and the solling landlord in Hillcrest when vice officers hasiod sway some twenty customers during an early-morning raid three years ago. Since then, says Homans, the courts have ruled that "everything that goes on in those clobe is estimated legitimate and legit." And Homans says there have the court of any local gay both here since the Hillcrest incident.

sa compty 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 Fredman has been Milton Fredman has been couring the lease, presumably in search of a legal escape clause, while real estate man Huggett charged downtown to police headquarters last week for an imprompts interview with the department's vice squad. There Huggett got only bad news: such private men's clubs are outside police requisition.

clubs are outside police regulation.

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

cyclist - he won a gold medal in the 1971 Pag-American

cyclist — he won a gold medal in the 1971 Par American Garnes — he decided to by it common to be a second of the cycles of the cycles of the cycles of 150 miles per hour.

While engineer Doug Malwicki, 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 expected the cycles of the cycl

connecting the back of the car with the bilke's handeburn, until a speed of sixty miles per hour is attained. Then the tow line is released and Howard is line is released and Howard is on his own, controlling the care a processy, units must the bitler a speed try, units must the bitler a speed with his own podaling stamina. To cut down on wind resistance, he follows within two or three inches of the car's bullows fiberglass rear, which "literally bores a hole through the wind," Howard says. If he pedals too first, he almais into the car's bullow the control wind, which prevents him from bar, which prevents him from

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 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 posaling." Howard says. Slowing down is accomplishe by first reducing the car's speed until he his the tow bur and then further reducing the car's speed quiti both the car and the bilke reach a complete stee.

The which he reaches his

Howard says he is aware of
the risks involved — in fact, it
come him \$1000 in insurance
every time he goes out on a
trial row — and realizes that if
he should crash, chances are
if he "akineed by
in the "akineed by
in the "akineed by
in the "akineed by
in the should crash
helmet he wears on every run.
"But I've always had a sort of
lethal faccination with speed,"
Howard says. "And while it's
always been just that — a
faccination — it's now going to
be a reality."

— T.K.A.

- 754



City Lights

Again In Margaritaville

ambulance without her money, her jewelty, or her memory of casedly what happened to her. And now she's filled a casedly what happened to her. And now she's filled a control without his property of the control of the bar that reads. "For your convenience, ask for your drinks at the bar." The sisters ordered margaritis, and a saillo stated dancing with Susan. While her sisters brunged to the hot disco beat, Sars asys the bartender kept refilling her glass, so that in the space of minety minutes she dreak what he estimated to be the copy invalent of two name parties. The twenty-size, "the sary now, "I me twenty-size," the sary now, "I may be the constraint of the sail of t

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 all Sara could say was she wanted to go home. But just as she collapsed and went down she collapsed and went down on one knee, two policemen

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 tool that Sara had fallen down and hart herself, set could be found at the End fallen down and hurt hernelf, and could be found at the Red Cross clinic several blocks away on Eleventh and Pio 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 Baja State Buildings on Via Oriente. The American lawmen sere't eager to speak freely about it, but they do acknowledge an appearant increase in such cases would be a supperment increase in such cases would be a supperment of it if a surfabusable to heightened reseminent of Americans in Mexico in these to take them to the border

post-devaluation dog days. They aren't surprised when they hear of gringos being victimized by Mexican police. Neither was Alejandro Moren Guzman, the lawyer who is handling Holthaus's complaint 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 crimical charges
in the past against the police,

but we aren't seeing an increase in these complaints." Señor 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 record of her being attended to at the Red Cross. Dr. Guillermo Sturich, who was on duty at the Red Cross that night, says he does not remember Hoithaus. "We're acting from zero, scretch," says Scñor Moreno, "but we'll

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



United the same At The Stadium Club

The San Diego Statism
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 Padre games will
soon be raised fifty cents to two
dollars, and now Authority
members are searching for a
new tenant for the Stadism
Club, the press-level room that
serves drinks and careerd meals
to a select group of stadism
fans.

to a select group of stadium flass.

Since 1967 the Stadium Chain has been run by the Greater San Diego Sports Arrociation, which pays just \$5000 yearly for its lease. Stadium Chab members, all 380 of them, pay a \$1200 initiation fee and fiftly dollars yearly for the privilege of dining and drinking at the club before game time. (Meals and drinks cost members usual resusantant prices.) There is a restaurant prices.) There is a constant waiting list for club

membership.
Last year the club grossed
\$74,000 for Greater San Diego Sports, with expenses of \$45,000. The remainder was split among some of Greater San Diego Sports' favorite charities, including the Holiday Bowl (\$7000), a reception and mailing for last year's Soccer Bowl (\$4000), and a Basebali

Writein' bunquet. Biggest recipient was the SDSU Assec sports program, which receive \$10,000. Mitrovich and the Stadium

Authority figure, though, that the Stadium Club could yield 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 statistic experience, and common will be and our toquests for proposals industries of the common will be and our toquests for proposals industries. But John Reid, a Greater San Diego Sports executive who oversees the Stadium Club, says Mitrovich is indulging in fiscal funtaies. Reid notes that the new huxury "44y boxes," to be built on the stadium press level, will executed not the Stadium Club, cutting its executive of the Stadium Club, cutting its executive of the Stadium Club, cutting its executive of the Stadium Club, cutting its account club, to an adjoining groom that has never been used. "It's really just a concrete shell," Reid says of the adjoining room. "No plumbing, no air conditioning, no walls or floors." Reid estimates it will cost some \$52.00.000 to ready cost some \$200,000 to read 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

bid on the new contract unless "the city would think about giving us a twenty-or thirty-year lesses" to defray the Reid doubte that other concessionaires will be interested in the project. "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.

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 ried three or four times to build a 7-Eleven store in Ocean Beach, each time to be trying again — to accompanying squawks of protest.

This time Southland wants

underveloped to on the wester corner of the intersection of Voltaire and Bacon streets. But the coastal commission head enough questions raised at a receiting two weeks ago to schedules a special hearing in Sm Diego on February 23. Sm Diego on February 23. Sm Diego on February 23. On the leader of the nati-7-Eleven forces, plants of air a litary of gripes ranging from worries about an increase in drunks and traffic to the fear that the intruding chain outlet will trattic to the tear 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."

-10 - Paul Krueger, Neal Matthews, Jeannette DeWyze, and Thomas K. Arnold



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Lin Johny Off the Cutf Peul Krueger City Lights, Feature Neel Marthews Oty Lights, Feature

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Correction

COFFECTION

De January 33, 1983 the Reader

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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

restrictive contentions, is only to see a better real recover.

Neither are the two all that opposite me, and one is grouped to find the matching complement; indeed, both would make classroom examples of primal orgos smanking the mod, and an additional classroom examples of primal orgos smanking the mod, and an additional classroom examples of primal orgos smanking the mod, and classroom examples of primal orgos smanking the mod, and the mode, and an additional to the mode, and the mode, and modelated counterparts. Perhaps we all should have remained — excitationally if Primacreas is right — in the cavet, the example remained and matching the cavet primal of the cavet, the cavet primal of the cavet primal of the cavet primal of the cavet primal or and the cavet pr

Neanderthal

they are not all that startling. Maidens throughout written and unwritten history have pined,

The Way?

Francesca Da Leo ("When Opposites Attract," February 10) may be deftiy pulling our leg, but even if her revelations are serious.

<u>Letters</u>

Da Leo Takes A Beating

A Beating

I doubt that I could make you appreciate his even Day 10 % and you appreciate his even Day 10 % on the county of the

Desnite Da Leo's occasional asides in New Agese and her protestations of inner peace, her need for a macho, domineering, swaggering sociopath reveals a soul very far from peace, a soul that is, indeed, sick, sick, sick.

nat is, indeed, sick, sick, sick. It is tragic that anyone should need a kind of sado-masochistic need a kind of sado-masochisic symbosis to feel altoe. It is even more seeded that the individual should want to discious the self-mutiation publicly, and share on you, Reader, for taking salme on you, Reader, for taking self-degradation. There is a point where love ceases being love, and passion ceases bring parsion, where they turn into a kind of evel parasitism. Da Loo's moch-to-the-flame attraction to the self-degradation of the self-degrada-tion, all the self-degradation of the self-degradation. The self-degradation is sel

Kramer vs. Calif.



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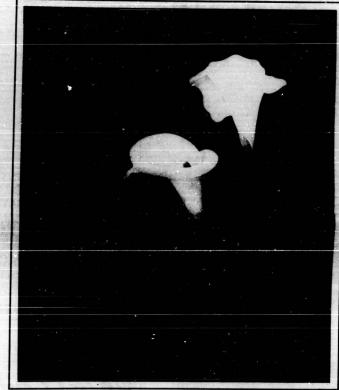
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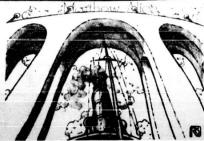
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Straight from the Hip

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 quite faded, but there is no mistasting 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 cosmitting domatown every day by canoe? Not a bad idea,

A. Phann
Clairemont
Rest your head on that pillow tonight,
A. P., and allow its idylife scene to guide
your detams back, back. . . . back to 1915
and Balbao Paki. There you, amen, shout
to cross the Cabrillo Bridge and enter the
marved that is the Panname California Exposition. All thus you see — the bridge, the
water below, the California Towns eroses
his property of the California Towns are shown, the
signed plan to sell the world on the exposition and San Diego. The fact that the pond
below will figure in the way lives of albeant two people is purely colacidental.
The Panname California Exposition was
a big deaf 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 larry) spanned as
a big deaf for San Diego. A publish Bridge
(Laurel Street would come larry) spanned
an artist's rendition of the Cabrillo Bridge
(Laurel Street would come larry) spanned
to be bridged and the stops in promosing the upcoming first, and strictic venerity
was discarded in the process. There were
even paintings that showed gendelier poling around the lake beneath the arches.
Reality want y quies or costoic, but the idea
was to capture a Venetium sir, a failer ermanner to p please the faingoors. A stream
that ran sooth from Hillerous the lange
stated frop pond creatured. But the exposition was well marketed — the population
of the city doubled during the few years of

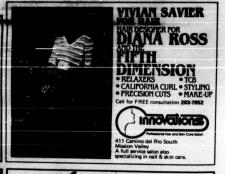


away muttering to himself. A repeat performance was staged by Maine in 1941, who was equally incompetent — or equally fortunate. She also landed in the pond (no doubt scaring the frogs to death) and survived.

nd survived.

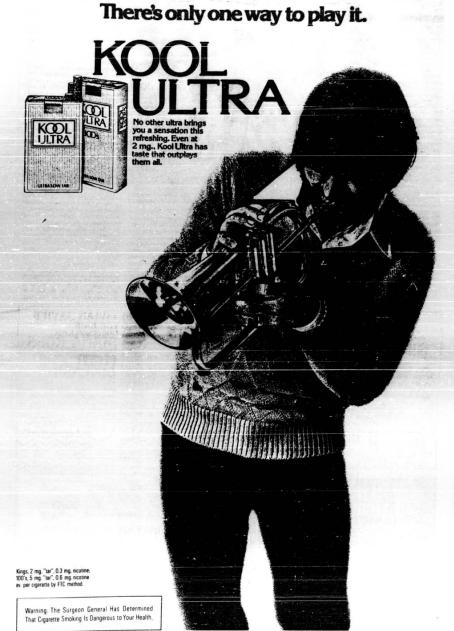
Stop those cards and letters, folks. Since Step those carsh and letters, folks. Since my column of January 13 I've been flooded with explanations of Sarah Krow. Nothing's question regarding the Krow. Nothing's question regarding the water in the bottom of her refrigerator. I've known the answer for years, ever since a particularly odoriferous experience in a friend's apartment. An exceptionally disaprential particularly observed to the state of the property of the prop













wing up." And when someone ed 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 flambuy-ance 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 mokey Gaines is very adept, and be

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

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esketball] program. But another [basketball] with me bein' a colo however you might want to put it, I hink that helped this program a lot. fou can't buy the kind of recognition

You can't buy the kind of recognition we gained by that."

But Gaines will need more than his promotional skills to easily 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 Azces were preseason favorities to win their conference. "Let's be realistic, this is a profession where you are judged according to your performance on wenty-eight nights a year," asso one of Gaines's assistant coaches, Mike your than the processor of the property of the you doctor. But if you finish last in the Western Athletic Conference, you're gonna get fired."

More importantly, State is also hop-

ing Gaines can turn the men's basket-ball team into a rousing financial suc-cess. College basketball has become a big business, and the lucrative TV con-tracts and sold-out arenas that a playoff-caliber team can generate — par-ticularly 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 that make the NCAA playoffs this year will each get about \$125,000, primar-ily in television revenues, and the four that go to the championship tourns-ment will get more than \$500,000 spicec. That money goes a long way; State's backefull program has a toral 1982-83 budget of \$305,000, and extra revenues are always needed to fund the normal revenues are always needed to fund less popular sports such as swimmin and volleyball that are a constant dra

on a university's finances.
"idasketball teams can be a good "istakethall teams can be a good way for colleges to make money quickly," explains Jim Brovelli, head baskethall coach at the University of San
Diego (which, like State, is in the
process of upgrading its based-thall
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 fif-And unlike football. where at least fif-teen or twenty good players are needed for a top-notch program, "basketbail is a sport where you can [beat most opponents] with one or two top play-ers," Brovelli points out. Although Gaines is being counted on to give State's basketball program a healthy financial glow, he actually ar-rived 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 addi-tion, 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 Ath-letic 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 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 some for what was at the time still a relatively small-time school, and it was also a bit of a gamble. It meant risking lossing fans if State lost consistently to tougher opponents. It meant diving headlong into the sortid world of recruiting high school basketball players from all over the nation, a world in which secret rawoffs and userial deals. from all over the aution, a world in which secre payoffs and special deals — the vast majority of them violations of the NCAA's official regulations — are commonly made. And it also meant specialing more monsey, Under Tim Vezie, who coached the basterial that the second payor of the NCAA's the second payor of the National Second Payor of the Pacific. By the time State point the WaCa in 1978, Vezie had put together a team that could hold its own with almost any opponent, and in the together a team that could hold its own with almost any opponent, and in the next two years a total of four Azec baskethell players were selected in the National Baskethell Association pro-fessional draft.

ing to blow apart the whole program. Unbeknownst to the public, Vezie's contract for the 1978-79 season stipulated that he would be fired unless his lated that he would be fired unless his team won eighteen games and finished first in the WAC. It was a clause that Vezie would later futilely 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 Vezie



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(monitoned from page 8)
and his assistants with violating
NCAA regulations by giving them
under-the-table payments, credit for
classes never attended, and other
favors. Vezie denied most of the
charges; he claimod the players were
dissatisfied with his coaching philocophy and frustrated because they had
become academically ineligible. State
immediately launched an investigacharges were found to be true, the
NCAA decided not to put he school on NCAA decided not to put the school on probation. Part of the reason for this may have been that Vezie was fired almost as soon as the investigation

almost as soon as the investigation began.
Seiii, the incident sullied the reputation of State's major new basethell program. The man chosen to clean it up was David "smokey." Gaines, who grew up in the ghettos of Detroit with a dream of someday playing for the Harelem Globetrotters. He achieved that dream, and more; with his selection as head coach at State, he became the first

Their somethin."

Jite most of his young friends on Detroit's Hastings Street, Gaines played basketball almost constantly from an early age. His family of nine children was poor; Gaines's mother was a five-dollar-a-day cleaning youngs a such his father. family of nine Canters was power, Gaines's mother was a five-dollar-aday cleaning woman, and his father, a subcontractor, deserted the family when Gaines was eleven. The nearby playgrounds and recreation halls were a proving ground for local talent, and the players who rose to the top could separate aloof, from the hustling, and againg activity that went on anjusted them. 'One of my goals as a kid was to play for the Harlem Globertotters,' Gaines told me one day in his office state's campus. 'We got the opportunity to see the Flobertotters play, and also, there were some ex-Globertotters living in the area. We really looked up to those guys.

to those guys.
"Basketball meant a lot to me. The

"Basketoal meant a lot to me. Ine competition was tough. Hey, in De-troit, everything's tough, to tell you the truth. . . But [playing basketball] taught me to deal with competition, with the elements around me. And

the New York Knickerbockers), Gaines enrolled in LeMoyne College in Memphis, Tennessee. He was a standout in college basketball, too, av-eraging more that twenty-eight points per game over three seasons. By the time his eligibility as a player was up in 1963, he had obtained a bachelor's degree in elementary education, with a minor in physical education. Gaines was selected by the Detroit Pistons in was selected by the betton risks in the sixth round of the professional draft that year, but when he was also invited to try out for the Harlem Globe-

draft that year, but when he was also invited to fry out for the Hardem Globertotters, he decided to spurm the Piyatons' rookie camp and flew to Chicago, where the Globertotters were holding tryots.

A total of 117 players had been invited to the Globertotters camp. When the team announced it had openings for only four, Gainess made sure he was one of the four, "To sum up Smoke his me word. he's a survivor," says Mike Brunker, who has worked for easen an assistant coach for seven years, three of them in San Diego. "He approaches the game of baktet-ball as if it's a street figld, and he wants to come out the winner."

Gaines started for the Globertotters in 1963, using his expert ball-handling and dribbling stills to clown for the crowds. The team visited stryt-four countries in seven months, then went to Europe for a two-and-s-half-month tour. It was educational, Gaines says, but when saked to recount senedottes from his Globertotter days, he talkinstead about how wearying the travel was.

Motor City can still remember Gaines leading his team against the Austin Prep School team of Dave Debus-

schere, who went on to gain fame with the New York Knickerbockers),

cause it was tougher bein in the open."

Gaines also credits his Detroit childhood with instilling in hims drive to succeed. It is a drive that still burns within him today; it is one of the most noticeable things about him. "At that time, a lot of older people would sit on the porch and say, 'Hey, son, you got to have a trade. You can have a degree, but if you don't have a trade, it's a problem. Because it gonna come one day that the guy who have the trade gonna get the job. 'Now, I was a pretty good fittle sthlete at that time. And I could see the majority of the guys who left [feb ghetto and went to college on anthetic scholarships], didn't get a degree. They went to school for a year or malifect in they's right hock as uteneighborhood, doin' nothin' joinn' the service, or workin' as a delivery boy, or whatever. I didn't want that. So I said to myself, 'Hey, if I leave Detroit to go to school somewhere, I'm definitely going to get degree before I come back.'

After starting at Northeastern High School (long-time residents of the

instead about how wearying the travel was.

He took several leaves of absence from the Globertoters in the next few years, and left the team for good in 1967. After a year of warming the bench for the old American Basketball Association's Kenucky Colonels, he returned to Detroit and worked at a series of odd jobs (including a sint as a furniture salesman) while obtaining his master's degree in physical education from Eusera hitchigan University. He got the degree in 1970, but the studying didn't stop there. About this time Gaines, who admits he has wanted to be a comedian all his life, sent away for tapes of jobes and one-liners, then be a comedian all his hite, scin away for tapes of jokes and one-liners, then memorized them while trying to think of ways to tie them in to his own ex-periences. He still pulls those same

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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 De-

troit as a high school basketbail coach and a rec hall leader in a Job Corps program when Dick Vitale, head bastroit, 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

tor. "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 bas-ketball, 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 Geracioti, took over at the University of Detroit. From the start, Gaines and Geracioti clashed. Gaines Games and Geraciot classed. Cames was not happy with the salary raises offered to him by Geracioti, and felt the new athletic director secretly envied him because of Gaines's popularity. Geracioti was a "five-foot-five little dictator with a little man's complex only Napoleon, could rival," Gaines once boil erporter Mike Gramberry of the Los Angeles Times. More recently, he said of Geracioti, "We just couldn't get along . . . and there's no need to work in a place where you don't get along with the people."

PHOTOGRAPHY

When the job at San Diego State opened up, Gaines jumped for it. "It meant more money," he told me, "and my markeability 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 c majority of the selection committee. "He was so enthusiastic, recalls Mary Alice Hill, an assistant athletic director at State who was not be committee." We were looking for someone who could tum our program seround and put it on another level. We were in the WAC already, but we weren't doing that well fit terms of both wins and attendance!. He brough all these packets and prono materials to the interviews, "hings he had put gottler." Detroit to get people to the gottler. In Detroit to get people to the sales, ability, "entraid demonstrated sales, ability," in waterful more and the contract of the contra

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 promiuse. Aside from his promi-nence 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, "culwith admini and other covers, cui-tivating" 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 in-cludes a plug for "the nation's fastest-rising basketball program") and has coined a public relations slogan — Aztec Fever. But Gaines's critics 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 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 Azec players at the Sports Arena, but prob-lems with the arena's liability insur-

lems with the arena's liability insur-ance scutted the idea.

But beneath his salesman's exterior, Gaines can be a demanding, some-times exasperating person. As an as-sistant coach he gave Vitale his com-plete loyalty, and he expects his own assistants to give him the same. In a well-publicized tiff with one former 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 assis-tant 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. How-ever, Stoglin, now head coach of Southern University in Baton Rouge, Louisiana, said recently. "Loyalty is Louisiana, said recently, "Loyalty is important. Smokey used to say, 'As-

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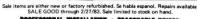
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decisions.' I had problems with that at see. . . . You've got to rule with an iron fist."

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 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 nitpickin". 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 recom tion on him some day, and that I wouldn't be able to recommend him if he's always lookin' for a little

A streak of authoritarianism runs in Gaines, too. For one thing, he imposes a strict dress code on his players. Neat-ly cropped hair and coats and ties have become a hallmark of the Aztec basbecome a natimark of the Aziec bas-ketball 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 com-pany. If you see these guys, and you impressed with 'em, you might say, 'Hey, I need good people like that in



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

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 endiesely to warm up. "Come on, let's go, let's gol 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 ruy 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 criti-

drills. Occasionally be shouts criti-cisms 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 fave-tie time of the day because they allow him to focus his thinking purely on backethall, and they do seem they allow him to focus his thinking purely on basketball, and they do seem to relax him. One day, when the play-ers were taking a break, I watched as Caines 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

assembled a laneau group of annexes at State this year. Among them, senior guard Keith Smith is a fact, intelligent player who runs the offense, and led the conference in assists last year. Eddie Morris, a six-foot-six senior obvious reasons, can shoot from the outside as well as leap as if he is jump-ing on a trampoline. Sopionore 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 aix 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 plough horse, but Cage is

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 far 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 conch must give to a player as well as the player's parents. On top of that, "lich'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

as, Texas, Georgia, Kentucky, "just about every college in that area," he recalled one afternoon as we sat near about every college in that area," he created one afternoon as twe sat mear Hardy Tower on State's campus. "A dot of money was offered, and every-body 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

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 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 more would?"

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

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to offer (worth about \$3500 a year to residents of California and \$6000 to those from out of state) pale in com-parison 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 talkin' 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 tell to tell you the truth. I can talk to any-body. I can even talk to a dead man long as he don't talk back."

body. I can even talk to a dean 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 baskethall as a stepping stone of degree and success. It is a formula that worked for him, and that, coupled with his ghetho background, gives him a lot of credibility. "I'm here because of sakethall, man," he observed one afternoon in his office. "Without backbell, I couldn't have gone to sixty-some countries, and played with the Clioberouters. But like I tell my players, "You take that baskethall, you wheel and deal that baskethall, and the sakethall and call that the shakethall, and the sakethall and call that baskethall, and the sakethall and call that baskethall, and the sakethall and call that baskethall and the sakethall an wines and cear that basket-ball. But there gonna be a certain time when you gotta let the basket-ball. While you gotta let the basket-while you got the opportunities, make good on 'em. If you don't take the

good on 'em. If you don't take the expensions, you lessin' the heater-ball use you.

While Gaines's rapport with players is one reason he has been such a successful recruiter, his friendship with NBA players and secouts is another. A prospective player visiting State cannot incip but occome aware of these connections because the walls of Gaines's office are decorated with photographs to him with spots celebrities like George Gervin, Kellen Winslow, and Moses Malone. There are also posters of backerball stars like Darrell ("Doctor Dunkenstein") Grif-fith and Darryl ("Chocolate Thun-

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, bet 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

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 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 "had never heard of San Diego State before Smokey came here." (Smith, like Gaines, grew up in Derroit, and transferred to State from Eastern Michigan University as a inno;) "He

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 lin the NBAJ. 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 beakenball, and his answer seemed to indicate one more reason the burden of winning in on the team this year. "I think we can attract the pro scouts through winnin," he said. "Winnin' will being them around. The main idea is to win."

Winnin' will being them around. The main idea is to win."

But winning is something that being the around. The main idea is to win. "I will be the winning in the contract of the contract of Utah, the team played the University of Haussia on Francey." 27 and was trounced throughly, 96.75. 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 Groget shout the WAC race now. What we've got to do is try and get out there and play backethall again." The game turned on free throws, which have been a sort of Achilles' heal for the

bëdroom

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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 assis-tants, particularly Brunker. But the Aztants, particularly Brunker. But the Ac-tecs have been hurt this year by injuries to two key players (forwards John Martens and Eddie Gordon), and by 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 sur-prised most of his critics by changing his game strategy from the run-and-guan offense that had virtually become his trademark to a slower, more patient arted or bias. It was something the

gun ottenes man and virtually occurs in the ist rademark to a slower, more patient siyle of play. It was something the team worked at doggedly in preparation for their next game against Colorido State University, and it was an indication that Gaines can indeed make a prudent actical change in order to use this players to better advantage. The Aztecs met Colorado State University later in January. The game was played at relatively cramped Peterson Gym bocause of a scheduling conflict at the Sports Arens, and even though the crowd was only 2156-strong, the building's asilans seemed ready to collapse from the noise. Steepings of the color of the colo Gaines's new game strategy was work-ing well. Instead of forcing a fast break ing well. Instead of forcing a fast break at every opportunity, the Austess were passing more, and getting the balf in side to Cage and Allein for easy lay-agained dusks. Although they agustadered their early lead (mainly through post atot selection), they recovered soon enough to pull away again toward the east of the game and won handily, 59-45.

During the game, however, it was amounced that one of the gym's two game clocks was not working, and ere was a slight delay as the officials crified that they had any way at all of keeping time. It was a graphic remind-er 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

a trailer!' Once you get inside, it look

On a wall in Gaines's office is an artist's sketch of a new recreation cen-ter that would include a 10-12,000-seat arena for basketball (Peterson Gym seats only 3700). It is the school's u!timate goal to build such a facility, but it would cost between ten and twenty million dollars, and it is unlikely to million dollars, and it is uninkely to become a reality any time soon. Two years ago a proposal to increase stu-dent fees to fund the center was voted down by the students, and the govern-ment 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, USC and UCLA have for alumni, State's graduates tend to gravitate to-ward professions such as accounting, teaching, cience, and physical therapy. The school's sole fundraising tooster organization, the Azec Athletic Foundation, was able to provide endry \$300,000 in cash last year for all of State's athletic programs. "There are the supplemental too the supplementa

ian't the allegiance to State that a lot of laments become and foundation board member Gil Plank. "The fina here want to group around a vinner. . but it takes a lot of money to have a successful major college atherite program, and a lot of the alumin here couldn't care less about San Diego State. Maybe when you get lan 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 alumnin — he claims he wouldn't stand for it even if there were, because when he came here, he may, "this grogram was dead." Yet he sometimes responds to his critics in a general way by stating, "Give me the same facilities as limited and the proper state of the program was disserted." 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 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

come out here," he fumes. "Then I'm talkin' to him about goin' big time, and what does he see when I take him to my office? Kid walks up, says, 'What? It's





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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 noted that Wyoming is a much quicker, 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.

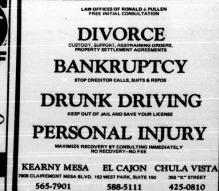
On January 29 at the Sports Arena, however, the game plan worked per-fectly at first as State again established an early lead, 21-10. Cage and Allen were dominating inside, sweeping off rebounds and sending down slam dunks that had their teammates leaping off the bench. But after awhile the Aztecs seemed to lose their concentration and began forcing shots, and Wyo-ming'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

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

eraged only 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 frustra-tion 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 Az tecs play most of their home games) because of their dislike of Peter Graham the arena's operator. But and at a 13,000-seat arena that means a lot of empty seats. Last year State avto the San Diego public, and this ex-





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planation 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 assistan 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 others, disputes that idea. Brovelli said a modern, spacious arena on campus would probably help State's atten-dance, and added, "I can't believe this is not a basketball town. The bottom line is, you have to win. If you win, people will come to the games. I think

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, it has caused "the nation's fastest-rising basketball program" to stay in the red. This year's deficit will be the smallest Inis year's derict 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 revenues of more than \$50,000 this year, the program's debt would be al-most unacceptably large. Additional TV money might be the Aztecs' finan-cial salvation, but television has been a cial salvation, but television has been a major factor in turning college ath-letics and recruiting into a big busi-ness, and an increase in broadcast coverage would probably create as many problems as it solves. The hold many problems as it solves. The relevision already has over coil television already has over coilege games was demonstrated during the first half of the Wyoming game at the Sports Arena, when the action was temporarily halted by a foul on one of the Wyoming players. The referee suddenly pointed at both benches and called out, "TV time!" And for the called out, "I'v time!" And for use next minute or so the game was sus-pended for no reason other than that a television station and its paying adver-tisers demanded it. With a lead of only five points at

With a lead of only five points at a that time, Chines but his players casch 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 plat 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." Brunker 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. Fi-nally, with a minute left and the score 57-55 in favor of State, freshman guard Terry Carr stole a Wyoming pass and made both free throws when he was fouled. Leonard Allen came rac-

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 noire of erasisting the Woomling. 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 conten-tion 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 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 so.neplace else, I might do that." he said as we were driving back to the campus in his silver Volvo one afternoon. "Once

renting out a nouse in Det Certo and building some apartments. The drive that brought Smokey Gaines from De-troit's ghetto to the campus of San Diego State inasn'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





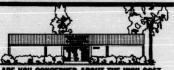


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BUNYA-BUNYA-BUNYA Of palm and pear and pine and Chauncey lerabek

ne afternoon in 1911. Chauncey Jerabek box four-horse dray at Fift Chauncey Jerabek boarded a four-horse dray at Fifth nue 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 its 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

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, sh 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

By loe Applegate

Photographs by Craig Carlson Chaumer Jerabek photo courtesy San Diego Historical Society/Ticor Collection

few days later she sent word for him to visit the Edward W. Scripps ranch it Miramar on the prospect of a job planting eucalyptus. Five years before, the Santa Fe Railroad had bought up 9000 acres in San Dieguito, 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 railroad ties. Edward Scripps had taken a look at that and felt it might not be a bad idea to put some acreage nto eucalyptus himself. Hence his need for someone who knew trees, s lerabek did The dray descended the Sixth

Avenue grade, crossed Mission Valley, climbed Murray Canyon. and reached the mesa where the ravelers had a rangy view of the countryside - smooth as seal skin unstubbled 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," wrete 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 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



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 different in ways that must have proved attractive. She shunned most company, he loved to talk. She was a schoolteacher with a degree from the San Diego Normal School; he had only a third-grade education. having dropped out of school at eigh years of age with poliomyelitis. She was strong-limbed and he was weak in the joints. They had in common a Germanic ancestry, a love of God and of plants. From the beginning their marriage was a man-does-this woman-does-that arrangement which satisfied them both. When she 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 Session 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 hightop

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BUA 1.
[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 numery, selecting and propagating trees, have no fond recollections of him.

no fond recollections of him. He was at his very beat with strangers, telling them about his trea. A forceful father, he once lectured a group of World Wer III recruits on the poisonous obsenter, should hely might encounter in the Mediterraneus, and when he had finished, they salaned. In Ballion Park, he loved to lead groups in what he called "nature valke,"

full grown specimen before plantin 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.

own when Jerabek was gone.

The Cocos plumosa, or queen
palm, at 5128 Mariborough Drive in
Kensington, is one of San Diego's
most common street trees: the one
with the naked gray trunk and long
plumelike fronds. The queen palm
dominates Sixth Avenue along

dominates SUM Avenue asong Balboa Park. (Another common street tree is the Mexican fan palm. When manture it is one of the tallest trees in San Diego. A row of them stands on Sunsert Bouleward in Mission Hills, tooking like mope on parade. The trush of a young tree is covered with the stubs of fronds in a croashatch pattern.)

The coral tree at 4036 South Hempsteed Circle in Kensington is an engly bloomer, sending out cockapar red flowers on the ends of its baseches and holding them for weaks to before the green leaves appear. The Mantiesa variety contains an alkaloid drug that the Astroca used by throwing revalual leaves into steams to studylf that Seventi coral trees are coving into

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 underroot sidewalks. The city and them from parkways in

trained them from parkways in 1964

The bunya-bunya at 324 La Canads 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 abortigines' only form of private property. A towering bunya-bunya stands at Sixth Avenue and Ivy Street in Balbon Park.

Jerabek's lists go on and on, as helmself was grone to do. He liked to call out the nemes of trees as he passed them in a care — red box, iron bark, Kaffer fig — although laser in life his amenony standed to Japoc.

Still, his but years spared him most of the indignaties of age. He did did suffer a nervous condition called the doubserous, however, a twinge on one side of his free that caused him much pain. It disappeared for one of the conditions with his particular of the conditions with heles for the eyes, note, and month.

He told a story about the time be

knitted honed with helter for the eyes, noce, and mouth.
He told a story about the time he was in La Meas, wearing his ski mask, when he needed to make a ohone call and walked sino a bank. He went up to a deak and asked the cerson sitting there if he might use a shone. Yes... he ... could ... a

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

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 named in his honor. He had been named in his honor. He had been named 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 steps. He'd lost wheth the steps was the could talk about trees, but what clase? This childless man had no idea what children would want to hear. He arrived, dressed in a three-piece suit and his hightop leather shoes, and when his moment came, began his speech with the tartatts usund 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 bifirmaner — a sound so loud that it sonsetimes stopped the class.

That introduction got him from schools, to woods, to trees, and after that he was all right. He was deeply such that he was all right. He was deeply anneal of the head of the

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The Inside Dope



The most monstrous error I committed The most monstrous error I commuted 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 untruth, tucked away in my initial capsule review of the movie, was found out by me

was quietly pur right in the suesequent issue. The editor's mailbag, to my slightly aysterical relief, did not teem with de-mands from crudier neaders for my im-mediate 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 than half a dozen movie directors whom I or anybody else could name without having to consult a reference book, and it constitutes a cosmic 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 flier for the line Arts and Child there are which

Gene Siskel was quoted as saying that Mr.e., made in 1976, was the first film by Carlos Diegues (whereas he has actually been making flown since at least ten years earlier), and Roger Ebert, commenting on Clienta as twelve years in the wake of the German New Ware. (whereas any trustworthy chronometer would give the New Brazilians at least two or three years on the German). Ruminarious of that nature, together with the turning of several calendar leaves, have been a salve. The district of the several contraction of the several calendar leaves, have been a salve. The district of the several calendar leaves, have been a salve. The district of the several calendar leaves, have been a salve. The object has district of the several calendar leaves, have been a 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 to the read respective to the capacity of the salves of the several capacity to smile again it is expected to return in due time.

The good that came out of the experience was a renewed to the read respective to the salves of the salv

was particularly lavish with that sort of was particularly lavish with that sort of consolation, identifying its shooting loca-tion variously as the Phillippines, the Phil lipines, and, as though to prove that persisthe themes of the movie as including 'in-herent biolence'... society in tourmoil... tension and invevitable explosition.'

At yet another point, right in the midst of the biolence and tournoil and explosition, one has to travel all the way to the end of a richly consoling metaphor before arriving at the invevitable misspelling: "Sukarno fiddled while Indonesia burned under the and political upheavel."

Errors of fact, as when the same press

his sufers to Woody Allen's The Front or 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 thers), are even richer sources of solace for a person at my stage of recuperation. But oners like those will do nothing to reinconers like those will do nothing to rein-force one's resolve to avail oneself of the information in press kits. Repeated remind-ers of how goddamned human we all are will begin at some point to be counter-productive, and it is henceforth as a fount of enlightening and otherwise unobtainsof enlightening and otherwise unobtaina-ble information that I shall consider the press kit.

of enlightering and otherwise unobtains of enlightering and otherwise unobtains ble information that I shall consider the press kit.

In a way, it may be foothardy of me thus to narrow the information gap between the average movinger and an industry continuous and the state of the state of

same city block and watched the same Fourth-of-July parade during one of my annual summer-vacation visits to my ma-ternal Grandma and Grandpa Diesen — or Grandma and Grandpa Decent, as they came to be called, with Swiftian satire 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

docite attendance at catechism gave good barganing leverage for getting the parental ban lifted on stuff like One-Eyed Jacks and Spictodor in the Grass. But it is a digression monetheless. But it is a digression monetheless becomes with have to find his own arenue to togetherness with the stars, and town that end it seems only right, as long as able, to measure both Guiden for stardom among performers as disparate as Mel Gibbon ("I'm an actor and that's all"). Sans Shepard ("I'm not at all interested in

dinoug performers as usupatuse as usupatuse as most and the first of the control crates of wine and fifteen bottles of ale, after first staging a cross-country run through the estate clad in athletic supporters, as well as a hockey game (with eggs as pucks) in Broome Hall's huge kitchen."

This sort of eaprit 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 handsprings and lawd gustures off-camers while the other action seep performing. Dur-ing one scene, Reed jumped in front of the camers with his thir off and began dascing around the actors... Jusckiel Glesson. caim throughout it all and actually enjoying it, locked into the camers lens with the hist of a smile and said. "This is the way be is

Such an insight into the humanness (godblessed, in this case) of the people who make movies increases in value when corroboration from other quarters suggests a wider application. Take, for instance, the following foray behind the scenes of Vide-endrome, a movie whose humanness might be called into question based on the

The atmosphere on the set was particularly friendly and jovial. Louring the first work of shooting, [David] Cromethery assistencing James Woods in a scene with very limit ellow room. Just before a certain take, trade of jokes and wity exchanges. In a trade of jokes and wity exchanges. In a trade of jokes and wity exchanges. In a trade of jokes and with the thickness and assistence of the control of the contr

I have been able all week to break myself up into unmuffleable chuckles just impaining (as I must) the assorted jokes, with yeschanges, and ancedotes. In one seems, the average viewer is perhaps lean needful of this sort of instinacy than your to the control of this sort of instinacy than your perhaps than the control of the sort of instinacy than your perhaps than the control of the sort of the control of t I have been able all week to break my-

picture.

On one particular day ... Cronemberg was blocking a certain shot of actress Deborah Harry. Irwin examined the composition, using Rary's stand-is, tunning to the director, he shock his head. "There's too the comen." The explained.

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 eraft. 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 intimitable Living to the control of the As descended on the oriental city (here we

Now, never mind the prose style. What we have here is clear confirmation of the contained survival of the cord fauntilaze zeal we sometimes: thinkt died out in movies after the silent era, when D.W. Grifffel's star would willingly fifst with routhle for the cinematic cause or Buster Kanton would routinely tait his own next and, on one occasion, actually break it. Elsewhere the entire afforded into the

movlemaking clique educates us not just by example, but by actual word. The value

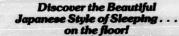
of this hardly needs pointing out, at a time of year when everyone is turning his or her mind to the Oscars, is fed up to his or her Adam's apple with Ten Best lists and critics circle polls, and is finally ready to mind to the Oscars, is fed up to his or her Adam's apple with Ten Best lists and critics'-circle polls, and is finally ready to attend to the expertise of the experts. The Gondaid press kit, which is unassaulty extensive and features a detailed chronicle too lengthy to go into here of Richard Art her policy of 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 ("One of Britain's most distinguished cameramen"); Ronnie Taylor, Co-Director of Photography ("Williams, Director of Photography ("One of Britain's most distinguished camerame"); Ronnie Taylor, Co-Director of Photography ("Williams, Director of Photographes, Williams), Ravi Shankar and George Fenton, Musical Composents" ("Rav'i ragam'); John Bloom, Film Editor ("His impeccable in Standard Composents"); John Bloom, Film Editor ("His impeccable its set and treendous sense of storyliams and better of the properties of the photographers and one of the composers, and if their attention to movic credits under the photographers and one of the composers, and the rey feature which makes Attenderous his standard critical diction (distributed the properties of the photographers and one of the composers, and the reyr feature which makes Attenderous and the photographers and one of the composers, and the reyr feature which makes Attenderous and the photographers and one of the composers, and the reyr feature which makes Attenderous and the photographers and one of the composers, and the reyr feature which makes Attenderous and the work of the photographers and one of the composers, and the reyr

tinguished ... impeccable ... extraordi nary fine finest genius) limits their interest as moviemakers' argot For that, for the sense of eavesdropping on the set or in the executive suite, we can the set or in the executive suite, we can profitably turn to Jennings Lang, the pro-ducer 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 "lingure in the car-pet" which Henry James wrote about:

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

male."

The subtle distinction drawn by Lang between himself and rival moviemakers cannot belp but inspire the thoughtful person to anteneys to entirentee the various of the control of t





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Life Sentences



IONATHAN SAVILLE

Henrik Ibsen's Peer Gynt, of which I saw a thrilling production last week at the Guthric 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 exuberphantasmagorical, and in venic. If tractional phantasmagorical, and in venic. If tractional youth to pathetic old age, and it shows him in such diverse role as howing tomene-abductor, fiancia of a troll princers, battler, with an invisible, menacing presence known as "the Boyg," world traveler, miternational capitalist trading in black slaws and Buddhist islobs, fake Islamic reports, if solidare observing the Sphints, "emperor" in a Cairo Innatic asylum, potential victim of a Button-Modeler (who threatens to melt him down as scrap), and chate lover of a Button-Modeler (who threatens to melt him down as scrap), and chate lover of a Button-Modeler (who threatens to melt him down as scrap), and crait in the summer of the su

diate ancestor, Goethe's Faust — is losophical 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.

and the cult of doing one's own thing make it feasible to live a thoroughly busy and apparently pleasurable and successful life vithout any serious commitments what The Divine Comedy reserves a spe cial 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 battle of good and evil. For Ibsen, Peer is the archetypa! modern trimmer, a rootless wanderer, always on the make, neither significantly sinful nor significantly virtu-ous, 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 diverimpulses to pleasure, power, and diver-sion. He has adopted the middle-class valsion. He has adopted the middle-class val-ues of the frock-coated, pig-souede trolls — more and more the dominant force in modern life, in lbsen's view — and his God-given soul has become tawdry, dam-aged goods, ready to be melted down by nature and reused in someone possibly more capable of making himself an authen-tic human, being

like our own when commercialism, the

disintegration of traditional social bonds

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 Livia Csulei at the Guthric has net the challenges trimphantly, with an imaginative authenticity of his own which brings to earlie fully to fit. These is a plentiable, with a wonderfully concrete realization of each moment of dislogue and action, but the vitality and rickness never obscure the clear lines of development or the expositive of the underlying ideas. Toward this condition, with a wonderfully concrete realization of each moment of dislogue and exciton, but the vitality and rickness never obscure the clear lines of development or the expositive of the underlying ideas. Toward this cond, Mr. Clutel has made some memor but important adjustments in Rolf Fjelde's vigorous and eminently playable translation, removing various elements which 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 characteries audience (polemics about the Norwegian language question or when the condition modern American audience (polemics about the Norwegian language question or when the presence word modelle plot or through. But his schriftenton of the style of the play styles, rather, for Peer Oyn is as encyclopedic in its dramaturgy as it is in its treatment of nineteenth-century social and moral problems.

The first half of the play (acts one

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 sim-pler and solider 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, project-ing 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) ac hind the livery (and at times factor) action and the folksy rhymed quatrains, 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 cellings and the foliest flights of postry is shown by the culiminating scene of Asse's chart, when Peer's unrestrained imagination invokes for the dying old woman a careening sleigh-ride to beaven, with her little wooden bed as the sleigh, the old deeping cat as the dashing steed, and Peer himself as the coschman. It is a scene that is mirraculously right, with its poetic distancing precisely calculated to release the maximum emotion, in the manner of ritual. It is not only Peer and Asse we see in these transcentent moments at the Guth-Suffering Mother, of ourselves and of our

tancing precisely cacutated to hears the maximum emotion. In the manner of rivual. It is not only Peer and Asse we see in these transcendent and all deaths of parcents, 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 Outhrie 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 exceed part of the production (acts four and five of the script), the same effect is exceed part of the production (acts four and five of the script), the same effect is exceed part of the production (acts four and five of the script), the same effect is exceed part of the production (acts four and five of the script), the same effect is exceed part of the production of the production (acts four and five of the script), the same effect is exceed part of the production of the production (acts four and five of the script), the same effect is exceed part of the production of the script of the production (acts four and five of the script), the same effect is exceed and common of the production of the product

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

as he is.

All this is calculated, of course — by actors, director, and designer. They compel us not so much to recognize as to expel us not so much to recognize as to ex-perience — in the concrete sounds and sights of the stage — the emptiness of Peer and of modern mas in general. In the final section, which depicts the agod Peer's re-turn to Norway, the perspective changes some more. Peer's wry humor remains, with Mr. Barman mave/clossly deepens our view of the perspective of the spain that pervades a life devoted to hollow

enterprise and to a ceaseless effort to es-cape from the truth. The truth Mr. Bam-man's Peer now must confront is loneliness, the imminence of death, and the fact that his existence has left no mark at all on that his existence has left no mark at all on the world. The staging resumes its sober simplicity, but in a darker key; Jennifer Tipton's lighting design, exquisitely ex-pressive and evocative throughout, takes pressive and evocative throughout takes on an even greater degree of utility as it shandom the earlier picturesque effects of troll kingdoms and desent harms. And finally, on the most naively simple of stages and in plan bright light, there is nothing left of all the play's crowds and motely but Mr. Bamman's Fer. vulnerable and poignant, Jossie de Gazman's Solvey, the mother wife who has always wideo for him and who now catesses him and when one categories and willer with the solvey of t

tive soul, and give it the form and sub stance 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 baleful creature (who may represent the basic entropy of things) is reduced to a dry-voice following Peer around the circuit of the Guitrie's high-tech sound system. The Pastor's functal sermon — a key passage in Peer's ullimate education in what being a self-really mean — is spoken too quick? and there in this superb production. The a self really means— is spoken too quick; yand 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 siltent radiance so penetrating that it can keep us enchanted throughout he long stretch of the drams in which she does not appear. Or perhaps the fault here is the music (by Florenzo Carpi and Paul Golstaub), 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 beauti-ful and touching: the final fullaby, with its endless cedling melismas where pure maternal 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 cnough, and if we are willing and able to listen. Liviu Citale's masterful production at the Guther provides all the clarity and power needed, and any artine flying to Minneapolis will provide the rest. If, like so many of us today, you are living a fire of quiet desperation, unmotivated, undirected, unattached, uncommitted, and with a continuous low-to-make the committed and with a continuous low-to-make the committed of the continuous power living and the properties of the continuous low-to-make the continuous low-to-mak make too much of them. Peer Gynt is a





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Scene but Absurd



JEFF SMITH

Good and bad news. The UCSD producion of Pieces of Eight — eight one-acts, thort plays, and a "dramaticule," the whole conceived and directed by Alan ichneider — concludes its brief run this Sunday. Due to a healthy subscription sale, the four remaining performances are sold out. According to Lori Carlson, pubsoid out. According to Lon Carsion, put lic 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 Rupertus Way, not the Mandell Weiss Center), give 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 worth-while, mirrors one of the submerged themes of this brilliantly directed collection of plays — an assemblage of shundist dramas, in which people appear to be

dehumanized universe invented, if at all, by a trickster with a penchant for illogic and cold irony. Should you arrive early, however, and should enough ticketholders decide, Godd-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 productions of Samuel Beckett's Waiting for Godot (1956) and Edward Albee's Who's Afraid of Virginia Wooff (1962). For Pieces of Eight, Schneider has selected words from a group of playses of the Comment of the Comment of the Comment of the Comment of the Absurd — Beckett, Albee, Harold Pinter, Eugene lonesco, and Tom Stoppard. He has added others that, surprisingly in some instances, fare quite well against the movement's more fashionable exponents (Ring Lardner's well'd The Tridget of Grews, for example, and Robert Anderson's T'm Herbert). Blacks as a unit, the eight plays are like pictures as as exhibition, a subjoy unified collection of mini-bition, a subject of the collection of the collection

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

All but one, that is, Easily the most refined and haunting theatrical piece I've seen in San Diego, Schneider's production 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 Mergendelier, is a Memoirs of Bernard Mergandelier, 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 Tridget of Greva, in which three tar-dily witted bumpkins flish from a boat and exchange a gagget of non sequiture." My sister's expecting a baby," one says. "Oth?" asks another, "on what train?" "Oth?" asks another, "on what train?"

statier's expecting a baby, one says, "One" asks another, "on what train." "Un" "ask another, "on what train." "In "one of the conversation that rivals lonesco in its fundamental inanity. The first two plays set the tone for the evening. They introduce the theme of relationships, as well as reinaed concerns little confused identities, language, and motives. Both plays have a intend concerns little confused itemities, language, and motives. Both plays have a intended control in the confused in the confused in the control of th

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 place. And we learn so little about the three women. Their youthful nicknames — Vi, Ru, 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 leasting of the playground of a school? a 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 age, origins, and the unspeakable something each will soon confront. Nonetheless, these fragmentary details convince us that we have had a compressed glimpse 'eop into the essence of the three women, and we have also seen a visible emblem — their hands

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 enduring bond may be the greatest they have ever known. There are no rings on their their services were considered to the control of their services. 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 plays. Becket had a character say aloud, "Three months, At the outside . Not a suspicion. She thinks it is heartburn"). For the finale services, however, the playwright blue-pencified these telling specifies in favor of exception of the control of the plays of the plays and even every solvenment — and even every solv

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.

The symbol for teerany. Journal of the capity ating Come and Go, which resembles staring at the surface reflections of a deep well and knowing reflections of a deep well and knowing the company of the capity of t Compared to the captivating Come and Hugot as the cranky Grandma, Albee's short work appears strained, overwrought, and cheaply symbolic. As does Ionesco's banal Foursome, the seventh play on the program (which Schneider has livened up by making it a lockstep march, with the stress color sensing that disasterial timesters.

Tom Stoppard's The (15-Minute)
'Dogg's Troupe' Hamele, a comical
sprint through Shakespear's three-hour
ragedy, concludes the first half of the evening. Among other things (one of them
being that it parodies Becket's paring
down of language to its essentials), the
ffreen-minute piece is a haliarous 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 Tom Stoppard's The (15-Minute) troupe of eighteen actors performs the play three times, with each new version done twice as fast as the previous one. Thus Hamlet's solliquies get shorter, Ophelia yammers about carrying a witting flower, rotrick's white skull bobs in and out, and the cast as a whole — playing on fast-forward with spit-second timing and with a typically inaginative use of props— eventually reduces Hamlet to a ten word core: "To be or not to be. The rest is silence."

core: "To be or not to be. The rest is slience."
Harold Pinter's Night begins the second half. By Pinteresque standards, it is an unexpectedly gendle drama about an un-cheding married couple two natempts to re-call their first encounter. In keeping with Pinter's usual mode, however, the attempt isself begins to reveal differences not only of fact but also of emotional commitment,

both then and now, and the varying de-grees of adoration each pledged to the other. The play concludes with the impres-sion 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 oc-curred during the opening-night perform-ance of the Pinter play; the lighting was too hight for the some. As the problem was complete the production of the production became clarly appears — the flaw of execution revealed the importance of their work. both then and now, and the varying de-

production occanic energy apparers—use from of enceution revealed the importance of their work. Accords 'I'm Herbert is the eighth spece of eight (I'm displacement in the eighth spece) and toneco's silly Fourtone. It is a far better stating than it deserves). On paper, I'm Herbert seems an odd selection, since Anderson is hardly a bousehold name among afficionades of the Abusel' 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 is on rocking chairs. Each has been married before, maybe more than once. In their advancing senility, which increases 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 wonder-fully absurd but nonetheless believable dialogue. Did they have children? Yes. Did they make love? No. Or was that with Mary? Finally, Herbert becomes com-pletely lost amid the names he and his wife

price y many, preserve recomes and its wife we bandying about. And its shouts the title of the play in a serio-comical assessment of the play in a serio-comical assessment of the play in a serio-comical assessment in a prologue to the production at UCSD, the case proudy announces that the evening is like a treasue 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 tick, varied, and exciting theatrical event. As I say all this, however, I feel like a theater tease, 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 sub-eribers. For the eart four sights, Fieces scribers. 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 cutlass drawn, if







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Every occupation has its hazards—
while is severe thomselt upper. I don't write
his to castigate any particular restaurant or
to frighten diners, but recently I was living
on a fiel of aline tenths water and one-tenth
grape juice. (Grepe juice contains potanbody flints.) I couldn't juip in win this concoction the way one does for a summer
thirt, but had to take it slowly, three sips
at a time. My condition was so severe that
the mere sight to take it slowly, three sips
of contains the sum of the sips of the
property of the sips of the sips of the
spoons 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 sway from worldly pleasures — in this case, food.

Eventually I was able to go out and dineagain, but I assure you that I did not seen continued to the measure of the partie, thills, or peopers. I mention this as a prefer to the resistance to the measurement of the property of the prope

Baby Beef Liver

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spelling of the name, the word Kipling was aircady 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 medis to be noisy during the "hagpy hour." the continents of the medis to the continent and plane — 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 Poisterous laughter emanating from the Co. Op. m. If laughter and high spirits on the continent of t will have to wait in the lounge.

until 6-00 p.m. and I you nervive earlier you will have to wait in the loung.

To begin with the positive aspects, the fresh fish is first-rate. I visited Kyplings twice and both times found the fish and the bouillabairs, which, if available, costs \$14.95. I've never had two bouillabairs dishes that were alike; the one served at Kyplings has its own distinct style. The fish, including fresh salmon, was among that the same style in the fish, including fresh salmon, was among that and it appeals to the fish, including fresh salmon, was among that and its good variety — mussels, shrimp, and an oyater were included as well. The broth may be subject for differences of opinions. It was very mild. For someone who was convalencing, like myself, it was fish, 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 adolf, a mayonasise-like substance heavily fish the same served in the same served to the same than the s

from the metallic aftertones that identify frozen salmon.

My friends who came with me had the chicken curry (311.25) and the duck breast with pears and red wine same (213.95). The condiments that accompany the curry are quite impressive, everything from chuntery to graded cocount to yogur to sliced benama. Both my friend and I liked he curry isself. Yet this was chicken curry, and less can go wrong with chicken, at anytime, than with lamb.

The duck breast with red wine was immunitied, this plant is and the palme and the chick breast with red wines of duck breast and covered with red wine sauce.

Ine pears fan out across the edge of the plate and the dish showed careful and lov-ing 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 vege-tables. A puréed cauliflower au gratin was memorable as were the potatoes au gratin.

memorance as were postures as growing. The vegetables any from migh. to night. The vegetables and properly because the value of the vegetables with the vegetables with the vegetables with cream, but rather asladd but. The sough are classic French, purfed vegetables with cream, but rather lacking in flawor. There's lots of hos bread and botter, the latter of which could be of better quality and does not be premised, are worth ordering, particularly a strawberry test with excellent pastry, a thin layer of cream, and strawberries. The chocolate mouse, made with hosey, needs a deeper chocolate to wake up the taste back, and would have lifed more and a richer sacce with the profiteroles. Two last identifies the strategy of the vegetable vegetables with the vegetable vegetable vegetables. The vegetable vegetables with the vegetable vegetable vegetables with the vegetable vegetable vegetables vegetable vegetables. The vegetable vegetables vegetables



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Off the Cuff

How do you feel about nuclear arms proliferation?



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 mistate — an accident. With the increasing technology and sophisticated weaponey, 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



As far as spending more on most of the control of t



as scents that with an overabundance of weapons there's a fix greater chance of aone mistake being made. Once it's started, there's no stopping it. There's allegedly caucagh warheads to destroy the world ten times over. Just how many the na does it used to be destroyed as a used to be destroyed as a mediance. many tim-as does it seed to be destroyed to make the threat coal canogh? It's getting to be like a fait; something catches on and everyone assumes that's the way is have to be. I think we can after this direction by our actions. If enough people were distressed by the arms buildup, maybe the opinion of the people would count.



Le Méssa

Tin kind of ambignous about the whole thing. I hate war and I hate even to shist about it. I realize we can't let our defense get too for behand, but then if we just keep up the race, who had to be more pradent. If you ran a business like the government is run, you'd be bushrupt within the first year. The government is run, you'd be bushrupt within the first year. The government spradis stillions developing some new defense prototype and then abushous it with no anticole like. "Well, I guess it is just one produced in the state of the t



La Jolla
I don't like it at all, primarily
because I don't see an ead 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
hav't know anything about the 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 that's an entirely different thing. I'd want to build one in my backyard but I'd tell my neighbor to tear his down. — Lin Jakary









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Section 2

Events, Theater, Music, Film

Tap Roots

"Every little girl took tap dancing. I started when I was eight — that was before Shirle; Temple. The advanced student would dance on a Plexiglas stag

history of jazz rap and its innovators, to individual steps such as shuffler, riffs, and wings, to the rhythmic elements of jazz music and up dance. In Smath Rectini Hall, SDEU, p. 1600 f. 500 pm., a class in jazz rap, suitable for beginners as well as the more experienced. At Pacific Dance Center, 2710 Garnet Avenue, Pacific Beach; for registration information, call of the properties of the contract of the con

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 Richman to music of Duke Jordan, older work includir



t Was A Very Good Year

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. with performances by the UCSD contemporary music group, SONOR, and by distringuished 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

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 the music of a solo trombone and the performance of a mime derived from the text of a play by Samuel Beckert. One could hear a work mixing exact notation and improvisatory structure, such as joil yuan'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 basho could be such as the transformation of momentum, such as Trevor momentum, such as Trevor were experimental pie Matthias Kriesberg's



Queen For A Play

A group of young women got together on a recent blustery Saruday morning to play a game. The game was rugby. The women ran and tackled and dove and yelled and sweated and dove and yelled and sweated and booted a white leather ball up and down the wide field. Along the sidelines, their treatmenter and friends shouted excitedly and an polauded the ruseed tenor 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. 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. Outlitted in blue, the Rio Grande Surfers declared the green-jeneyed Espirit Women's Rugby Clab by a score of 28 to 0. The sponsor of the Surfers, as of the Surfers of the Surf 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 the edge of the field and talked spiritedly about the local sports media's apparent disdain for 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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Section 2

Events, Theater, Music, Film

Tap Roots

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;



It Was A ery Good Year

contemporary music group, SONOR, and by distinguished visiting groups such as the San Francisco Contemporary Music



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 dow and yelled and sweated and down the wide field. Along the sidelines, their reammates and friends shouted excitedly and down the wide field. Along and annihalded the ruseed error and annihalded the ruseed tenor. and friends shouted excitedly and applauded the rugged tenor of play. "Attaway, Paula," the 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 athleres were a pleasure to watch.

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READER'S GUIDE

Contributions to READER Contributions to READER VENTS must be received by mad-no later than the Finlay proceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Edition to those the finds to odd all materials released to the process of the contribution of Send complete information, including a description of the event, the date and time it is to be held, the process address of where it is no be held, and a contact phone number for publication to: READER EVENTS EDITOR.

Film

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

7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

494:5941.

"Tribal Eye," a BRC documentary about a village in the jungled mountains of New Hebrides, and Vision Quest, a film about an indam love's journey to maturity, will be shown Thurshy, February 17, Friday, February 18, pp.m., Loughing Man Institute, 2160 Aventid de la Playa, La jolla, 459-9109.

"Kanchenjunja," a movie that explores Indian class distinctions and cultures, will be shown Friday, February 18, 7 p.m., undergraduate sciences building, UCSD. Free. 452-3362.

"The Living River," a film explor-ing life in and around a Pacific

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and the antional anthropological museum, includes current sone
figures from the mysterious Olines culture, thy figures and
Jegged point from the ancient of by of Teothuscan, and a
400 square-foot model of Terochtilan, the capital city of

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Cultural Center (look for the large sphere) on the left.

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(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. slope river, and The Nuer, a documentary about an African tribe, will be shown Saturday, Feb-ruary 19 and Sunday, February 20, 2 p.m., Natural History Museum, Balboa Park, 232-3821.

Balbox Park. 232-3821.
"Cat from Outer Space," a Dinney adaptation of the Ted Key book about a super-intelligent extra-terestrial cat forced to land on Earth for spaceship reparts, will be shown Monday, February 21, 3-30 p.m., National City Public Library, 200 East 12th Street, National City, 474-8211.

"A Farewell to Arms," a 1933 film "A Farewell to Arms," a 1933 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 subritles, directed by Jean Rouch, will be shown Wednesday, February 23, 730 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 454-2541.

"The Horse with the Flying Tail," a Disney film about the adventures of a golden palomino, will be shown next Thursday, Februsry 24, 3 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 435-4187.

Films for Children, including Golden Fith, about a cat who stalks 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 12th 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, Sarurday, February 19, 2 and 7 p.m., suite 19, 243 North Highway 101, Solana Beach. 481-0714.

"Free Form Delight," an evening

Dance Jam, creative barefoot danc-ing for adventurous people, is held each Saturday, 8 p. m. to midnight, 3259 Fifth Avenue, Hillcrest. 239-1713.

Music

Tuba Recital, tubist Tanya Rust explores the tuba's character in a concert, Thursday, February 17, 8 p.m., Mandeville Recital Hall, UCSD. 452-3229.

"Jazz in the Quarter," an evening to celebration of Mardi Grass, learning nune 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 18, 6 p.m. to mshight, Gaslamp Quarter, downtown, 233-5227.

Mellow Music will be performed by Steve Duff on the electric piano, Friday, February 18, 7:30 p.m., Habitat Book Shop, 4711 Third Avenue, La Mesa. 697-7922.

Avenue, La Mesa. 691-7921.
Friday Evening Concert Series continues with a performance by Nicaragaun-born soprano Yolanda Roman of works that include Tree Poemas* by Carlos Chaver. *Cinco Canciones de Ninoa* by Silvestre Revueltas, and *Cinco Canciones Populares Argentinas* by Allender Comander (1997) and *Cinco Canciones Populares Argentinas* by Allender (1998) and the Comander (1998) an

265-6947.

Recital, 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 Recital Hall, UCSD, 452-3229.

Vocal Concert, soprano Mary Mabson will perform in concert Sunday, February 20, 1 p.m., Edu-cational Cultural Complex Theatre, 4343 Ocean View Boulevard, San Diego. 230-2827.

Organ Concert, Jared Jacobsen will play transcriptions of Wagner,

day, February 20, 2 p.m., Organ Pavilion, Balboa Park. 295-6000.

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

String Quartet Concert will be presented by the Classic Arts String Quartet for Classic Arts String Quartet in a performance of works by Brahms and Beethoven, Sunday, February 20, 3:30 p.m., Faith Lutheran Church, 5310 Orange Avenue, San Diego. 583-6439.

283-0439.

Sacred Music Series continues with a program of spirituals performed by the Chancel Choir and the La Jolla High School Madrigal Singers, Sunday, February 20, 4 p.m., La Jolla Presbyterian Church, 7715 Draper Avenue, L3 Jolla 454-1605.

Jolla. 454-1605.
Choral Concert will be presented by the Serra High School Choir and the Serra Singers Vocal Jaz Ensemble. Sunday, February 20, 5 p.m., Hashinger Hall, Torrey Fines, Christian Church, 8720 La Jolla. Serial Drive, La Jolla. Free. 453-3550.

Spring Summer Concert Series, produced by the First Unitarian Church, will begin with a performance by the Andromeda Ensemble of works by Vavdid, Pash, and others, Sanday, February 20, 7:30 p.m., First Unitarian Church, 4900 Pront Street, Hillereat. 298-9978.

Piano Recital by Ayse Underhill



Episode 2
"The Coming Storm"

Mondays 7 p.m.

M89

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SPORTS ARENA

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 per-formed by Flederman, the Australian contemporary music ensem-ble. Wednesday, February 23, 11 a.m., performance lab, Palomar College, 1140 West Mission Road, San Marcos. 744-1150 x2316.

x4290.

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," Wechnesday, February 23, 8 p.m., Palomar College Theatre, 1140 West Mission Road, San Marcos. 744-1156.

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

Special -

Storytelling by the Storytellers of San Diego will be presented Thurs-day, February 17, 7 to 9 p.m., Drowsy Maggie's Cafe, 3089 Uni-versity. 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.; and Monday, February 21, 10 a.m. to 5 p.m., Golden and Plaza Halls, Civic Center, 202 C Street, downtown. 236-6510.

Owntown. 230-0510.

Puppet Show, the Kent Family will present the show Hamsel and Greek, Friday, February 18, 10 a.m., 12:30, 2:30, and 4 p.m.; Satunday, February 19, 1 and 2:30 p.m.; Sunday, February 20, 1, 2:30, and 4 p.m.; and Monday, February 21, 1, 2:30, and 4 p.m.; Balboa Park. 420-0794.

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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 en-tertainment, Friday, February 18, 3 to 9 p.m., council chambers, Aztec Center, SDSU. 265-5443.

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

Doll Festival, featuring displays of porcelain, soft sculpture, and min-iature dolls, will be held Saturday, 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 19, 9:30 a.m., Blind Rec-reation Center, 1805 Upas Street, San Diego. 239-4346.

Theatre Tour, docent-led tours of the Old Globe Theatre are led every Saturday and Sunday, 11 a.m., Old Globe Theatre, Balboa Park. 231-1941.

Car Rally and Scavenger Hunt, sponsored by the Car Rally Club of San Diego, will be held Saturday, February 19, noon, Foggy's Notion, 3655 Sports Arena Boulevard, San Diego. 291-9294.

Drego. 291-9294.
Carryon Walk, trained guides from the Natural History Museum will lead walks through Los Penasquitos Carryon, Saturday, February 19, 2 p.m., west side of Black Mountain Road, across from Horsenan's Park Stable, one and a half miles north of Mira Meas Boulevard, San Diego, Free. 232-3621.

ego. Free. 332-3621.
"Peacemaker Party," an event to raise funds for the Pacific Feacemaker, a fifty-four fox of Australian sailhous sailing around the world on a voyage for peace, will feature music, a slideshow, and a chance to meet the akipper and crew of the boat. Stunleys, Callbridge Control of the C

"Talent Beyond the Lend" an hour of original song, dance, and mono-logue, will be performed by Helen Shumaker and Philip-Dimitri Galas, Saturday, February 19, 8 p.m., Sush, 852 Eighth Avenue, downtown, 235-8466.

"Just Us Folks," dramatic readings of one-act plays by Al Wiggins and Fartell J. Foreman will be held Saturday, February 19, 8 to 10 p.m., Multicultural Arts Institute, 425 Market Street, downtown. 236-1521.

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"Youth Walk for Others." a walk 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 Is-land, Mission Bay. 574-6345.

Nature Tours, guided by Audubon Nature Iours, 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. 291-8271.

"Hidden Jewels of La Jolla," a guided historical walk through La Jolla, will be led by Intimate Glimpses, Sunday, February 20, 2 p.m., Wall Street and Girard Avenue, La Jolla. 222-2224.

Candidates Forum, candidates for mayor will speak and answer ques-tions, Wednesday, February 23, 7:30 to 9:30 p.m., auditorium, Farb School, 4880 LaCuenta Driva, Tierrasanta. 231-4972.

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

Sports

Track Meet, top athletes will compete in the Michelob 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, Bal-boe Park. 280-0304.

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

Men's Basketball, the San Diego State University Artecs will play the University of Hawaii. Sarta day, 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,

1

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Sunday, Feb. 20 8:00 pm

Bahia Hotel, Mission Room

Religious Science Church Center of San Diego

author of Anatomy of an Iline.

will be held Sunday. February 20. 7:30 a.m., General Dynamics, Missile Road (near the Atlas mis-sile), Kearny Mesa. 291-7454.

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

Radio/TV

"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 Hack-man and Fernando Rey, will be shown Saturday, February 19, 8 p.m., Channel 6.

p.m., Channel 6.

"The Third Man," Joseph Cotten,
Onon Welles, and Trevor Howard
star in this 1949 movie shout 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.

"Adventures of Robin Hood." Er roll Flynn stars as the daring and dashing Robin Hood in this 1938 day, February 20, 1 a.m., Channel

"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 documen-tary about the war in El Salvador chronicling the complex and vio-lent conflicts which have swept that part of the world, will be broadcast Monday, February 21, 6:30 p.m., Channel 15.

6:50 p.m., Channel 15.

"Helter Skelter," 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 21, 9 p.m., and Tuesday, February 22, 9 p.m., Channel 6.

"Dodge City," a western starring Erroll Flynn and Olivia de Havil-land, will be shown Tuesday, Feb-ruary 22, I a.m., Channel 6.

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READER'S GUIDE

neesh Movement in America," an examination produced by San Diegan Mike O'Sullivan, of the controversial religious movement that two years ago moved into Antelope, Oregon, will be broadcast Tuesday, February 22, 9:30 a.m., VRDE, EM, 2 Tuesday, Febru KPBS-FM 89.

154

"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." Erroll Flynn plays a boxer in the figist game's early days in this 1942 movie, next Thursday, February 24, 1 a.m., Channel 6.

Lectures

"The Coming of Age of the Third World," a lecture by historian Lef-tin Stravrianos, will be held Thurs-day, February 17, 7 p.m., Inter-national Center Lounge, UCSD. Free. 453-0961.

"War in the Persian Gulf," a lec-ture by Morris Mottale, a specialist on the Persian Gulf area, from York University in Toronto, will be pre-sented Thursday, February 17, 8 p.m., Little Theatre, Hepner Hall, SDSU. 265-6244.

"African Oral Narrative Tradi-tions," a lecture by Bon Cancel of the UCSD departments of litera-ture and Third World studies, will be presented Thursday, February

17, 7 p.m., student center north conference room, UCSD. 452-4390.

Current Urban Crises will be dis-cussed by Loretta Thompson Olickman, mayor of Pasadena, Fri-day, February 18, 3:30 p.m., room 212., School of Medicine, UCSD, 452-3690.

"The Dark Side of Astrology," a slide-illustrated lecture by John slide-illustrated lecture by John Edwards, environmental scientist for the space shuttle, will be given Friday, February 18, 7 p.m., La Salla Room, House of Hospitality, Balboa Park. 273-2261.

Life and Works of Anna Freud will be the topic of a lecture by Robert Tyson, one of Freud's former stu-dents and colleagues, Friday, Feb-nary 18, 8 p.m., Mandeville Cen-ter, UCSD. Free. 459-7676.

"The Dichotomy of the Arts in India," a panel discussion by participants of the 1982 Fullbright-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., Froum Hall, University Towne Centre. 453-5300.

"Humanism: Yesterday, Today, and Tomorrow," a lecture by Roger Greeley, a leading humanism, will be presented Sunday, February 20, 7 p.m., Band Hall, First Unitar-ian Church, 4190 Front Street, Hillcrest. 298-9978.

Prose Reading, Jonathan Saville, theater and music critic for the Readw, and a professor at UCSD, will read from Gogol's "Diaty of a Madman," Monday, February 21,

7.30 p.m., D. G. Wills Books, 7527 La Jolla Boulevard, La Jolla. 456-1800.

Curatorial Talks, the artist Jean-Honore Fragonard will be the sub-ject of curatorial talks, Tuesday, February 22 through Friday, Feb-ruary 25, 2:30 p.m., Timken Gal-lery, Balboa Park. Free. 239-5548.

fery, Baltoa Fark, Free, 239-2390.

Opera Preview, Vere Wolf will proview the San Diego Opera's upcoming performance of Aida.
Tuesday, February 22, 2:30 p.m., and Wednesday, February 23, 7:30 p.m., San Diego Public Library, 820 E Street, downtown, Free.
236-5849.

"Exercise and the Older Adult," a discussion by Fred W. Kasch, an exercise researcher at San Diego State University, will be presented Tuesday, February 22. 6 p.m., room 411.A, Scrippa Clinic, 10666 Torrey Pines Road, La Jolla. Reser-vations. 455-6835.

vations: 427-6835.

"Intervention in the Workplace," a lecture on alcoholism by Steven Hirsch, director of psychologisatervices at Raleigh Hills Hospital, will be presented Tuesday, February 22, 7-320 p.m. Raleigh Hill: Hospital, 109 East Chase Avenue, El Cajon. Free. Reservations: 579-1666.

"Arms Control and Disarmament Prospects," a lecture by Herbert York, former United States anha-ador to the Comprehensive Test Ban Treaty negotiations in Ceneva, will be presented Tues-day, February 22, 8 p.m., noom 2622, undergraduate sciences building, Revelle College, UCSD. 433-8664.

"The Stuart Collection at UCSD: Contemporary Sculpture Outside," a lecture by Mary Livington Beebe, director of the Stuart Collection, according to the Collection of the Stuart Collection, we consider the an optional lunch, Wesnesder, Ferbaury 23, if a.m., La Jolla Museum of Contemporary Art., 700 Prospect Street, La Jolla, Reservations: 454-3541.

Reservations: 494-2941.

"Consequences of Teenage Pregnancy," a lecture by John Weeks, chairman of the sociology department at San Dego State University, will be presented as part of the facture series entitled "New Views of Women," Wednesday, February 23, 3 p.m., HH-221, SDSU. 265-6524.

265-6524.

Poetry Reading, Robert Creeley, one of the most influential sentieth-century. American poets, a former editor of The Black Montain Reserve, and an unitor of many books of poetry, proce fection, essays, and interviews, living a like works Wednesday, February 23, 430 pm. International Center, UCSD, 452-6766.

Mars will be the topic of a lecture by Bruce Cordell, a planetary sci-entist, writer, educator, and lear turer, the second in a serie. of lec-tures on Mars, Wednesday, Feb-tuary 23, 7:15 p.m., Grayson Boehm Lecture Hall, Reuben H. Fleet Space Theater, Balboa Park. 238-1233 x203.

"We the People: A Dialogue on Constitutional Issues," a public forum, concludes with a discussion entitled "Should the Constitution Pe Amended to Reguire a Balanced Budget!" with moderator Michael Partish, and speakers William

Craig Stubblebine, professor of political economy at Claremone Graduate School, and Jonathan D. Varat, professor of law and associate dean of the University of California, Los Angeles School of Law, Weinesday, February 23, 8 p.m., room 2100, Liebow Auditorium, UCSD. Free. 452-3400.

Galleries

"Indian Imagery," an exhibit of works in various media by Norma Andraud, Merlyn Beyrer Dean, Diane O'Leary, Ridge Kunzel, Nanci Nelson, and Mitt Washington, will open with a reception Friday. February 18, 5 to 5 mm., and 12, AR. T. Bensey, Callery, 202, Juan Street, Old Town. 295-0075.

John Leyson by Mary Helmreich, Teresa O'Dea, and Barbara Pes-body, will be on view at a recep-tion, Friday, February 18, 5 to 8 p.m., and will remain on view through February 23, La Jolla Art Association, 7917 Girard Avenue, La Jolla. 459-3001.

Paintings by San Diego artist Eugenie Gebb will be on view at a reception, Friday, February 18, p.m. to midnight, and will remain on view through March 19, Instal-lation Gallery, 447 Fifth Avenue, downtown. 232-9915.

"Rhythmic Silk," an exhibition of painted silk by Gary Fey, will open with a reception Sunday, February 20, 2 to 5 p.m., followed by a lec-ture by the artist, 5 to 6 p.m.; the works will remain on view through

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SATURDAY FEB. 19 WENDY O. WILLIAMS INTERVIEW NEW WAVE THEATRE

FRIDAY FEB. 25 THE COMIC: ABBY STEIN VIDEO ARTIST: MATT DANOWSKI

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TO LOCAL EVENTS

April 1, Friends of Jung Gallery, 3525 Front Street, Hillcrest. 222-8244.

Fine Art and Graphics, winness of a fine art and graphics competition held to benefit the Save the Hill-crest Sign Fund, will display their works. Monday, February 21 through March 4, Up Front Gal-lery, 415 University Avenue, Hill-crest. 298–3177.

Paintings by Naomi Bartus will be on view through February 26, Cyg-nus Gallery, 656½ Ninth Avenue, downtown. 234-0846.

Photographs by Ola Olsson will be on view through February 26, Thomas Neumaier Gallery, 721 Eighth Avenue, downtown. 233-1308.

Craftsman Furniture, a collection of tables, chairs, and bookcases designed and built by Gusrav Stickley and Roycorft, will be on view through February 26, Cutting Edge, 7626 Miramar Road, San Diego. 695-3990.

Prints by Afro-American West Coast printmakers will be on view through February 26, Multicultural Arts Institute, 425 Market Street, downtown. 236-1521.

"Small Works," an exhibition of the work of three contemporary Canadian artists, Sylvain Cousineau, Serge Murphy, and Yana Sterbak, will be on view through February 26. University Gallery, SDSU. 265-5171.

Prints by Belle Baranceanu will be on view through February 26, San Diego Print Club, 320 G Street, downtown. 232-4884.

"San Diego Artists Guild All-Media Membership Eshibition," an exhibition including the work of twenty-four local artists, will be on view through February 27, 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, Gallerie Miller, 411 Market Street, downtown. 233-8026.

downstown. 23-8026.

"Hat of India — Contemporary Weaves," an exhibit of about fifty fragments of the weavers art from India, part of the Minage International Museum's permanent collection, will be on view with an exhibit of Buest erhal bronses from India, through February 28, Mingei International Museum of World Folk. Art., 4465 is plab Village Diver, La Jolia. 435-3500.

"Continental Journeys," an exhibition of photographs by Norman Cousins will be on view through March I, Walter Library, USIU. 693-4641.

oy3-4041.

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

Street, La Jolta, 429-3631.

"Lenswork," 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. 233-9984.

view through March 11, Pawn Shop 2, 660 Ninth Avenue, downtown, 233-9242.

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

"At Home with Architecture: Cont" apprary Views of the House," an exhibition presenting single-family dwellings created by ten internationally known conten internationally known con-temporary architects, will remain on view through March 20, Mandeville Art Gallery, UCSD. 452-2864.

"American Watercolors: Selec-tions from the Permanent Collec-tion," an exhibition of twenty-eight watercolors-by American masters, will be on view through May I, San Diego Museum of Art, Balbon Park. 232-7931.

Tap Roots

teenthused from page? I series of three dance concerts aponatored by the Center for World Music. The others will feature the Khner Classical Dance? I soape, who have a series of the Control of the Control of the U.S. from Camboolia via refugee camps in Thailand (Thursdav, April 7, 8:00 p.m.); and the Aman Folk Ensemble, the Los Angelesbased company that presents the music and dance of Europe, Asia, Africa, North and South America (Thursday, May 5, 8:00 p.m.). (continued from page 1)

Individual and series concer tickets are available. For further information, call the ECPAC box office at 440-2277 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 mind that the saying the sayin clerks and librarians down here ner ankie. Tou 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 nothin'."

shakes his head. "But the papers and TV won't give us nothin'."
Both the Surfers and Esprit will take part in the fourth annual Southern California Women's Ruyle Invitational, to be head the same of Robb Field (adjacent to the tennis cours) in Ocean Beach. Sponsored by the Esprit club, the tournament invites eighteen teams from eleven Western states to make, 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 Ourlaws. There will be

Arisona Ourlaws. There will be plenty of shad-bitting rugby for all throughout the weekend's double-elimination tourney. The games will begin toth days at 900 a.m., and end around 3:00 p.m. The two surviving teams are slated to face off for the champioruship at approximately 1:00 p.m. on Sunday. Attendance is free to the public. Call 279-6408 for further information.

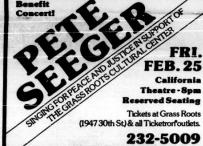
Bill Owens

Good Year

continued from page 1) "Polyphonies," where the chief concern was to produce a polyphonic texture using only a single trombone. And there were odd instrumental

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 is preference and offering the 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







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READER'S GUIDE TO LOCAL EVENTS

could go to a contemporary music concert and still be amazed. Of our own perfect style speak, since we all know it and

For antiquarians, Lappend a list of the events in that ancient music festival, "Sound Shapes 1983" On Tuesday, February it noon, there was a free

unknown) on UCSIVs Mandeville terraces. On Wednesday, February 23, at 8:00 p.m. in Mandeville Auditorium, there was a concert by the Sar Francisco Contemporary Music Francisco Contemporary Misic Players, including works by Edwin Dugger, Roger Sessions (a violin and piano duo), Lawrence Mos (a song cycle to the poems of Carullus), and Luciano Beno

Mandeville Recital Hall, there was a free lecture by composer Gordon Mumma on electro-acoustic music. That same day, at 2.00 p.m. in the same hall, there was a free lecture by composer Julio Estrada on Latin American music. On the same Thursday, February 24, at 8:00 p.m. in Mandeville Auditorium, there was a concert by SONOR. concert of works by Carl Vine, Keith Humble, Trevor Pearce, Marthias Kriesberg, Vincent Plush, Bondar Kos, Martin Wesley Smith, and Graham 11.ur. People desiring more information back in that antique period were asked to call 452-3229 (direct mind contact was as yet unknown).

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composers Robert Streach, Will Ogdon, Bernard Kards, and Jon Yunsa, as well as by Julio Estrada, Earl Kom, and Margo-Summons. On Friday, February 25, at noon at Mandeville

Recital Hall, there was a recital

of contemporary percussion

lean-Charles François. And finally, on Friday, February 25, at 8:00 p.m. in Mandeville

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READER'S GUIDE TO THE THEATER

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The Ladolla Stage Company offers Sandy Wilson's musical spool of the English musical connedes of the 1909s, 'with daming flappers and boy with patent leather hair.' Memoratile with participation had been continued to the continued to

DITTERPLES ARE FREE
The Pire 1861. Colge imaginates as 1983 season with the commels, by 1863 season with the commels, by 1863 season with the commels of the comment of the

CHALEYS ARITY
The Lamb's Players' Theorie opens its
1963 season with Brandon Thomass sharible, little Victorian comedy about
two Oxford shaders, Jack and hore
control of the Charles, Jack and hore
griftientsh up to their room
unchaperoned. To perform this leat,
they can Databers, a feet was season
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no coming as well. Directed by Kenry Jo

elmany 18 through March Dieschy through Saturday at 8:00 p.m. Matinee Saturday (except for Saturday, February 19 and Saturday, March 26) at 2:00 p.m.

COMEDY TONIGHT Lee Conavy and friends present an evening of improvinational cornedy every Wednesday right. The show, which begins at 8:30 p.m. is preceded by a workshop at 5:30 p.m. The by a workshop at 5:30 pm. The workshop, designed to give people the opportunity to "go wild" on slage, offers instruction in the techniques, and practices of improvesitional cornedy. B Street Cabards, 2753 B Street formerly the Wing Cales, San Diego, west-medically at 18 pp. 19 pp.

CROSSING NIAGARA
Part realism, part polyfully mystical
fartany. Alonso Alegaia's gentle,
deceptorely single darma is alread
Blondin and Carlo. On August 19.
1859. Blondin crossed Nisquir Falls,
on a tightrope, with Carlo on the
shoulders, and the pity courances the
bond that develops between two men.

sold and sheeding on the office, and the filters seemed allows the general staffs of all as the first has followed because the general staffs of all as the first has followed because the general staffs of the filters and the filters of the filters and the staffs of the filters and the staffs of the filters and the staff of the filters and the means of the staffs of the filters and the means of the staffs of the filters and the staff of the staffs of the filters and the staff of the staffs of the staff character. Well-coached by movement cursuitant Sever Pearson, Participton and Murray must do that and more. The scene also requires both actors to experience a front of conflicting emotions and to articulate, back and forth, a shortpun blast of fragmented lines, half-senterices, and Inagmented liers, half sentences, and teachers that must medi, like a vertical varieties met har must medi, like a vertical varieties of the real. In the Heips, other is were in the real. In the Heips, of the Heips, and Martin, like Bloods and Carlo in 1996 met and the Heips, and the Heips,

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READER'S GUIDE

Nichola's natty costumes, and well-disected by Will Simpson, all four members of the cast make excellent contributions to the show Paul Folian plays the scheming, blasted, Afribution, and plays the scheming, blasted, afribution, as well be scheming, before and Columbo, as worth well-density for reasoning. DAnn Pation brings understand intensity, as Afribut's wife Louise, to a risk that could use some shoring up. Newarre Perry has a fruite as an imaginary prosecution shift.

ENCHANTED NIGHT and OUT AT The Marquis Gallery Thouter is staging to one-act plays by Slawonia Mrose, contemporary Poland's most distinguished playwight, in the Arbariach Paylit, the board businessames, sharing a hotel room, unconscools bring a "dream gelf" to Me Lach man comprete for her attention, in the process, they lose their stereties in the process. seduced by their mutual dream. While one will be eaten by the other two. The men aftering to be logical about an abound situation. Directed by John Lymberg, cast members for these productions are R. Michael Greer, Wendy, Ann Winren, John Martin, Ton Niroy, Steve Gubin, and Richard Mediagno. Robert Thompson, assisted Mediagno. Robert Thompson, assiste by Victoria Bearden, has composed original music for the production. (Sm.) Marquis Gatlery Theater, through February 27; Thursday through Saturday at 8:00 p.m. Sunday at 2:00 p.m.

GODSPELL
The Ramona Town Hall Phyers
present the musical based on the
Cooper of Matthew, conceived by
John Michael Tetelak with music can
have by Stephen Schwartz, Davestel
Hersel by Stephen Schwartz, Davestel
Hersel by Stephen Schwartz, Davestel
Frequison, Blann Pelon, Shanna
Harlow, Shen Park, Steve Bernerst,
Lovree Burks, Tendera Damesleon,
Suanner Stark, Cara Buffrigion, and
Lowes Sterker, and the Refiregion and GODSPELL Dina Smith. The set is designed by Dinas Troming, and the lighting is by Bruce Breon and Russell Mannis. Jill Bocom is the choreographer. (Sm.) Ramiona Form Hall. 729 Man Street, Ramiona Friday, February 18 through March 5; Friday and Satuday at 8:00 p.m. Matinee Sunday, February 27 at 2:00 p.m. For information call 7:89 2:394.

GUILTY CONSCIENCE Richard Levinson and William Link Richard Levinson and William Link— creators of Leutenant Cournby, The Execution of Pre. Slockk, and several other award-winning works — could not have asked for a better production of their new injusteny-thriller about the schemes of a married couple to marder each other. Dressed in Janet

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MARCH 2. WEDNESDAY, 8:00 P.M.

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and Murray triumphed.

Oh, did they ever!"

1/2 Price Hot Tix 4:30 arts mann The ATRI SAN DIEGO REPERTORY THE ATRI SAN DIEGO REPERTORY SAN DIEGO REPER

Critics

Choice

shoring up. Nevarre Perry has a fruite an insignary presecutor a fac-intrudes on Arthur's daydreams and aboves them fail of holes. And Dorna Widner in terrific as Judiche Willia, and with the second to the secon

layers dissociated restly, in the capting of a capting on a capting of a capting of

HOT FLASHES And that they are. This women's And that they are. This women is improvisational comedy group, made up of Maureen Gaffney, Maggie Gillette, Sheri Glaser, and Robyn Samuels, will perform an extended run at the B Street Cabaret (formerly the Wing Cale). Adept at both humor and Wing Cale). Adept at both humor and enricutaness. He group combines improvisational games, songs, and written selection. Their material, improvised and scripted, is often genariely hums, it is also, on occasion, both insightal and more, (Sm.). The B Steet Calester, 275:19 Street, Friday, February 18 through March 26; Friday, February 18 through March 26; Friday at 800 pm. For information and 322:7200.

LOVE 6 KISSES
The Lyric Dinner Theatre is staging the domestic comedy, by Arista Rowe Block, about a meddlesome father who delights in pyring into live affairs of his children. Veteran actor Gale Cordon stars in the leaf role. Other members of the cast, directed by

James Maniey, are Kuren Linden, Matthew Cubbio, Eizabeth Bills, and Marie Moneen. Tim Doanschek is the set designer. E. Edith Evans the costume designer, and Jay Hadson the lighting designer. (Sm.) Lync Dinner Theatre: through March

special power by the actors' ability to make their characters grow in depth and stature, in seriousness and poignancy, without ever abendoning the engaging comic traits that have captured our affection from the very first. This is one of the best shows San



Catholic parish priest) and Andrew Severes (as a brash, idealistic young sensionally the wholes energy of opportunities their profession encompasses, and they grab each feeting appointly and turn it are pure gold. In themselves, the two chreacters are used the missish wholes are the sensional feeting and the sensional priest in the sensional sensional priests and the sensional sensional feeting and the sensional sensional sensional sensional feeting sensional sensional sensional sensional sensional sensional feeting sensional sensional sensional sensional sensional sensional feeting sensional sensional sensional sensional sensional sensional sensional feeting sensional Indiada a win furnity pro-charictions are not static: they grow, they change, they rewest things about, thermelses that use did not know at first, and they learn things about thermelses that they thermelses did not know. The dynamism of these transformations is something; marvelous. In Dead McClendon's superbly directed production, the process of self-transformation is give

2:00 p.m., Theredony at 3:00 p.m.

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NEWER TOO LATE

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NOIDES

As part of a new "satelliter" program of shows supplementing its regular season. Ne Son Dego Rependent of the Son Dego Rependent of "what is measured by a mention of "what is measured to be enrotated," popularity, and season of "what is measured to be enrotated, popularity, and season of the son members of the cast, confined in a Copy, are related, if yet will remain a Copy, are related, but they will remain a Copy, and they will remain the season of t

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PRECES OF EIGHT
Reviewed this issue.
UCSD Theatre, Rupertus Way, UCSD, through February 20, Wednesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m.

at 740 pm.

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PRINCESS IDA
The San Diego Gilbert & Sullivan
Repertory Company presents the
comic operetta that takes a satirical
look at Victorian attitudes toward

world in "Castle Adamant," where they world in "Castle Ademant," whare they devote themselves to higher education. Three men, dispused as worners, seeds into the fortness. Gay worners, seeds into the fortness. Gay some seeds and the season of the sea a Walter Way, Size publishing precipitation with the Way Size publishing precipitation who, when has wish takes as summer who, when has wish takes as summer who, when has with the same production. Linear Bucarella in Albert an attacked wordant moves upstain. Thomas J. McCorny directs the production. Linear Bucarella in the production. Linear Bucarella in the published in which Other members in the published in which Other members in the published. Albert Marie Marie Land Parket Tenney is the published in which Other members in the published in the Debut Control Parket Size (See July 1997). The set of the published in the Size (See July 1997) which (Sira) is the Size (See July 1997) which (Sira) is the Size (See July 1997). The set of the Size (See July 1997) which (Sira) is the Size (See July 1997) which (Sira) is the Size (See July 1997). The set of the Size (See July 1997) which (Sira) is the Size (See July 1997) which (Sira) is the Size (See July 1997). The set of the Size (See July 1997) which (Sira) is the Size (Sira) in is the musical director and conductor
N. Dixon Flah is the set designer, Nels
Martin the lighting designer, and
Gordon J. Lusik the costume designer. (Sm.) Casa del Prado Theatre (Balboa Park) through February 20: Friday and Saturday, February 19, and Surday, February 20 at 2:30 p.m. For information call 239-8836.

Procepts Sunday at 600 p.m.

Fleet Ten Fuel Will Coll SOMO

The Fleet Device Thortic offers the Fleet Somore Thortic offers the Fleet Somore Thortic offers the Fleet Somore maked — with mass if by Marchi Tenrisch and spirc to Fly Carole Bayer Soage — about a couple with the Fleet Soage — about a couple with the Fleet Soage — about 2 piles it was a femorabic as the firm mark Fleet Mayer devices the production, which Marker in the feet offers. Other members of the cost are Jennes C Orthopated the costuments. The sed designer is Robert East (Som. Jacobs March 2011) and the costuments. The sed designer is Robert East (Som. 4 chough March 2011 Landsy whough Sistanday devere de 5:00 p.m., custein at 7-30 p.m., custein at 6:10 p.m., custein at 6:10 p.m. custein at 7-10 p.m. custein information cal 239-8836.
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THE WAY MUSICUM
The newly adalabilism if Florens Cate
Thesite offers the John Trisintes
comedy, should the apperiences of two
women in a wax museum, as its first
production. Cate members are
Christins Antiley, Janine Lowe, and
Rotent C. Genen According to J. Plaul
Moretto, who checks the production,
The concept of a calle theater

Fred Schoepke the Bahting designer. (Sm.) Educational Cultural Complex Theatre, Friday, February 18 through March 6; Friday and Saturday at 8:00 p.m. Sunday at 6:30 p.m. THE SEVEN YEAR ITCH The Coronado Playhouse

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Wednesday through Saturday, 8 pm Sunday afternoon, 3 pm Through March 12 Tickets \$5-7

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best, fairly prance through their
roles." —Welton Jones, S. D. Union

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book and lyrics by Ole Kittleson — based on the syndicated comic strip by Morrie Turner, Kittleson directs the by Morre Turrer Naties on directs the production, and Boars is the musical production, and Boars is the musical director. Members of the cast include Julius Sarmerio, foruce Amorroff, Bill Julius Sarmerio, foruce Amorroff, Bill Nowe, and Robors projegs, Linda Cobens in the choreographer, and July Rowe, and Robors projegs, Linda Cobens in the choreographer, and July American Sarmerio, and Cobens, Christopher, Mary June Resleys, and Kathy McKlesson, (Sm.) McKlesson, (Sm.) McKlesson, (Sm.) Scharlege, Trinks, Forusy 18 Sarm Degap, Finday, Forusy 18 Sarm Degap, Finday, Forusy 18 Sarm Degap, Finday, Forusy 18

San Diego, Friday, February 18 San Diego, Friday, February 18 through February 26, Friday and Saturday at 7:00 p.m. For informatio call 262-7581.

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READER'S GUIDE TO THE MUSIC SCENE

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

Regardless of what one thinks of folk music, there is, I think, a practitioners of this relatively quaint form are by their very natures immune, the streetypical ming of the steetypical ming of the streetypical ming of the corporate music shreetypical ming of the streetypical ming of the st

offer examples of how great
these differences can be.
Rabba Williamsen is a Scot
and formerly half of the
Incredible String Bard. and
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Band came to prominence
Deliving an ecotive brand of folia
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peculiar to British history. Even
more so than their
Counterparts, the incredible
String Band brought foliatorial's
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ecotic instruments provided
them with all the colors needed
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onto albums by more mainteram foliose is e.g., his "First Girl I Loved beau First was the condition of the sweetend, his had been been seen the sweetend, his had been been celebrated Williamson became, to deligh enough, the more celebrated Williamson became, the deeper he day into England's misty past, to that by the time the incredible String Band disshanded in Technical String Band disshanded in Technical String and instrumentation. Any chance of his becoming a household name in America was summarile and the section of the second of the sec

Lagatiset is another story. A Pervotte-based singer/songwriter whose easily identifishe vocal style can make the merriest of tunes sound hopelessly melant-boy. Lighthod's main attribute would appare to be his staying power. When Lighthod, now forty-five, began his career at carrost to five of many aspiring pop artists to be drawn to the lost movement that has been applied to the control of the lost movement that has been applied to the control of the lost movement that has been applied to the control of the statement 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 a hadn't been for the AM ratio success of his 1870 hit; "I've Could Read hy 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 long-levity, and follow-up singles such as "Sundown," Charfrier Highway," and "Raine Deople transformed the formerly shadow) gipt not a content of the populations of the populations.

There is, alas, not much in evidence to justify Lighthoot's success. Unlike submission of the property of the

The only interesting thing I can think of regarding Lightico is the fact that he was the subject of an SCTY purody a few months back. In a spoof on those late-night commercials that hawk retrospective albums by such artists a Silm Whitman and Jim Nabors, SCTY offered a 300-album set mittled, Gorden Lightiford Sings Every Song Every Song Every Song Every Song Series (1998) on the subject of the subject of the subject of the subject of the subject is subject to the subject of the sub

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Mr. Nestor will be demonstrating and discussing the usage of the guitar as both a solo and an ensemble instrument.

SAT., FEB. 19th, 1-5 pm

Shearle's 9150 Clairemont Mesa Blvd.

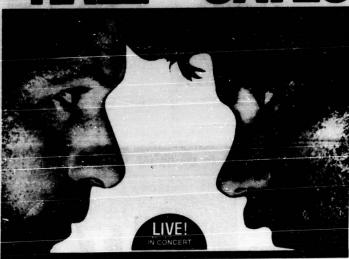
For reservations call Virginia Elliott at (619) 565-2222 Ext. 22 Hurry, as seating is limited.



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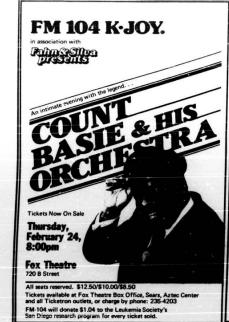


SPORTS ARENA SUNDAY, MAY 1

Tickets reserved \$12.50, \$10.50 on sale at Sports Arena Box Office, Mad Jack's, First World Travel, Second Sole and all arena ticket outlets. Select seats may not be available for public sale.

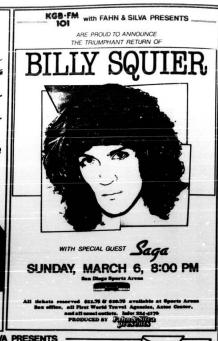
ON SALE TOMORROW





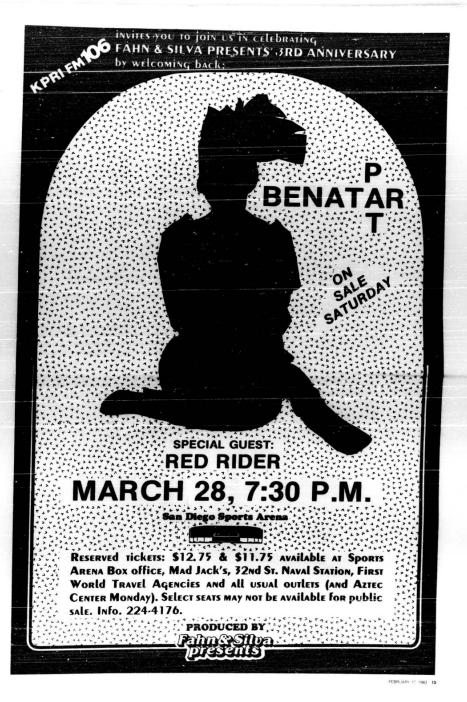
ON

TODAY





Tickets \$10.25 plus tax. available at Sears, 32nd St. Naval Station, Aztec Center, all Ticketron outlets, #ssorted Vinyl, Lou's Records, Off the Record, and Stiff Competition. (for more info: 565-9947)



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"commercial" captured perfectly the Lightfoot essence: identifiable style, no substance. Lightfoot will be at the Fox heatre Saturday night. In other concerts this week

In other concerts this wees, Josels Cotton, the Incognillo Reclairs, and tire Winniss will be at the Distillery East toroight. Thursday, "Jazz in the Quarter," a Martil Gras celebration, will feature Stone's Timows, the Harriscone, Few Brighson, the San Diego Stabs Jazze Eastenble, the Cart Stans Orchesters, the Chânaja Sk., Cobb's Distaland Band, die Cart Stans Orchesters, the Chânaja Sk., Cobb's Distaland Band, die Cart Stans Orchesters, the Chânaja Sk. Cottonmouth D'Arcy's Jazz Vipers, and Miguel Silva at six locations throughout the Gaslamp Quarter on Friday,

Penetrators - who have just Penetrators — who have just released their second album, Sweet Kiss from Monmy — will be joined by the Rockin' Rebels and Manual Scan for a concert at the Adams Avenue Theatre; while the James Harman Band and the Mo play at the Spirit; and the Sianksters appear at SDSU's Backton.

Saturday's concerts include Saturday's concerts include the Cramps at the Adams Avenue Theatre, the James Barmans Band at the Belly Up Tavern; and Billy Sheets' Undercover and Red Zene (featuring Astrid Plane) at the Spirit. Monday will bring Blash and Colden Earling to the Sports Arenx; and Tuesday night finds the Instruational Regigns All-Stars at the Belly Up Tavern.

EDWILLETS.

Josie Cotton, Incognito Rockers and the Vandals: Distillery East, tenight, Thursday, call for times, Mission at Metcalf, Escondido.

"Jame in the Quarter" Martil Grac celebration featuring Stems is These, the Historianas, Pro Brighton, San Diego Stein Jazz Einsamäht, the Curt Stams Overhearts, the Chicago Sts. In Cald's Discharde Basel, Gettenmenth D'Hery's Jam Vilvers and Migasi Sibn: six locations throughout the Gashring Quarter, Pristsy, February 18, 6 p.m. 233-5227.

n.m., 3325 Adams Avenue, 281-3657.

James Harman Band and the Monroes: Spirit, Friday, February 18, 9 p.m., 1130 Buenos. 276-3993.

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

Robin Williamson: Old Time Cafe, Saturday, February 19, 7:30 and 9:30 p.m., 1464 North Highway 101, Leucadia. 436-4030.

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.

International Rogge All-Stars: Belly Up Tavern. Theodov. Pebruar 22, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Count Basis and His Or

Hurricanes: Belly Up Tavern, Thursday, February 24, 9 p.m., 143 South Cedros Averne, Solana

Pete Seeger: California Theatre, Friday, February 25, 8 p.m., 1122 Fourth Avenue, downtown. 232-5009.

The Blasters: SDSU's Backdoor Friday, February 25, 8 and 10:30 p.m. 265-6562 or 265-6947.

King Sunny Adé: Adams Avenue Theatre, Saturday, February 25, 8 p.m., 3325 Adams Avenue, 283-1566 or 233-4271.

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

Sippie Wallace, Big Mama Thornton, and Jeannie Cheatham: Belly Up Tavern, Sunday, February 27, 9 p.m., 143 South Cedros

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

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

Billy Squier and Saga: 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.

Club listings are compiled by Linda Newin. If you wish to be included, please call 234-2508 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County

Barr-X Ranch House, 119 East Broadway, Vista. 724-0510: Lady and the Tramps, country and contemporary, Thursday through Saturday.

Belly Up Tavern, 143 South Codros Avenue, Solaria Beach, 481-9022. The Mis, rock and roll, Thursday, the Robel Rockers, rock and ragged, the San Diego-frinidad Steel Brade, Caribbean music, Friday, the James Harman Band, rhythm and blues, Saburday, the Chicago IS, swing, Stone's Throw, vintage jazz, blues, and swing, early evening Stunday, the International Regale All-Stars.

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THE RESERVE THE PROPERTY OF TH

Encinitas Boulevard, Encinitas 753-5916: The Bob Long Band, boo, boogie, and jazz, Thursday through Saturday, Bob Long, solo piano.

Bobby 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

Charlie's Night-lish, 680 West San Marcos Boulevard (at Highway 78), San Marcos, 744-4120; Dallas xpress, country, Wednesday trough Saturday, and Sunday ternoon jam session.

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

Distillery Nightchub, 140 South Sierra Boulevard, Solana Beach, 755-6733: The Lonson Brothers, rock and roil, Thursday through Saturday, Network, rock and roil, Sunday and Monday, 2020, rock and roil, the Automatics, rock and roil, Tuesday, Incognito Rockers, rock and roil, Wednesday. The Country Side Restaurant and Ine Country Sea reseasurant and Lounge, 450 Douglas Drive, Oceanside. 757-0960: New Country, country, Wednesday through Saturday, and Sunday afternoon jam session; Lone Star Country, country, Sunday evening jam session, Monday and Tuesday.

Phreside Lounge, 439 West

Distillery East, 755 Metcalf Street Escondido. 741-9393: Rock and

roll, call club for information.

Washington, Escondido, 745-1931; C.W.'s Saioos, Carmei Valley Road at Via Cortina, Del Mar. 275-6556. The Savery Brothers, country, Wednesday through Sunday. S.apc. contemporary dance music, Tuesday through Saturday.

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

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

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

Band, contemporary, Monday, the Bob Long Band, bop, boogle, and jazz, Tuesday and Wednesday.

Henry's, 264 Elm Avenue, Carisbad. 729-9224: 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,

Hungry Hunter, 1221 Vista Way, Oceanside. 433-2633: Mr. Peet and the Wandering Boys, rock and





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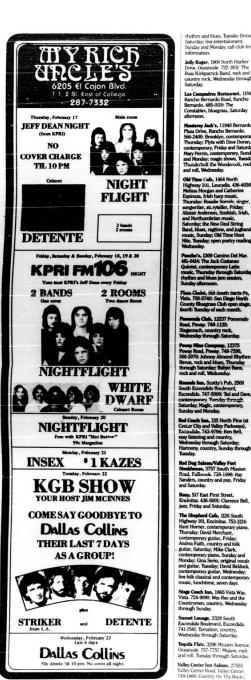
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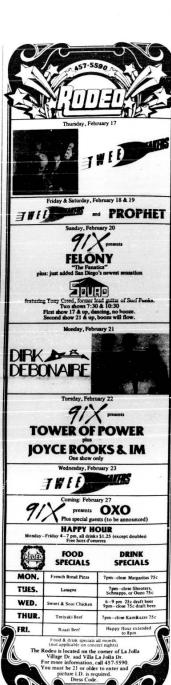
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f Morena Blvd., take Sherman Street to Gran Great location-Free parking





rhythm and blues. Tuesday through

Saturday, live entertainment, Sunday and Monday, call club for

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

Los Compadres Restaurant, 1184 Rancho Bernardo Road, Rancho Bernardo. 485-0110: The Constables, bluegrass, Saturday

Monterey Jack's, 11940 Bernardo
Plaza Drive, Rancho Bernardo
S66-2400: Brooklyn, contemporary,
Friunday, Pyte with Dave Doran,
contemporary, Friday and Saturday;
Mary Perrin, contemporary, Sunday,
and Monday, magic shows, Ruesday,
Thunderbott the Wondercoli, rock
and mill. Wednesday.

and rott, wednesday.

OM Times Cale, 1464 North
Highway 101, Leucadia. 436-4030:
Heilisa Morgian and Catherine
Espinosa, Irish harp music,
Thurnday, Rosalis Sornets, singer,
songwriter, str. yteller, Priday;
Alstair Anderson, Scottish, Irish,
and Northambrian music,
Satunday, the New Deal String
Band, biase, ragisme, and jugfand
bland, biase, ragisme, and jugfand
like. Basekine, own noetry reading.

Pancho's, 1309 Carnino Del Mar. 48i-0414: The Jack Costanzo Quintet, contemporary Latin music, Thursday through Saturds rhythm and blues jam session,

Plana Cladet, 938 South Santa Pe, Vista. 758-5740: San Diego North County Bluegrass Club open stage, fourth Tuesday of each month.

Pennerula Clab, 12237 Pomerado load, Poway. 748-1135: Ragecoach, country rock, Nednesday through Saturday.

Poway Mae Company, 12375 Poway Road, Poway. 748-7296, 566-2070: Johnny Almond Rhyth Revue, rock and blues, Thursdey through Saturday, Robyn Baru, rock and roll, Wednesday.

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

Red Ceach Inn., 135 North Pine (at Center City and Valley Parkways), Esconsido, 743-9796: Ron Bell, easy listening and country, Wednesday through Saturday; Harmony, country, Sunday through Tuesday.

Red Dog Saloon/Valley Fort Steakhouse, 3757 South Mission Road, Fallbrook. 728-1998: Ray Sanders, country and pop, Friday and Saturday.

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

The Shepherd Cafe, 1126 South Highway 101, Encinitas. 753-1124: Kent Horner, contemporary piano, Thursday: David Merchant,

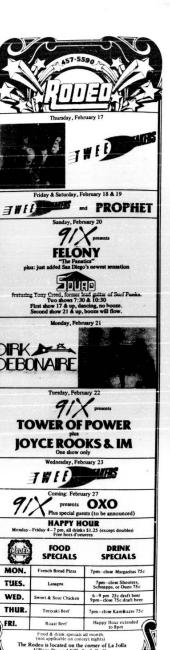
Stage Coach Inn, 1865 Vista Way, Vista. 724-9090: Wes Reo and the

Countrymen, country, Wednesda through Sunday.

Sunset Lounge, 2328 South Escondido Boulevard, Escondido. 741-2541: Tarnation, country, Wednesday through Saturday.

Valley Center Inn Saloon, 27555

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







5046 Newport Ave. Ocean Beach

222-5300



Planet, rock and roll, Tuesday and Beaches Anselmo's, 3750 Sports Arena Boulevard, Loma Portal. 224-2107: E. Zane Wood, country and contemporary, Friday and Saturday Atlantis, 2595 Ingraham Street, Mission Bay. 224-2434: Chain Reaction, contemporary, Tuesday through Saturday.

Bahta Belle, at the dock, Bahia Hotel, 988 West Mission Bay Drive, Mission Bay. 488-0551: Main Street contemporary music for dancing, Friday and Saturday.

Baha Hotal, 998 West Mission I Drive, Mission Bay. 488-655: Mercades Lounge: Blumer, contemporary, Tasebay through Saturday. Plano Bar: Buddy Ree Ruesday through Saturday; Bob MacLeod, Sunday and Munday.

The Beach Clab, 1921 Bacon Street, Ocean Beach. 222-6822: Puse, rock and roll, Priday and

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla. 457-4170: Steve Hudson, comedy and music

Che Cafe, Revelle Campus, U.C.S.D., Torrey Pines Road, La Jolla. Yourself, "cosmicomic" music, Tuesday lunchtime.

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

The Comedy Store, 916 Pearl Street, La Jolla. 454-9176: Local and national comedians, Wednesday through Saturday; amateur night,

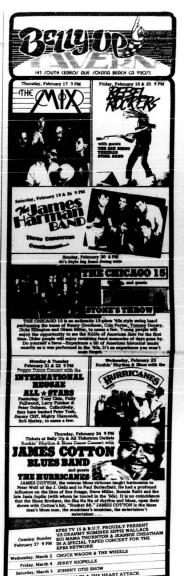
Dooley's, 2901 Nimitz Boulevard, Point Loma. 224-6628: Tryangle, '60s to '80s rock, Wednesday through Saturday.

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

Caslight Room, 2855 Midway Drive, Loma Portal. 223-8122: Charley's Goodtime Band, Dixieland, Thursday.

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

Headquarters Nightclub, 4617 Mission Bay Drive, Pacific Beach. 270-ROCK, 270-7881: The Blitz



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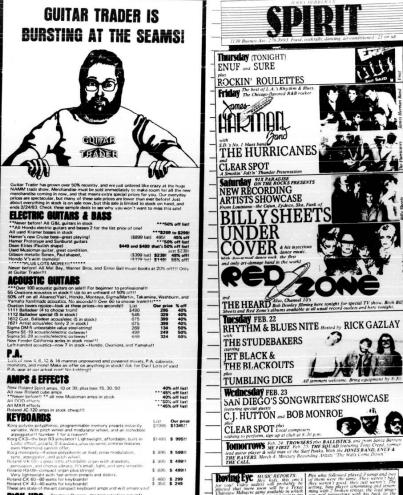
Hilton Hotel, Cargo Bar, 1775 East Aussion Bay Drive, Mission Bay, 276-4010: People Movers Bacchanal, 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022. Country Dick and the Snuggle Bunnies, rockabilly. Thursday; the contemporary, Wednesday through Saturday, Triple Play, San Diego North contemporary, Sunday through Tuesday The Abilene Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley. 291-7131: Stampede, country, Tuesday Penetrators, rock and roll, Darius Hotel del Coronado, 1500 Orange Avenue, Coronado, 435-6611: One + One + Doris, contemporary dance music, Tuesday through Saturday. and the Magnets, rock and roll, plus guests. Saturday: dance to recorded music Wednesday Islands Saloon, First Street and Orange Avenue, Coronado. The Constables, bluegrass, Friday. Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220: David Bradley and the Maniac Band, comedy and music, Thursday STEXXXII through Saturday; the Nomads, rock and blues, Sunday and Monday: the Shake, rock and roll, RUSH Tuesday and Wednesday. La Posada del Sol, 5450 La Jolla Boulevard, La Jolla. 459-6834; Skip Garcia, contemporary, Thursday and Friday. Le Chalet, 5046 Newport Avenue JIMMY BUFFETT Ocean Beach. 2020-5300: Panic, rock and roll, Thursday through Saturday: the Hurricanes, rhythm and blues, Sunday and Monday; Macho's, 2966 Midway Drive (at Rosecrans). Loma Portal. 224-2401: The Siers Brothers, '60s rock and Beatles music, Thursday through **UPCOMING SHOWS** McP's, 1107 Orange Avenue, Coronado, 435-5280; Detene, contemporary, Thursday and Friday; Skip Garcia, contemporary, Mexican Village, 120 Orange Avenue, Coronado. 435-1822: Daybreak, contemporary, Friday and Saturday. Moby's Broiler, Adam's Rib CLAIREMONT ESCONDIDO Restaurant, 1403 Rosecrans Street, Point Loma, 226-1871; Skip Garcia, 268-3838 489-TRIP contemporary, Tuesday; Jinnah Williams, contemporary, Wednesday and Thursday; the Two CHULA,VISTA EL CAJON 420-TRIP 442-5553 Tones, contemporary, Friday and Mom's, 945 Gamet Avenue, Pacific Beach, 483-7737 Driver, rock and roll, Tuesday through Sunday, Tremor, rock and roll, Monday. Mulvaney's, 1031 Orange Avenue, Coronado. 435-4660: Gary Sherwood, contemporary. Friday and Saturday; open stage talent night, Sunday. TRIE WEST Mustang Club, 3595 Sports Arena Boulevard, Loma Portal, 223-5596: Richie Gary and Sundown, country, Tuesday through Saturday; Country Jamboree featuring four hands, We are still a full service shop, and we carry a full line Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach. 270-7522: Jim Hawley, contemporary, Wednesday through Saturday: the Kevyn Lettau Quartet, jazz, Sunday; the Mix, rock and roll, Monday and Tuesday. Rodeo, 8980 Via La Jolla, La Jolla, 457-5590: Tweed Sneakers, rock and roll, Wednesday through Saturday, with Prophet, rock and roll, Friday and Saturday; Felony, rock and roll, Sunday; Dirk Dabonaire et la 2011, March OFS Debonaire, rock and roll, Monday and Tuesday. Texas Teahouse, 4970 Voltaire Street, Ocean Beach. "Tomcat" Courtney, blues, Thursday. TUESDAY & WEDNESDAY Vacation Village Hotel, Bay Lounge, ED RECORDS & TAPES Vacation Isle, Mission Bay. 274-4630: Shine-It-On, contemporary, Tuesday through The Jabulous Spud Brothers CLAIREMONT 4279 Genesse (at Balboa) lext to Old Fedmart (Target) 268-8444 aturday: musical entertainment unday and Monday, call club for EL CAJON 141 Fletcher C



The Alamo, 3093 Clairemont Drive, Clairemont, 276-2240; Flyweil, rock

and roll. Tuesday through Saturday

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DRUM WORLD

Black Angus, 10370 Friars Road, Mission Vailey, 563-5862: Push, rock and roll. Tuesday through

Blarney Stone Pub, 5617 Balbos Avenue, Clairemont, 279-2033; Brian Connelly, Irish music, Wednesday through Saturday.

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa. 578-8666: The Johnson Brothers, contemporary, Thursday through Saturday. Donedal's, 5193 Mi, carr Cente. Road, Mission Valley, 297-6370. Delene, contemporary, Monday through Wednesday.

Flanigan's, 5373 Mission Cente Road, Mission Valley. 291-8635. Rock and roll, call club for

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Jerry Melnick, piano variety, Tuesday through Saturday, John Kommolik, piano variety, Santa Santa Kormanik, piano variety, Sunday and Monday.

Holiday Inn/Mission Valley Cricket's, 595 Hotel Circle South. Mission Valley. 291-5720: Motion





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8022 CLAIREMONT MESA BLVD.
or complete weekly calendar all 505 0022. For concerts only,
1500-0009 For further information call 5607 285.0 Doors open
for concert? 8M. Advance tockets to all national objects
highle at Sears, 32nd St. Naval Scatton, Bill Gamble's stores and
LICKE-F160N-1606-99371 and SELECT AS SEAT (566-2865).
fields, and the Backbana the day of the short starting at 7 PM.
Sorry, you must be 21 years old. Picture 1D. required.

Hungry Hunter, 2245 Hotel Circle Place, Mission Valley, Cindy Berryhill and Rick Saxton. contemporary and originals. Saturday and Sunday

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Vailey, 297-1101: Pete Barbutti, comedy, Debi Pace and Friends, 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 Clairemont Mesa Boulevard, Clairemont, 279-1501; Third

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley., 298-8281: Niteline, contemporary, Wednesday through Saturday; Phil Andreen's San Diego Dixieland Band, Dixieland, Sunday afternoon.

Lahr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828: The Syud Brothers, 50s and 90s nock, Baseday through Sunday, with the Ron Bolton Band, rock and roll, Thursday through Saturday; Tops, rock and roll, Monday;

London Opera House, 5404 Balboa Avenue, Clairemont. 279-2390: Guideline, contemporary, Wednesday through Saturday; Barker and Orr, contemporary, Simday Sirough Tuesday.

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

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

Monterey Whaling Company, 887 Camine del Rio South, Mission Valley, 291-1638: Orb Ridge, comedy and music, Tuesday through Saturday; Yeah! Yeah! Yeah!, a salute to the Beatles, Sunday and Monday.

Navajo Ian, 8515 Navajo Road, San Carlos. 465-1730: The Pep Boyz, rock and roll, Tuesday through Saturday; Illusion, rock and roll, Sunday and Monday.

Pal Joey's, 5147 Waring Road, Allied Gardens. 286-7873: Fro Brigham's Preservation Band, Dixicland, swing, and oldies, Friday

Patriot Gerne, 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.

Pavillon 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 Buenos Avenue, Bay Park. 276-3993: 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 the Monroes, rock and roll, Priday, Billy Sheets Undercover, rhythm and blues and rock, Red Zone, rock and roll, Saturday; Rhythin 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. 565-2272: The Dan Luevano Trio

Tio Leo's/Mira Mesa, 10787

Camino Koiz, Mira Mesa, 695-1461: Joe Stewart, country and contemporary, Tuesday through Saturday, Johnny Cadillac and Ace ary, Sunday and Monday

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944: Brad, contemporary, Monday and Tuesday; Bill Frey, contemporary



3325 Adams Avenue beginning at 8:00 p.m. 87.50 advance All ages admitted 88.50 at the d

tion and ticket outlets: call 288-1566 or 238-4271.

NO?NAME

SOON TO BE A TRADITION

Ladies! Can you think of a better way to kick off our

Thursday, Friday, & Saturday



WELCOME BECK PARTY







Saturday, February 26, 1983 your contest entries. And to complete this special evening. None other than the band that backed CHUCK BERRY at the last KGB Sky Show...

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Enter our What's My Name? Contest by February 24.

BANQUET FACILITIES

2966 Midway Dr. 224-2401

Welnes by and Thursday Melissa

San Diego South

Anthony's Harborside, 1355 North Harbor Drive, downtown. 232-6358: George Colovus and Co., contemporary, Tuesday through

Aztec Bowl, Turquoise Room, 4356 30th Street, North Park. 283-3135: Road Runners, rock and reggae, Wednesday through Saturday.

guests, Friday.

Boat House, 2040 Harbor Island Drive, Harbor Island. 291-8010: The

folk dance cafe international dances

interesting ethnic foods

Boat House Cornedy Club with M.C. Rick Rockwell, Wednesday through Saturday featuring Vic Dunlop Thursday through Saturday, and Mark McCollum Wednesday; Steve

Chateau Lounge, 3623 College Avenue, College Grove. 582-5820: The Booze Brothers, rock, rhythm

★ TICKET EMPORIUM ★

Barnacle Bill's, 1880 Harbor Island Drive, Harbor Island. 297-1673; Eddie Preston, contemporary, Wednesday through Saturday.

folk dance is a oving experience at the

free lessons: 7:30 pm

2927 Meade Ave. 281-5656

RUSH

STYX

The Backdoor, Aztec Center, San Diego State University, College Avenue, East San Diego. 265-6947: The Skanksters, reggae, plus

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

BEACH BOYS & PADRES May 8 March: Barnum - April: Zorba the Greek - May: Lauren Bacall in "Woman of the Year" - Ail Universal Aniphitheater Lakers Basketball Games Now accepting deposits for: Bob Seger, Hall & Oates, The Kinks, Semmy Hagar, Return to Forever, Stray Cats

Hudson, comedy and music, Sunday through Tuesday.

Cafe del Rey Moro, 1549 El Prado, Balhoa Park. 234-8511: Keith Limberg, contemporary, Tuesday; Gil Warmer, piano variety, Wednesday through Saturday; Raggle Taggle, Renaissance folk music, Sunday afternoon.

BILLY SOUIER

PAT BENATAR

331 W. Broedwey, S.D. 92101 (next to Hotel San Diego) 232-4166 (Also a 24-hour concert line)

8&W 18×24.......\$5.95 Color 16×20... 8&W 24×36......\$9.95 Color 20×24... Color 24×30.......\$30.00 Send check or money order to Ticket Emporium or c

POSTER BLOW-UP

JIMMY BUFFETT

Crossroads, 345 Market Street, downtown, 233-7856; Purl, Jazz, funk, and new wave for dancing, Wednesday through Saturday, and early evening Sunday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 223-2572: Radio Romance, rock and roll, Tuesday through Saturday; RV and the Shadows, viritage rock, Sunday and Monday.

Drowsy Maggie's, 31st Street and University Avenue, North Park. 298-8584: San Diego Storytellers, tales and folk stories, Thursday, Fyne Companions, traditinal

Friday and Saturday

February 21

March 6

March 7

Fox--March 11, 12 & 13

Friday: Jim and Theresa Hinton tradicional and original Ceitic music, Saturday; Peggy Watson and Rick Erlein, folk and blues, Sunday; Old Time Hoot Night, Monday: Richard Freeman, folk and Notard Freeman, 1918 and bluegrass, early evening Tuesday. Siamsa Gael Ceili Band, traditional Irish music, Tuesday; Jill Harris, folk music, Wednesday.

Fat City/China Camp, 2137 Pacific Highway, downtown. 232-0686: Summer Breeze, contemporary, Friday and Saturday.

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

evening Friday.

Roze, 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.

Porthole Lounge, 1355 North Harbor Drive, downtown. 232-3861: Double Play, contemporary, Tuesday through Saturday.



If you want to know 'What is Hip . . .' It's the boys from the bay . . .

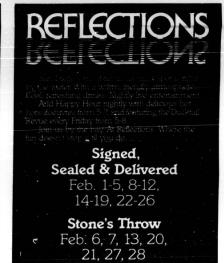


Blowin' away the **RODEO**

One show only! This TUESDAY, FEB. 22, 9 PM

Tickets '8.50 on sale at the Rodeo, Sears and all other Ticketron outlets. Must be 21 years old.

From 9/ and MARCBERMAN CONCERTS



Sheraton-Harbortsland Hotel



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

Hariois Restaurios

Summer House Inn 7955 La Jolla Shores Dr



JIM HAWLEY

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BRUCE CAMERON & HOLLIS GENTRY Jazz Ensemble SUN. NIGHT

THE MIX Rock 'n' Roll

MON. & TUES. MONDAY IS LADIES' NIGHT \$1.00 drinks
TUESDAY IS RESTAURANT EMPLOYEE NIGHT



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4287 Mission Blvd Pacific Reach California 270-7522



887 Camino del Rio San Diego 291-1638

Proudly announces the return of

YEAH YEAH YEAH

in a tribute to the music of

THE BEATLES



Jolly Roger, 807 West Harbor Orive, Seaport Village, 233-4300; Illusion, rock and roll, Thursday and Friday: Forecast, contemporar

Kung Food, 2949 Fifth Average Hillerest, 298-7302; Llama, classical guitar, Tuesday and Wednesday; Julio Aguirre, classical guitar Thursday, Doug Hewett, Original and soft folk music, Friday, Walter, classical guitar. Saturday and Sunday

Mandolin Wind, 308 University Wenue, Hillcrest, 297-3017; King Biscuit Blues, blues and rhythm and blues. Thursday through

McDini's Downtown, 647 Market Street, downtown, 232-1795. The Market Street Band, contemporary and blues, Wednesday through Friday, with Joann Carter, Thursday

My Rich Uncle's, 6205 El Cajon Boulevark, East San Diego. 287-7332: Main Room: Nightflight, rock and roll, Thursday through Sunday: Insex, 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;

No. 1 Fifth Avenue, 3845 Fifth Avenue, Hillcrest. 299-1911: Kirby Bible, contemporary, Monday, and Thursday through Saturday.

Old Town Saloon Cocktall Lounge, 2495 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 Birdie Carter Trio, jazz, Friday and

Pacific Wine Bar and Bistre, 480 Market Street, downtown. 239-9839: Mel Goot and Marguerita Page, jazz, Friday and Saturday.

Papagnyo, Seaport Village, West Harbor Drive, downtown. 232-7581: Barry Craig, jazz and contemporary, Tuesday through Saturday, Joseph Hoey, classical guitar, Sunday

Prophet Restaurant, 4461 University Avenue, Fast San Diego. 283-7448: Lori Bell and Priends, jazz, early evening Thursday; Lori Bell and Shep Meyers, jazz, early

Red Coat Inn, 5933 University Avenue, East San Diego. 583-6670: Terra, rock and roll, Thursday through Saturday; live rock and through Saturday; live rock and roll, Sunday through Wednesday,

Rruben E. Lee, 880 Harbor Island Drive, Harbor Island. 291-1880: John Campbell and Nightfire with Alisha Thomas, contemporary music for dancing. Tuesday through Saturday.

Sheraton Harbor Island, 1380

Sheraton Barber Island, 1330
Harbor Island Drive, Harbor Island, 291-290; Reflections: Signed, Sealed, and Delivered, contemporary, Tuesday through Schurday, Stone's Throw, wintage Jazz, Muss, and swing, Sunday and Suddy, Sundower Lourge; Ledie Contemporary music by various artists, Wednesday through Sunday and Tuesday; Ilia Contemporary music by various artists, Wednesday through Sunday. Sheneton Lee.

Sheraton Inn Airport, Sandpiper Lounge, 1590 Harbor Island Drive, Harbor Island. 291-6400; Jazz jam session with Jeannie and Jimmy Cheatham, early evening Sunday

Soledad's, 425 West B Street, downtown. 232-7588: Harvey and 52nd St. Jive, jazz, blues, swing, and show tunes, early evening Thursday and Friday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island 291-9110: Dusty and Melissa, contemporary, Wednesday through

Bobby G's



hursday Saturday February 17-19

Februar, Sunday – Tuesday – 20 – 22

JOHNNY

ALMOND RHYTHM REVUE

sday, February 23 **NETWORK**

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



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



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Former leader or the "Cascades" Inesday through Saturday 9 pm-1 am



· ANOTHER LOUSY HARBOR VIEW ·

Triton, 6011 El Cajon Boulevard, East San Diego, 583-3249: The Bruce Cameron and Hollis Gentre Ensemble, jazz, Thursday through

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070: Marhem, rock and roll, Thursday through Saturday; Flyer, rock and roll, Sunday; Third Raile, rock and roll, Wednesday.

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

Upstart Crow & Co. Bookstore and Coffee House, 835 West Harbor Drive, Seaport Village, downtown 232-4855: Rebecca Roberts. lassical guitar, late morning unday.

East County

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

Black Angus, 1000 Graves Avenue, El Cajon. 440-5055: U.S. Male, rock and roll, Tuesday through Saturday.

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

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa. 465-3660: Bruce Robbins, contemporary and

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

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

DeAnza Springs Resort/Holiday Trails, 1951 Carrizo Gorge Road, Jacumba. 766-4384: Smokin', country rock, Friday and Saturday.

Diamond Lounge/Aunt Emma's, 1532 East Main Street, El Cajon 442-7288 The Little Rid Ran country, Friday and Saturday.

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

SHAVXQPHDH

Country Justice, country, Sunday

Flinn Springs Inn, 15505 Highway 80, El Cajon. 443-9568; Timberlake,

country and vintage rock. Friday

Parkway, El Cajon, 442-0517: Mary

contemporary, Friday and Saturday,

Avenue, Santee, 448-3402: Country

Perrin, contemporary, Tuesday through Thursday: Cantina,

Kentucky Stud. 11377 Woodside

Hungry Hunter, 402 Fletche

and Monday.

and Saturday.

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.

FLYWEIL

THURSDAY IS

"A CHORUS LINE"

NIGHT



Driftwood Lounge, 5286 Baltimore Drive, La Mesa, 462-0533: Carl Simmons and Southern Comfort, Justice, country. Thursday through Saturday, live country music Sunday, call club for information country, Tuesday through Satorday

Lakeland Resort, Highway 79, Cuyamaca, 765-0736; Vinnie Euyamaca, 765-0736; Vinnie Bonne, rock and roll, Friday and

Lakeside Hotel, 9940 River Street. Lakeside 443-9591: Supercolt, country rock, Friday and Saturday evenings, Sunday afternoon.

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

Lorenzo's, 596 Broadway, El Cajon.

contempora /, Tuesday through Saturday, Fro Brigham's Preservation Band, Drugland sazz Sunday and Monday

> Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee 448-8550. Gerry Baze and A Touch of Class, Wednesday through Sunday.

> > Mama's Mink, 533 East Main Street, El Cajon, 442-5573: Jimms Nixon and Downhome, country rock, Tuesday through Saturday.

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

Mr. Bill's Backmom Saloon, 199

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.

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ROCK

SATURDAY FROM 8 PM NIGHTLY

TUESDAY IS T-SHIRT NIGHT WITH KPRI

WEDNESDAY IS MALE

ROCK DANCER'S NIGHT KGB-101 NIGHT

IT SAN DIEGOS
BEST MALE
DANCERS PUT ON
A SHOW

EVERY TUESDAY WEDNESDAY, THURSDAY ANY DRINK IN THE HOUSE 75°

BIG FUN ROCK WEEKEND! FRIDAY & SATURDAY DOOR CHARGE: TUES. - THURS: S2, FRI. & SAT. S3
MUST BE 21 WITH PROPER I.D.
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DISTILLERY Thurs -Sat., Feb. 17-19 Sun. & Mon., Feb. 20 & 21 WINDROSE FLANIGAN'S Tues.-Sat. Feb. 22-26

North Magnolia, El Cajon. 447-4500: Jim Evans, contemporary, Thursday through Saturday, with Ray Correa, Friday and Saturday; open stage talent

Organ Power Plaza, 3459 Imperia Avenue, Lemon Grove. 463-6977: Tommy Stark, family musical entertainment, sing-alongs, sever nights, with puppet shows by Retha

Our Favorite Place, 8646 Mission Gorge Road, Santee. 449-6240:

Park Place, 1280 Fletcher Parkway. El Cajon. 448-4111: Emergency Exit, rock and roll, Tuesday through Saturday: Diamond, rock and roll Sunday and Monday.

Pelikan Pub, 7828 Broadw Peilian Pub, 7828 Broadway, Lemon Grove. 464-9284: Sunny Nites with Doug Brush and John Waybrant, goodtime contemporary music, Friday and Saturday.

Reuben's, 5455 Grossmont Center Drive, La Mesa. 465-3464: Brad

Exclusive Engagement

Feb. 3rd, Feb 19th ONLYII

APPEARANCE

PETE BARBUTTI DEBI PACE & FRIENDS



Rock 'n' Roll Tuesday - Saturday, February 15 - March 5





Margarita Thursday ⁵1 Margaritas

every Thursday all night long

Sunday & Monday, February 20 & 21

FOREIGN AFFAIRS

No cover charge at C DOC MASTERS

96 FERRIARY 17 1983

Strackbine, contemporary and originals, Tuesday through Saturday.

Sexton's, 7353 El Cajon Boulevard. La Mesa, 460-1500: Steve Mouzas and Finest Action, oldies, contemporary, country, Tuesday through Saturday.

The Turquoise Lounge, 5975 Severin Drive, La Mess. 465-1525: The Nomads, rock and blues. Tuesday through Saturday.

Van Winkle's, 10055 Mission Gorge Road, Santee. 449-0060: Johnny West and the Chaparrals, country,

South Bay

Black Angus, 707 E Street, Chula Vista. 426-9200: Baja Strings, top 40. Tuesday through Sunday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach. 429-1161: Cimarron, country, Tuesday through Saturday; Ducktail Revue, '50s rock, Sunday and Monday.

Dance Machine, 1862 Palm Avenue Imperial Beach. 429-1161: Bandit, rock and roll, Tuesday through Saturday; rock and roll, Sunday and Monday, call club for information.

Hutch's, 1463 Palm Avenue, Imperial Beach. 423-3479: Leather

The Lantern, 1322 Third Avenue. Chula Vista. 427-4200: Automati-rock and roll, Thursday through Saturday; Running Wild, rock an

Oneis Bar, 1121 Third Street, Chula Vista. 426-2977: Whiskey River, country, Thursday through Sunday.

Old Boults Store Restaurant, 4014 Bonita Road, Bonita. 479-3537: Wayne Gire, contemporary, Thursday through Saturday.

Palomino Star, 3008 Main Street, Chula Vista. 427-5889: Branded, country, Friday and Saturday.

Royal Vista Inn., 632 F. Street, Chula Vista. 426-2500: Live entertainment, Tuesday through Saturday, call club for informatio

Westerner, 22 West Seventh, National City. 474-2919: Tony Mills and Crosscut, rock and roll, Tuesday through Saturday.

Wild Turkey, 5080 Bonita Road, Bonita. 267-2550: Dirk Debonaire, rock and roll, Thursday through Saturday, the Frames, rock and roll, Sunday, the Reflectors, rock and roll, Monday and Tuesday; the Toys, rock and roll, Wednesday.

Performers listings are compil. Linda Nevin. If you wish to be included, please call 234-2508 Thursday afternoon or Friday before 5:00 p.m. The listings ar free.

Country/ Country Rock

Gerry Baze and A Touch of Corny Baze and A Touch of Country: Magnolia Mulwaney! Ron Bell: Red Coach Inn Branded: Palomino Star Cimarron: Country Bumpkin The Constables: Islands Saloon, Restaurant/Rancho Bernardo Country Casanova: Circle D Corral Country Justice: Kentucky Stud. Driftwood Lounge Country On The Rocks: Valley

Country On The Rocks: Valley
Center Irm Saloon
Dakota: Chopping Block
Dallas Express: Charite's Niteclub
Dehesa: Tequila Flats
Firecreek: Landmark Cocktail Lounge Richard Freeman: Drowsy

Richard Freeman.
Aloggie's: Hughey Gaskins: Carriage Lounge
Richie Gary and Sundown:
Mustang Club
Hardtines Bioegrass Band: Tuba
Man's
Red Coach Inn

Man's
Harmsony: Red Coach Inn
The Russ Kirlepatrick Band: Jolly
Roger/Oceanside
Lady and the Tramps: Barr-X
Ranch House

Ranch House
Leather and Lace: Hutch's
The Little Big Band: Diamon
Lounge/Aunt Emma's
Lone Star Country: The
Countryside Lounge
Rom Marin: Calypso Lounge
New Country: Country Side
Lounge

Louncy Coding See
Louncy
Rmany Nixon and Downhome:
Mama's Mink
Peny Express: Our Favorite Place
Was Ros and the Countrymen:
Stage Coach Int
Doesny Rese: Hamburguesa
Ray Sanders: Red Dog
Saloon/Valley Port Steakhouse

Carl Simmons and Southern Comfort: Driftwood Lounge Smoldn': DeAriza Springs Resort/Holiday Trails

Stagecoach: Pomerada Club Stampede: Abilene Lounge Joe Stewart: Tio Leo's/Mira Mesa Joe Stewart: The Leo st. Mir. Supercoit: Laiveside Hotel Tarnation: Sunset Lounge Timberlake: Flinn Springs Johnny West and the Chapt

Rock & Roll

Johnny Almond Rhythm Revue: Poway Mine Co., Bobby G's Automatics: The Lantern, Distillery Nightclub

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Lanny Prewitt

Cinnamon Ridge



Happy Hours Tues.—Fri. 4-7 with 2 for 1 drinks, giant screen T.V., 75c draft 50c hot does, lunch 11-2, dinner 5-9, closed Mon-

Wed. & Thurs., Feb. 16 & 17 Tell Cotton at El Amigo Plaza, El Cajon

Just Add Entertainment



Sun. 8 p.m. - Closing Mon. & Tues. 8:30 p.m. - Closing

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The Pres Are Coming To Your Town To Talk To You About "HIT SONGS" And How They Write Them. Plus Anything And Everything To Do With The Music Business.

RICHARD CARPENTER

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HALCYON

Thursday, Friday, Saturday, February 17-19



Sunday, Monday, February 20-21

FOUR EYES No cover charge

Tuesday, Wednesday, February 22-23

ill & THE SINAI Wednesday-Dollar Night

Coming Thursday, Friday, Saturday, Feb. 24-26

Moving Targets



Rock & Roll Happy Hour

Every Friday

Complimentary hors d'oeuvres. 50c well drinks, draft beer, house wine 50c Two bands

This week, February 18 THE FEATURES



THE WILD TURKEY SALOON now has live music 7 nights a week



The Reckett Band: Hill House The Blitz Brothers: Headquarter The Ron Bolton Band: Lehr's

Vinne Bonne: Lakeland Resort Clear Spot: Spirit Clubland: Halewon Country Dick and the Snuggle

Bunnies: Bacchanal Dallas Collins: Windrose, My Rich Uncle's

Darius and the Magnets:

Detente: My Rich Uncle's Diamond: Park Place Dirk Debonaire: Rodeo Dirt Chean: Hill House

Ducktall Revue: Country Bumpkin Echoes: The Magic Lamp Emerald: Headquarters Nightclub Emergency Exit: Park Place Enuf: Spirit

Enuf: Spirit
The Features: Halcyon
Felony: Rodeo
Flyer: Irojam Horse
Flywell: The Alamo
Four Epas: Halcyon
Fourplay: Bobby G's
The Frames: Wild Burkey
Hussion: Jolly Roper/Seatoo Illusion: Jolly Roger/Scaport Village: Navyo Inn, Hill House Incognito Rockers: Distillery Nightclub

Nightclub Insex: My Rich Uncle's Kaos: Headquarters Nightclub

T.W. CRICKET

DIRECT FROM LAS VEGAS

NOTORIOUS

DRINK SPECIALS '1

BEACH CLUB

The Russ Kirkpatrick Band: Jolly koper/Oceanside London Brothers: Distillery

The Miss: Old Pictific Bedich Cale, Belly Up Taivern Mojave: Regulla Flats The Movies: My Rich Uncle's Moving Targets: Hulcyon Mr. Peet and the Wandering Boys:

our, reet and the Wandering B Hungry Hunter/Scounside Native Allem: Spirit Network: Bobby G's, Distillery Nightfelub Nightfiller: My Rich Uncle's The Nomads: Jose Murphi's

Turquoise Lounge Panic: Le Chulet The Penetrators: Bacchanal The Pep Boyz: Navajo hm Pink Mink: Vista Entertainment Nightclub, Windrose Tony Mills and Crosscut: Westerner The Mix: Old Pacific Beach Cafe.

Sunday afternoons are better with a

DIXIELAND JAZZ BAND

LA HACIENDA

Mission Valley Inn. 875 Hotel Circle S. 298-8281

ring HIGH SOCIETY JAZZ BAND...of San Diego Sunday afternoon 4 p.m. 'til 8 p.m.

Pinne Vitale International Center Planet: Whiskey Flats Prophet: Rockoo Push: Black Angus/Mission Valley Radio Romance: Doc Masters Rage: Monks Rebel Rockers: Belly Up Tovern Bed Zone: Striet

Red Zone: Spirit Tim Red: Old Town Saloon The Reflectorn: Wild Turkey Road Runners: Aztec Bowl Robyn Banx: Gizmo's, Whiskey

Flats
RV and the Shadows: Doc Masters.

Theres. Note Coast Inst.
Third Railer Trains Horse
Thundsrebelt the Windows Coast
Thundsrebelt the Windows Coast
Timberlaise: Films Springs Inst.
Timberlaise: Films Springsrebelt
Trainsrebelt

The Shake: Jose Murphy's Billy Sheets Undercover: Spirit The Siers Brothers: Windrose.

Sure: Spirit Terra: Red Coat Inn

Spud Brothers: Lehr's Greenhouse Striker: My Rich Uncle's

Uncle's Yeah! Yeah! Monterey

Contemporary/ Top 40

Hotel Bach-a-la Trio: Teapot Irm Baja Strings: Black Angus/Chula

Vista Barler and Orr: London Opera

Barber and Over Lorsken Opera House David Beidnet: Schapherd Colic Gody Berryhll and Blek Sestion: Haugy Hander/Mission Valley Bleky Blake. Act. 1989. Avenue Breedings: Horisterry Jack's John Campbell and Nightfers: Recher E. Lee Contine: Hougy Hander/El Cajon Jones Gates: Helper's Economics Challe Bestellar, Allerite Challe Bestellar, Allerite Hill and Lynn. Cherry: Intends Longer

Lounge
Mike Charle: Shepherd Cafe
George Colovus and Co.: Anthony's
Harborside

Lounge Lough Movers: Hilton Hotel Lary Pentu: Hungry Hunter/El Cajon, Monterey Jack's

P.F. Flyers: Lorenzo's Eddie Preston: Barnacle Bill's Bruce Robbins: The Boondocks

Restaurant
Carl Robinson: Drowsy Maggie's
Donny Rose: Hamburguesa
Ray Sanders: Red Dog
Saloon/Valley Fort Steakhous

Salour Salouro Salouro Salouro Salouro Salour Salouro Saloon/Valley Fort Steakh Gary Sherwood: Mulvaney's/Coronado Shine It On: Vacation Village Hotel Duke and Darlene: Mexican Village Dusty and Mellssa: Tom Ham's Jim Evans: Mr. Bill's Backroom

Saloon Flyte: Monterey Jack's cast: Jolly Roger/Seaport

Ray Correa: Mr. Bill's Buckroom

Village Bill Frey: Tio Leo's/Mission Gorge Skip Garcia: La Posada del Sol/La Jolla, McP's, Sport's Irm, Moby's Bruiler Broiler Wayne Gire: Old Bonita Store

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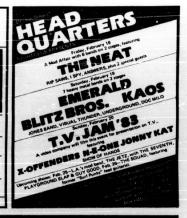
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CURRENT MOVIES

Airplane II: The Sequel Airpare II: I wanted to be disappointed in the sequel. People who did not enjoy the predecessor will nave difficulty felling much difference. But because fidelity, not originality, is But because tidelity, not originality, is the goal this time (a new writer and director, Ken Finkleman, has taken over for the Kentucky Fried Theater team), there may be a bit more of a sense of Mission Accomplished. The stheer volume of jobos, however, imsheer volume of plotos, however, im-presses more by industry than by wit. With Robert Hays, Julie Hagerty, Peter Graves, Lloyd Bridges, and William Shatner. 1982. (College, Mira Mesa Cinomas; from 2/18)

Author Author Pernaps Israel Horovitz, the author author, dentitled himself too closely with his protago-nist, and thus assumed that anything taling within his experience would be sure to engage our sympathy. How-ever that may be, he has not given any such to englight and symbolity Free-days to the mass of modalite submission of a pool hearted Boodway pay-wing it houses with the unfaithful bill with the pool hearted Boodway pay-wing it houses with the unfaithful bills with his new boxt. Incubiles with a Visition blood of walls. All Pennors softwares keeps at from being his ade-vectory, incubil as a. b. all the air of modaly to brings and a seems more receivery, incubing all as a. b. all the air receivery incubing without his fair's six-erity with Schemach Anton Hista's Star-ery, which the sixes of the control o

(Strand, from 2/18)
Berthereas — The sort of Westernself-consciously "legendary" and
soft hal of absorbed holes — that hills interest in all other sorts. Fred
Schepps, the Australian direction, defease landscape and for the movefease landscape and sort memory of
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the sort able to tell what's happening. The pace, whether because of the micro-scopic attention to minutiae or the telescopic detachment from the char-acters, never picks up. With Gary Busey and Gilbert Roland. 1982. * (Fine Arts. 2/17)

Beek Frends — Barry Leverson and Vasere Curtin, scripnering partiers who are also habitand and wife, have written a semi-private pike about scripnering partiers who become scripnering partiers who become partiers and the partiers of the happens of the various logics that are articled through are hardly very private. Hollywood producers, health-door restaurants, weeding chaples, trans, weather, and — what coccupies noul of the move — will concupie soul of the move — will then some additional of the control o Levinson-and-Curtin's California Out-look on these matters is somewhat re-strictive, but what really narrows the access is a level of cuteness that be-speaks self-infatuation rather than self-analysis. But Reynolds and Gold-ter Hawn, the stand-ins for the actual ie Hawn, the stand-ins for the actual authors, seem cut out for cudeness, but not for other traits essential to the authorship of acreenplays – eathership of acreenplays – even merely cute ones With Jessica Tandy. Barnard Hughes, Audra Lindley, and Keenan Wynn, directed by Norman Jewison 1982. "(Clairemont, Mra Mesa Cinemas, 10m 218, Cesanside 8, Powy Theater, from 218, Village, from 2/13, Village, from 2/15.

Bike Boy — With this, Warhol perhaps reached his peak of likability, if we can speak of a director being likable who has developed a style that would enhas developed a style that would en-able him to go out for a sandwich or visit the men's room in the middle of a shot. This plotless, directionless, and directoriess style relies heavily on the 3000's, and the ensemble here is more reliable than usual — or ever. But this renative than usual — or ever but this so not to downplay some of the other basic building-blocks of the Warhol (egend, all solidly in place here, the long, static single-takes, the ragged

same running time, in the course of the movie's premiere engagement, and, of course, the glempses of public hair in the fig-eat era before 1 AM CURIOUS. And through some subter-ranean means, beneath all the New York smart stuff, the movie even manages to convey a certain lifestyle and a certain sense of ruefulness about it Joe Spencer, Ingrid Superstar, Begid Polk, War, 1967 "" (Ken, 2017)

Blow Out — The title oughs to have been either hyphrenistid or constaned to not been either hyphrenistid or constaned to one word if a intended to be a noun. If it intended to be what if appears to be—a worth in the improvation mood — a might better have been changed to its autonym. SUCK IN This, after all, would describe exactly what the monotonies to did not be autonomed. this, after air, would describe exactly what the movie tries to do to the audience with its tantalizing mixture of as every critic and his cousin have pointed out — Antonion's BLOW-UP and Coppola's THE CONVERSA-

by its derivativeness, its fast and loose plotting, its in jokes about the schlock shock horror movie trade, and its ponderous political ironaving Still, it can revive your interest at almost any moment with its visual braviura, especially with some of the CITIZEN KANE deep focus effects. CITIZEN KANE deep focus effects and some of the suzying colors gotten by photographer Vilmos Zisgmond dark and jucy, like wet paint John Travolta, Nancy Allen, John Lithgow, directed by Brian De Palma. 1981. "(Bjour, Irom 2/18)

The Border — Romanticzed Mex-can madorina and child. Satirized Anglo housewises Villamized law-men. Existentialized hero. Tony men. Existentialized hero. Tony lechardson's experience with Bartish working-class dramas in the days of the Angry Young Men prepared him well to the bleak landscape... both natural and inclustrial... around Et Paso, Texas, and he gets much

summer in that of 1960, the place in Maria Charles and the investment and the investment area has devoked most of this professional labe to Africa. The investment of the first investment of the first investment of the investment A Clockwork Orange Anthony
Burgess's vision of the ultra-violent Peppard delivers a stalwart perform





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Harbor Drive In, 32nd and D. Habonal City (477-1382) The Sting II and The Best Little Whoreho Taxas, from 2/16

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Towns, 217 N. Hill. Oceanision (722-2155)
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CURRENT MOVIES

ance in what he doesn't seem realize is a second-banana role, me priggish commander of a group of survivors who are driving a futuristic Winnebago to Albany, N.Y., and, on route, pick up a Las Vegas showgin and a teenage boy who's a dead shot with a stone at a distance of 50 yards. Jan-Michael Vincent, Dominique

with considerable languor and re-doundancy, and they mostly he out be-fore the finish. But it is all quite involv-ing to Burkelan insiders, for others it may be inconsequential or incom-prehensible. Very source, very web-healed, very bourgeois even. The healed, very bourgeois even. The healed, very bourgeois even. The healed, very bourgeois even. The healed healed healed healed healed healed healed healed healed paid and healed healed healed healed paid healed healed healed healed for healed healed healed healed healed with healed healed healed healed healed with healed h

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***(Wilage, he mo 216)

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persons, or especially to persons, wery much on his Left. The sym mission itself., what to Balance-of-Power preservation, calls for a American fly-ing ace to steal a Russian MIG that and that turn "invisible" on radar screens. It has a clear-cut, two-part structure, a dark half in which the resemblements shake yair senaks.

structure, a dark nall in which the psychologically shaky pilot sneaks behind the Iron Curtain, and a brighter (but less interesting) half (or almost half) in which he takes flight in 'he hijacked plane. 1962. "" (Village, Irom 2/18)

Camellal — Ben Kingsley as the Indian political reformer and pacifist; with Candice Bergen, John Glasgud, Trevor Hossed, and John Mills; directed by Fichnard Attendorough; (Cnema Plaze 5; Grossmont; Plaze Trees, 1)

Trein 1)

The Grashate — The Dorse, idea of misraferstand youth is embodied in management of your is embodied in Dustrin Hoffman's acatacks fauch and flat-located shuffle (he is supposed to be a coolinge track star), and is bounced hepiessly between yarmers are considered to the supposed to be a cooling track star, and is bounced hepiessly between yarmers except up and down the California coast. Louyed by the watery sounds coast. Louyed by the watery sounds of Smora and Garhardel. All he specially control to the supposed to the more allords some prelimination. Make Nichola, making he that moves should have stood in the row allords some prelimination of the supposed to the property of the supposed to the property of the supposed to the property of the supposed to the suppo back to life again. The threshold of sharmeleasness is crossed over at many other points as well, particularly in Spiebberg's countainty of the under-herlve viewer, or of any other viewer willing to section off his brain an ef-fort to feel that young again Win-Henry Thomas and Dee Wal-ley 1922. **(Creama Plaza 5: Lnma)

1967.

* (Fashion Valley, 2/18 and 19 mid-night)

**Consum Plaza o; Lorney
The Extensionating Angul — Luis
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the large cont Relatory of the World, Fart 1 — The grammest joke is none of the muder and forture bits, nor any of the recall and effined bits, not even any of man and forture bits, nor even any of man suggest that Mel Brooks's most formative experience was the junco-high man and the experience was the junco-high tempt for the process of the process elaborale period sets and costumes. The Sparish Inquiston, depicted in the Sparish Inquiston, depicted in the form of a Bustly Benderic Period Sets of the Sparish Inquiston Sets of the S

Firefox — One of the minor side effects of the Soviet Union's continued and Delawor's in pictics is that, despite and Delawor's in pictics is that, despite factor by John Le Carrie and others in its still possible to paint Cold Wars for its still possible to paint Cold Wars in terms of straightforward melodifarma. If bermaps requires melodifarma if bermaps requires melodifarma if bermaps requires which is the still promote that the still provided in the control of the still provided in the still provi A King in New York — Chaplin's Eisenhower-era (and McCarthy-era) comedy about a continental monarch

Dawn of the Dead - George A Romero's companion piece to his NIGHT OF THE LIVING DEAD, set

Survivority who are chroming a (function with respect to the function of the control of the cont

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CURRENT MOVIES

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concerning the sevenies of the se * (Ken. 2/23)

** (New 2023)

** Kiss Bis Gloodilips — Premarital indinage-à-troit between a tweety Egyptiologist, e-widow, and the gloos of her previous husband. The third of heese, fue to lorik in visible and such the disagrant between the control of the cont character of the ghost (why not a con-siderate, apologistic ghost for once?) and the casting of him with James Casn. The main success is Jeff Bridges as the bookshib but for from Trevor, and Paul Dooley; based (loosely) on the Brazilian film DONA FLOR AND HER TWO **USBANDS; written by Charler Peters, 1982. *** (Strand, Iron 2/16)

The Lady on the Bus — Brazilian sex goddess Sonia Braga (DONA FLOR AND HER TWO HUSBANDS) in a film

Lianna — Johr. Sayles's shoestring production about the lesbian attachment of a university faculty wife; with Linds Griffithe and Jane Hallaren. (Guild, from 2/18)

The Lords of Discipline — An expose of an American military academy, from a novel by Pat Corroy, with David Keith and Robert Prosky, directed by Franc Roddam. (Cinerams; New Valley Drive In; Oceanside 8; from 2/18)

Oceanside 8; from 2/18)
Loveside. — Romantic correctly written and directed by Marinal Brock-man, with Dudley Moore as a Manhattan psychiatrist and Elizabeth McGovern as his patient. (Fashion Valley, Frontie Drive In. Cotanatici 8, Farkway 1; Pilizza Bonitik, Rancho Bernardo 6; South was provided by the Cotanatici 8, Farkway 1; Pilizza Bonitik, Rancho Bernardo 6; South was provided by the Cotanatici 8, Farkway 1; Pilizza Bonitik, Rancho Bernardo 6; South was provided by the Cotanatic Rancho Bernardo 6; South Santini, Pilizza Bonitik, Pilizza Bo

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CURRENT MOVIES

craine. 1982.
"* (Towne, from 2/18)

with much sport made of a university pedant, author of CONGETPLAL in anything the eye can't see [This characterization might have seemed a pood deal ses sporting if a weren't part.] On the other hand, flave with a sport of the seemed and the seem bronze glaze over the image and the rigid pictorial compositions insure against any urge to laugh. Perhaps the one point of interest would be Al-ien's unerring consistency in his choice of replacements for Diane Keaton, even if this means forcing Ma. Farrow to initate the departed one's

BEATLES



burgen and Julie Hagerty) may pro-vide the closest contact to the oster-sible era. the early 1900s. With Tony Roberts, photographed by Gordon Willis. 1982. * (Frontier Drive In, from 2/18).

**Roden Times — Charle Chaplin's stubbornly delayed adjustment to sound movemaking (solely for some stomach-growing sound effects and special sound movemaking (solely for some stomach-growing sound effects and septicial sound in the sound sound in the series of the series as fastpack treatment of the Europeanionsts' man-versus-machine erra a stappack treatments enables to the series of the s (Protee Lives In non 2/16)
The Missionary — Rather reforgrade Bridsh comedy, the ristended cheeks resist of which is theroughly siftled by the familianness and outmodedness in the significant of the significant of the significant of the significant in Edwardsen England. The familianness register of the significant in Edwardsen England. The familianness is for example, the supreme easies with which the various comic types are handled by the cast Michael Palameter and Protein Protein Edwardsen (1998). The resistant in the significant in the

***((ex., 223)
**Elective — A study of prover on a small scale. Four Point laborers, assay work permiss, are in London on a Luwerl-and-Hardy construction plot of the control of the crew, the only one of them with colors on Solidary, not the foreman of the crew, the only one of them with operation from the crew, the only one of them with operation from the colors of the colors o

Mether Lode — A quest for gold, star-ring and directed by Charlton Heston, with Nick Mancuso and Kim Basinger. (Cinema Piaza S. Parkway 3; Sports Arena 6; University Towne Centre)

Arena et. University Towne Centrely Highly of the Living Dead — A binding quick start. a bistering bittoring place, and a sincere determination to proceed the service of t

Hude Restaurant — This marks the exit from Weinfol's best period as a liternaker. It's in the same mode as, though less likable than, its immediate predecessors, I, A MAN and BIKE BOY. Much of the decline can per-haps be attributed by an increased depondence on Yina, with her strident bourseois, 1867.

As Officer and a Gestleman — Your basic basic-fraining move, with a mard-nosed decided dril sergiant (played with guits by Lou Gosself (played with guits by Lou Gosself) and the control of the control ical and sentimental ways it is ironed out certainly seem old: much older, even, than Richard Gere's acting style, which is early John Cassavetes. With Debta Winger and David Keith, directed by Taylor Hackford. 1982. "(College: Oceanside 8. Plaza Bonita. Rancho Bernardo 6. UA plasshouse 6, University Towne lentre Wiegand Plaza 6)

Performance — A brutal London mobster (James Fox) who takes too much pleasure in his work seeks refuge from the angry Mod in the towndistricts a service — hardenough in truth to be bounced around a hand ball court. The tough-guy here, played by Burt Reynolds in his closest-cropped and most attractive tougher and exhibits a sensitive side. In activities

and the distance of the control of t

screenwiser Donald Cammel. 1969.
"(Nex. 279).
Please Flav. — I begins duile slyly as a basterous domestic comedy, with the prossic and hully life. Darling numbers of the second secon

The Pirates of "enzance — Gilbert and Sullivan on screen; with the cast of the Joseph Papp stage production; netwing Linda Ronstadt, Kevin Kine, and George Rose; directed by Wilford Leach.
(Fine Arts, from 2/18)

Quadrophenia — The cultural war-lare between the Mods and the Rock-ers in early-Sixtles England takes a packseat, most of the way, to the more traditional warfare between the backseit, most of the way, to the more traditional warris between the traditional warris between the traditional warris between the traditional warris between the proving elders, which lends to blur the more's derive warris warris warris of any toung late and Swegnig Line to the control of Angry Young late and Swegnig Line to the control of Segment to the Modification Phenomenon fassing contest to flower in a brilliantly staged on in the steet of Berginson, but provide in the steet of Berginson, but provide in the Segment Berginson to the Warris of the Segment Control of the Segment Control

tion to falling in love at long distance ion to falling in love at long distance with the moustand-collar call griff under his surveillance, he likes to spend his surveillance, he likes to spend his control of the likes of the l and this is why, according to this mivie's silly notion, the vice squad is the sale police unit free from internal corruption and impervious to external pressure. With Brian Keith, Bernie Casey, Henry Silva, Vittorio Gassman, and Rachel Ward; directed by Peynolds. Silva, inton 2/18)

* (Sigou, from 2/16)
Sophier & Choles — A boil-down of a large William Sily in novel, and an in-transagenty laterary move. The growth control of the second service of the second se

""(Cosanuda 8; Valley Circle: Vineyard Twn 2)

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The Sting II — Another elaborate con game, with Jackie Gleason, Gilver Reed, Mac Davis, Teri Garr, and Maiden, directed by Jeremy Paul Kagan.
(Castro: Another Paul S. College.
(Castro: Another Paul S. College.
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CURRENT MOVIES *** (La Jolia Museum, 2/17, 7/30 p.m.)

The Verdict - The focus of this

Taps — Early on, there are enough euopatic speeches, military formational control of the control

recised by Heroid Becker. 1881.

"(Commo Cinema 4)* but intain
Teestas — Rather more but intain
Mechael Convey, dolled up as Southem belle Doroity Michaels, tries out
to and gets a Bensale role on a TV
mists in trying to locate and identify
belle to the control of the convey
tiest in trying to locate and identify
busin Hoffman amought the lemmacamoultage of his Doroity Michaels
conventional and predictable, but
what harts them, in addition, are the
rold samy pairs — or rather, since
story, the rold even hying to be fauny
pairs: the predict desplays of pourness (than which hoffing is more
and political, lessonal Langin, the Garpairs (Langing) and the control
political, lessonal Langin, the Garpolitical, lessonal Langin, the Gar(Commen Pairs S, Comen a): Viveyard Teen 1)

Touch of Biff — Orson Weltes at he

Touch of Biff — Orson Weltes at he

Touch of Evil — Orson Welles at his most crotund as director, but not quite most rotund as actor. Frotund enough, though, ("You're a mess, honey," he is told by a wise Mexican whore. "You told by a wise Mexican whore. "You ought to lay of those cincottee bars." And later, after he has sent an under-ing to fest-hoster, the many sent to the control of the sent sent bring me any donuts? No sweet roles?" As lor ordund, the effect is made by wide-angle photography, sharply receding perspectives, and a tendency to keep the actors on the non, herding hem directly toward or me. away from the camera. Because of all that, the movie appears to be taking place in some sort of wind tunnel, with the dislogue having to fight upwind to reach the audience and only doing so on a several-second delay. The groesque characters are a for of funmost of all Dennis Weaver's skintary, woodderkersn, mortel manager, but most of all Dennis Weaver's stottath, woodpeckers motel manager, but the dime-novel truths about police corruption, Mexican bonderows, the official made, etc., are threatzed of pos-with the control of the control of

Mercodes McCambridge, 1958.

"(fice, 200)

The — Closely's leap into the artistic reference of the artistic void. Computer-generated move images to the artistic void. Computer-generated move images way of another control of the artistic void. Computer-generated move images way of another control of the artistic void. Computer-generated was and administration of the artistic void of th

MacAntrus 1935.

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any 1980s moviegoer, actually, who would like once again to see something in the chiller category without having to dread the amounts of blood to be spill. The Disney insignia pretty well guarantees that nothing too grisly will occur, and what has been substracted in billocifiering has been nut interest the state of the same abuilding the state of the same abuilding the s tracted in binocitating has been just into picting and supernes-building, and particularly ritio stoling our rities record to the property of the property of

"Maria Mesa Cinemas)
Withhout a Trace — A hymn to indominable motherhood, in the form of
a missing-person search for a six-year-old boy who sets out for school
one morning and energ gets there. It
women's-magazine fiction, particularly in the uncondisional benediction
if gives to the heroine, even when she
ce calling her best finder "dilettate"
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moments of laboraction in roughly
squal supply. And with all that attention to sensible, the nerrainer pack

remains stuck in one gear: low — at least until the scaring finale. With Kate least until the soaring finale. With Kate. Nelligan, Judd Hirsch, David Dukes. and Stockard Channing, directed by Stanley R. Jatfe. 1983. * (Camino Cinema 4; Center 3 Cinema 2; La Jolia Village; UA Cinema 1; UA Glasshouse 5; Wiegand Plaza 5)

The Year of Living Dangerously— Political thriller set in Indonesia, 1965, with Mel Gibson and Sigourney Weaver, directed by Peter Weir. (Fashion Valley, Flower Hill Chnema 1, Oceanide 8, Plaza Bontat, Rancha Bernardo 6, Sastee Drivis In, Sporis Anna 6, UK Chima 2, University Town 21th, 2011

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SPECIALIZING IN **ELECTRONIC FUEL INJECTION & IGNITION**

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HEAD GASKET

SPECIAL

\$140.00 (4 CYL.)

Includes:

Head-gasket, thermostat and

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Most Datsuns, Toyotas & Hondas

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\$184.00 (4 CYL.)

Includes: New pressure plate, disc, throw-out bearing,

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1978 VW DBSE Rabes, 02876 miles, good condition.
1972 CADILIAC SEDAN de Ville. >5,000 miles. Super fire condition. All estips. Mail seri 320% 661-5587

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1980 HONDA ACCORD, hatchbash, brown, 31,000 1977 CATSUN 9-210 Excellent condition. Air conditions, excellent condition. Assemble, Assemb

TRANSPOSITATION CAR, 1971 Pareller, Burn good, 1974 TOYOTA, retuilt imgree, new multer, new tires, interests bloombers, AMATM cassette, 1450 or perc offer. 1972 7815, Afric Asset.

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1971 SHEV ILV mor was ranger uses 1920 1974 VW surfar REFELL speed, AM/FM steem over or GMC uses or parkups, 190 each or \$30 set 350 s

W/AIED 1966 CADILIAC in any condition for parts, private party, will pay 1100 or more depending or condition for 278-9091.

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9' EL DORADO CAMPER, steeps 4, good condition.

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4 WHETE-SPORE Cherry 15" whish, clean, 170, VW Sourceback traffer teach, 120, 727-2295 or 744-0101

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1978 PINTO, GOOD. Only 37,000 miles, 51888 fem. Rebulk automatic transmission, war artisted. Hatchback, debure trim & wheels. Mum & hools good. Radiols. Bure book 52886. 466-1917, 735-3043.

1975 PAT 131, automatic, 4 door, radials, storeo, low-rades, like news, all original, must sell. 11400 or other.

1969 VOLISWAGEN BLS. new engine, tires, brakes, nare good, clean, \$1700, New Dedge crube control. Coll Carburner, Toyota SII-5 whents, Vantage of the

BLECK SKYLARK DOOR, other side. Purchased for \$125, never used \$25, Kim 275-3098.

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1977 HONDA CVCC 5 years, atthast engine with 1000 minus are now lettered may not continue may not be supplied and applicably been affected may not provide a supplied and applicably been affected may not provide an applicably supplied and applicably been affected may not provide an applicably supplied and applied applied and appl 1977 SAAR, 46,000 miles, 2 door hunchback, 99 G.L. Fuel injected, spotless. 14000, 460-0740.

ATC 360 YAMANA, 5600, 1974 Ford Counter and estra parts. Rums great, \$1000. Robert in Escondido 480-1320 anstate.

WANT FROM CHINER: Fre-1968 Vette curventible or VW Gina conventible, 1967-74 272-2260.

TROUGE TANABE Assessment 1910, 27 Good cond-1917 CHE C. of classe sports car Centre (condition). In 1917 CHE C. of classes sports car Centre (condition). In 1917 CHE C. of classes (Condition). In 1917 CHE C. of c

1980 VAV RABBIT diesel, 47,000 miles, extra tank, AM/FM radio, filter: 14400. Ed 239-6570 1968 POISCHE 912, very straight, no nat, spokers. Webers, Anza exhaust, must see, 16950. Scott 225-9874. 1965 MLSTANG CONVERTIBLE mire 389. 3 speed, pony strenor, rurs perfectly. Second owner, original Calibratic at: 3500 or bred. 55-278.

Cellenta (at. 50,00) is self. 453-778.

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1973 DODGE COLT, new radials, like new, excellent throughout. Good mileage. 582-5394. 1977 HOVEAN CVCC wages, AMUTIE stems, re-color and line, surror, own whole largers, 60,000 rules, 12700 Eathy, 281 0270 ALSO Comman, 20 mags, MM000 or sole for wall desert or plas can be 32,255,791 plas can be 32,255,791 AGG-CT CLASSC. Rest wire wherein, new black rest-ion, parts, classch, seed were wherein, new black rest-ion, parts, classch, seed pump, radiator, weing-lifebut regions. Let synther-6-spread A beautyri Scottler-for 12150 SE2-50.

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First clair, Full 456-375.

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1978 FOR-TOP CAMPER. Ris Bazer bed or similar. 1975 OPELSTATION WAGON, had rejection Automa-1975 OPELSTATION WAGON, had rejection Automa-1975 OPELSTATION WAGON, had rejection Automa-tic Real straight. Rurs service. 11500. 295-8482.

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1964 FORD FALCON, small V-B. stark, 76,000 miles, straight and clean, excellent condition, 25 miles per gallon, 11500 or best, 436-2258, evenings.

1978 PORSCHE 9115C, red extensor, black intensor, sun-root, air, stereo. Sharp good condition, 517,500

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1974 BAND 2002, white with dark blue inertion, 4-speed, servoil, siero caustin, nivertable, excellent 4-0,000 miles, exceptional condition, 17979, 942-3751 after 5pm vertidatys.

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1974 MAZDA IDIA. New paint, 20,000 on new engine, 4 speed, AMAYM, 51150, 566-8629

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75 HCNDA 750, 21,000 miles, good condition. New gen. 1971 Honda 750, new faming, Safe, 630 chair, Coster-Gently stalk. Very depositable: 460-8220.

1991 YAMANA 600S, excellent condition new Vertice
1994 HOURS (and the first size of the first size of

19s) CADILIAC flurs great New braint, shocks, bet19s, ACA/M4 coasets; enterior, etc. 1750 or bet19s, ACA/M4 coasets; etc. 1750 or bet19s, 194.6 CNEADER 200 designs and 3-specidoroun-son with their sides. 1952 256-545. The sides of th

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77 K-WANGARD KZBSO, naru good. \$1000/clifer. Souri. 502-6513. SUBJUST SM 2508 77 Ferliet condition, philom used 1975-HONOA 3607, new top end, \$125. Also Righted Robby, 226-1144 or 560-9912.

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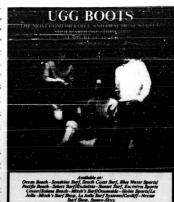
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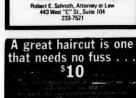
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226-8566 3304 MIDWAY DRIVE \$60 Bachelor, all utris paidi \$150 Cortage, free utilities! \$275 Imp. Bch. dpix & garage! \$325 Sc. Bay 2 borm private house! \$375 Nicer 2 borm & gar, fred yard! \$406 Cv. 2 borm & gare, port ok! \$406 Cv. 2 borm & garego, per ok! 425-7151

333 BROADWAY, CHULA VISTA

340 NO. MACHOLIA AVE.

722-1591 1317 SO. MILL ST.

GUARANTEED PLACEMENT SIX CONVENIENT LOCATIONS · OPEN 7 DAYS

BIG BEAF 94CHF Summe Stu Restal. 3 bedrooms. 2
AMSSON BEACH 1 bedroom unfurmined on Misson
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MRKS 1990 financiars - Process - Administration - Adminis

1500 CLAREMONT, 3 bedroom, 2 bath house. Fresh-pant & new restral carpet, Carry 457-3477.

WANTED TO RENT, sks. fish. box. O.B. & trailer. Prefer tri haul walk through consider others. George 234-2148 Monday-Friday 9-Spn.

HOUSE 2 BEDROOM, 2 bath, recently remodeled, 1450, first & list month plus \$100 security depoiss, fireplace, store, refragerator, large yard. No dogs. 3028 46th Spreez, 283-3551. VERY CLEAN, employed, responsible lady wants to rent 2 bedroom mobile home. San Diego to Encinitus. Rent/option OK. 698-8896 evenings.

WANTED GARAGE, workshop for rent, mostly for

SOUTH OCEAN BEACH, 3 bedroon house, spackus & quet. Norsmoking woman pretried, 5178.33 plus 1150 depose & 1/3 utilities. Sony, no pets. 225-8932.

HYDE PARK VIELAS in San Carlos, Cire bedidoon, view, poor, jouzas, lau-stey, entroperator, stoke, and much more. 1995 per moren. 26-6-31, entroperator. San service Good Invent. P.O. Son 1011, Sciences. CA 2024.

rom. Call Vide 283-6246.

TERRASANTA. NICE large 2 titory Battados hore soon 2000 (accust Nh. Sumdherd Clone to stopes seek. were 2000 (accust Nh. Sumdherd Clone to stopes seek. Week. We 135 47kD STREET, at Market Street, Loam Height, 2 acrosson, 1 Dath, size service, 2 days Clean out from Could Minning before Yan, 254 4523.

FORECLOSUSE 3 BEDROOM, 2 balls, Common, 1 Dath, size dwy below market, at 176,500 Walk to Mess-could Minning before Yan, 254 4523.

OCEAN BEACH Unfamilities to beach 1200, 299-7153 weekslays.

BEDROOM NEWSEE conds, rare to own at 1315 a BEDROOM, 2 BATH HOUSE, temp yoom and fermioties, finalle garage, rice area. 1220 23nd Seet.

Beach 1200, 299-7153 weekslays.

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Beach 1200, 299-7153 weekslays.

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The Heal Stoneyry, 275 weeks, 542,0986.

**Line Control of Health Control of Health

FIGURE 1. DEFECTH Redwood Culony cottage, just down from the English Tea Snop at Cass and Tourmaline. 690 square feet, 1550 range, as is. Or remodel to suit. 468-3100. THE READER PUZZLE

IMESSION BEACH cottage by the sea, ocean view. Asio 2 bedroom, I buth cottage, pirket lence and elimiter. Available for lease now thru June 30th or vacation anytime. 489-3100.

Attra-STORAGE WARD-FOLKE rentals for personal and business effects. S11 and up. Meretion ad and get let month half price. Downtown, 648 19th Savet 734-601.

SAN CARLOS, quiet, clean, 3 bedroom house to share. Large yard, burnelry bothless. \$225 plus 1/3 selfities.

RCOM FOR RENT, mature, employed person. No smalars or debters. Near everything, See to appreciate. \$146 etc. \$17 centers. \$60,6773.

Real Estate

I. IIIA MESA CONDICI, 3 tentronos, 2 testo, 1374 square finit, lesmonaliste, recer nere sarrellario carpoto & paire. 185,090. Aste for Milego or CSR, agents 544-4300. PRICE SLAD-BED. Just 165,900 for Albe Mess, 3 bed-recen home fleshying new carpets, Seller will accept VA or FIAA office, Agent 566-6160.

ACTION VETERAND: We have many homes that can hap with 10 dison and 10 excess feet; plan and hap with 10 dison and 10 excess feet; plan

Privision, Parrico, 3 bedroom, 1-1/2 beth house. Druste garage, good fot, 82 rental area. 510-515,000 drivin, possible positive cash flow, house.

By Don Rubin Each of the "frames" at the right represents a director's-eye view of a memorable motion picture. See if you can name these big shots (and the novies, too) on the lines

В	н
V	D
В	F
J	D
1	C
	к

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

T-shirts.

2. All entries in the Reader All entries in the Reade Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 88093, San Diego, CA 92138) by 9-00 a.m. Friday, eight days following the issue date.
 All entries must be

3. All carries must be accompanied by your name, address, and shirt size (S, M, L, XL).

4. Employees of the Reader and their immediate families are not eligible.

5. In the event of disputes or ties, decisions of the judges will be final, and artislamy. We've only got five T-shirts a week to give some, so if there were the give away, so if there were the give and the same, we'll have a lottery.

6. All anawers must be cancred in the space adjusted on the prazie page. And please,

the puzzie page. And please, no phone calls or trips to our

7. One entry per person



No. 244 Big Shots

Winners of and Answers to Reader Puzzle #242, Handlwork About seventy-five percent of the 581 entrants solved Handlwork handily, while most of the rest seemed to confuse "Abracadabra!" with "Relax, reiax." Say, word on "support

reiax." Say, you don't suppose that explains all those rabbits?
The solutions to Handiwork are as follows:
4 "Hook 'em Horns!"

"Yer out!" 10 "Put up your dukes!"
9 "Relax, relax."

God . . ." with Allstate

Oh, just out with the boys."
"I found this in the

mousett 22."
"Giddyap!"
"Bravo!"

. . . two potato 6 "How's the frosting?"
3 "Abracadabra!" 15 "That's it . . . keep going ... back it up . . . 12 "That does it!"

The T-shirt winners are: 1. Victor Greeson, San

Victor Greeson, San
Diego
 Kay Simpson, San Diego
 John S. Mortimer,
Pacific Beach
 Philip Smithson, San

Diego

5. Arlene Zaima, La Jolla