

City Lights



David Atherton

What That Man Can Do With His Baton

The consensus among local critics and fans of classical music is that the quality of the San Diego Symphony Orchestra has risen under the baton of David Atherton, who took over as music director in 1984.

What isn't so apparent on stage are the nasty little backstage scuffles between Atherton and some of the musicians he thinks need improvement or outright termination. In an effort to preserve their positions, somewhere between four and six musicians have filed formal grievances through their union against Atherton, and though everyone involved would prefer to keep the matter private, it is threatening to precipitate open animosity between the union and the symphony management.

Earlier this month a letter from Pat Oakley, secretary of the musicians union, local 325, was distributed to all orchestra members. Oakley addressed the issue of recent changes made by Atherton in the ranking of players (by seating position and ability). The letter said that any musician called into a private consultation with Atherton regarding that musician's position in the orchestra ought to have a member of the union's orchestra committee present, and any potential change in position mentioned by Atherton should be written down and sent to the union immediately. "The growing number of grievances and the chilling effect on relationships bring about this attitude and recommendation by your union," reads a part of the missive. "The seeming change to a crude and impersonal

approach must be met with firmness and dignity and full legal protection."

The grievances involve Atherton's alleged mishandling of demotions or terminations, which are supposed to adhere to a specific process outlined in the master agreement between the union and the symphony. Grievances have been filed by the following:

— Janice Strait, the second flutist and assistant personnel manager, whom Atherton asked to share playing time with the third flutist. Strait and the union consider this a breach of her personal contract, which identifies her exclusively as second flutist.

— Otto Feld, whom Atherton demoted from assistant concertmaster to a section violin player. His grievance hinges on whether or not the music director followed the right procedures, but he has confided to friends that he thinks his age, which is fifty-two, also had something to do with the demotion. Feld had been assistant concertmaster for fifteen years.

— Charles MacLeod, who played principal clarinet for fifteen years before Atherton demoted him to second clarinet. His grievance is also based on procedural technicalities, but he's also known to be wondering if his age, fifty-two, was a factor.

— John Flumian, a violinist whom Atherton asked to resign last November. Flumian is fifty-nine and is playing out this season, his eighteenth. His grievance alleges that nine separate sections of the master agreement were violated by Atherton. His lawyer has also filed with the federal government a separate age-discrimination claim.

Other musicians over the age

of fifty have been repositioned or asked to resign, but details about their meetings with Atherton and their possible grievances are sketchy, since neither the union, the symphony management, nor the aggrieved players will talk openly about the situation.

Two of the grievances are moving into costly arbitration proceedings. And though each case is separate, they all seem to be based on Atherton's method of shuffling players into a new order of rank (presumably one that better suits his own plans) without due regard for the paperwork. "Atherton either doesn't have the patience to get the master agreement changed, or he's belligerent," says one musician who's pressing a grievance. "And I think it's a little of both."

Of course, it's Atherton's job to make judgments about the musical abilities of his players, and to position them as he sees fit. And in this endeavor most of the orchestra seems to be behind him.

"Atherton is making changes that needed to be made, and these people just aren't used to it," contends one orchestra member who requested anonymity. "These grievances are sour grapes, based on an attitude of mediocrity. That's what the union does: protect the backs, the lowest element. The majority of the orchestra certainly has no respect for the union."

—N.M.

A Little Bit Of Cuba

About 200 recent Cuban refugees are receiving public aid here, and probably a few hundred more of the newcomers aren't listed on the welfare rolls. So where in San Diego do you find these so-called Marielitos, Cubans who escaped from the port of Mariel on their home island during the six-month period in 1980 when Castro permitted widespread emigration? Last year you could find about 160 of them frequenting the Centro de José Martí at 2205 Fern Street in Golden Hill, a language school and vocational training center serving Cubans. But three weeks ago the center closed.

Bob Stewart of ACCES, the educational organization which operated the center, says it was only coincidental that the police were called out to break up a classroom fight the day of the closure. The new Cuban refugees had at least their share of behavioral problems, Stewart says, but he insists that the center had to shut its doors solely because it ran out of the state monies which had funded it. That leaves the Marielitos with virtually no Cuban outposts — business or social — in San Diego, according to Arlene Perez.

Perez is a Cuban-American graduate student in social work at San Diego State who's studying the Cuban community in San Diego as part of her master's thesis. Another graduate student, Susan Okuno, is working with her.

The two just completed detailed interviews with thirty Marielitos here, and they found that most of the Cuban newcomers are living in rooming houses along the stretch of Market Street between Thirteenth and Twenty-third streets. Unlike Los Angeles, where a number of Cuban restaurants and bakeries operate, San Diego has nothing comparable.

"There's not even a Cuban market here," says Perez. "You can get plantain bananas, which are used in Cuban cooking, at Woo Chee Chong. And French bread is somewhat similar to Cuban bread. But there's no place to get casaba, which is a root plant used in Cuba as a potato substitute."

The refugee community here is also notably short on Cuban women: few of them joined the throngs from Mariel because Castro's government refused to let any children go (Perez and Okuno did speak with one twenty-three-year-old woman now living in San Diego who found a way to let her two-year-old baby around her waist, conceal it with clothing, and escape under the guise of being pregnant.) Most of the Marielitos here, however, are either men in their thirties or much older men. For example,

Okuno says two typical fellows are a fifty-nine-year-old bachelor and a fifty-eight-year-old man who had to leave behind his wife. After arriving in Florida, both men were moved to San Diego by the government's resettlement agency and now they room together in a Market Street boarding house. There they spend most of their hours; neither has a job and each has been subsisting on \$150 per month from the government. Nonetheless, both expressed contentment with life here. In fact, the bachelor insisted upon proudly showing to the Marielitos the western perimeter — and much of the Hillcrest and Middletown area that slopes west from the park down to Lindbergh Field — will become San Diego's version of high-rise Central Park West.

Tucker has already built Britany Tower, a fifty-two-unit, high-security, high-priced condominium project on Albatross and Laurel streets overlooking San Diego Bay. And Tucker plans to start construction soon on a three-story residential building across the street from Britany Tower. (The thirty-unit building will be erected on land Tucker originally purchased solely to protect the views from Britany Tower.) He's also got two other projects outlined for this inner-city boom town: a 13,500-square-foot medical-dental complex on Fourth Avenue and Broadway, and a twenty-story residential building, capped perhaps by a

That Up Feeling

When Alex Tucker stands at the southwest corner of Balboa Park near Upas Street, and looks down Sixth Avenue toward downtown, he sees an uninterrupted wall of condominiums and apartments. Tucker's view is today just a vision — most of Sixth Avenue is now low-rise stucco and brick apartments and there are still a few empty lots. But he and other real estate developers are confident that the park's western perimeter — and much of the Hillcrest and Middletown area that slopes west from the park down to Lindbergh Field — will become San Diego's version of high-rise Central Park West.

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That Up Feeling

restaurant, on the block bounded by Second and Third avenues and I and Walnut streets. Developers say the desirability of the Hillcrest-Middletown locale is proven by the prices they are paying for building sites. Tucker paid sixty dollars per square foot (\$3.6 million total) for the land where Britany Tower and its neighboring project sit. (University City land, by contrast, goes for about thirty dollars a square foot.) Future residents in the area, says Tucker, will be "people with big money... and they'll be a little something for the not-so-wealthy... the upper-middle-class." New buyers are now paying a minimum of \$125,000 for a first-floor, two-bedroom condo (at the Banker's Hill Condominiums near First and Pennsylvania avenues) and up to \$815,000 for a penthouse (at Britany Tower).

Much of the Hillcrest area is zoned for high density — up to seventy-two units per acre — so as long as builders stay within the generous limits, they don't have to submit to a public hearing or to pressure for design changes. These developers also have the advantage of dealing with homeowners in the area who are resigned to some of the changes in the character of their quiet, single-family neighborhoods.

Activities such as Jim Kelley-Markham of Mission



Alex Tucker at Britany Tower

Hills, who has fought to preserve Goldfinch Canyon, support inner-city density as an alternative to sprawling suburban tracts. Kelley-Markham welcomes the "cosmopolitan feel" the new high-rises will bring, though he does have reservations about architectural styles, including the "too squat and boxy" Britany Tower. (Here his feud is with the Federal Aviation Administration. Developer Tucker originally planned a seventeen-story Britany Tower, but the F.A.A. ordered him to pare it down to ten stories, because it lay in the landing approach to Lindbergh

Field.) Elinor Meadows, a Hillcrest resident whose home rests on the rim of Maple Canyon at Third Avenue and Redwood Street, is also a canyon watchdog, but she has adopted a conciliatory position with developers. Meadows negotiated design revisions on the new Maple Canyon Condominiums, where the developer agreed to bury and cover over the building's large, unsightly electrical transformer that jutted out from the canyon slope, and he also agreed to her urging that he modify the layout of the structure so that some twenty feet of canyon

view is preserved along Third Avenue.

Meadows has even come to the defense of the developers one case. She is now telling her neighbors that plans by a group of attorneys to convert a large wood-frame house on Second and Redwood might be a good idea. Though the neighbors fear additional traffic and parking problems in the vicinity, Meadows worries that the alternative to renovation and use of the house as lawyers' offices would be destruction of the house to make way for another condominium project.

—P.K.



Mission Bay marathon, 1983

The Race That Time Forgot

The venerable Mission Bay marathon clocked its eighteenth year of running last month, and it definitely showed signs of age. Paul Schultz's winning time of 2:19:56 was the slowest in years, and the 1050 entrants represented the smallest field since the early Seventies. Contrast that with a mob of 4800 runners in 1978. Mission Bay's 44-year-old, and a record 2:14:40 finish in 1979, and it begins to look like the marathon's best races are behind it.

On that point there's not much argument from the city's top competitive runners. "No one of substance in San Diego ran the race this year," says Mike Plant, managing editor of the monthly tabloid *Running News*, which is based in San Diego but distributed all over Southern California and Arizona. Plant's criticism of the race in the current issue of his paper marks the first public outbreak of long-stewing disaffection among certain runners. "It's not a quality race, by any means," says Tom Lux, a distance race coach at Grossmont College. Like many local runners, Lux

didn't enter Mission Bay because he was waiting for a ten-kilometer race the following week in Phoenix, which offered one thing Mission Bay does not: money.

It probably doesn't surprise you to learn that the best runners in the county have agents to negotiate their running deals. The front few competitors in the New York City and Boston marathons are paid approximately \$10,000 apiece to participate, and that's

before the prize money is divided up. The America's Finest City half marathons paid the top runners' expenses and awarded cash prizes last year; it drew name runners and 5500 total entrants, and was forced to turn away 1000. Its budget was a respectable \$60,000. Mission Bay's budget was \$10,000. "The old-fashioned idea of the amateur athlete is gone," says Lux. "Today if you want to compete on the national level, it's a job, and you have to be paid."

The San Diego Track Club, sponsor of the Mission Bay race, is faced with a dilemma. While race officials are concerned with the declining interest and finish times (though it must be noted that the women's times are getting faster every year), many flinch at the prospect of

"commercializing" the race. Like the Old Mission Beach Athletic Club, the San Diego Track Club is made up of folks whose ingrained distaste for commercializing fun and games borders on the manic. But "Part of having a race is the high quality of competition," says Dave Baxter, who's been the Mission Bay race director the last three years. "It's more fun

to put on a race if the best people are running. But money, promotion, crowds, and fast runners are all tied in together." Baxter is the first one to admit that his forte is not fundraising and publicity, and he says that if someone were to take over the race with the goal of bringing it more in line with modern commercial standards, the effort would not be met with great resistance.

Bill Gookin, who has been offered the job of race director for 1984, may be such a person. Gookin is the man who started the race in 1965, and he was involved as an organizer until 1978. Though he hasn't yet formally accepted the director's job, he admits he's tempted. "It's the only darn race in the U.S. getting smaller," Gookin laments with a touch of paternal pain.

—N.M.

—Paul Krueger, Neal Matthews, and Jeannette DeWise



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Command Decision

Smockey Gaines' "Take it to the Hoop," February 17, certainly has a very high opinion of himself. Concerning his incident with Daily Aztec sports editor Kevin Krueger ("I told him that someone might be calm" me for a recommendation on him some day, and that I wouldn't be able to recommend him if he's always looking for a little dirt..."), any newspaper that solicited a job recommendation from a coach concerning a sports writer isn't worth the paper it's printed on. *Jeffrey M. Nahall, Sports Editor, Chula Vista Star-News*

Mr. Underwood Would Like His Check

The Gordon Smith article about San Diego State University and the (not so free) throats of its basketball program was insightful and informative. Smockey Gaines emerged as a compassionate man who cares about the quality of education at SDSU and the future of its students. He knows that for a young athlete to ignore his or her academic interests in the pursuit of sports stardom is to court disaster. But the subject of student disinterest in basketball and other activities goes a bit deeper than a reader could fathom from the Smith article.

SDSU could be characterized as a citizen's university. The overwhelming majority of students there are working their way through, on the basis of low-paying, part-time jobs. During my sporadic six years of study there (I'm finally finishing my M.A. thesis in anthropology, I only rarely encountered a student who was living solely off of his or her parents, or at the public trough. The student body can be viewed as a spread-eagle that covers literally the whole country as well. While many live in dorms or in East San Diego, reasonably near the campus, many also live at the beach, some fifteen miles distant. And others live in a variety of far-flung places. I personally know of many students who commute from Descanso, South Bay, and North County. Furthermore, the mean age of the student body is significantly higher than that of more academically prestigious schools.

While SDSU does attract some fine local scholars directly out of high school, many are returning students, veterans, ethnic minorities, females, and others completing their education after a considerable hiatus. What emerges from this brief physical examination of the student body is a group of young and not so young people, working

Letters

part-time, studying part-time, spending a lot of time on the freeway, and living in locations scattered all over the county. Is it any wonder that, in general, they exhibit little enthusiasm for extracurricular activities and spectacle sports? Do they have much of a chance to develop a sense of community and camaraderie?

But do they care about getting an education? Regardless of what profound social thinkers such as [Athena Athletic Foundation board member] Gil Frank tell us, it seems to me that they most certainly do. Frank suggests that "maybe when you get [an education] for almost nothing, it just doesn't mean a hell of a lot to you."

It appears that the students at SDSU are making enormous sacrifices in order to go to school. Perhaps Frank doesn't realize that there are a variety of ways of measuring commitment and caring that have little to do with money. Beyond that, education, even at SDSU, costs a lot of what Frank does understand. Fees are up to about \$360 per semester, and in addition, books for a semester run about the same or more. (I had a single seminar a couple of years ago in which the cost of the texts was about \$250.) If these figures total almost nothing, then I'm sure Frank wouldn't mind sending me a check for such a paltry sum every four months or so.

For Frank to measure how much SDSU students value their education by how much they support the basketball program is like measuring liquid volume with a speedometer. It will accomplish little except to demonstrate that he's all wet! *Jackson Underwood, South Mission Beach*

The Wolfland Manifesto

I was quite upset and moved by the ordeal of Sara Holthaus in her letter to Tijuana with her sister Susan ("City Lights," February 17). On the other hand, I was amazed at the naivete of the two young and attractive girls in their journey through "Wolfland."

Here's a word of advice: Stay away from Mexico; it is the chosen representative of the O'Connor campaign. There is too much poverty. Unemployment has passed the fifty-percent mark. The people are angry and dying, and the government could not care less. The only thing they want from the tourists, especially the gringos, is their dollars and their vaginas, and once they've got both, they discard the "merchandise," sometimes going to the extent of death.

Sara Holthaus was very lucky to come out alive, and her story does not surprise me at all. It is commonplace, we just don't hear about it. Ms. Holthaus is wasting her time and money trying to do something about it. Government officials are known to be the most corrupt in the world, and all they will do to extract some more money out of her. Thirty years ago Mr. Orson Welles made a wonderful film, *Touch of Evil*, and it clearly shows not only death as a corruption in Tijuana, but the film reflects any town in Mexico. Poverty, corruption, extortion, danger — that is what Mexico is! has to offer to all those brave and gallant souls willing to risk their lives in "Amiggy" country. *Federico Durazo Alcaro, La Mesa*

And One Equally Serious Answer

I have only one serious opinion to add Paul Krueger about his article on the Maureen O'Connor for Mayor campaign ("The Inside Story," February 10). How could he write an entire story on the organization and/or lack of it without once visiting our campaign headquarters or talking to our volunteers and staff? Surely, relying on our opponents' opinions is less than the usual standard of journalistic ethics. No one can convince me that any campaign has the caliber of dedicated and competent volunteers that we do. *Colleen O'Connor, O'Connor for Mayor Committee*

Paul Krueger replies: My story was based not on the opinions of O'Connor's opponents, but on my own analysis of O'Connor's campaign strategy. Opponents were quoted to highlight the possible effect of these tactics on their own campaigns. It should be evident from Colleen O'Connor's extensive quotations in the story that she — as the chosen representative of the O'Connor campaign — was given the opportunity to rebut each of these opinions. I also talked with David Funderbur, an O'Connor campaign strategist.

Few Things Straight

This letter is in response to an item in Paul Krueger's column, "The Inside Story," February 10. In the article Krueger reported that "Tom Shepard, a principal in the Hedgecock organization, says he fears a last-minute 'hit' matter from Cleator's campaign strategist Jack Orr, which would label Hedgecock as 'the gays' candidate."

Now let's get a few things straight. If you inform voters with facts, that's not hit mail. As I recall, Roger has served as a member of a dinner committee for the San Diego Democratic Club, and has openly supported the gay rights position for firing of police officers (one would assume he would extend this rationale to all public employees, including teachers), and actively sought the gay community vote. Can it be that Mr. Shepard and Mr. Hedgecock now rue that position? I want to relieve Tom Shepard of his fears. I assure Tom Shepard that if I inform the voters of Roger's embracement of "gay rights," it won't be at the last minute.

However, I find it difficult to believe that very many intelligent gays would vote for Roger Hedgecock, who so obviously panders to "sexual preference" rather than widespread community concern. I believe when it comes down to election day the gay vote will be more concerned with civic responsibility — something all concerned voters share. *Jack Orr, Cleator for Mayor Committee*

(continued on page 26)

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Straight from the Hip

Dear Matthew Alice:
I recently enjoyed a 1981 gamay beaujolais of the Point Loma Winery. The label was quite obscure. It stated the type of wine, that it was produced and bottled in San Diego, and that the alcohol content was twelve percent. My questions are, what is the background of this local vineyard, and do they actually cultivate the grapes in Temecula?

Marlene Plummer
San Diego

It's been downhill for Southern California winemakers, ever since the first wine made in the state was made from grapes cultivated by the Spanish friars. Downhill as far as percentage of statewide production, that is, in 1979 only about one and one-half percent of the total state output of 400 million gallons originated here. But there are signs that the rest of the state is paying attention to our wines. There was even a court case in 1980 where a Napa Valley winery — the region that traditionally produces the state's finest wines — was challenged when they wanted to call one of their wines a "Temecula chardonnay."

Most of the dozen or so San Diego area winemakers (I'm including Temecula) in fact produce wine from grapes grown near Temecula. Point Loma Winery, now in its third year of production, is no exception, making about half its 700 gallons from Temecula grapes and the rest from San Pascual Valley grapes. (It is a winery operating out of a converted garage in Poway.) Two small wineries, Ferrara in Escondido and Bernardo in Rancho Bernardo, produce minor amounts of wine from their own grapes, though the wine is available only at the wineries, and two other small wineries, in Fallbrook and Julian, win some market local wines. But San Pascual Vineyards now makes the only commercial



Matthew Alice

Quality wine must be made from grapes grown under pretty exacting conditions. The first general rule is that the poorer the soil, the better the grape — fertile soil produces large berries and weak wine.

Secondly, the growing season should be long, so that the fruit doesn't ripen too quickly. San Diego is really too warm, with too short a season, to grow many of the higher varieties, such as cabernet sauvignon. But chenin blanc and gamay beaujolais do well here, and you will find that most of the local wines are of these types (along with sauvignon blanc and petite sirah).

Viticulture is really a "science without a science," as local wine expert Don Burger

says. A chardonnay doesn't do very well in the San Pascual Valley, but a few miles away in Temecula it will be quite acceptable. The traditional concept of microclimates is often evoked as an explanation, and indeed Temecula has beneficial cool sea breezes that San Pascual lacks. But these temperature differences may not be as crucial as thought, as experiments just completed in Monterey County show. There it was proved that the wind had a major effect on the plant; the stomata on the leaves closed against the wind — not the cold temperature — thereby shutting down the plant's processes and affecting the grape's maturation. In short, the noble grape is still puzzling scientists — and delighting many others.

Dear Matthew Alice:
It seems that every time I get scratched by

burns or mussels that grow on the shoreline rocks, the scratch becomes inflamed and doesn't heal for a week or so. Is this caused by a bacterium, or maybe a fungus or some chemical? What can I do to help the scratches heal faster? The usual antibiotic ointments don't seem to help much.

Roger Romney
Cardiff

There are millions of denizens living along the shoreline just waiting for the opportunity to invade your sanctum sanctorum, and a cut or scratch offers entry to these nasty creatures — mostly staphylococcus bacteria, according to Howard Milstein, assistant clinical professor of dermatology at UCSD. An average of seven to ten days is needed for healing if the outer layer of skin is damaged, says Milstein (though four weeks are required to grow a complete new layer of skin). But if these organisms invade the wound, healing can be retarded. The intertidal area has a particularly thriving population of these critters, what Jim Stewart refers to as "biologic junk." Stewart, who is head diving officer at Scripps Institution of Oceanography, cites the problem often encountered by divers who are stung by lobster spines, upon which grows a "slime" that often complicates healing. But though mussels and other sea creatures can discharge chemical by-products that may irritate the skin by mere contact, much as poison oak does, I doubt if these chemicals would affect the healing process itself.

As for remedies, an over-the-counter antibacterial ointment should retard superficial bacterial growth, but if the problem persists you should see a physician to obtain a prescription antibiotic. But I can't help you with your seeming propensity to scower yourself on the rocks. Does this happen often? Do you enjoy it? Perhaps you'd be healthier in Oklahoma.

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THE INSIDE STORY

BY PAUL KRUEGER

IF YOU CARE ABOUT HOW YOUR TAX MONEY is spent, look downtown. The Centre City Development Corporation — the people who brought you Horton Plaza I — are sharpening their pencils and poised to write the script for Horton Plaza II. With none of the cork-popping publicity that heralded the ground breaking of Ernest Hahn's downtown shopping center, the CCDC board of directors earlier this month voted to let their staff begin "investigating the possibility" of bringing privately owned property north of Broadway into the redevelopment zone.

CCDC staffer Pam Hamilton stresses that "we're not saying we're going to do it. . . This [board approval] just means we can talk to the property owners and find out their concerns." But Peter Davis, the lone CCDC board member to vote against the staff request, says even preliminary studies on the expansion of government-controlled, government-bankrolled redevelopment symbolize the possible failure of the seven-year, multimillion-dollar effort to rebuild the center city. "We've told people that redevelopment was a catalyst that we needed to pick small pockets [of downtown real estate] and pump taxpayer subsidies into so we could generate private-sector money that would make downtown go," says Davis. "Now we've got the Hahn shopping center, which should be the perfect catalyst for these [north of Broadway] properties right across the street. But before the first piece of steel is laid [in the Hahn center], we want to take these other properties over." If Davis worries that taxpayers and the

redevelopment effort are the losers, the winners would be wealthy landowners. CCDC staffer Hamilton, while assuming that "we're not interested in putting the [redevelopment] money in there with public money where private money could work," notes that if the current redevelopment boundaries were "amended" to include some north-of-Broadway properties, landowners there would benefit in at least three ways: Tax revenues expected to be generated by the Hahn shopping center could be spent to beautify streets and sidewalks with planters, trees, bricks, and lights (though this possibility has already been marked for other projects); CCDC would have condemnation power over owners who stood in the way of desirable projects; and property owners could qualify for low-interest loans and revenue bonds issued by the city.

CCDC's Hamilton looks at the U.S. Grant Hotel, formerly and deserted on Broadway between Third and Fourth avenues, as a possible recipient of such aid. The idea of taxpayers underwriting Christopher Siskels, current lessee of the Grant Hotel and a multimillionaire on the recent sale of his holdings in IMED, a local medical supplies manufacturer, embarrassed even the CCDC board members who voted in favor of studying the redevelopment expansion. Discussing Siskels' stalled application for a \$2.4 million federal grant to refurbish the hotel, the CCDC board was assured the Siskels still qualified for the federal money because his hotel is surrounded "by a pocket of poverty." CCDC president Dean Dunphy joked lamely that "it is terrible to characterize Chris Siskels as one of those inflicted with a



Peter Davis

for sale," says Davis. "If a private buyer doesn't want it, why should we?" The CCDC board, again with Davis's sole dissent, agreed also to let the staff study the idea of including the Cortez Hill area in redevelopment, and there are other possible projects north of Broadway, including construction of a parking lot and relocation of the Greyhound Bus Depot to a less valuable piece of property elsewhere downtown. CCDC's Hamilton says one of her planners can let his imagination wander far enough to include the Broadway corridor all the way east to Interstate 5 in a possible amended redevelopment zone. Even the "Little Italy" section of India Street is a long shot for some sort of interventionist planning. A CCDC staffer now sits in on regular meetings between "Little Italy" property owners and city planners, who have rechristened the area "Harbor View."

Negotiations are more furious, and equally unpunctuated, with Santa Fe Industries, owners of the beautiful, Spanish-style Amtrak train depot on Kettner Boulevard. Santa Fe also owns numerous land parcels extending both north and south of the depot, but unlike the

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Stars

(continued from page 1)

flight and decided to fight a war in Vietnam instead, which was highly stupid." But the momentum at the time Bussard went to Princeton to pick up an advanced degree in physics.

By this point, fusion had already captured his imagination. The rocket program had relied on the idea of using fission reactors — that is, engines which produced energy by splitting atoms apart (just as the San Onofre power plants produce energy). But since the late Forties, physicists had seen that enormous quantities of energy also can be produced by joining atoms together to form a new element. (This is what happens in the sun, where hydrogen atoms are transformed into helium.) Bussard says it had become obvious to him in the nuclear-rocket program that fusion-powered rockets would be superior to fission-powered ones, partly because fusion is fueled by hydrogen, which is virtually free and unlimited, and furthermore, because a fusion reaction produces just 1/1000 the radioactive waste of a fission reaction.

All that was needed was to do it. But ironically, by the time Bussard completed his dissertation (on plasma physics) in 1961, he had already decided that controlled fusion wouldn't be achieved for a long, long time. The basic problem is that the last thing hydrogen atoms want to do is to be fused into helium atoms. In fact, physicists had uniformly agreed that just about the only way to get these atoms to fuse is to heat them to incomprehensibly high temperatures (tens of millions of degrees). Excited by that much energy — driven to such a superheated frenzy — the hydrogen atoms effectively should be made to avoid "running into" each other.

But how do you contain anything heated to 70 million degrees? The

highest melting point of any known material is only 6000 degrees Fahrenheit. The answer for physicists had quickly settled on a way to contain the superheated hydrogen gas, known as "plasma," by a force field, one created by magnets. To the physicists, it sounded simple, and initially hopes ran high that it would in fact be so. By 1961, however, the naive optimism had all but died. The early experiments with magnetic "bottles" quickly showed that the bottles unexpectedly "leaked." The physicists would start heating the plasma, and then some little amount of the plasma would sneak past the magnetic field and reach the walls of the container. At

working on space propulsion for TRW). He didn't lose his fascination with fusion, however. In fact, by 1973 enough progress had been made to interest him in a job as deputy director of the laser fusion program at Los Alamos, New Mexico, and the next year Bussard was lured into signing on as assistant director of fusion research for the Atomic Energy Commission. If practical fusion power still was decades away, nonetheless OPEC had just imposed the first oil embargo on the world, and in response, the great race for fusion power had begun. Bussard worked with the AEC "just long enough to create this big, huge

research he was working on at MIT. The most original feature of that work was the kind of magnetic bottle Coppi was using to contain the hydrogen plasma. The plans for virtually every other magnetic bottle in the world at that time called for using "superconducting" magnets to create their magnetic fields. And with good reason: superconductors require very little electricity to operate; there seemed to be no question that they would consume less power than they should be able to produce. However, due to certain other characteristics, superconductors only work in a huge machine, one about the size of a small office building. And such huge machines were staggeringly expensive.

Consequently, Coppi had built a magnetic bottle of the same basic design as all its larger brethren but with this crucial difference: he used copper magnets designed to produce extremely high magnetic fields to develop the necessary force field. For various reasons, this allows for the construction of a very small magnetic bottle — say, in the range of a nine-by-twelve-foot box. At the time of his historic conversation with Bussard, Coppi was only using his creation to study regular hydrogen plasma, but he casually mentioned to Bussard that he thought it was theoretically possible to add deuterium and tritium (both necessary to a fusion reaction) — and to achieve fusion in it. In practice, Coppi saw an insurmountable obstacle to doing this: the great heat of a fusion reaction concentrated in a room-size space would melt the inner walls of the reactor. This is where Bussard stopped in his tracks.

"I said, 'Bruno, it's a winner! If you just marry it with aerospace engineering and make it have wonderful heat transfer and high stresses and structures, you can get a much higher power level — hundreds of times higher.' And Bruno said, 'No, no, Bruno. It will melt.' And I said, 'No, no, Bruno. Not if you cool it properly.'"

Today Bussard says, "All of a sudden I knew we had the answer to the fusion problem. I just knew if we dug

He was working at General Atomic at the time and he says, "You'd go to all these meetings and people would say, 'Did you hear about Bussard and his crazy copper machines?'"

that point, rather than melting the container walls, the converse would always happen: contact with the walls would instantly cool down the reaction and halt the entire process.

Bussard says by the time he received his Ph.D., it was clear that the fusion research community desperately needed to study plasma painstakingly in order to learn how to build better bottles around it. And most experts then projected that thirty years would pass before practical fusion machines would be built. This hardly suited Bussard, who, again, felt compelled to make useful things. So he returned to work on other high-tech products for private industry (developing electro-optical night vision devices for Xerox;

momentum wheel of money that became the national fusion program." Then the confines of government bureaucracy began to chafe. "I didn't want to be a civil servant," he says. Instead, he went into business as an energy-studies consultant. And not long thereafter, the aforementioned new path opened up before him.

This momentous occasion occurred in the summer of 1976, Bussard recalls, when he was attending a fusion research conference at Princeton. One day he was strolling down the road to lunch in the company of an Italian physicist named Bruno Coppi, whom Bussard had known for years. This particular day, Coppi was telling Bussard about the highly original plasma

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Stu Rosenwasser

Stars

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as it, it would work. And all of a sudden all this planning, and all those weeks would go away. And we'd have a small, cheap thing. It was something that just smelled like it would work." That night at a party held in the home of Princeton University's president, Bussard walked up to the director of the government's fusion program and announced enigmatically that he had solved the man's problem. "He said, 'What's my problem?' I said, 'Getting fusion power.'" When the man demanded to know how, Bussard replied that he had a few months' work to do before he could answer. "But I'll be back," he gloomed.

To understand Bussard's excitement, you have to understand what difference the small size of the reactor made. Smallness implied cheapness, and cheapness meant you could afford to build a number of the little machines relatively quickly, and push them to their limits, and break them, and build some more. "It's the classical Thomas Edisonian method of development," Bussard says. "You build and test, build and test, build and test." You develop the new machinery in spite of

the fact that you lack understanding of all the physics involved in running that machinery. Bussard cites an analogy: "If we had to understand on the basis of fundamental theory the flow of water in pipes before we could build anything that used flowing water in pipes, we would not today have flush toilets. Flush toilets were not designed on the basis of theory." By the same token, he figured that if you didn't first have to develop all the theory, fusion could happen much faster.

The magnetic bottles being used by the late Seventies in the main line of the government's research each cost fifty to eighty million dollars. To consider an example close to home, the government estimates that it will have spent two billion dollars on the giant Doublet III experimental fusion device in the course of the machine's fifteen-year lifetime up at General Atomic Technologies in La Jolla.

No one can afford to take risks with such a piece of equipment, Bussard says sympathetically. Breaking it would invite scandal... Congressional uproar... a threat to the very funding for the main-line programs! Since that's unthinkable, the established researchers have been forced to proceed an inch at a time, first developing the physics theory and only then timidly pushing the machines closer to their full capacity. Furthermore, even as new theoretical discoveries are made, the big machines can't be quickly modified to reflect the new knowledge. All this explains why in 1976 the government was resigned to not seeing a controlled fusion reac-

tion until around the year 2000, with a twenty- to thirty-year wait after that for the real commercialization of fusion power.

Bussard, however, suddenly foresaw designing a series of little fusion reactors within about five years, establishing demonstration plants within an additional three to five years, and seeing commercial plants selling electrical power to utility customers just a year or two later — say, by 1988. And in the first year after Bussard's brainstorm, events moved with a speed to match his galling vision. Within six months, Bussard and Coppi filed for a series of patents on various small machines that used copper magnets (which they had baptized "Rigatron reactors") in honor of the Riggs National Bank in Washington, D.C., which had extended them a line of credit. They also founded a company which they called INESCO (for International Nuclear Energy Systems Company) to develop the fusion machines. Within a few months more, they had obtained \$637,000 to study in detail whether one could actually design and build machines to do what these machines would have to do.

The United States government provided that money. Bussard says he always planned to seek private funding after receiving those first public monies, because "we wanted to hold the patent rights commercially, and be able to exploit it for profit. I learned a hell of a lot at Xerox. What I learned is that if you have a hell of a good idea and you own all the patent rights on it, you're gonna make billions of dollars." However, he claims he viewed and continues to view the very receipt of that government seed money as "the best way to get a stamp: 'USDA Prime Beef.' People believe it must be okay because the government says so. It's probably wrong — but that's what people believe." And so he claims he doesn't regret having asked for and received the government funds — even though the strings attached to that money nearly succeeded in pulling the fledgling company under before it really got started.

The calculations Bussard and Coppi undertook for their feasibility study bore out Bussard's initial intuition — it seemed (to Bussard) that the little fusion reactors were indeed buildable. But then because the government had funded the study, a panel convened by the government's Office of Fusion Energy reviewed those conclusions in 1978 — and the panel's verdict was calamitous. The panel members asserted that Bussard couldn't build magnets capable of producing a sufficient force field because no material existed that was strong enough. The members also said it was impossible to transfer the unimaginable heat (roughly equal to the power consumed by the City of San Diego at any given moment, all concentrated into the size of a conference table) out of Bussard's machines fast enough to avoid melting the structure. The members picked at other points, too, and the combined effect was devastating.

To Bussard the official rebuke meant nothing less than a declaration of war. He viewed the panel members' statements as blatant falsehoods. True, no metal existed with the strength needed for building the magnets. But one could be developed; industry normally only develops new materials when a specific need for those materials arises, Bussard pointed out, and no one before had needed a copper alloy of such strength. With regard to the heat-transfer requirements, Bussard countered that the aerospace in-

dustry in the 1950s had come up with methods for cooling far more heat than would concentrate inside his Rigatron reactors.

Today he looks back and judges that one reason the panel members didn't know these things was that most of them were physicists rather than engineers. Unlike Bussard, with his twenty years of experience in the aerospace industry, they simply didn't realize what dramatic technological strides that industry had taken. "None of them had ever built rocket engines. None of them had ever built high-density power machines. Anything to do with the design of power equipment was to them a vast mystery," Bussard says.

But he also believes more than simple ignorance was at work. He thinks the very concept of a small reactor threatened the review panel members, almost all of whom had close ties to the existing, more conventional research efforts. "If the way we were studying worked, we would achieve the result of fusion power twenty years sooner and at one-fourth the cost of the way all those other people were chasing," Bussard says. If it even looked as if it might work, Congress just possibly could say to established fusion researchers, "Why are you asking us for a half a billion-dollar budget this year if... it can be done for ten million?" He says that faced with such a prospect, the government labs and institutes in the conventional fusion program made "a strong effort to discredit the entire idea and to view it as useless and hopeless, which would have prevented us from going forward with anyone," even private investors.

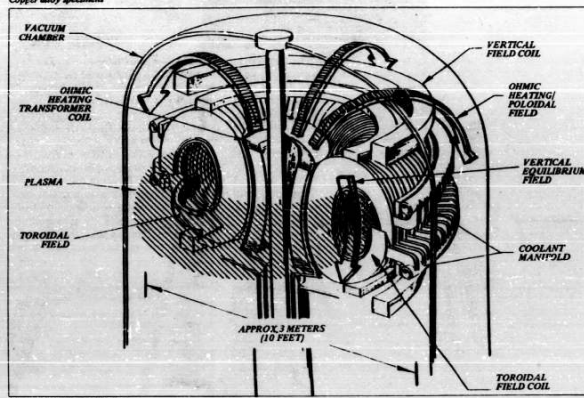
"I didn't want the war. I didn't seek it out," Bussard says wearily. Neither did his partner, Bruno Coppi, who was so distressed by the turmoil that Coppi withdrew from active participation in INESCO (although he still owns part of the company). "Bruno hates political conflict, and unfortunately the field of physics is dominated by political conflict," Bussard says. His own response to this encounter with it was to be more aggressive. "When I'm being shot at by the biggest government on earth with cannons, tanks, and sub-machine guns, I'm not going to lie down and smile and say, 'You're all wonderful fellas.' I'm going to shoot back in order to survive."

Bussard says someday the long, day-to-day history of how his war evolved will get written, "and it's a Robert Ludlum story." Apparently a prominent character in the events was then-Congressman Mike McCormack, whom Bussard had become friends with back while working for the Atomic Energy Commission. McCormack, in fact, was chairman of the Congressional subcommittee that oversaw all energy research back when INESCO applied for the feasibility study money, and when the first review panel report came out, McCormack again lobbied for INESCO. Ultimately, McCormack brought enough pressure upon the Department of Energy that it convened a second review panel ("very bright, senior people who were not beholden to the Atomic Energy Commission; whose salaries weren't paid by the fusion office," says Bussard. "We had a retired vice president of Westinghouse, a senior professor at MIT, people from NASA"). Late in 1979 that second review panel released a report which Bussard says concluded that "the idea's pretty good, reasonably sound. It has risk but it also holds enormous promise. The program time is sensible; the engineering science seems okay."

"We won," he says flatly. Other observers viewed the war's conclusion less enthusiastically. If less damning, the second panel's report was still highly skeptical. But by the beginning of 1980, it didn't really seem to matter. In fact, a year and a half earlier Litton Industries had given INESCO a small amount of money, not enough to begin designing the Rigatron reactors but enough to occupy a skeleton staff with some small-scale studies. Furthermore, in April of 1980 Bussard found a patron to help him start the main development program. Millionaire publisher Bob Guccione (*Ogni*, *Penthouse*) was convinced enough of Bussard's chances for success that he agreed to fund the project. At last, Bussard was finally doing it.



Copper alloy specimen



Rigatron fusion power core

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Just down the block from the Danish Pastry Shoppe on the main street in Del Mar, INESCO today has rented some rooms which might draw a sneer from any burglar who chanced to enter. These are big, fluorescent-lit rooms as spare and utilitarian as a freight elevator. They look empty, even though they harbor work benches, a machine shop, microscopes, and other testing apparatus. Some of the only color is provided by pieces of copper deposited here and there: pieces as small as bottle openers, other slabs larger than cardboard tops.

"This is really a very goal-oriented lab," says Stu Rosenwasser, who directs the facility. "It's not a research lab." When Rosenwasser joined the staff of INESCO about two years ago, probably the most important goal of this lab was to come up with the copper alloy needed for the fusion reactor's magnets — the metal which INESCO's critics said couldn't be developed. In fact, that metal had to meet formidable requirements. It had to be as conductive as possible, because the more conductive the Rigatron reactor's copper coils are, the less power will be consumed to create the magnetic field. Although pure copper is one of the best conductors in the world, it's also not very strong, whereas the Rigatron magnets must be much stronger than steel. (When you run a huge electric current through a conductor, the interaction of that current with the magnetic field produced by the current imposes a strain on the metal no less physical than the strain that exists when you suspend an automobile from a steel hook.) So Rosenwasser and his crew got to work. By this past August they had produced a copper alloy fifty percent stronger and thirty percent more conductive than any previously available alloy, a material more than three times as strong as ordinary structural steel and at the same time almost as conductive as copper — certainly more than good enough for the Rigatron magnets.

This accomplishment wasn't particularly difficult or ingenious, according to Rosenwasser, a boyish-looking materials engineer who worked up the road in General Atomic's fusion program before coming to INESCO. First

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Stars

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INESCO found two copper alloy manufacturers willing to work with the fusion company to develop the new metal. Then Rosenwasser and his crew looked at the existing alloy that came closest to what they needed, asking themselves what about it might be changed. They learned that it contained trace elements of iron and silicon, so INESCO asked the manufacturer to remove them, a step which immediately increased the conductivity by fifty percent. Rosenwasser's team further figured out a different way to process the alloy, a method of heating and cooling and working it that improved the material still further.

Rosenwasser says that by a similar process, the lab has solved the other major materials problems presented by the Riggatron project: he and his people have developed a method for building channels in the magnets (through which the cooling water will flow); they've developed new materials for insulating the magnet coils (since standard plastic insulators break down under the shower of neutrons produced by the fusion reaction). These achievements aren't all that different from the kinds of projects Rosenwasser was doing when he worked for General Atomic, the rival fusion company on Torrey Pines Mesa; what is different is the pace of the project, he says. "Bob [Bussard] is a go-for-broke kind of guy. He envisions pushing technology farther than anyone. He's never satisfied." Bureaucracy within the small staff of INESCO is minimal; employees talk en-



thusiastically about being allowed to work from seven in the morning until late at night if they feel like it (and conversely, to be able to get away when they need to). Rosenwasser says when he worked at General Atomic, he never really expected to see fusion in his lifetime. "It's not that what I was doing wasn't exciting. It was. But when I would think of fusion power, I wouldn't imagine it happening until 2030 or 2040." Now he hopes to see it within less than a decade.

Rosenwasser also remembers when he first heard about INESCO back in the late 1970s. He was working at General Atomic at the time, and he says, "You'd go to all these meetings and people would say, 'Did you hear about Bussard and his crazy copper machines?'" Later, after Bussard's "war" with the fusion establishment had ended, Rosenwasser heard that INESCO had relocated from the Wash-

ington, D.C. suburbs to San Diego,

drawn by the climate and the concentration of scientific and technical brainpower here. Rosenwasser was curious enough to make an appointment to talk to Bussard and his second-in-command, an Israeli physicist named Ramon Shanny, at their offices a few doors down from Alfonso's Restaurant on Prospect Street in La Jolla. Rosenwasser also dug out the two controversial review-committee reports and he recalls, "I'm looking at all these criticisms and I'm saying, 'Gee, Bob is right. There must be a way to design this.' But the people who reviewed this [the feasibility study of the Riggatron concept] were university physicists who wanted to use just sort of common technology." In contrast, Rosenwasser had worked in the aerospace industry before working for General Atomic and he knew "in aerospace you're always solving

the impossible." Today he's confident that not only has INESCO solved the problem of finding suitable building materials for its small reactors, but the company also has designed a reactor that will work. That's an assertion upon which Ramon Shanny elaborates. A big, droll man who speaks with a pronounced Israeli accent, Shanny joined forces with Bussard way back in 1977; it was Shanny who assembled the multinational staff of about fifty-five engineers and physicists now working for INESCO up the road from the Del Mar materials lab. For the last two years Shanny says that staff has been asking questions: "How do I fabricate this particular tube?" "How thick should it be?" "How do you connect the water?" "What's the pressure on the connector?" "What kind of insulator do I use?" "How do I machine and fabricate it?" "How does it all fit together?" He says INESCO doesn't yet have "fabrication drawings," the detailed plans that show where every bolt will go, but the Riggatron reactor is "no longer just conceptually possible. It's numerically defined and designed as to details." With the designs he has today, Shanny insists, he could build machines tomorrow that should achieve the conditions that ought to allow one to achieve fusion.

And yet INESCO doesn't plan to build the Riggatron reactors today or tomorrow or even this year. For one thing, enormous electrical power will be required to run the reactor magnets, roughly a gigawatt—the equivalent of the full output of one of the San Onofre reactors. INESCO can readily obtain that power by purchasing gigantic generators from one of many possible sources. The only hitch is that delivery won't come for three years after the

order is placed. Moreover, Bussard and Shanny aren't ordering anything yet. First they've got to get more money.

Bussard says it will cost a minimum of \$100 million to test his concept and achieve fusion. That amount of money would buy not only the power generators and a test site (almost certainly outside California), but it would also cover the cost of developing and building five separate reactor models to be tested on the site. By way of contrast, the giant new experimental fusion machine just unveiled at Princeton cost \$500 million, according to

Bussard, and is "a toy," generally acknowledged to be only a fraction of the size required to have any hope for producing power. Despite the Riggatron's relative economy, however, an additional \$100 million is a hefty burden than Guccione will be able to shoulder alone. (Guccione has already given INESCO some \$12 million.) Thus, almost immediately after enlisting Guccione's support, Bussard began seeking out other potential backers, seeking not the minimum amount of \$100 million but \$250 million or more, enough for two test sites, one inside the United States and one outside the

country, with five experimental machines on each site.

"Raising that kind of money, privately, is a fascinating educational experience," Bussard understated one day recently. "That's more difficult than obtaining fusion," he jokes. "You're now talking in fractions of a billion dollars in private money, for an investment in something for which there is no possible payoff in short of six to eight years." It's a slow, tedious process of talking to people scattered all over the world; to date Bussard and Shanny have talked to some thirty American corporations, plus a number

of wealthy individuals here and abroad, and also to government officials in several countries, most notably Israel and France. Bussard claims he alone logged at least 250,000 miles per year in airplanes over the past several years. Indeed, today he looks weary, sleeps only four to five hours a night, consumes megavitamins to increase his energy level.

If the scramble for money has drained him, however, he insists that those labors are almost over. As of today, INESCO has tentative commitments for \$130 million, and Bus-

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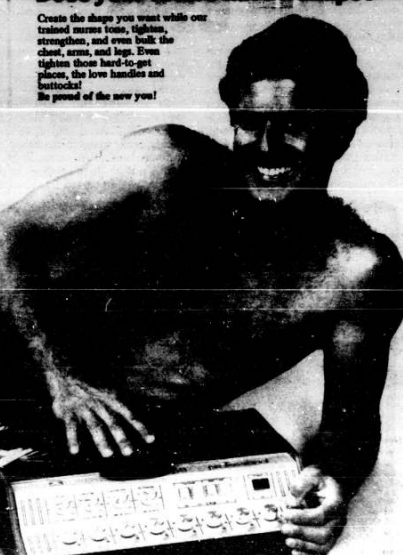
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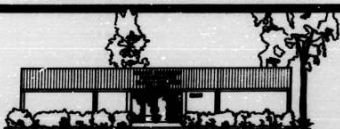
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sard claims he expects to receive word about the balance within six months. Although he shies away from specifying where the funds will come from, in-house scuttlebutt says that Bussard is pinning his hopes on a major contribution from private Israeli investors. At least one recent report in the Israeli press confirms that likelihood; also, it fits in with Bussard's switch to espousing an overseas test site in addition to an American one. (Though Bussard explains that switch in part by bluntly pointing out that having test sites in two countries insures that "no one political jurisdiction can completely stop it in case peculiar political things happen.")

"This is the largest single private R&D venture capital high-risk investment ever constructed," Bussard says with a mixture of pride and fatigue. His attitude suggests he's already got the money in his pocket, that it's a fait accompli. Assuming that he's right and the money does come through, things should start happening almost immediately. For instance, Shanny says INESCO will start building models of the Riggatron reactor's major subsystems; the purchase orders for the parts to build the models have already been filled out. The company will order the power generators, and the company will begin marking off the time to their delivery. Meanwhile, although the test machines have been designed already, INESCO's engineers will continue tinkering with those designs, trying to make them more reliable, more ingenious. They'll conclude the final designs and begin building the prototypes by 1986. If INESCO gets the money tomorrow, then according to its schedule, it should complete construction of those five (or ten) prototypes three and a half years from now.

Bussard says a lot of people express surprise at the notion of testing the reactors in parallel, but he insists these critics miss the following logic: it takes much more time to build and test five machines sequentially than it does to build and test them virtually simultaneously. It's similar to the difference between placing five bets in one horse race, versus making one bet only in five successive races. With the second

method, you may win in the first race, but you also risk not winning until the fifth, and when you're talking not about horsenacing but about achieving fusion, every year you delay going commercial (i.e., winning) costs you billions of dollars in profit," Bussard points out.

Because its prototypes will cost only about a million dollars apiece (compared with the \$500 million price tag on the large, conventional machines), INESCO can afford to build five at once, Bussard argues. But with those five, INESCO will nonetheless hedge its bets. Each machine will differ in size and basic design features; each will have a slightly different arrangement for heating the plasma, for example. No one knows precisely what conditions are going to be necessary to achieve fusion, and in fact, over the years, various physicists have developed various (different) predictions. Given that, INESCO's five machines will each be based on the assumption that a different one of those predictions is right. One of the five, Bussard says, will be vastly overdesigned. INESCO won't end up building that machine commercially because it almost certainly will be more expensive, "but it's a machine we'll build to insure that no matter which conditions actually apply, we'll get there." That is, to insure.

But what if it's all just a dream, another great scientific rhapsody? I asked Bussard if he can even conceive of the possibility that fusion simply can't be achieved. Humans can build artificial hearts. We can make test tubes. But isn't it possible that the very concept of a man-made star violates some law of the universe that we yet don't know about?

"No. I can't conceive of that," Bussard answered. "I can't prove that I'm right, but I just have a deep conviction that it's there."

"Is that faith?" I asked him.

"Yeah, it's faith if you like. It's faith that we'll stumble around long enough and find a way to do it." He says it's a faith, however, based on the fact that "we have ten to the twelfth fusion machines running now — all the stars. They're just burning happily all the time . . . and also there have been probably 500 small fusion machines. They're called thermonuclear bombs." At one end of the scale you have the stars; at the other the hydrogen bomb. "All we need to do is find a way to get a machine in the middle. We just have to figure out the

right way to do it."

That still leaves the question of whether the Riggatron is the right machine. To that, Bussard replies that almost everyone in the world involved in fusion research is using the same basic type of magnetic bottle that the Riggatron design embodies. The Riggatron design is much smaller, it uses copper magnets, but basically it's a donut-shaped structure known as a tokamak (pronounced toke-ah-mack), the type of magnetic bottle which has shown the most promise throughout the history of fusion research. Consequently, says Bussard, "We have the benefit of all the world's knowledge and research of the last sixteen years of tokamak physics."

Thus he argues that the Riggatron tokamak has as good a chance of working as any of the world's established research projects. Nonetheless Bussard concedes the outside possibility that the tokamak represents the wrong technological choice; that when his machines try to push the plasma to the final conditions in which fusion should take place, something weird will happen. It's possible that the plasma could behave in a way it has never behaved under less intense conditions, that it could do something no one could have anticipated; no fundamental theory exists to explain how it always will behave.

However, Bussard offers the following case for his confidence in the Riggatron. He says three things really count when you're trying to achieve fusion: how hot you get the plasma, how dense you get it, and how long you can keep the mess together before some of the particles sneak off to the walls of the container and cool off. He continues, "Since tokamaks were invented by the Russians, those three parameters collectively have been advanced by a factor of 100,000 by all the world's work to date." All INESCO has to do in its reactor is to go an additional factor of six. "Now, our design is based on physics scaling laws, and we have moderately good hope that those scaling laws will still work over that last factor of six. We have a very little way to go," he asserts.

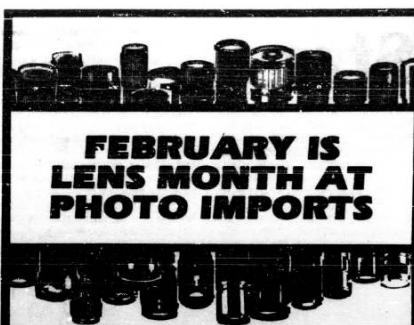
At long last Bussard has also begun to get support for that optimism from his peers. Last fall, for instance, INESCO invited a committee composed of some of the most distinguished names in fusion research to come to La Jolla to evaluate the progress of Bussard's Riggatron reactors. That com-

mittee concluded that although the Riggatron project still poses extreme technical challenges, INESCO had made considerable progress and the reactors held great promise. "Two to three years ago, you couldn't have gotten that committee together," says committee member Edward Kintner. Kintner himself formerly headed the government's fusion program during the time when Bussard's "war" with the establishment was raging. And yet today Kintner judges that if Bussard can get his funding, INESCO "will be the first to either prove or disprove practical fusion."

Other clues to the change in INESCO's status within the fusion community also have been turning up. Several articles in national publications have appeared within the last few months touting the small-reactor approach to fusion. They've looked not only at INESCO but at a later entrant in the small-reactor marketplace — namely, General Atomic. Ironically, General Atomic still runs one of the most important big-reactor programs in the country, and research within that program still continues to inch along. But the director of that program, Tadahiro Ohkawa, began working on a parallel small-reactor approach sometime in 1978 (two years after Bussard had his brainstorm with Bruno Coppi). Ohkawa's little machine is not a tokamak; it's considered to be more experimental for that reason. Today Ohkawa directs the work on both General Atomic's giant tokamak and on his company's new compact contender, but when he discusses the virtues of smallness, his words precisely echo the arguments Bussard has been making for almost seven years now.

Suddenly, small is beautiful within the field of fusion research. I asked Bussard whether he feels vindicated. "I don't know if the word 'vindication' is right," he replied. "It's sort of an obvious fact that small is beautiful. The only question is: can anybody find a way to build a small machine? For a long time people said no. Now they're beginning to change that opinion." He adds that if fusion is achieved in a small reactor, "I have no doubt that within five years there will be five better ideas because then people will know that it works and so it's okay to think of it working. . . . You know Von Neumann once observed that the secret of the atomic bomb wasn't the physics of it or the design of this piece or that. It was the notion that it will

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(continued from page 15)

work. Once you knew that the atomic bomb would work, practically any body could go out and design one."

Bussard is so confident that his idea will work that he's already paying people to plan for the consequences of the Riggatron's success. "Just building the five or ten machines and proving that fusion works is not good enough," Bussard says. "That's also-

lutely not a useful thing to do, all by itself. Because if that's all we did, Rany and I would appear on the Johnny Carson show and be world heroes for fifteen minutes and then we would disappear and say, 'Well, now what do we do? We don't have a business.' The only way of generating income is to take those wonderfully interesting machines, if they work, and make them into commercial products that are sold to the utilities and steam plants of the world."

Thus Bussard already has a chemical engineer with an advanced physics degree designing prototype fusion

power plants. Those preliminary designs reflect a dramatic fact of life about the Riggatron reactors — namely, they'll have a very short life span, perhaps as short as only a month. This is because the neutron bombardment will make them radioactive, and radioactivity eventually causes the metal to fail. But since the reactors also will be relatively cheap — a half a million to a million dollars apiece — installing five or six at a time. As one of the little reactors wears out, it will be removed and replaced with a new one. They'll be just like light bulbs, crows

Bussard, simple and disposable. (INESCO expects that the radioactive machines will "cool off" enough in a year or less that they can be safely handled and have various elements recycled for other uses.)

Bussard has hired another engineer, this one with a master's degree in business administration, to survey what utility companies want. This man also is one of those who have calculated what practical fusion power (as produced by the Riggatron reactors) is likely to mean in economic terms — and those numbers are amazing. If the Riggatron reactors work, INESCO

should be able to produce energy as cheaply as if it were burning oil at costs only one to three dollars per barrel (oil currently costs more than thirty dollars per barrel). Consumers should be able to look forward to their electricity bills dropping by up to fifty percent. With regard to waste, fusion is a form of nuclear energy and it does produce some radioactive waste. But according to Shanny, that waste is a thousand times less toxic than the waste produced in a fission plant like San Onofre because the waste consists exclusively of metals (unlike fission, which produces other substances much

more difficult to contain and store) and because the radioactive isotopes produced in a fusion reaction have much shorter half lives. Finally, besides being relatively clean and producing cheap electricity, the plants should also yield a range of other by-products, ranging from synthetic fuels to desalinized water.

Those economic benefits promise, in Bussard's words, that if the Riggatron reactors work, Bussard and his employees at INESCO will get "alarmingly" rich. But he says the money doesn't motivate him personally. I scoffed. Bussard owns two

Maseratis and flies the Concorde. Sure, sure, he conceded. He enjoys having a nice car and providing for his family (he's been married four times and has four children). But, he repeated, "Money has no meaning. The only thing that has any meaning in this world is time. The only thing money has a value for is to buy time back for yourself, to hire people to do things that otherwise eat up your time." And he claims that the only thing he wants to do with his time is more "creative engineering work."

"To me, engineering is art," he says intensely. "I don't mean cookbook

engineering where you look up formulas and design the bridge according to the formula. But creative, frontier engineering is like sculpture 'cause there's an idea in your mind no one's ever had before. And with a bunch of people you get together and out of your head you construct this whole new thing that's never existed before. And if it's useful for man, what a wonderful thing you've done! Engineering is the highest form of art. Chopping marble or applying colors on canvas is much less rich than engineering in which you translate ideas into objects that do things — for the first time." □



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(continued from page 19)

ality, just as distinct as he is physically, with as specific a character as the shape of the body, the color of the eyes, hair patterns, and things like that. Dr. Jung's method of analysis was to search out that original character and work out the distortions."

Johnson describes Freudian analysis as the "couch technique," where the client talks and the analyst listens, whereas Jungian analysis is a dialogue between two people, face to face. This technique is not so much an adjustment to society as an attempt to adjust one to oneself. This can put one into a correct relationship with society. Another big difference, Johnson said, was the two men's attitudes toward religion. Freud thought of the religious life as a neurotic compensation, whereas Jung said he never found anyone over thirty-five years of age whose problem was not basically a religious one.

Johnson says that Jung restored his religion to him. Over the limit of the door of Jung's house at Kusnacht (Switzerland) is the inscription, "Asked or unasked, God is present." Johnson says this indicates Jung's attitude toward religion. "I was a profoundly religious person as a child and adolescent. I came from a household where — during my teen years — the church meant a great deal to me. Then there was the inevitable rebellion in the late teens and early twenties. I threw the church over. Jung gave me the means whereby I could re-understand and restructure my religious life. I was raised a Baptist; I gravitated to the Catholic end of the scale — namely, the Episcopal Church. I call myself a



Catholic (with a small c)."

India has taught Johnson a great deal, but he says he has not turned into an Indian. "I don't think a Westerner should go outside of his own archetypal roots for his religious structure," he said. As far as Johnson's conception of God is concerned, he finds Western religious structure and its creeds inadequate, but correct as far as language is capable of formulating such things. "I don't feel bound by them. I'm very interested in what physicists are doing lately, because they're sounding awfully much like mystics. I made great friends with Gary Zukav, whose book, *The Dancing Wu Li Masters*, talks about the mysticism of physics. I read the book and was wildly enthusiastic. Many of the statements of the nature of matter or energy that are being made by physicists now sound like some of the most profound religious truths. Everybody's had a crack at defining God, and the physicists say He's energy. That pleases me."

Johnson describes himself as a monk. He tried living in an Episcopal monastery, but Jung's advice to avoid joining organizations proved correct, and he left after two years. "I'm drawn to institutional life, and I ought to be a monk," he said. "I ought to be living in a monastery, but I can't stand the organizational aspects of it."

"India understood me immediately — they understand monks. A monk tends the inner world. This affects the outer world profoundly and deeply. The modern world is inclined to think of him as gazing at his navel, and everybody else has to keep the world going. But to tend the inner world is to provide an absolutely essential aspect of society. It's the old monastic idea that a monk is saving the soul of mankind by saying his prayers at two in the morning. Not a very popular idea now."

Johnson told me he doesn't like the use of the word "guru" in reference to himself. "It implies that someone is on one level and someone else is on

another. The term implies an Easternness about me that is not true. I don't function like an Eastern guru and have no intention of it. Sri Aurobindo said that modern people have to be their own gurus, not appoint an outer one, and, of course, ironically, they've made him the guru of the Twentieth Century." Because Johnson felt that much of Jungian psychology is indebted to Indian philosophy, he was drawn to India. "About ten years ago I wanted to go and see for myself, and it was one of the richest experiences that has ever happened to me. I've made five trips to India. The last one was the best of all."

"I'm an introverted-feeling type, which is out of fashion in America. Of all the types to be, introverted-feeling is least useful, least easily lived in America. Indians are introverted-feeling types. I immediately felt at home there, even though India's such a poor country with so much illness. I made some very close friends there. In an introverted-feeling type, extroverted thinking is the inferior or fourth function — the renegade. That's where one makes one's mistakes and gets out of control. It follows with me. Don't ever ask me to think. I can think under duress. But that's where it's an asset to know one's typology. I know that I can come up with magnificent utopian ideas — three a week — but I can shut myself up because I know that's not my best function."

I asked Johnson about his relationship to the Friends of Jung. "I moved to San Diego in 1966 when Jack began a Wednesday night adult education program at St. Paul's and we started working together then. Now I'm straddling both sides of the fence satisfactorily. I don't have a lot to do with the organizational aspects of the Jung-

ian movement, but I'm not aloof to it. I don't hold any offices, but I'm well known to San Diegans that I can have a place in the organizations. But if introverts like me were allowed to run the show, we would have everything so quiet and inaccessible that nobody would ever hear of it."

Johnson believes that organizations like the Friends of Jung at least serve the necessary function of making material known to the public. "Jungian organizations are strange bodies. This is one of those great paradoxes of life. Something has to be known to be useful to society. If people are to know about Jungian psychology, there has to be a place for lectures, an organization, a body of people, companionship. The danger of this, of which Dr. Jung was aware, is that as soon as something is organized, it loses the specificity or individuality of its origin. For instance, information can be codified, and the spirit of it is lost."

I wondered if Johnson felt there was any danger of defiling Jung. "Yes, it's a way of ignoring him. An utterly different example of that, but illustrating the principle: India has totally sterilized the ideas of Gandhi by defiling him and then quietly ignoring him. They've put him off into the pantheon of the saints and ignored him. One can do the same with Jung."

The membership of the Friends of Jung is not made up predominantly of professional psychologists. I noticed that members of the Friends of Jung tend to be white, middle-class people, usually with a Protestant background. Many are of middle-age or beyond, and there seem to be more women than men.

Glenda Taylor is a tall, attractive brunette, college graduate, wife of a stockbroker, and mother of two girls.

"When I got to school the next day, Jung phoned and said, 'You get out here. I want to talk to you.' At me, indeed it was. He laid into me for close to three hours."

But in style and interests she is no typical suburban housewife. Nor is she a typical Jungian. If there is such a thing, in fact, despite her deep involvement, she refuses the label. With her background in publishing, she took on the responsibility of preparing the manuscripts of Robert Johnson's books for publication. She also has a manuscript of her own which she is preparing for a book. She lectures frequently and gives workshops on the archetypal feminine and the goddesses.

I attended a six-week workshop she gave on the goddesses at the Friends of Jung center. About fifteen people, mostly women, sat on folding chairs. Taylor showed slides and talked in her East Texas manner about the goddesses of history and prehistory and their unconscious symbolism.

I also visited Taylor in her Solana Beach home, where she told me how she got involved in Jungian psychology. "I first read Jung's *Memories, Dreams, Reflections* when I was in

and said, 'Well, yes, I have,' and went right on to something else. At the time I had no idea who he was."

Sanford became a powerful influence on Taylor through his sermons and classes. So did Robert Johnson. "I was really intrigued with Robert's work and his taking the mythological approach," said Taylor. "A lot of what he said I profoundly agreed with. It stirred me very deeply in ways I didn't understand. But some of it I didn't agree with. How could I not agree with Robert Johnson? I just wasn't supposed to. He and Jack were the resident gurus."

"But Robert was the agent of change in my life because he stirred me up so much, even in the process of disagreeing. I had to deal with it. I couldn't say, 'I don't agree,' and walk off. It just grabbed me. And so, for that I guess you could say he's really been a guru in my life, but not in the sense that I put him up on a pedestal. I've been constantly in the process of trying to knock him off the pedestal, and in the process we had to dig in my own soul and try to find out why."

"I had some dreams I went to Robert for occasionally when I needed to. In one particular dream, a young man was cycling some blood out of his heart and drinking it through a straw. Robert interpreted it that I would always be my own source, that I probably would not do a lot of work with a therapist. So I followed that, started doing my own journal work and my own study and my own introspection on a really deep level. I got to a point where I needed to stop going to lectures, stop going to workshops to have a really deep introversion on my own."

In the course of her two-year period

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(Continued from page 21)
of introversion. Taylor began the research that led to her lectures and workshops on the feminine archetypes and her unfinished book manuscript. "Robert was talking about Amor and Psyche, but I began to feel that one needed to get behind that. I wasn't quite comfortable with the story; something in me wasn't satisfied. So I began to start looking in older references, discovering that there was a whole world of references to the goddess into the feminine prehistory. At first I was just writing out of my own intuitions. I was using the medieval story of the mother of Charlemagne, Bertha, and writing out of what I thought it meant, discovering a lot in that process."

Jungian psychology is responsible for provoking Taylor's interest in Oriental and American Indian religions, to the point where she no longer considers herself a Christian but has founded her own "Fellowship of Comparative Religions." She told me, "I haven't gone to the Episcopal Church for five or six years; it's no longer a part of my life. I've always been a person who went to different churches. I grew up in the backwoods in Texas where there was only a Baptist Church. My uncle was a Nazarene preacher and went around holding tent revivals. I remember reading the Christmas story out of the Bible when I was four or five years old because it was cute (it was the only thing I knew how to read). I went to the Methodist Church in high school and the Episcopal Church in college. Then I became an absolute atheist — militant. I didn't

just give it all up; I had to fight against it. When Bill and I were married, I went to the Catholic Church because he was a Roman Catholic, and he decided when we came out here that we needed to go to the Episcopal Church. "But something in me had always been prepared for going beyond Christianity. My great-grandmother was a Cherokee Indian — she was obviously not a Christian, so part of me had that door open. I grew up in the South where most people I knew were prejudiced against blacks. But I wasn't. I wouldn't accept it. I don't know where I got that. Just omniscience, I guess. I didn't want to be told what to believe. Still don't, even by the Jungians."

"Because of the time I spent studying Jungian psychology, I was prepared and tricked into studying Eastern philosophy and religions — Hinduism and Buddhism. Jung tried to honor and learn from all of them. He was very interested in Wilhelm's translation of the *I Ching*, for instance. He went to Africa, came to America, and visited the Navajo and Hopi Indians. He was open to all the different approaches to religion. If there is such a thing as the Jungian way, which I doubt, I think it is this openness to all ways."

Taylor does not agree with Robert Johnson's statement that a Westerner should not go outside his own roots for his religious structure. "It's really a contradiction in terms for him to say that, when it doesn't stop him from going to India to the Ashrams. He's taking his Jungianism and putting himself in that environment, more or less in the same way that an anthropologist does. It's true that we will always carry our Western heritage, and it will be different for us. An anthropologist tries as best he can to put

aside his cultural bias and just soak up what's there."

It was the transpersonal dimension of Jungian psychology that directed Taylor to Eastern philosophies. She said, "The archetypes, the idea of the collective unconscious, can be scary initially, but after that it becomes comforting. For me it becomes powerful, and that is what led me into these other philosophies, ways of tapping into the universal source. The Hindus understand the god of consciousness. They have the goddess Kali, the goddess of death and destruction."

"I gave a workshop at Oceanside on the dark goddess. I was uncertain about giving this; our culture does not understand, honor, nor appropriate the values of the dark side — of Psyche and the feminine. That's what's wrong. I thought I would make it or break it at the Friends of Jung. I thought they probably would never invite me to give anything else after this one. But it was quite well received. A lot of people were surprised. I don't know where else I would have given that and been understood."

On the other hand, the Friends of Jung has not been totally receptive to everything Taylor has had to offer. "I came back from a Medicine Wheel gathering in Los Angeles, and I was so excited. Some of the people, including Jack, said they wanted to hear about it. So they had a board meeting, and there was some controversy over it, and one of the people said, 'Well, it just isn't the Jungian way.'"

Despite this experience, Taylor says the Friends of Jung has been profoundly important in her life. This is also true despite Taylor's skepticism at the first meeting back in 1975, when it was decided to create a formal organization. "Frankly, I had the feeling it

might be the kiss of death, with what Dr. Jung had said about organizations. I knew, from friends, that the Orange County organization had gone through some troubled times — some struggles between the lay people and the professionals, this kind of stuff. At that time I was in the throes of introversion, and I said, 'I'll support you, I'll come, but I'm not in a position to be active — on a committee or a board or anything.' We've been through some of that, but it's grown; new people are coming. I've been surprised how well it's worked."

Before this interview with Taylor, I had had a chance to see a little of this group interaction. This was the Friends of Jung Christmas party, where the Great Hall at St. Paul's was set up with long tables decorated with primitive goddesses made by members in a clay workshop. After the appetizers of spinach pies in filo dough, a catered Greek dinner was served buffet-style. With the aid of a little wine, at least a hundred people were behaving more like extroverts than introverts — talking animatedly and even approaching strangers. Psychotherapists and clients were socializing in a manner frowned upon by Freud.

Taylor: "I've heard several people say that it was their religion, that the Friends of Jung as an organization was their tribe. I think the sense of kinship, the sort of numinous quality of a kinship that people feel for one another derives from the fact that introverts don't usually get involved in groups. Usually they just walk by themselves and don't know how to break into the social circles. So when you finally find a group of introverts all like yourself, it's very powerful. It has some of the high energy of a religion." □

Henry the Aped



Sherill Milnes

JONATHAN SAVILLE

To be successful, any work of dramatic art must have clearly defined characters, a strong sense of momentum, a sharp focus of emotional interest, and a solid structure. In opera, which is drama writ large, these qualities must be evoked to some extent in the libretto, but even a defective libretto can be transformed by the imagination of the composer. It is in the music above all that the characterization, movement, focus, and power need to be found. Drama is the representation of human will in conflict, and the supreme art for the expression of will and conflict is music.

Saint-Saëns' century-old opera *Henry VIII*, which has just been given its American premiere by the San Diego Opera, is a negligible work, remarkable only for the way it illustrates what can go wrong with the musical theater when the composer is defective in dramatic imagination. The libretto, by Léonce Détray and Armand Silvestre, tells the familiar story of the Tudor king's divorce from Catherine of Aragon and his marriage to Anne Boleyn. The librettists have — in the typical fashion of operas on historical themes — complicated the plot a bit with some fiction: a romance between Anne and the Spanish Ambassador, which is thwarted by Anne's alliance with Henry. The libretto is no literary masterpiece, but it need not be as such things, if it is not bad. Henry is a strong character, driven by hunger for power and passion for women, ruthless and convincing in getting his way. Anne is ambitious and arrogant, renouncing her love for the Spaniard in order to obtain the throne. The Ambassador, Don Gomez, is

the stock rejected lover ("She has betrayed me"), with all the opportunity for dramatic outbursts that such a role calls for. The cast-off Queen Catherine is a figure of pathos and dignity.

The situations are of just the sort that, in the best opera composers, can lead to stirring music drama: a successful wooing, the confrontation of two rivals for the same man's love, the angry lover reproaching the woman who has thrown him for someone else, a tyrannical ruler stubbornly refusing to stave off the execution of one of his courtiers, an intrigue about a compromising letter, an act of noble renunciation. Donizetti or Verdi — or even Bizet — would have made wonderful things out of a libretto like this (indeed they did, in *Anna Bolena*, *Maria Stuarda*, *Rigoletto*, *Carmina*, and a dozen other operas). But Saint-Saëns almost never rises to the occasion. His music is pleasant, tuneful, elegantly crafted, unmemorable, and undramatic. There is little power or passion in it, scarcely any pointing of the dramatic conflicts, and a natural ability to characterize persons and situations, to give them the clear contours and bold purposiveness that the operatic form demands. One keeps wishing that someone else would take over and give the music some bite.

There is, of course, no Donizetti or Massenet in the wings to take over. Instead, one must rely on the director, Tito Capobianco, and his actor-singers to try to infuse some vitality into this bland, feebly lyrical score. I'm afraid they don't do much. Opera, alas, gives us one of the few chances we have nowadays to see the old, bad acting of the rhetorical-bombast school (modern, camp revivals of popular melodrama provide another opportu-

nity). Of that, Mr. Capobianco's production gives us good measure. To realize how awful this acting style is — how unreal, inexpressive, mechanical, and stupid — one need only imagine the three directorless, less paces, spinings of the heel, arms raised to heaven, hands clutching the breast, denunciatory pointings, and so on transferred to the legitimate stage, to a performance of Shakespeare, for example, or to one of our modern dramas on Tudor themes. Such acting would be laughed off the stage. That it is thought to be acceptable in operatic productions shows either that opera is an obsolete art that need not be taken seriously or that directorial imagination and acting skill are in such short supply in the operatic world that we have to put up with any kind of ineptitude.

The phony gesture indicates phony emotion, phony emotion means phony drama, and why any serious theater or music lover should want to sit through three hours of phony drama is something hard to understand. The fact is that such direction and acting is not necessary, even in such a weak opera as *Henry VIII*. Directors such as Jean-Pierre Ponnelle, Götz Friedrich, Patrice Chéreau, or Franco Zeffirelli have shown decisively that the principles of good acting and staging need not be thrown into the waste basket just because there is an orchestra in the pit. But from this production of the San Diego Opera one would not suspect that it is possible to stage opera as effective theater.

Henry himself, for example, is a character with numerous exotic and political aims, now lover, now tyrant, seeking total control of every situation along with a maximum of self-gratification. An actor performing this role would have to consider Henry's multiple objectives and the different sides of his character that come to the fore when he is wooing, condemning, coniving, commanding. Sherill Milnes makes only the sketchiest attempts at such a characterization, devoting most of his acting energies to maintaining an obtrusive limp. The limp is a typical sign of the extensibility of this production, a series of superficial devices pasted over the emptiness at the core. Nor does Mr. Milnes contend character with his voice any better than he does with his body. True, he must contend (as must all the singers) with a score that values a nice melodious line over dramatic expressiveness of character and situation. But it still would be possible to sing in such a way as to give Henry some of the complexity and stature he must have if we are to take any interest in him at all.

From this performance we get no sense of Henry as real, or as interesting; what we remember is nothing but the limp and all those flatted notes that make Mr. Milnes' singing so painful these days. Of Brenda Buxton's performance as Anne, one may remember a handsome *embonpoint*, for spiritual, a and a predilection for spinning on her heel to indicate the upwelling of passion. Of tenor Jaques Trussel (Don Gomez) one remembers a pinched, strained upper range, and a great deal of rambling about (Mr. Capobianco's formula seems to be: "If a character experiences any emotion, he should walk diagonally across the stage.") "Memorable," indeed, is not the apposite word for this production.

There are some positive things to say, however. The third act is distinctly superior to what has come before, and the events in it seem actually to have

awakened the composer from his torpor. The spark was evidently the pathos of former Queen Catherine, who is now confined to a castle and awaiting death. The nobility and sadness of the fallen queen — a theme which provided Donizetti with some of his best scenes — inspired Saint-Saëns to compose music which, aside from its general ineffectiveness and grace, seems for the first time to rise from the heart. It is the drama of the pathetic, a type of drama opera is particularly suited to, and the composer carries it off well, with a poignant expressiveness that is musically satisfying as well as true to character. But Saint-Saëns really had little dramatic instinct. One of the two touching scenes portraying Catherine's pathetic state is sung by Don Gomez, quoting from the words of the abandoned and persecuted queen. No real opera composer would allow the extended musical expression of one character's feelings to be put in the mouth of another character, a procedure undermining opera's greatest strength (i.e., the power to intensify dramatic situations and the expression of personal emotions).

Expressive music and expressive drama come together only in Catherine's own lamenting aria in the final scene. Even for the first time in the entire opera the music seems appropriate and adequate to the dramatic situation and to the delineation of character. Soprano Catherine Deshayes in any but good voice in this role — stage opera as effective theater. — but she does a remarkable job of characterization, and the first singer never noted for her acting abilities. It is not that she is acting better here, but that she is scarcely attempting to act at all. She merely sits, solidly and with dignity, and sings. The lack of the rhetorical movements and gestures used by everyone else gives a powerful impression of truth, just because this minimal acting is so much less than all those limps and breast-clutchings. Miss Deutokom actually manages to create a character with an inner life, as the dying Catherine struggles to decide whether to take vengeance on her successful rival by giving Henry a love letter written by Anne to Don Gomez.

But even here, Mr. Capobianco — in his obstinately perverse way — gets things wrong. The libretto has Catherine finally decide to take the noble course, renouncing vengeance by throwing the letter into the fireplace where it is consumed before Henry can see it. It is a dramatic act which confirms the truly regal character the librettists, the composer, and Miss Deutokom have built up for her. For inconceivable reasons, Mr. Capobianco has Catherine instead give the letter covertly to Don Gomez, who conceals it (as though he will use it at some later time to blackmail or expose Anne). This makes Catherine's final moment vindictive, petty, conspiratorial; it confuses our sense of her character, blurs the focus of the scene, and thwarts one of Saint-Saëns' few successes in matching music to character and drama. Yet in spite of this monkey-wrench thrown into an already dilapidated machine, Miss Deutokom maintains her grand and pathetic demeanor to the very end, and by doing as little as possible distances herself from the superficiality of the rest of the production. If only by default, her performance reminds us that opera can be theater, and that even something so ineffectual as *Henry VIII* can have some relationship to life. □

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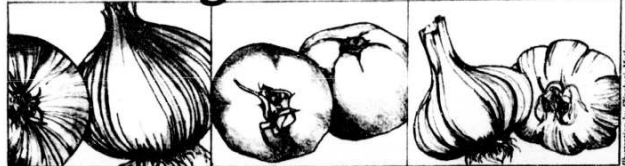
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ELEANOR WIDMER

The Restaurant: Crest Cafe
The Location: 425 Robinson, Hillcrest (295-2510)

Type of Food: Hamburgers, salads, sandwiches
Price Range: \$1.50 to \$5.95
Hours: Open daily, Monday through Saturday, 7:00 a.m. to 11:00 p.m. Sunday, brunch only, 10:00 a.m. to 1:00 p.m.

About a month ago one of my neighbors trotted down his car window as I was walking down the street and yelled, "Crest Cafe. Try it. It's great!"

A week later, I invited a former student to lunch. When I told her we would be dining in Hillcrest she exclaimed, "Oh, are we going to the Crest Cafe?" We were not.

Finally, last week I decided to try Crest Cafe. My friend who accompanied me, and who rarely dines out, declared with enthusiasm, "I'm so glad we're going to the Crest Cafe. I've heard so much about it."

When we arrived, people were clustered on the sidewalk, waiting to get in. We left our names and took a walk around the block. After awhile we edged inside. I remembered the place from when it was a small Middle Eastern delicatessen with a few tables. The size of the room had not been altered, but in the kitchen, which was open to view, three or four male cooks worked frantically filling orders.

The menu can't be described as American Roadside Basic — if you went on a trip and came across a small restaurant that served hamburgers, sandwiches, salads, quiche, and soup, you would hardly be astonished. Possibly the quiche would not be standard fare, but everything else on the Crest Cafe's menu, including the omelettes, has been dished out across the country, to these many years. Therefore it wasn't the distinction of the menu that was attracting this many diners.

After ten minutes of waiting in the crowded entryway, elbow to elbow with people who were ordering take-outs, we were given a table. Since the room is so small, the best tables are against the far wall, but no one complains. The important thing is to be seated.

My friend ordered soup, the fresh garden salad, and the California chicken-salad sandwich — the chicken salad with orange chunks and cashews was allegedly one of the best items in the house. I ordered a Reuben sandwich to start, knowing that I would order a hamburger afterward.

The din was immense. A loudspeaker piped in music to agitate the crowd, and the lack of acoustical tiles made each conversation reverberate with the impact of a drill hammer. Everyone was cheerful, pleased to be there. The waiters and waitresses, who had to work in this atmosphere of noise and the constant press of diners, managed to maintain their sense of humor. It's the friendliness of the people who run this restaurant that contributes to its reputation.

We're all familiar with the line of John Milton's, "He also serves who only stands and waits." The satiric version is, "They do not serve who only stand and wait." We waited. Believe me, we waited.

Just when we thought our order would be brought to the table, we were told there was no more chicken salad. My friend settled for the soup and salad. The soup, an odd version of mulligatawny, was a homemade chicken soup with apple slices floating on the top. I would not say it was distinguished, nor was my Reuben sandwich when it arrived. I can't imagine what prompted me to take the risk when the only good Reuben sandwiches are to be found in top Jewish delicatessens where the corned beef is lean, hot, succulent. Never mind, I shared the sandwich with my friend and then ordered a Balboa burger.

At a table at right angles to ours a distinguished-looking couple appeared disgruntled. I smiled at them and asked how they liked the place. The man replied,

"We've been waiting thirty minutes for a hamburger," and she added, "Never again." I went back to picking at our half order of fried onion rings, and at what I considered the best item, the home-fried potatoes with their skins on.

Let us feel that the suspense is too devastating. I never did order that hamburger. After about ten minutes, the waiter brought the dessert, and when I inquired about the burger he replied, "Oh yes, I ordered it." After we finished the dessert, and with no sign of the burger, I tugged on his pants legs and canceled the order. Full of apologetic replies, "That's okay," I could feel the breath of the other hungry diners on my neck. We got up and left.

Now, I should say that without equivocation Hillcrest is one of the few areas in San Diego that has the atmosphere of a true neighborhood, where people seem to know and care for each other, and where the trade for its restaurants and shops draws heavily from the people who live there. I am fond of Hillcrest and enjoy my visits there. Crest Cafe serves its neighborhood and obviously needs a need.

It is open from 7:00 a.m. to 11:00 p.m. Monday through Saturday, and for brunch Sunday. It's always helpful to know of a place that's open late and where you can find something edible. Crest Cafe does very well at that basic, simple level of providing good but not distinguished food, throughout the day and night. But its reputation is out of all proportion to what it produces. When I asked the waiter whether it was ever more quiet, he smiled and said, "It's like this all the time, even in the morning."

Questions: why would anyone leave one's own neighborhood and travel to Crest Cafe for the noise, the wait, and the ever-lovin' American hamburger? We need as many late-hour restaurants we can get, and for this I must praise Crest Cafe. But with the exception of after the theater or a concert, I would not suggest myself to the experience.

The Restaurant: *Stefano's*

The Location: 530 University Avenue, Hillcrest (296-0975)
Type of Food: Italian
Price Range: \$2.50 to \$8.90
Hours: Closed Sunday, Open Monday through Friday, 11:00 a.m. to 10:00 p.m.; Saturday, 4:30 p.m. to 11:00 p.m.

Stefano's, once known as Zolezzi's, has been a landmark in Hillcrest for years. The interior has been redecorated, the atmosphere is redolent of family-style Italian restaurants, and though the tables are far too close together for comfort, it's especially worth noting for its homemade pastas and its half orders. The half orders of the various pastas, including six different preparations of lasagna, are things to keep in mind if you'd like a light meal. I would not go all out for the nightly special, which may be expensive and may not prove too satisfactory. This was the case with my friend who ordered the fresh salmon at \$10.95; the pesto sauce on the salmon wasn't done well. You're better off staying with pasta, or the frittata, which is the hallmark of this establishment.

The salads and soups at Stefano's are hearty — lots of thick soup, lots of lettuce in the salad, the latter of which is served in wedges and has to be cut with knife and fork. Both of these are good in a home-style way. We also found the half order of fettuccine Stefano to be pleasant enough — no one could fault it for being too spicy. The noodles are tossed with cream and a hint of Dijon mustard.

There are two items which could bear marked improvement. The first is the marinara sauce, a heavy, dense tomato paste without flavor or subtlety. It permeates all too many dishes, and in my opinion ruins them. The artichoke frittata is tasty enough, but its basic flavor is lost in this sea of red paste. Moreover, if you order a dinner, the side order of pasta is also the victim of this ubiquitous sauce.

The second area that requires improvement is the service, which was almost, but not quite, laughable. The dishes were plunked down and the waiter vanished, on the run. When we received our half order of fettuccine, I naively assumed that the waiter would divide the pasta for us. A pair of tongs was placed on the pasta and we had to fend for ourselves. Whenever a dish was brought to our table, I backed away in fear that it would land in my lap. This is no way to eat Italian.

Stefano's is a family restaurant that is often crowded; it will not suffer from this review. It is not in the same league as Giulio's in Pacific Beach, even for pasta dishes. However, it's inexpensive — half orders of pasta range in price from \$9.95 to \$4.75, and the frittata without salad is \$3.85. Stefano's is what many people associate with Italian cookery, but it won't satisfy diners who know the joys of elegant Italian.

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JEFF SMITH

I doubt that the august Sophocles would be the humor in Charles King's "modernized" adaptation of the great tragedian's *Antigone*. And he would be equally appalled by the current production of the drama, a combined effort of the Alpha Company and the Bowery Theatre, which opened last Thursday night at the small playhouse on Fifth Avenue. In King's version, the immediacy of Sophocles' language has been tempered, as have his clearest distinctions between right and wrong, as well as the declaratory style of presentation required for the performance of his plays in the spacious amphitheaters of Attic Greece. These familiar features, along with the classic simplicity of the original, have been replaced by an absolutely irrelevant production — as much concerned with the meditations of the media as with the tragedy of a courageous woman who is cursed by fate and driven by laws higher than those imposed on her by an unjust civil authority. No. Were the Master to see the Bowery's production, he would cease bickering with Aristotle over one minor point in the *Poetics*, he would rise from his shaded nook in the Elysian Fields, and — mid-concussion — he would trundle over to the nearby River of Forget-

fulness, where he would gaze down a few Lethean shrouds in rure time.

Charles King is not alone in transcribing history and the classics into contemporary language (or jargon), dress, and attitudes. Other examples of this modern penchant for artistic license include the novels of Ishmael Reed, T. Coraghessan Boyle's *Water Music*, Thomas Pynchon's *Gravity's Rainbow*, Peter James's play *The Night Train*, and — really the most strained member of this group — *Jesus Christ Superstar*. On first glance the aim of this practice appears to be sheer travesty, an iconoclastic spoofing of allegedly dusty works of art. When done honestly, however, it seeks to recapture the essence of the original and, at the same time, to use it as a springboard for experiment. With one or two distracting exceptions, the Bowery's fine production, imaginatively directed by Ollie Nash, has done just that.

King's adaptation does presuppose some familiarity with the original, especially with regard to the gravity of Antigone's decision to bury her brother (and all the goings-on in the production, which was not stressed with sufficient clarity). At the beginning of the play, immediately following the deaths of Etioles and Polyneices in a civil war, two events considered. In an attempt to restore order to

Thebes, Kreon issues an edict that forbids the burial of Polyneices, a rebel and, in the eyes of the new king, a traitor. Kreon's proclamation, also intended to establish his own authority as efficiently as possible, goes against the laws of the gods. These require a proper burial for all the dead, even if it is just a sprinkling of dirt over the corpse. Final justice for a life, the play says and the culture believed, is in the hands of the gods, not those of man.

Antigone reacts swiftly. She claims that Kreon's edict is unjust. It violates the "eternal laws" of the gods, she says, whose wishes must take precedence over all other forms of authority. Thus she buries her brother — twice, in fact — both openly and publicly. She freely admits to her deed and aligns herself with the unwritten demands of the gods. And she also willingly accepts the consequences of her decision — in this instance, punishment by hanging. The sum of her actions, which she performs instinctively, constitute the paradigm for an act of civil disobedience. The path through Thebes, to Gandhi, Dr. King, and beyond, begins with Sophocles' *Antigone*.

What is so striking about Charles King's adaptation and the production at the Bowery Theatre is that they achieve an aesthetic correlative for Antigone's act of civil disobedience. With an impish spirit and an underlying seriousness, the production refuses to play by the old rules. It is an act of artistic disobedience, in violation of the laws of performing classical theater. Director Ollie Nash has replaced the formal decorum of the original — which can result in stiff-backed recitations with both feelings and faces hidden behind large masks — with a corporeal representation of the play and a distinctive flavor, at once playfully disrespectful and adoring of the original. Sophocles' drama is static. The action is restricted to descriptions of events by the characters. In the Bowery version, the action is all over the stage — in dream-sequences, open confessions about the characters, and, unexpectedly, in the manipulations of the media, a modern wrinkle King has added with telling effects.

The suffering of Antigone, the deaths of her brothers, herself, her fiancé Haemon, Ismene, and Creon, as well as the final punishment of Kreon (his curse is to stay alive) — all are treated as a media event. Actors arrive, with cameras for heads, and the audience at the theater witnesses not only the unfolding of the drama itself but also the gathering and relaying of that information by television reporters. This double perspective, which recurs throughout the evening, has a few harrowing things to say about TV news. In the original, the choros was the voice of the chorus, a witness whose comments reflected the changing attitudes and growing awareness of the populace. In King's adaptation, a jaded, fast-talking reporter (played with dripping cynicism by Bonnie Dillingham) assumes the function of the choros. She wears a mask, on camera, and presents watered-down reports from the scene. When she is done, she takes off the mask and rips into several hard-bitten observations. These contain a much more

accurate description of what is going on and — when compared to what she told her viewers — they reveal that her Kreon cares as much for higher truths as Kreon does for the higher laws.

The playwright protests implicitly that TV news mediates events. It comes before the viewer and the bare facts and admits only partial access to the truth of the historical moment. At the same time, however, King undermines the story of Antigone. He gives us the facts, often in ways that make us wish for the fictions. Familiar figures like the cautious Ismene and the blind seer Tiresias — whose curse, in Greek mythology, is to tell the truth — are given identities right out of the *National Enquirer* (Ismene is fooling around with Kreon; Tiresias is a flop). Kreon produces dossiers on Etioles and Polyneices that reveal both to have been ardent reclusives of the first order (the only difference being that Etioles had a few more "scruples"). And Kreon himself, whose fate in the original is to exist long after the tragedy of Thebes "forever robbed of sleep," is a compulsive fascist, eager first to stonewall Antigone's cover-up and second, to pursue his enemies "even in death." My major complaint about King's inventive, if wordy, script is that his tinkering with these characters often overexposes their motives and "bare facts" about their private lives demythologizes them and tend to rob the drama of its fundamental mystery.

This reservation aside, Ollie Nash's production at the Bowery is first-rate. Aided by Steve Berliotti's ethereal music and sound designs, and by Fred Sutton's intricate lighting, Nash has staged a bold, complex, multidimensional event that takes as many theatrical risks as King takes liberties with the text. His principal actors, for example, are unmasked, while the secondary performers wear masks. The result (of this and of other effects) is a disjunctive, though surprisingly uncluttered, combination of caricature with fidelity to the emotional range of the original. Nash has also interspersed the play with a series of haunting images, visual representations of the action that explode and disappear with the speed of a flashbulb. The production is not Sophocles' *Antigone*. Instead, it is an imaginative interpretation, rich in conception and execution, that moves by its own laws with a consistent unity of purpose.

The performances of the cast also reflect this unity. Though given to distracting pacing between speeches, Lauren Hamilton is an appropriately indignant Antigone. Ginger Perry manages to generate sympathy for her character — Kreon's wife Eurydice, a lush. Robert McKenna gives old Tiresias the aura of a Hollywood producer. Wearing a mask that he nonetheless makes lifelike, David Kornblut creates a believable identity in his bit as Sgt. Baker. And Kenton Benedict, a new presence in San Diego theater, plays the harried Kreon with unflinching intensity. One objection to the Bowery's production is that it has no curtain call. This is unfortunate, because the cast and the offbeat show in general both deserve several curtain rounds of applause.

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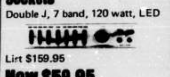
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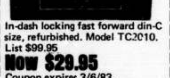
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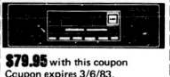
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Section 2 Events, Theater, Music, Film

American Dance

Twenty-five years ago, the Alvin Ailey Dance Theater was a group of seven dancers scrambling for rehearsal space in New York City. Unpaid, they'd rehearse for six months for one performance at the 92nd Street YM-YWHA and then scatter. This catch-as-catch-can regime continued for three years, until the State Department spotted them at the Jacob's Pillow dance festival in 1961 and sent them on a five-month tour of Southeast Asia.

Today, Ailey's Dance Theater is a phenomenon in the contemporary dance world: the parent company has grown to thirty members and there are

two junior companies (the Repertory Ensemble and the American Dance Center Workshop), a school with an enrollment of more than 4000 students, a full-time dance certificate program, a children's program, and a special project for blind and visually impaired students. It's also the only contemporary repertory dance company in America.

Ailey has never felt his dance vocabulary was the only vocabulary; in addition to his own forty-seven ballets, the company's repertoire includes 103 other works by forty-some other choreographers. Ailey's company has become a benevolent empire where new choreographers are nurtured, the work of established choreographers is showcased, and classic pieces by early

(continued on page 5, col. 3)



Rehearsal / Alvin Ailey, 1960

Carrying The Message

During what U. Utah Phillips called "the Great Folk Scare" of the Fifties and Sixties, Pete Seeger was widely hailed as the brightest star of the folk revival. This was hard on Pete, for he hates the whole idea of stardom. He wants to sing, and have his

song speak for themselves; he wants the audience to respond not to Pete Seeger, but to the song. He once discussed an article that had been written about the old British music hall tradition, in which it had been pointed out that the audiences "idolized their stars." Those performers had been pushed into stardom, Pete said, by economic pressure and narrow musical professionalism, and now — 100

(continued on page 5, col. 4)



Quick Change Artists

A special kind of theater is that in which a single actor embodies a series of different personalities, one after the other, with the aim of portraying modern society as a whole. The scenes are comic, but they have

a serious purpose; satire is mixed with pathos, and there is a detailed reproduction of the way certain social types speak and behave. The actor needs imagination and versatility — and endurance.

The last example of such theater we've had in San Diego was Lily Tomlin's one-woman show at the Old Globe. Now, Sushi is presenting two more: a double bill of Whoopi Goldberg and David Schein. The actors

with the Swiss Appenzeller, has not yet been recognized by the American Kennel Club. It's a pity, for my dog has proven herself in the Alps among cows of all sorts; her coloring and markings, her ears, her height — to say nothing of weight,

length, and diameter — are better than the mean; and she loves milk and cheese. Admittedly, her tail lacks the proper forward curl, but she goes after it regularly, and it does actually seem to be getting closer to her mouth. Well, anyway,

before the AKC accepts Appenzellers, or even considers introducing a mixed-breed classification, my dog will sadly and undoubtedly be beyond all three of the judges' most important criteria: type, soundness, and movement.

Still, she keeps her body groomed and her nose and hopes in the air for the next dog show. Little does she know that the Silver Bay Kennel Club will be holding its eighty-sixth annual dog show the Sunday, February 27. Beginning at 8:00 a.m. and continuing until about 5:30 p.m., 2653 dogs, representing more than 100 breeds, will be judged for conformation or obedience. Judging will take place in twenty rings for the seven groups, which are working (including Dobermans, boxers, and Siberian huskies), herding (shepherds, corgis, collies), hounds (dachshunds, whippets, afghans), sporting

(continued on page 6, col. 3)



Illustration by Barry Robinson

READER'S GUIDE

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday on which the event is to be held. The deadline for contributions is 10 a.m. on the Friday preceding the Thursday on which the event is to be held. The deadline for contributions is 10 a.m. on the Friday preceding the Thursday on which the event is to be held. The deadline for contributions is 10 a.m. on the Friday preceding the Thursday on which the event is to be held.

Dance

Just Tap Performance will be presented by the Just Tap Ensemble, 210 East Main Street, El Cajon, 440-2277.

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

Irish Dance Festival, featuring Irish dancing competition and demonstrations of jig, reel, and group dances, will be held Sunday, February 26 and Sunday, February 27, 8:30 a.m., Escondido High School, 1535 North Broadway, Escondido, 443-0391.

Ballet will be performed by the dancers of the Stratford School of Dance in a program staged by Valentina Testlin, former Bolshoi Ballet, at Sunday, February 27.

Old Time
Thursday 24 7:30
TRADITIONAL & ORIGINAL
CELTIC MUSIC
JIM & THERESA HINTON
Friday 25 7:30 & 9:30
LUGER, GUNN, & BROS.
LOST HIGHWAY
Saturday 26 7:30 & 9:30
FINGERSTYL GUITAR
RICK RUSKIN
MOUNTAIN DOG CAMPER
JOELIN LAPIDUS
Sunday 27 7:30
NEW ORLEANS JAZZ,
SWING & BOOGIE
TOBACCO ROAD
SUE PALMER,
ERIC HYBERSTEN,
PRESTON COLEMAN,
SHARON SHUFFLET
Tuesday 1. HOOT NIGHT 7:30
Wednesday 2. O'NEAL MOON TRIO
TRADITIONAL AMERICAN & CELTIC MUSIC
COVER CHARGE NIGHTLY.

Film

"Tadpole" is a movie documenting the rise and new growth of American dance, will be shown Thursday, February 24, 7:30 p.m., Sherwood Auditorium, La Jolla, 454-3541.

"Memories of Underdevelopment", a film of a middle class intellectual caught in the midst of revolution in Cuba, will be shown Friday, February 25, 7 p.m., third lecture hall, UCSD, Free, 452-1362.

"Secrets of Shangri-La", a film based on the book by Rene Taylor, will be shown with Tibetan Medicine - A Buddhist Approach to Healing, Thursday, February 24 and Friday, February 25, 8 p.m., Laughlin Inn, 2100 Avenida de la Playa, La Jolla, 459-8029.

"Lake Titicaca", a Jacques Cousteau film about the highest navigable body of water in the world, and group dances, will be held Sunday, February 26 and Sunday, February 27, 8:30 a.m., Escondido High School, 1535 North Broadway, Escondido, 443-0391.

"Death of a Gandy Dancer", a film on death and dying will be shown on Sunday, February 27, 2 p.m., National City Public Library, 200 East 12th Street, National City, Free, 474-8211.

"Race For Your Life, Charlie Brown", a movie starring the Peanuts gang, will be shown Monday, February 26, 6:30 p.m., National City Public Library, 200 East 12th Street, National City, Free, 474-8211.

"The Sky on Location", a new film by Barbet Schroeder, will be screened and discussed by Manigault, Monday, February 26, 8 p.m., room 103, Mandeville Center, UCSD, 452-2862.

San Diego's Mystery Book Store
Specializing in classic whodunits, espionage and adventure novels, detective stories, police procedurals, thrillers, tales of suspense and gothic horror and used. Games and records. Large selection of children's mysteries.
In the Old Town Mercado
2707 Congress St. San Diego
11 a.m. - 6 p.m. daily
264-0487
grounds for Murder

"The Private Life of Henry VIII", a 1912 movie directed by Alexander Korda and starring Charles Laughton, will be shown Tuesday, March 1, 7 p.m., Coronado Public Library, 642 Orange Avenue, Coronado, 435-4187.

Music

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

Contemporary Music will be performed by Sonor, the UCSD contemporary music ensemble, Thursday, February 24, 8 p.m., Mandeville Auditorium, UCSD, 452-3229.

Percussion Concert, featuring bassist Bertman Turetsky and six UCSD percussionists performing "James Ballou" by Stuart Smith, and other works, will be presented Friday, February 25, noon, Mandeville Recital Hall, UCSD, 452-3229.

Guitar Recital, classical guitarist Dale Orler will perform a program of Elizabethan music, Friday, February 25, 7:30 p.m., Habitat Book Shop, 4711 Third Avenue, La Mesa, 697-7922.

"Aida", the Verdi opera, will be presented by the San Diego Opera, with Elizabeth Connell singing as Aida, Friday, February 25, 8 p.m., Friday, February 27, 2:30 p.m., and Wednesday, February 28, 7 p.m., Civic Theatre, 202 C Street, downtown, 236-6510.

Folk Concert, folk music legend Pete Seeger will perform a benefit program for Grass Roots Cultural Center, Friday, February 25, 8 p.m., California Theatre, 1121 Fourth Avenue, downtown, 232-5009.

Friday Evening Concert Series continues with a performance by Jeffrey Foote, bass-cantante and a professor of voice at Central Michigan University, Friday, February 25, 8 p.m., Smith Recital

New Music from Down Under will be performed by Flinders, the Australian string quartet, Friday, February 25, 8 p.m., Mandeville Auditorium, UCSD, 452-3229.

Piano Recital, including Edeh-Son, will be presented Friday, February 25, 8 p.m., 222-6474, 3444.

African Juju/Hiphop Music will be performed by King Sunny Ade, Saturday, February 26, 8 p.m., Adams Avenue Theatre, 3325 Adams Avenue, San Diego, 285-1566.

String Quartet Concert, the Prague String Quartet will perform quartets by Mozart, Poldovsky, and Schubert, Saturday, February 26, 8 p.m., Mandeville Auditorium, UCSD, 452-3229.

Gallery Concert, San Diego folk singer Peggy Wilson will perform Sunday, February 27, 2 p.m., San Diego Art Institute, Balboa Park, Free, 234-2946.

Organ Concert will be presented by Jared Jacobson, Sunday, February 27, 2 p.m., Organ Pavilion, Balboa Park, 295-6030.

Great Cantatas Concert will be presented by the Chancel Choir and will feature works by Heinrich Schuertz and Johann Sebastian Bach, Sunday, February 27, 4 p.m., First Presbyterian Church, 2021 El Camino Real, Oceanview, 757-3560.

Vocal Concert, bass-baritone Stephen West, who placed seventh in the 1982 International Tchaikovsky Vocal Competition in Moscow, will present a concert that will include excerpts from Carlisle Floyd's Sasanak, Sunday, February 27, 8 p.m., First United Methodist Church, 2111 Camino del Rio North, Mission Valley, 297-4366.

Dance and Music will be performed by Kiva, a UCSD experimental ensemble, featuring Hah-Ah, America's first Korean shaman, in a dance that explores the transformation of movement into a visual art, Sunday, February 27.

ROMANIAN BULGAR TURKEY
folklore tour
with an emphasis on festivals, dance, arts, and crafts.
Aug. 15-Sept. 5, 89, 389.
Pacific Beach Travel
1508 Garnet Ave. 273-8747

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tour the Del Mar Castle before its interior is transformed for the 1983 Designers Showcase, will be presented with a wine and cheese reception, Friday, February 25, 6:30 p.m., the empty house will be open for further public inspection Sunday, February 26 and Sunday, February 27, noon to 5 p.m., parking at Del Mar Fairgrounds for a shuttle bus to the castle, Del Mar, 239-2211.

"Mama Dee's Daughters", a dramatic collection of prose and poetry about black womanhood, will be presented by the Human Ensemble, Friday, February 25 and Saturday, February 26, 8 p.m., Alternative Space Gallery, 568 Fifth Avenue, downtown, 363-8316.

Baschard Card Show, featuring displays by more than seventy major sports memorabilia dealers from all over the country, will be held Sunday, February 26, 9 a.m. to 6 p.m., and Sunday, February 27, 10 a.m. to 5 p.m., Monroeville Mall, Aztec Center, SDSU, 255-2811.

Bookale, sponsored by the Friends of the Library, will be held Sunday, February 26, 9 a.m. to 4 p.m., Point Loma Branch Library, 1310 Pointe Vista Drive, Point Loma, 469-4865.

Chamber Music Concert, the Chamber Music Society of San Diego will present a program that will include Beethoven's String Quartet No. 4 in C minor, Monday, February 28, 8 p.m., Sherwood Auditorium, La Jolla, 454-3541.

Chamber Music Concert will be presented by William Henry, violin, Karen Deeks, violinist, John Strubbs, violinist, Marcia Timbrell, cello, and Marian Hays, harpist, Tuesday, March 1, 7:30 p.m., San Diego Public Library, 820 E Street, downtown, 236-5469.

Violin and Piano Recital, featuring violinist Ann Grel, will be presented Wednesday, March 2, 11 a.m., Performance Hall, Palmer College, 1140 West Mission Road, San Marcos, Free, 744-1150 x2316.

Puppet Show, the Kent Family will present the show *Handel and Grendel*, Friday, February 25, 10 a.m., 12:30, 2:30, and 4 p.m.; Saturday, February 26, 1 and 2:30 p.m.; and Sunday, February 27, 1, 2:30, and 4 p.m., Puppet Theater, Balboa Park, 420-0794.

Custom Car Show, an annual event held for the past thirty years in San Diego, and featuring custom cars, cycles, and hot rods, will be held Friday, February 25, 6 to 11 p.m.; Saturday, February 26, 1 to 11 p.m.; and Sunday, February 27, 1 to 11 p.m., Commodity Conference, 202 C Street, downtown, 295-1138.

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READER'S GUIDE TO LOCAL EVENTS

(continued from page 5)

grumson lounge for the table, but Pete was just about beside himself with delight over the lush, crowded beach. When we got home I had to get out all the literature I had on grumson, and explain to him how to predict grumson runs with a tide-table and a lunar calendar.

The next day, he felt the same way about supranas. We took a walk to the Torres Pines glider strip, and he spent hours talking to the pilots and watching the planes winched aloft to soar back and forth above the edge of the cliff. He was terribly disappointed that a technician (based on his not being a California resident) prevented his temporarily joining the Glider Club and taking a ride.

There is absolutely nothing blue about Pete, he gets quickly excited over anything he likes, and this enthusiasm reaches out and catches up an audience. His enthusiasm is not only for the songs and the people who made them, but equally for their messages and the causes they espouse. Pete is best known as a crusader for causes, and he finds in music the best means of

furthering them. Forty years ago he sang in behalf of the then-struggling labor unions, then in support of racial equality, then against right-wing censorship and oppression, then against our war in Vietnam, and most recently in favor of a clean and healthful environment. In this last cause, he helped to organize a mighty effort at cleaning up the once-beautiful Hudson River ship, and this replica — the Clearwater — has for several years plied the length of the Hudson, with a crew of sailors and folksingers carrying the message.

Through all of these "causes" Pete has preached the unity of all humankind, using his musical art to unify as well as to entertain and educate. This philosophy goes hand in hand with that of San Diego's Grass Roots Cultural Center, which in the last year alone has produced nearly 200 programs designed to promote equality, protect the environment, and provide a forum for progressive ideas. Pete

"Seeger is in such demand that he chooses to do only those concerts that he really wants to do, it is not surprising that he has chosen this time to sing for the benefit of the Grass Roots Cultural Center. His concert will be presented tomorrow, Friday, February 25 at 8:00 p.m. at the California Theatre, 1127 Fourth Avenue, downtown. For more information, call the center at 232-5039 — or better yet, drop in to it in Golden Hill, at 1947 30th Street) and see what it's all about."

— Sam Hinton

Puppy

(continued from page 1)

(setters, spaniels, Labs; toy Poms, pugs, Pekingeses); terrier (bull-dogs, Scotties, airdales); and nonsporting (Boston terriers, Dalmatians, miniature and standard poodles). There will be a break in the judging at noon, when working police dogs will demonstrate their know-how, and dogs of various breeds will compete in hurdle races.

All events will occur at Bing Crosby Hall, the Eschbar Hall, and the Pat O'Brien Pavilion of the Del Mar Fairgrounds.

Admission is free. For further information, call 297-2338 or 755-1161.

— Amy Chu

2 FREE BILLY SQUIER TICKETS

(1st 12 rows) with each new Concert Club membership. Great value! Great tickets! Only \$59 a year.

Pat Benatar
3/20

Hall & Oates
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English Beat
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READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith, commentary is by Jonathan Sauter and Jeff Smith. Information is accurate, according to material given us, but it is always wise to phone the theater for last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military, ask at the box office.

THE AMOROUS FLUA
The North Coast Repertory Theatre presents this musical comedy, based on Moliere's *School for Wives*, book by Jerry Desnoes, music and lyrics by Bruce Montgomery. Amalthea, an old reprobate, believes a man should marry a woman who is ignorant of the ways of the world, thus keeping her from other men. He has raised Agnes from the age of four, secluding her from the world with the hope she will become his "perfect wife." Will Boyant plays Amalthea. Other members of the cast, directed by Ode Robinson, are Gary Holt, Brenda Lou Berkeley, Dan McCook, Debbie De Maras, and Ramona Baldwin. Laurie Valdes is the musical director, Eric Worthington is the choreographer, and Bethany Penrose is the costume designer. (Sm.) North Coast Repertory Theatre, through February 27; Friday and Saturday at 8:00 p.m., Sunday at 7:00 p.m.

ANTIGONE
Reviewed this issue.
Bewery Theaters, through March 27; Thursday through Sunday at 8:00 p.m., Matinee Sunday at 2:00 p.m.

ANTIGONE
The San Diego Little Theatre presents the Sophoclean tragedy about Antigone's attempts to overcome the curse of her father, Oedipus, as well as the harsh edict of King Creon, which forbids the burial of her brother Polyneices. William Hah directs the production, which features Marc Thompson as Antigone and Alan Nichols as Creon. Other members of the cast include John Hather, Scott Standford, Laura Lanier, Ann McFright, and Vince Ferrell. The set is designed by Ray Trail, the

costumes are by Janet Nichols, and the sound is by Edgar Bullington. (Sm.) San Diego Little Theatre, Friday, February 25 through March 19; Thursday through Sunday (except for Leonard Genie, about a young songwriter who moves into his first

Saturday, March 5 at 8:00 p.m., Matinee Sunday, March 6 at 2:30 p.m.

BITTERFLIES ARE FREE
The Pine Hills Lodge inaugurates its 1983 season with the comedy, by Leonard Genie, about a young songwriter who moves into his first

into impersonating Charley's aunt. But there's a problem: Charley's real aunt is coming as well. Directed by Kerry Jo Coderera; cast members for the production include David Heath, Deborah Giltz, Charlie Jones, Carolyn Schaele, Henry Le Clair, John Rosen, Robert Smyth, Pamel Smith,

CROSSING NIAGARA
Part realism, part playfully mystical comedy. "Niagara" is a gentle, deeply symbolic drama as told by Blonden and Carlo. On August 19, 1959, Blonden crossed Niagara Falls on a tightrope, with Carlo on his shoulders, and the play examines the bond that develops between two men willing to trust each other with their lives. Crossing Niagara slowly pans away the layers of their beings and reaches a fundamental core their courage, their fears and terrors, their sadness, and their dreams. That they are crossing Niagara Falls in tandem is a fact, but almost an incidental one. The real crossing occurs in the basic trust each develops in the other, and their sense of shared responsibility. All of which the San Diego Repertory Theatre has staged in splendid fashion. The gifted direction of Douglas Jacobs, the brilliant performances of David J. Pattington and Thom Murray (as Blonden and Carlo), and all the various elements of the production achieve similar unities. This is especially true of the final scene — the crossing — which requires Pattington to carry Murray on his shoulders, all the while replicating the greater movements of a tightrope walker, maintaining breath control, enunciating clearly, and maintaining in character. Well-coached by movement consultant Steve Pearson, Pattington and Murray must do that and more. The scene also requires both actors to experience a flood of conflicting emotions and to articulate, back and forth, a shogun blast of fragmented lines, half-sentences, and lead-up utterances that must read, like a verbal vanishing point, into each other's voice in the end. In the Rep's opening-night performance of Crossing Niagara — a warm, uplifting production — Pattington and Murray, like Blonden and Carlo in 1959, met each of their challenges and triumphed. (Sm.) San Diego Repertory Theatre, Sixth Avenue Playhouse, through March 6; Thursday through Sunday at 8:00 p.m., Matinee Sunday at 2:30 p.m.



Oh, What a Lovely War

THE BOY FRIEND
The La Jolla Stage Company offers George Wilson's musical spoof of the English musical comedies of the 1950s, "with diving flippers and logs with pattern leather hats." Memorable song-and-dance numbers include "Question With Me," "The Boy Friend," and "Perfect Young Ladies." Members of the cast, directed by Jack Tygert, are Beverly Davis, Jonathan Jones, Lynn Henderson, Roy von der Heide, Connie Collier, Charles Verha, and Jennifer Allen. The production is choreographed by Marge Tygert, with musical direction by James H. Cusack. Scenic design is by Stephen Stone, and lighting design is by Tom Strauss. (Sm.) La Jolla Stage Company, through March 6; Thursday, February 25; Friday, March 4 and

apartment is occupied by a young actress. She offers friendship, which includes removing the connecting door between the two apartments. Then she discovers that he is blind. The production, directed by Scott Kinney, features Debra Berlet and Scott Kinney in the lead roles. (Sm.) Pine Hills Lodge, through February 26; Friday and Saturday, dinner at 7:00 p.m., curtain at 8:00 p.m.

CHARLEY'S AUNT
The Lamb's Players' Theatre opens its 1983 season with Brandon Thomas's durable, late-Victorian comedy about two Oxford students, Jack and Charley, who conspire to sneak their girlfriends up to their room unchaperoned. To perform this feat, they con Babberly, a fellow student,

Tom Stephenson, and Gail West. The set and lighting are designed by David Thayer. The costumes are by Gail Parish, and the music design is by Vando Thompson. (Sm.) Lamb's Players' Theatre, through March 26; Tuesday through Saturday at 8:00 p.m., Matinee Saturday (except for Saturday, March 26) at 2:00 p.m.

COMEDY TONIGHT!
Lee Conroy and friends present an evening of improvisational comedy every Wednesday night. The show, which begins at 8:30 p.m., is preceded by a workshop at 8:30 p.m. The workshop, designed to give people the opportunity to "go wild" on stage, offers instruction in the techniques and practices of improvisational comedy. B Street Cabaret, 2753 B Street (formerly the Wing Cafe), San Diego.

Thank you, Bach.
Thank you, Beethoven.
Thank you, Brahms.

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READER'S GUIDE TO THE MUSIC

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

Nearly twenty years ago (that hardly seems possible), when the first wave of the British Invasion was establishing a beachhead in this country, there developed between certain of my older relatives and myself an uneasy truce in the generational war over musical taste. Most of them had come of age during what has since come to be known as the Big Band Era, and they could neither understand nor silently tolerate my enthusiasm for the Beatles, the Rolling Stones, the Kinks, the Animals, and the rest. My father, a contemporary of Gene Krupa who had surrendered a promising career as a bandleader for the more sober pleasures of married life, was the self-appointed leader of these defenders of the faith. Whenever a television commentator or journalist interpreted good attendance at a Harry James or Count Basie concert as an indication that a large audience still existed for big band music, he would rise from his easy chair and pace with an excited defiance, in the manner of all defendants who have been vindicated by a wise and just arbiter. The motto — or rather, rallying cry, judging from the frequency and tenor of



COUNT BASIE

its employment — of these rock-baiting swing seats seemed to be, "The big bands are coming back!" My response to such ardor was then what it remains today: the big bands are not coming back because they never went anywhere. Like any important musical trend, big band (or swing) music was destined to crest at some point, and for most purposes, it broke and leveled out in the mid-Forties,

after nearly two decades of popularity. No one knows exactly when, where, or how swing got started, although references to it were made as early as 1928. But in strictly musical terms it most certainly represented a confluence of several jazz-related streams of the first quarter of this century. Just as the merging of such seemingly uncomplementary idioms as ragtime and blues had preceded the development of

jazz, so did the regional varieties of jazz coalesce to become swing. Swing incorporated the rhythmic strength of stride piano, the hypnotic rifting associated with the blues bands of the Southwest, and the mannered delivery of the concert bands of the Northeast. It was a somewhat paradoxical form in that it introduced the "hot" element of jazz — the blistering solos of the era's foremost players — to the "sweet," exemplified in the muted sounds produced by the reed and brass sections of the big bands.

One of the most important of the early swing band leaders was Bennie Moten, considered the father of the Kansas City style of swing. That you may have heard of this style — a two-beat, blues-rich, hard-swinging music — and not heard of Moten is not coincidental. He was upstaged, after a fashion, by his pianist, William Basie (the sobriquet "Count" was used as a promotional gimmick in 1935), who not only formed his own band in the mid-Thirties with the best players from Moten's and Walter Page's bands, but developed such a rapid following and bold reputation as a bandleader that it is he who is identified with the Kansas City style of jazz.

Basie wasn't, and isn't, a remarkable pianist, but he could "swing." If one goes by the broad definition of that term as an elusive rhythmic sense that

suggests acceleration, Basie's suggestions can be found in the almost humorously exaggerated economy of his playing style (he will often remain silent for several bars, then play a single, punctuated note). But Basie is not renowned for his pianistic abilities; he is famous because for nearly fifty years he has been regarded as one of the best handlers of large ensembles jazz has ever known. He is important because the swing era was an important musical milestone and Basie was one of its pre-eminent sculptors. Swing sounds harmless enough today, but it was the rock and roll of its day — hard, hot, and rebellious — and Basie rocked like few others.

Swing music ceased to be a directional force in music in the early Forties, when pre-World War II Americans tried to dance it to death. But the essence of its appeal remained after thanks to Basie, who continued to tour with a big band and has performed almost incessantly ever since (with a brief respite from big band leading taken in 1950 for economic reasons). Although a big band seems something of an anachronism now, the eighty-ish Basie's credentials as a jazz innovator are unassailable, and his name alone is so strongly identified with the prestigious light in which swing was once held that its utterance can sometimes encourage strange assumptions. This was brought home to me

(Continued on page 12)

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La Mesa

(whose own style she greatly influenced), Wallace is more than just a blues singer, having penned many well-known blues songs during her illustrious career. Though she's naturally lost some of the vocal suppleness and the ability to articulate phrases that marked her early efforts, Wallace's vocals nonetheless retain the rhythmic certainty and acerbic insight that separate the great singers from the merely good. Thornton, now in her sixties, is perhaps better known to San

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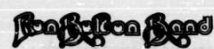


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(Continued from page 12)

Diego audiences, having performed here numerous times over the years. If one thinks of Ratt as a young, white protégé of Wallace, then the late Janis Joplin should be considered in a similar light with regard to Thornton. The obvious differences between Joplin's searing style and that of other female singers also gives us a clue as to Thornton's unique approach to the blues. Unlike many blues singers, Thornton strikes a defiant, rather than a supplicant pose, as if shouting loudly enough about her pain and trouble will not only exorcise them but also punish those who inflicted them in the first place. Thornton is also known for her songwriting (the "Hound Dog" and "Ball and Chain" are classics, and she'd be a shoe-in if someone ever establishes a Blues Hall of Fame. Chatham, a singer who performs regularly in San Diego, rounds out the bill.

"Three Generations of the Blues," which will be presented Sunday night at the Belly Up Tavern, will be filmed by KPBS for eventual viewing on Channel 15.

In other concerts this week, the Lords of the New Church will play twice in San Diego county before the weekend is up. Their first gig brings them to the Distillery East in Escondido to share a bill with Ismael Rivera and Darius and the Magnolia. Thursday, then they will headline a show that also features Elmore Sosa (not Bush Tetras as originally advertised) Sunday night at the Adams Avenue Theatre. I liked the Lord's debut album, but their concert at the Spirit in support of that release received mixed reviews. Currently they are working on a single, to be released only in England, that covers the Grassroots' Sixties hit, "Live for Today," with a runner has it: Todd Rundgren at the console.

If I had to single out one folk singer who is more deserving of respect and admiration than any other, I would name Pete Seeger. Seeger, as a member of two seminal folk groups, the Weavers and the Almanac Singers, became famous years ago for championing social causes and writing lyrics that broached the subject of

environmental concerns long before it became fashionable. Ordinarily, I like to keep music and politics separate, because all too often an artist's desire to preach overrides any intention of producing quality music, and at that point he or she might as well set their instruments down and speak from a podium. But such biases don't readily apply to Seeger, since he was, at least in his prime, a songwriter who could impart a serious message and still appeal to the musical ear. Once blacklisted by television for his alleged communist sympathies, Seeger emerged the moral and legal victor, and has for the last couple of decades busied himself with conservationist and antinuclear work. On the musical side, Seeger was one of the first musical "populists," encouraging members of his audiences to learn to accompany themselves on banjo or guitar, and generally avoiding the elitism that characterizes professional performers. Among Seeger's more famous songs are "Where Have All the Flowers Gone?" (a hit for the Kingston Trio in 1962), "If I Had a Hammer" (Pete, Paul, and Mary), and "Kisses Sweeter Than Wine" (Jimmie Rodgers). But I would appreciate Seeger if for no other reason than that he provided the Byrds with two of their earliest gems, "Turn, Turn, Turn" and "The Ball of Cotton." Seeger will perform a concert to benefit the Grass Roots Cultural Center Friday night in the California Theatre.

Also on Friday night, the Bluesies will return to San Diego for two shows at SDSU's Backdoor. On Saturday, "Big Swamp" will perform at the Adams Avenue Theatre. Ade is the supreme exponent of African Afro, or highlife music, a modern form that combines the ancient musical traditions of the Yoruba tribe (Nigeria's largest) with American pop/soul stylings. Ade, a bona fide star in his native Nigeria, professes a heady soup that blends Yoruba drumming with pop instrumentation (including steel guitar and synthesizer). His current release on the Mango label, *Afya Music*, is quite good. The other Saturday show has the *Manures* returning to the Spirit.

(Continued on next page)



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HURRICANES

Sunday & Monday,
February 27 & 28

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Beau Weevil

Tuesday & Wednesday,
March 1 & 2

Beau Weevil is back, with the most innovative mountain jazz on the San Diego scene. Join us to celebrate the reunion. The band members are: Buddy and Michael Gray, Tom Cunningham and Doug Kreschner.

(Continued from preceding page)

On Sunday night, the Bruce Cameron/Hollis Gentry jazz ensemble will perform at the Backchannel in a concert dedicated to the local jazz radio station KSDS, on the 12th anniversary of their jazz format. The ensemble features players who are familiar to San Diegans, and have been written about in this column from time to time, including Cameron (trumpet, flugelhorn, cornet), Gentry (sax and flute), Mark Hunter (bass), Carl Evans, Jr. (keyboards), and Kelly Jersey (drums). Sitting in will be guests *Ellis Ruth Piggie* (vocals) and *Peter Springue* (guitar).

On Wednesday, guitarist/critic/industry watchdog Robert Fripp makes a stop at UCSD's Mandeville Auditorium to present something called "Some Spoken Ideas on the Music System." Now, keeping in mind Fripp's propensity toward long-winded treatises on musical subjects as printed in several major trade publications in the past, I think one can safely assume that this will be more lecture than concert. Although I understand that he has requested and outlined to the university a specific stereo sound system for his use during the presentation. The founder of the original King Crimson and guitarist for the new version, father of "Frippertronics," and recent collaborator with And, Summers of the Police on an intriguing little album entitled *I Advance Masked*, Fripp is one of those musicians who actually qualifies for the label "artist." Even if the show is more talk than play, Fripp is interesting enough to pull it off to everyone's satisfaction, I'm sure.



Count Basie and His Orchestra: Basie Theatre, tonight, Thursday, 8 p.m., Seventh and B streets, downtown. 225-1200.

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

Lords of the New Church, Ismael Rivera, and Darius and the Magnolia: Distillery East, tonight, Thursday, call for times, Mission at Metcalf, Escondido. 743-8284.

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

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

King Sunny Ade: Adams Avenue Theatre, Saturday, February 26, 8 p.m., 3325 Adams Avenue. 223-4771.

The Remones: Spirit, Saturday, February 26, 9 p.m., 1330 Buena Vista. 276-3993.

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

The Bruce Cameron/Hollis Gentry Jazz Ensemble: Backchannel, Sunday, February 27, 8 p.m., 8022 Clairemont Mesa Boulevard. 560-8069.

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

Robert Fripp: UCSD's Mandeville Auditorium, Wednesday, March 2, 8



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Thursday, February 24 9 PM
JAMES COTTON
Rockin' Rhythms & Blues Dance Concert

BLUES BAND
and guests the HURRICANES
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JAMES COTTON, the veteran blues virtuoso taught harmony to Peter Wolf of the J. Geils and to Paul Butterfield. He had a profound influence on the likes of Ron Grigg, Steve Miller, Bonnie Raitt and the late Janis Joplin (with whom he toured in the '60s). It is no coincidence that the Blues Brothers, the Chieftains of rhythm and blues, open their shows with Cotton's hit, "Rockin' Me." JAMES COTTON is the blues man's blues man, the musician's musician, the entertainer's entertainer...

Friday, February 25 9 PM

Big Mama Thornton
and San Diego bluesmen

Sunday, February 27 9 PM
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93 Grammy nominees... the legendary
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These 3 legendary talented blues performers will perform together for a special taping to be aired on KPBS-TV in San Diego, San Christianized edition. They are just what you need to get your blues fix. All three are the major influences of Bonnie Raitt and more often with her. Big Mama Thornton needs no introduction to Belly Up audiences. She has been seen here several times headlining these shows. Jeanne has been entertaining San Diego audiences at the Thornton Airport Hotel with her own special brand of blues. She is an accomplished pianist and vocalist.

Monday & Tuesday, February 28 & March 1 9 PM

Reggae Rock with

THE CAMPERS

(An All-Star band consisting of the prime members of the David Bradley Band - opened for the Rolling Stones last time here)

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JOHNNY COLEMAN & THE HEART ATTACK

Thursday, March 17 9 PM

JACK MACK & THE HEART ATTACK

Wednesday, March 30 9 PM

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Main room

NIGHT FLIGHT



In the Cabaret

HURRICANES

Sunday, February 27

NIGHTFLIGHT

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Monday, February 28

THIRD RAIL

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Tuesday, March 1

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NIGHTFLIGHT

50¢ DRINKS 'TIL 10 PM
NO COVER CHARGE

Alan Holdsworth, 1994

Wall of London, 1994

March 9, 12, 19, 26, 31, 1994

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LIVE AT THE

Bacchanal

560-8022

TONIGHT, THURSDAY, FEBRUARY 24

COUNTRY DICK & THE SNUGGLE BUNNIES



DOLLAR NIGHT

ALL WELL DRINKS \$1 ALL NIGHT
\$1 COVER CHARGE

FRIDAY, FEBRUARY 25

DOLLAR NIGHT THE SHAMES



\$1 COVER CHARGE

ALL NIGHT

\$1 WELL DRINKS

BETWEEN 8:00 & 9:30

WEDNESDAY, FEBRUARY 23

NO COVER CHARGE

\$1 WELL DRINKS

BETWEEN 8:00 & 9:30

PROGRESSIVE MUSIC OF THE 80s
DOUBLE LEVEL DANCE FLOOR 8 PM - 2 AM
dance to the electro-beat

SOUND & VIDEO

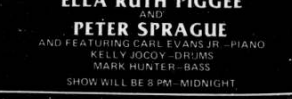
WITH OUR 10 FT. SCREEN
MANY NEW TAPES HAVE ARRIVED
LISTEN TO 9IX FOR DETAILS

BE HERE!!

SUNDAY, FEBRUARY 27

A NIGHT OF JAZZ

FEATURING
THE BRUCE CAMERON/HOLLIS GENTRY



WITH SPECIAL GUESTS
ELLA RUTH PIGGEE

AND
PETER SPRAGUE

AND FEATURING CARL EVANS JR. - PIANO
KELLY JOJOY - DRUMS
MARK HUNTER - BASS

SHOW WILL BE 8 PM - MIDNIGHT
EVERY WEDNESDAY IS
club bacchanal

THIS WEDNESDAY, MARCH 2
club bacchanal & 9IX

PRESENT A
VIDEO DANCE CONCERT

BETWEEN HWY. 163 & CONVOY ST.
8022 CLAIREMONT MESA, CALIF.

For complete weekly calendar call 560-8022. For concerts only call 560-8069. For further information call 560-8353. Doors open for concerts 3 PM. Advance tickets for all national concerts available at Sears, 32nd St. Naval Station, Bill Gamble's stores and all TICKETRON (565-9947) and SELECT-A-SEAT (565-2865) outlets, and the Bacchanal the day of the show starting at 7 PM. Sorry, you must be 21 years old. Picture I.D. required.

MARC BERMAN CONCERTS & AVALON ATTRACTIONS

PROUDLY ANNOUNCE

TICKETS ON SALE
THIS SATURDAY



KISS

**THURSDAY
MARCH 31
8:00 PM.**

SAN DIEGO

SPORTS ARENA

Tickets reserved \$12.50 and
\$10.50. Sports Arena Box Office,
Mad Jack's, 32nd St. Naval Station,
Aztec Center Box Office and all
Arena Ticket Outlets. Select seats
may not be available for public sale.

Marc Berman CONCERTS AND Avalon ATTRACTIONS

PRODUCED BY

San Marcos, 744-4120: Dallas Express, country, Wednesday through Saturday, and Sunday afternoon jam session.

The Chopping Block, 1740 East Vista Way, Vista, 735-8770: Dakota, country, Tuesday through Saturday.

The Country Side Restaurant and Lounge, 450 Douglas Drive, Oceanside, 757-0850: New Country, country, Thursday through Sunday, with jam session Sunday. Lone Star Country, country, Monday through Wednesday.

C.W.'s Saloon, Carmel Valley Road at Via Cortina, Del Mar, 275-6556: Larry Prewitt and Cinnamon

Ridge, country, Wednesday through Sunday.

Distillery East, 755 Metcal Street, Escondido, 741-9093: Lords of the New Church, rock and roll, Darius and the Magpies, rock and roll, Icovento Rockers, rock and roll, Thursday; dance to recorded music with Rockin' Steve W., Friday and Saturday.

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach, 755-6733: Dirk Debonaire, rock and roll, Thursday through Saturday; This Kid, rock and roll, Sunday and Tuesday, with Squad, rock and roll, Tuesday; New Wave Dance Contest featuring the Kamikaze

Klones, Wednesday.

Pineapple Lounge, 439 West Washington, Escondido, 745-1901: Magic, contemporary dance music, Tuesday through Saturday.

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

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

Glen's, 380 North El Camino Real, Encinitas, 942-3576: The

Beckett Band, rock and roll, Thursday through Saturday; the Market St. Band, contemporary, Sunday and Monday, call club for information.

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

Hill House, 2730 Via de la Valle, Del Mar, 355-6614: The Mardels, vintage rock, Thursday through Saturday; Diet Chap, rock and roll, Tuesday.

Hungry Hunter, 1221 Vista Way, Oceanside, 433-3633: Mr. Post and

the Wandering Boys, rock and rhythm and blues, Tuesday through Saturday; live entertainment, Sunday and Monday, call club for information.

Monday Jack's, 13940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400: Thunderbolt the Wonderbolt, rock and roll, Thursday through Saturday; Mary Perrin, contemporary, Sunday and Monday; magic shows, Tuesday; Flyte featuring Dave Doran,

contemporary, Wednesday.

Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030: Jim and Theresa Hinton, traditional and original Celtic music, Thursday; Lost Highway, bluegrass, Friday; Rick Raskin, folk guitar, Joellen Lapidus, mountain dulcimer, Saturday; Tobacco Road featuring Sue Palmer and Eric Hybertson, New Orleans jazz and swing, Sunday; Old Time Hot Nite, Tuesday; Cappy Moon Trio, traditional American and Celtic music, Wednesday.

Pancho's, 1309 Camino Del Mar, 481-0414: The Jack Costanzo Quartet, contemporary Latin

music, Thursday through Saturday; rhythm and blues jam session, Sunday afternoon.

Pizza Chisel, 908 South Santa Fe, Vista, 738-5740: San Diego North County Bluegrass Club open stage, fourth Tuesday of each month.

Poverness Club, 12237 Pomerado Road, Poway, 748-1135: Stagecoach, country rock, Wednesday through Saturday.

Poway Wine Company, 12375 Poway Road, Poway, 748-7296, 566-2070: Robyn Barn, rock and roll, Thursday through Saturday; the Hurricanes, rhythm and blues, Wednesday.

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

Red Couch Inn, 135 North Pine (at Center City and Valley Parkway), Escondido, 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, 728-1999: Ray Sanders, country and pop, Friday and Saturday.

Rory, 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, contemporary guitar, Friday; Andrea Faith, country and folk guitar, Saturday; Mike Clark, contemporary piano, Sunday and Monday; Gina Serio, original vocals and guitar, Tuesday; David Beldock, contemporary guitar, Wednesday; live folk classical and contemporary music, lunchtime, seven days.

Stage Coach Inn, 1865 Vista Way, Vista, 731-9099: Wes Reo and the

Countrymen, country, Wednesday through Sunday.

Sunset Lounge, 2328 South Escondido Boulevard, Escondido, 741-2541: Country music, call club for information.

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

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center, 749-4466: Country On The Rocks, country rock, Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032: Jockey Club, Pink Mink, rock and

*** TICKET EMPORIUM ***

BILLY SQUIER	March 6
JIMMY BUFFETT	March 7
STYX	Fox-March 11, 12 & 13
PAT BENATAR	March 28
KISS	March 31
HALL & OATES	May 1
BEACH BOYS & PADRES	May 8

March: Barium - April: Zorba the Greek - May: Lauren Bacall in "Woman of the Year" - All Universal Amphitheaters. Letters: Beachfront Cinema.

Now accepting deposits for: Bob Seger, Stray Cats, The Dead.

331 W. Broadway, S.D. 92101 8550 Miramar Rd., S.D. 92126
232-4168 679-8100 (Open Saturdays)

POSTER BLOW-UP
from any picture, color or black & white

8 1/2" x 11" - \$5.95	Color 18" x 24" - \$12.00
8 1/2" x 11" - \$5.95	Color 20" x 24" - \$15.95
Color 24" x 30" - \$30.00	

Send check or money order to Ticket Emporium or call for details.

NEW RELEASES FOR RENT AT \$2.00 USED RECORDS RENT AT \$1.00

TOP CASH

ENCORE RECORDS

3957 Goldfinch Street at University Avenue in Mission Hills
Hours: Tues.-Sat., 10-6
276-9277

Cash for your good song books
(Guitar, Piano, etc.)

20% OFF all posters
(including posters!) While supplies last - expires 5-10-83.

Texas Tuxedo
★ Exclusive Engagement ★
Just back from Mammoth
Wed. thru Sat., 9:00 p.m. "til Closing
Barker & Orr
"These two will bring down the house."
Every Sun. 8:30 p.m. "til Closing

5404 Balboa Ave., Clairemont Mesa, 279-2300

LIVE JAZZ

Friday & Saturday 9 p.m.-1 a.m.

BOBBIE GORDON TRIO

Wednesday 7:30

PAUL YATCH

Place

Monday, February 28, 8 p.m.

MASH BASH
Costumes suggested

Our Place

Pub at Milliken
2424 Fifth Ave. 232-1773
(South of Laurel)

VIM MUSIC PRESENTS

RENEE CARROLL

RENEE CARROLL, MICKY WILLIAMS, BOB DYLAN, JIMMY HENDRIX, BOB MARLEY, THE BEATLES, THE ROLLING STONES, THE KINKS, THE WHO, THE SMALL FISHIES, THE POLYS, THE CHIEFS, THE DOORS, THE GRATEFUL DEAD, THE ALLMAN BROTHERHOOD, THE EAGLES, THE BAY CITY ROLLS, THE JACOBS, THE MOUNTAIN GOATS, THE NEWBORN, THE RAINBOW, THE SPARKS, THE STAMPS, THE STRIPTEASERS, THE TURTLES, THE VAMPIRES, THE WHEELS, THE YOUNG RASCALS, THE ZEPHYRS.

RECORDS FROM 1965-1975

KRADIO

Pancho's
Award Winning Mexican Cuisine & Cocktails

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

The fabulous
Jack Costanzo Band
18 albums - Latin jazz & American contemporary

Sunday & Monday 9:00 p.m.
Come & dance to our popular
D.J. Pancho
Every Sunday 2:00-6:00 p.m.

Rhythm & Blues Jam

Tuesday & Wednesday
Ritual!
from Mexico City. The best in Latin & American contemporary music.

Tuesday 5:00-9:00 p.m.
Come enjoy the celestial sound of the harp by Carlos - an outstanding harpist from Colombia.

1309 Camino del Mar, Del Mar 481-0414

HALCYON
4298 W. Pk. Dana, 228-2800

Thursday, Friday, Saturday, February 24-26

Moving Targets

Sunday-Monday, February 27-28
and every Friday Happy Hour in March

FEATURES
Playing Music of the 80's

LADIES!!!
Don't miss Thursday nights at the Halcyon...
all ladies admitted free - super drink specials

Coming in March

Tuesday-Saturday, March 1-5 **HEIRIDES**

Tuesday-Saturday, March 8-12 & 15-19 **TAXI**

THE WILD TURKEY
5080 Bonita Road 267-2500
(Take 805 south to Bonita Road East to east end of Chula Vista Golf Course.)

THURSDAY HEINEKEN NIGHT
10:00 PM
HEINEKEN \$1.05

FRIDAY & SATURDAY
TOYS
NO COVER TILL 9 PM

SUNDAY TURKEY-LA NIGHT WITH
FIG & THE BOMBERS
TEQUILA DRINKS \$1.05

MONDAY
Alouds

SHORTEST-MONTH-OF-THE-YEAR-PARTY
KAMIKAZES \$1.05

TUESDAY DOLLAR NIGHT
AUTOMATICS
WELL DRINKS \$1.00

WEDNESDAY RUM NIGHT
AUTOMATICS
RUM DRINKS \$1.05

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

Clarice's RESTAURANT
San Diego's finest jazz!

KEVYN LETTAU QUARTET
Thurs-Sun Feb 17-Mar 13

PETER SPRAGUE QUARTET
featuring STEVE KUJALA
Mon-Wed Feb 21-Mar 30

DAVE MACKAY & LORI BELL QUARTET
featuring RUTH PRICE
Thurs-Sun Mar 17-Apr 10

RON SATTERFIELD with CROSSWINDS
Mon-Wed Apr 4-May 4

MIKE GARSON TRIO
featuring SHELBY FLINT
Thurs-Sun Apr 14-May 8

BRUCE CAMERON & HOLLIS GENTRY ENSEMBLE
Wed-Sun May 11-Jun 19

All performances 9pm-1am. No cover charge.
459-0541
11th floor, Summer House Inn, 7955 La Jolla Shores Dr.

WINDROSE
BEST HAPPY HOUR IN SAN DIEGO - DELI BAR
ROAST BEEF SANDWICHES - 25¢
SOUL JACO BAR - 25¢

SIERS BROS.

DIRK DEBONAIRE

Wind rose

At Windrose we serve fun!

roll, Thursday through Saturday.
Turf Room: Special K,
contemporary, Tuesday through
Saturday.

Whiskey Flats, 1260 West Valley
Parkway, Escondido, 745-8040.
Blues, rock and roll, Thursday
through Saturday; The Johnson
Almond Rhythmic Blues, rock and
blues, Sunday and Monday; Robyn
Rams, rock and roll, Tuesday and
Wednesday.

Beaches

Anselmo's, 3750 Sports Arena

Boulevard, Loma Portal, 224-2107.
Gina Serio, contemporary, Friday
and Saturday.

Atlanta, 2595 Ingraham Street,
Mission Bay, 224-2434. Chain
Reaction, contemporary, Thursday
through Saturday; Roberta Linn,
contemporary, Tuesday and
Wednesday.

Bahia Belle, at the dock, Bahia
Hotel, 998 West Mission Bay Drive,
Mission Bay, 488-0551. Main Street,
contemporary music for dancing,
Friday and Saturday.

Bahia Hotel, 998 West Mission Bay
Drive, Mission Bay, 488-0551;
Mercedes Lounge: Blumer,

contemporary, Tuesday through
Saturday; Puno Bar: Buddy Reed,
Tuesday through Saturday; Bob
MacLeod, Sunday and Monday.

The Beach Club, 1921 Bacon
Street, Ocean Beach, 222-0822.
Fuze, rock and roll, Friday and
Saturday.

Blue Parrot, 1298 Prospect Street,
La Jolla, 454-9111. The Chuck
Schiele Trio, jazz, Thursday; Road
Work Ahead, jazz, Friday and
Saturday; the Paul Sandler Quartet,
jazz, Sunday; the Greg Bloch Violin
Trio, jazz, Monday; the Joe Merrill
Quartet, jazz, Tuesday; the Daniel
Jackson Jazz Blues Band, jazz and
blues, Wednesday.

Carlos Murphy's, 4303 La Jolla
Village Drive, La Jolla, 457-4170.
Zuma, contemporary, Thursday;
Steve Hudson, comedy and music,
Saturday.

Chuck's Steak House, 1250
Prospect Street, La Jolla, 454-3325.
Tony Hornwell Jazz Quartet, jazz,
Thursday through Saturday.

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

Dooley's, 2901 Nimitz Boulevard,
Point Loma, 224-6628. Triangle,
60s to 80s rock, Wednesday

through Saturday.

Elbar's, 7955 La Jolla Shores
Drive, La Jolla, 450-0541. The
Kevin Lettau Quartet, jazz,
Thursday through Sunday; the
Peter Sprague Quartet, jazz,
Monday through Wednesday.

Garlight Room, 2855 Midway
Drive, Loma Portal, 223-8122.
Charles's Goodtime Band,
Doleland, Thursday.

Hakyon, 4258 West Point Loma
Boulevard, Loma Portal, 225-9559.
Moving Targets, rock and roll,
Thursday through Saturday; the
Features, rock and roll, Friday;
happy hour, Sunday and Monday;

through Saturday.

Headquarters Nightclub, 6617
Mission Bay Drive, Pacific Beach,
770-ROCK, 270-7881. Mad and
askulable, show featuring the Jetz,
the Seventh, Playground Slay, and
Joy Good and the Deceitones,
Friday; Squal, rock and roll, plus
guests, Saturday.

Hilton Hotel, Cargo Bar, 1775 East
Mission Bay Drive, Mission Bay,
776-4010. People Movers,
contemporary, Wednesday through
Thursday; Triple Play,
contemporary, Sunday through
Tuesday.

Hotel del Coronado, 1500 Orange

Avenue, Coronado, 435-6611. One
- One - Dorn, contemporary
dance music, Tuesday through
Saturday.

Islandia Hotel, 1441 Quivira Road,
Mission Bay, 224-3541. The Niki
Altman Trio, American and
international dance music, Friday
and Saturday.

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
through Saturday; the Norms,
rock and blues, Sunday and

Monday; the Shake, rock and roll,
Tuesday and Wednesday.

Le Chalef, 50th Newport Avenue,
Ocean Beach, 222-5390. Mixed
Genes, rock and roll, Thursday
through Saturday; the Hurricanes,
rhythm and blues, Sunday and
Monday; Beau Weevil, mountain
jazz, Tuesday and Wednesday.

Macho's, 2966 Midway Drive at
Rosedale, Loma Portal, 224-2401.
White Dwarf, rock and roll,
Thursday through Saturday, with
the Shames, rock and roll,
Saturday.

McP's, 1107 Orange Avenue,
Coronado, 435-5286. Delene,
contemporary, Thursday and

Friday; Skip Garcia, contemporary,
Saturday.

Mexican Village, 120 Orange
Avenue, Coronado, 435-1522.
Daybreak, contemporary, Friday
and Saturday.

Moby's Briller, Adam's Rib
Restaurant, 1403 Rosecrans Street,
Point Loma, 226-1871. Skip Garcia,
contemporary, originals, and
comedy, Tuesday; Jimmie Williams,
contemporary, Wednesday and
Thursday; T&A, contemporary,
Friday and Saturday.

Mom's, 945 Garnet Avenue, Pacific
Beach, 483-7737. Draper, rock and
roll, Thursday through Saturday;
Rage, rock and roll, Rail, rock and

roll, Sunday and Monday;
Notorious, rock and roll, Tuesday
and Wednesday.

Mulvaney's, 1011 Orange Avenue,
Coronado, 435-4660. Gary
Shawcross, contemporary, Friday
and Saturday; open stage talent
night, Sunday.

Mustang Club, 3595 Sports Arena
Boulevard, Loma Portal, 223-5596.
Richie Gary and Sundown, country,
Tuesday through Saturday; Country
Jamboree featuring four bands,
Wednesday.

Old Pacific Beach Cafe, 4287
Mission Boulevard, Pacific Beach,
270-7522. Jim Hawley,
contemporary, Wednesday through

M*A*S*H



DOS AMIGOS MEXICAN FOOD

LARGEST M*A*S*H Party in Town

February 28, 8 p.m. • Final episode on wide screen T.V. • Free color T.V. giveaway • Celebrity appearances (including several San Diego Chargers) • Hot Lips kissing booth • Dancing • \$5 donation to Muscular Dystrophy (MDM) gets you admission and a free M*A*S*H T-shirt.

1904 Quivira Road on Mission Bay • 223-8061
Two minutes west of Sea World's tower.

Anthony's Harborside

THE SUNSET LOUNGE

NOW PLAYING!
George Colovus & Company
thru March 5th

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

Entertainment in Sunset Lounge Tues. thru Sat. from 9:00 p.m.
Mon.-Fri., 4-6 p.m. Happy Hour with free hors d'oeuvres.

Specializing in Businessmen's Luacheons.
Res: 232-6358

JOSE MURPHY'S

4302 Mission Blvd., Pacific Beach 270-3220

HAPPY HOUR

Thursday-Friday 3-8 p.m.
Different munchies every week.
Most drinks under a buck.
99¢ shrimp cocktails served daily.

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

Benefit Concert!

PETE SEEGER

SINGING FOR PEACE AND JUSTICE IN SUPPORT OF
THE GRASS ROOTS CULTURAL CENTER

FRI. FEB. 25
California Theatre - 8pm
Box office opens 6pm
232-5009

Advance tickets at
Grass Roots (1947 30th St.) & Ticketron

Bodie's

WORLD FAMOUS DIVE BAR

THURS. FEB. 24
Playground Slap \$2.00
plus the critically acclaimed The 7th

FRI. FEB. 25
Ethnic Night featuring the Roots RAB of the \$3.00
Howling Men! (formerly the Crowdaddy)
plus the heavy funk of the 100% Black
New Joy plus from Santa Barbara, the jungle rock of
Me First!

SAT. FEB. 26
Wreckless Western vs. Raving RAB \$3.00
Country Dick & the Snuggle Bunnies
plus
Howling Men! (formerly the Crowdaddy)
plus the return of
Tex Reilly

SUN. FEB. 27
Sundays are Audition Night.
Rip Saw


MON. FEB. 28
Farewell to M*A*S*H Night
We'll miss you. 75¢ beer 75¢ well drinks \$1.25 pitchers

WED. MAR. 2
The Hellhounds Rad Hoe Down
Guy Good & the Decent Tones

Corner of University & College
6149 University Avenue 583-5700
Admission: \$2.00 Well & Thirst \$3.00 Fri. & Sat.

CRAIG RICE TALENT AGENCY

RAM



AT
BLACK ANGUS
EL CAJON
TUESDAY - SATURDAY, MARCH 1-26

AT
THE DANCE MACHINE
CORN BEAL BLVD.
TUESDAY - SATURDAY, MARCH 29 - APRIL 10

WE'RE DEALING AT THE ALAMO

LIVE ROCK

WITH THE BAND THAT TOOK SAN DIEGO BY STORM!

FLYWEIL

TUESDAY THRU SATURDAY FROM 8 PM NIGHTLY

TUESDAY IS T-SHIRT NIGHT WITH KPRI

WEDNESDAY IS MALE ROCK DANCER'S NIGHT

THURSDAY IS "A CHORUS LINE" NIGHT

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

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

3093 CLAREMONT DRIVE • SAN DIEGO • 276-3437

Thursday-Saturday, February 24-26

THE LONDON BROTHERS

Thursday
\$1 DRINKS ALL NIGHT

Saturday, February 28
BEAT THE CLOCK
Open at 7:00pm
7:00pm to 7:30pm—25¢ drinks
7:30pm to 8:00pm—50¢ drinks
8:00pm to 8:30pm—\$1.00 drinks

Monday, February 28
KPRI COORS COLLEGE NIGHT
with THE DEAN
50¢ draft Coors all night
\$1.00 well drinks
No cover charge from 8:00pm-9:00pm
with college I.D.
or KPRI Hot Button
Live music by

TREMOR

Tuesday, March 1
TEQUILA TUESDAY
75¢ tequila shots, \$1.00 drinks all night
Live music by

CLUBLAND

March 1-5
DANNY HOLIDAY & ELAINE SUMMERS
8073 Mission Center Road 391-8838

Saturday: Ron Satterfield, jazz.
Sunday: The Max, rock and roll.
Monday and Tuesday.

Rodex, 8080 Via La Jolla, La Jolla.
457-5590: Tweed Shakers, rock and roll, Thursday through Saturday; Automatics, rock and roll, Friday, Clubland, rock and roll, Saturday and Sunday.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay.
274-3114: Donnas and Ands, contemporary, Friday and Saturday.

Texas Tabor, 4970 Voltaire Street, Ocean Beach, "Tombcat" Courtney, blues, Thursday.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay.

274-4630: Shine-It-On, contemporary, Tuesday through Saturday; musical entertainment, Sunday and Monday, call club for information.

Windrose, 1935 Quivira Road, Marina Village, Mission Bay Park.
223-2335: The Sire Brothers, 90s rock and Beatles music, Wednesday through Saturday; Dirk Debonaire, rock and roll, Sunday through Tuesday.

San Diego North
The Abilene Lounge, Town and

Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Stampede, country, Tuesday through Saturday.

The Alamo, 3093 Claremont Drive, Claremont, 276-2240: Flywell, rock and roll, Tuesday through Saturday.

Bachanal, 8022 Claremont Mesa Boulevard, Claremont, 560-8022: Country Dick and the Snuggles, rockabilly, Thursday; The Shames, rock and roll, Friday; dance to recorded music, Saturday; Bruce Cameron and Hollis Gentry Ensemble, jazz, Ella Ruth Piggie, jazz, Peter Sprague, jazz, Sunday.

Black Angus, 5247 Kearny Villa Road, Kearny Mesa, 278-3100: True Spirit, contemporary, Tuesday through Sunday.

Black Angus, 16379 Friars Road, Mission Valley, 563-5862: Push, rock and roll, Tuesday through Sunday.

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

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

Danah's, 5323 Mission Center Road, Mission Valley, 297-6370: Defense, contemporary, Monday through Wednesday.

Flamingo's, 5373 Mission Center Road, Mission Valley, 291-8035: The London Brothers, rock and roll, Thursday through Saturday.

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

Holiday Inn/Mission Valley, Crick's, 595 Hotel Circle South, Mission Valley, 291-5720: Motion, contemporary, Tuesday through Saturday; Spirit, contemporary, Sunday and Monday.

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

Inland Lounge, Haruki Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101: Del's Pica and Friends, contemporary dance music, Tuesday through Saturday; Mike and Lynn Cherry, contemporary, Sunday and Monday.

Kearny Mesa Bowl, 7585 Claremont Mesa Boulevard, Claremont, 279-5010: Third Degree, contemporary, Thursday through Saturday.

The Magic Lamp, 9522 Miramar Road, Mira Mesa, 271-8780: The Johnny Almond Rhythm Revue, rock and blues, Thursday through Saturday.

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

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1638: Oh! Ridge, comedy and music, Thursday through Saturday; Tommy Rocker, rock and roll, Sunday; magic shows, Monday; live entertainment, Tuesday, call club for information; Stone's Throw, vintage jazz, blues, and swing, Wednesday.

Napajo Inn, 8515 Navajo Road, San Carlos, 465-7330: The Pop Boys, rock and roll, Tuesday through Saturday; Illusion, rock and roll, Sunday and Monday.

Pal Joey's, 5147 Waring Road, Allied Gardens, 286-7573: Frin Brigham's Preservation Band, Dredland, swing, and oldies, Friday and Saturday.

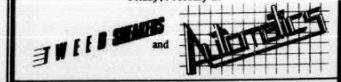
Patriot Game, 3153 Mission Center Road, Mission Valley, 296-8714: Jim



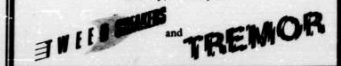
Thursday, February 24



Friday, February 25



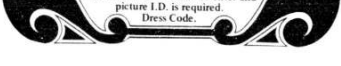
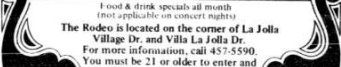
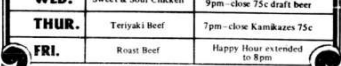
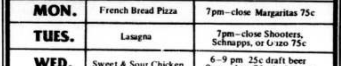
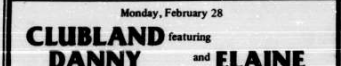
Saturday, February 26



Sunday, February 27



Monday, February 28



and Theresa Horton, traditional and original Celtic music, Tuesday; Paula Reilly, traditional Irish music, Wednesday through Sunday.

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

Spirit, 1130 Buenos Avenue, Bay

Park, 276-3993: Trouser, ska and reggae; Bullistics, reggae, Me First, reggae, Thursday; Squad, rock and roll, Sheila, rock and roll, the Jones Band, rock and roll, the Ravers, rock and roll, Friday; Killer Pussy, rock and roll, the Orphans, rock and roll, Clear Spot, rhythm and blues, Mitchell Cornish and the Hounddogs, rock and roll, Saturday; Rhythm and Blues Night with Clear Spot, plus guests; San

Diego Songwriters' Showcase, open stage for original music, Wednesday.

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

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa, 565-2272: The Dan Laviano Trio, jazz and contemporary music for dancing, Thursday through Saturday.

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461: Joe Stewart, country and contemporary, Tuesday through Saturday; Johnny Cadillac and Ace, contemporary, Sunday and Monday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944: Brad, contemporary, Monday and Tuesday; Bill Frey, contemporary, Wednesday and Thursday; Melissa McCracken, contemporary, Friday and Saturday.

San Diego South

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

Antec Bowl, Turquoise Room, 4356 30th Street, North Park, 283-3135: The Brothers (formerly the Road Runners), rock and reggae, Wednesday through Saturday.

The Backlash, Antec Center, San Diego State University, College Avenue, East San Diego, 262-4947: The Blasters, rockabilly, Friday.

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

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

Boat House, 2040 Harbor Island Drive, Harbor Island, 291-8010: The Boat House Comedy Club with M.C. Rick Rockwell, Wednesday through Saturday featuring Mark McCollum, Thursday through Saturday; Steve Hudson, comedy and music, Sunday through Tuesday.

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

Chateau Lounge, 3623 College Avenue, College Grove, 582-5820: The Booz Brothers, rock, rhythm and blues, country, and comedy, Friday and Saturday.

Crossroads, 345 Market Street, downtown, 233-7456: Part, 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; rock and roll, Sunday and Monday, call club for information.

Doobie's, 4125 El Cajon Boulevard, East San Diego, 262-6581: Paul Craig, piano bar, Wednesday through Monday; Jo Traynor, piano bar, Tuesday.

NEW CONCEPT IN CLUBBING !!!

club i-d

presents

next thursday

tales from the ...

CRYPT

new sound's

CLUB EVERY MONDAY

Also opening next Thursday

... tales from the CRYPT

El Cajon Blvd. & Mission (753-9190)

DOC MASTERS

Phone 223-2572

Rock 'n' Roll

Tuesday-Saturday, February 22-March 5

Radio Romance

Margarita Thursday

\$1 Margaritas

every Thursday all night long

Sunday & Monday, February 27 & 28

Yeah, Yeah, Yeah

No cover charge at

DOC MASTERS

NO? NAME

SOON TO BE A TRADITION

(formerly Macho)

We would like to thank the Siers Bros. for a great opening weekend. Thank You!

Thursday, Friday, Saturday*



WHITE DWARF

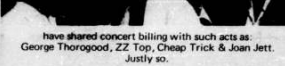
THE NIGHT WE'VE ALL BEEN WAITING FOR

★ SATURDAY, FEBRUARY 26, 1983 ★

WE GET A NAME YOU GET TO PARTY

TWO GREAT BANDS NO COVER CHARGE

"SHAMES"



have shared concert billing with such acts as: George Thorogood, ZZ Top, Cheap Trick & Joan Jett. Justly so.

"Immediately enjoyable and danceable—true rock experts!"

—The San Diego Union: Uncompromising rock & roll!

More great rock & roll in March

Next Week 3, 4, 5

In two weeks 10, 11, 12

See you Saturday at the naming party!

You may win a trip for 2 to Acapulco.

Great Mexican food now—soon to be 24 hours.

BANQUET FACILITIES

for 25-300

Watch us grow!

2966 Midway Dr. 224-2401

The 4th Annual Humphrey's Lobster Sale!

From \$9.95! Select the live Maine lobsters you want from our giant tank and we'll charge you by the ounce. In minutes it'll be steamed up pink and tender. If you prefer the little guys, you can order a 1/2 lb. dinner of succulent baby lobster tails or 1/4 lb. baby lobsters with a hot mignon just \$9.95.

So come down for dinner while they last, swapper on up to the tank, zero in on the one you want and say, "Here's looking at you, Kid!"



2241 Shelter Island Drive
Phone 224-3577

TRIP TICKETS

BUFFETT SQUIER

BENATAR STYX HALL & OATES

UPCOMING SHOWS

TRIP WEST

We are still a full service shop, and we carry a full line of cigarette papers, rulers, pipes, imported and domestic cigarettes, autographs, tobacco and pipe cleaners.

We buy and sell record & tape collections. We also buy and sell radio & vinyl record systems & cartridges. Our 4 computerized stores is most buying records & tapes.

We rent the top new 100 Billboard hits for as low as \$1.10. Our memberships cost as little as \$19.95 or rent them individually, introductory offer 99c rental (limit 3) with this ad.

Don't know what type of game to buy? After information, come on in and see the state-of-the-art distributor to buy a lot of the 100s available! Rent them first. As low as \$2.99 a week.

Ask about our club memberships.

CLAREMONT
4279 Genesee (at Balboa)
Next to Old Federal (Target)
268-8444

EL CAJON
141 Fletcher Parkway
Parkway Plaza East
447-5025

CHULA VISTA
542 S Broadway
by "74"
426-6138

ESCONDIDO
1929 E. Valley Pkwy.
488-7818
inside Imagination

FEBRUARY 24 1983 25

Deleone: MCF's Lounge
Doris and Andy: Sandbar Lounge
Dore Dore: Monterey Jack's
Double Play: Holiday Inn Embarcadero
Duke and Darlene: Mexican Village
Dusty and Melissa: Tom Hall's
Jim Evans: Mr. Bill's Backroom
Saloon
Flyer: Monterey Jack's
Bill Frey: The Leo's/Mission Garage
Skip Garcia: MCF's Sport's Inn
Moby's Brother
Wayne Gire: Old Bonita Store
Restroom
Leslie Gole: Sheraton Harbor
Island
Guideline: London Opera House
Jim Hawley: Old Pacific Beach Cafe
Jim Heaton: Tree Plantation

Lounge
Kent Hornor: Shepherd Cafe
The Johnson Brothers: Barbary's
Lady and the Tramps: Bar X
Ranch House
Roberta Linn: Miralito
The Dan Lannan Trio: Springfield
Hogon Works
Mayer: Fireside Lounge, Romaine
Inn/Escondido
Main Street: Bahia Belle
Leo's/Mission Garage
The Harriet St. Band: McMen's
Downtown, Glens
Melissa McCracken: Tio
Leo's/Mission Garage
David Merchante: Shepherd Cafe
Molins: Holiday Inn/Mission
Valley
Steve Monson and Pinet Action:
Section's

Neutral Ground: Antonio's
Hacienda
Nihilism: La Hacienda Cantina
One + One + Doris: Hotel del
Comodoro
Debi Pace and Friends: Islands
Lounge
People Movers: Hilton Hotel
Mary Perles: Hungry Hunter/El
Cajon, Monterey Jack's
P.F. Flyers: Lannan's
Eddie Preston: Romaine Bill's
Bruce Robbins: The Bonobos
Restaurant
Carl Robbins: Drumsy Maggie's
Donny Rame: Hamburguesas
Ray Sanders: Red Dog
Saloon/Valley Fort Steakhouse
Gary Sherwood:
Mulhoney's/Commodore

Shine It On: Vacation Village
Hotel
Signed, Sealed, and Delivered:
Sheraton Harbor Island
Tony Soraci and Co.: Henry's
Special K: Vista Entertainment
Center
Spirits: Holiday Inn/Mission Valley
Joe Stewart: The Leo's/Mission
David Stiller: Gentleman's Choice
Brad Strickland: Rouben's/La
Mesa
Summer Breeze: Fat City/China
Camp
Sunny Nites: Pelican Pub
Ted and Dave: Romaine
Inn/Escondido
Third Degree: Kountry Mesa Road
Albino Thomas: Rouben's E. Lee
Triple Play: Hilton Hotel

True Spirit: Black Angels/Kountry
West
The Two Tones: Moby's Brother
West Coast: Tuba Man's
Ken Williams: Mexican Village
Jovial Williams: Moby's Deck
Warrant: Bull and Bear
Zuma: Carlos Murphy's

Jazz

Tony Turnout Quintet: Chuck's
Snack House
Beau Wevill: Le Châlet
Clarence Bell: Ritz
Lori Bell: Prophet Restaurant
The Greg Black Violin Trio: Blue
Parrot
Five Bigmen's Preservation Band:
Pat Jacy's, Lannan's
The Bruce Cameron and Hollis
Gentry Ensemble: Triton/San
Diego, Escondido
Charlie's Goodtime Band: Galtight
Room
Jazz and Jimmy Chastain:
Sheraton Inn Airport
The Chicago Six: Billy Up Tavern
Barry Craig: Pajonico
Diane: Fish House West
Mc Goo: Pacific Wine Bar and
Bistro
Bobby Gordon: Our Place
Harvey and Shal St. Joe:
Solobio's
The High Society Jazz Band: La
Hacienda Cantina
The Donald Jackson Jazz Blues
Band: Blue Parrot
The Keyes Lather Quartet: Elorio's
The Bob Long Band: Billy Bob's
HQ, Billy Up Tavern, Glens
The Dan Lannan Trio: Springfield
Hogon Works
Joe Morillo Quartet: Blue Parrot
Shag Hynes: Prophet Restaurant
Tony Ortega: Fish House West
Marguerite Page: Pacific Wine Bar
and Bistro
Ella Roth: Pajonico: Triton/San
Diego, Escondido
Punk Crossroads
Real World: Blue Parrot
Ron Satterfield: Old Pacific Cafe

Chuck Schile Trio: Blue
Parrot
Peter Sprague: Escondido
Peter Sprague Quartet:
Elorio's

Stone's Throw: Billy Up Tavern,
Sheraton Harbor Island,
Monterey Whaling Co.
The Paul Sandifer Quartet: Blue
Parrot

Tobacco Road: Old Time Cafe
West Coast: Tuba Man's
Paul Yalchik: Our Place

Rebecca Roberts: classical guitar,
Upstart Crow & Co.
Tommy Stark: family
entertainment, Organ Player
Pizzal/Lemon Grove

Jo Traylor: piano bar, Dookie's
Gil Warner: piano variety, Cafe del
Roy, Mono
Yoursell: "cosmicomic" music, Che
Cafe

The Trojan Horse
8179 University College & University 582-1079

Thursday, Friday, Saturday

Next week:
Thursday, Friday, Saturday
**JOHNNY ALMOND
RHYTHM REVUE**

Country night special 8 pm to 12:30 am
COUNTRY WESTERN BAND
Starting March 8th, C&W Talent Contest
Come on in your singers, musicians, etc.
We need C&W Bands—call us.
Happy Hour 4pm-8pm. Pitchers \$1.25. Karis \$50.

Live Entertainment
Nightly 9-1

JIM HAWLEY WED. - SAT.
RON SATTERFIELD Quartet
JAZZ SUN. NIGHT

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

the OLD pacific beach CAFE

4287 Mission Blvd., Pacific Beach, California 270-7522

ABILENE

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NIGHT CLUBS
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755-6733
NO COVER UNTIL 9 PM
Happy hour every night 50¢ well drinks
Thursday, Friday, Saturday

Home at last
DIRK DEBONAIRE
Thursday 5 p.m.
8-100 Weekend
Warm-up Party

Sunday
THIS FINE
RECORD RELEASE PARTY!
"Let's have fun!"

Produced by Vallee Tucker Media Group

Blues/R&B/Reggae
Johnny Almond Rhythms Revue:
Whiskey Flat, The Magic Lamp
Ballistic Spirit
The Breakers (formerly the Road
Showers): Arise! House
The Camper: Billy Up Tavern
Jeanette Chastain: Billy Up Tavern
Clear Spot: Spirit
The James Cotton Band: Billy Up
Tavern
"Tombal" Courtney: Texas
Tobacco
Rick Erlens: Drumsy Maggie's
Hogon Caddis: Carriage Lounge
James Herman Band: Billy Up
Tavern
The Harpstones: Le Châlet, Billy
Up Tavern, Pajonico, My
Rich Uncle's
The Donald Jackson Jazz Blues
Band: Blue Parrot
King Blacch Blues: Mandala
Wind
Bob Long Band: Billy Bob's HQ,
Billy Up Tavern, Glens
Ma Pina: Spirit
Mr. Post and the Wandering Days:
Hungry Hunter/Escondido
The Harpstones: Joe Murphy's, The
Burgundy Lounge
Rabel Backers: Billy Up Tavern
Shawn's Thaw: Billy Up Tavern,
Sheraton Harbor Island,
Monterey Whaling Co.
Big House Thawstone: Billy Up
Tavern
Trowers: Spirit
Slopp Walker: Billy Up Tavern

**HEAD
QUARTERS**
FRI. FEBRUARY 26
One of L.A.'s top road bands
THE JETZ
Along with three of San Diego's finest new romantic bands
PLAYGROUND SLAP
THE 7TH
GUY GOOD
and the DECENT TONES
Saturday, February 26
SURF PUNKS member
THE SQUAD
along with the
INSEX JONES BAND
and the CURBS
Upcoming show: March 5: Heavy Metal Band featuring
EMERALD and a star band.

**ESCONDIDO'S
DISTILLERY**
EAST Ages 17 and up
Bill Coviello Presents

MUSIC MART
The Complete Music Store
THANK YOU SAN DIEGO...
THE GRAND OPENING CELEBRATION CONTINUES!

Polish your style... learn from the
best in the music business.

BRUNO!
ENCORE!
BRUNO!

LES PAUL CUSTOM
SALE \$659.00 reg. \$1,100

LES PAUL STANDARD
SALE \$599.00 reg. \$1,000

VICTORY STANDARD BASS
SALE \$449.00 reg. \$649.00

9595 Grant Street, San Diego 291-2330
(off Miramar Blvd., take Sherman Street to Grant)
Great location—Free parking

THIS FINE
RECORD RELEASE PARTY!
"Let's have fun!"

Produced by Vallee Tucker Media Group

Monday, Closed
Tuesday, March 1, 1983
Second Anniversary Party
of the North County Entertainer
featuring **THE FINE**, The **THE**
and more
Doors open at 8 pm
Wednesday
New Wave Dance Contest
75 First Prize
Second Prize: Free hair service from Pacific Southwest Hair Studio.
Third Prize: Records & gifts from Litoria Plaza.
With special guests, from Denver, Colorado.

**kamikazi
klones**
Admission \$2.00

Folk/Ethnic
King Sunny Adie: Adams Avenue
Theater
Tom and Judy Carlstrom: Drumsy
Maggie's
Brian Connolly: Harrow Stone Pub
Jack Costanzo Quintet: Pajonico's
Andrea Pajonico: Shepherd Cafe
Richard Freeman: Drumsy
Maggie's
Cory Hines: Old Time Cafe
El Huerfano: Drumsy Maggie's
Doug Hines: Drumsy Maggie's
Bash Hines: Hungry Food
Ben and Thomas: El Huerfano
Gomez, Old Time Cafe, Grass
Roots Cultural Center
Joanna Lusk: Old Time Cafe
Sean McVicker: Harrow Stone Pub
Paradise St. Band: Grass Roots
Cultural Center
Raggle Taggle: Cafe del Rey/Moro
Paddy Rafter: Patriot Come
Dave and Ricky Robinson: Drumsy
Maggie's
Rick Robbins: Old Time Cafe
San Diego-Thailand Steel Band:
Billy Up Tavern
Sienna Cool Coll Band: Drumsy
Maggie's
Trio Antecia: Dan Carlos

**ESCONDIDO'S
DISTILLERY**
EAST Ages 17 and up
Bill Coviello Presents

Thursday, February 24
**The Lords of
the New Church**

plus
INCOGNITO Rockers
DARIUS and the MAGNETS
Advance tickets \$2.50
Friday & Saturday, February 25 & 26
**Rockin'
Savio**
Playing rock 'n' roll, new
wave, punk, and the
cream of the pop
Ticket price \$5.00

Sunday, February 27
New Wave Showcase Night
Featuring **NoNames**
Admission \$3.50
Wednesday, March 2
Greater San Diego Talent Search
Hosted by Michael Angelo

Certina in March
OXO playing their hit "Whirly Girl"
Killer P... playing the most requested song on 94.7
"Teenage Emma Nurses in Bondage"

Tickets for all concerts can be purchased in San Diego at Off the
Record, 288-0507; Assembled Vinyl, 452-2733; Staff Competition,
272-8209 and in Escondido at Imaginations and the Distillery East
Box Office.

All concerts minimum age 16
Mission & Metcalf, Escondido
741-9393
Even. admission—\$2.00
Admission \$2.00
741-9394
All bands subject to cancellation

and unromanticizing eye for late-autumn Midwest landscape. Director Robert Aldrich throws away a great

starring Nikita Mikhalkov, directed by Alexander Panikratov. (Ken, 2/24)

The Big Sleep — The Bogart-Bacall team's playful, patty-cake exchanges are quite dated now, although at times

Al Pacino-ish
the analyst's wife
important pres-
into the SoHo art
ers as the stereo-
Psychiatry, how-
time focus of inter-
e of stock jokes
y scenes enable

his senses. Directed by James Fargo 1982
 • (Aztec, from 2-25)

Jabberwocky - An almost unportable English comedy, one which takes its pleasure in the common

the motivation for lesbianism traced directly to the homeliness of the husband. Does Sayles think he is being

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**Grossmont, 5500 Grossmont Center Dr.
(485-7100)**

2.25 and 26 midnight

Table 1

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CURRENT MOVIES

the film is a thing over with. So much Freudianism (see Guinness). Many people in Western culture, denied access to the Reader's Digest or the Ladies' Home Journal, are perhaps not better acquainted with Freud than Martin Brestman appears to be, but they therefore do not presume to be Freudian about him either. Doubtless, Elizabeth McGovern, John Huston, 1983.

• **Patton** Valley, Frontier Drive in Occidente 8, Parkway 1, Plaza Bonita, Rancho Bernardo 6, UA Glasshouse 6, University Towne Centre, Wiegand Plaza 6.

The Main Event — A degree of demerol, if not a whole new definition, has been added to the word "peep" by Barbara Borden. Stensrud, as a successful performer, manufactures (her nose is her fortune), who for far-fetched financial reasons, assumes

the man from the Snowy River — The making of a boy into a man (and a man of some magnitude) took as it was

manipulation of a reluctant protagonist. She reads him from a book, for boys manual during his sparring sessions, she builds into him the between rounds to give him advice like "Try to remember to hit him more than he hits you" (in short, she does things that would not be funny even if someone other than Barbara Borden were doing them). We are awarded a wide variety of views of the star's hindquarters, but these are not enough to compensate for the tongue that never rests, the nose that knows, and the red-dish hair that does not go at all well with the nose and rust

colors. She is always wearing or standing in front of. With Ryan O'Neal, directed by Howard Zeff, 1979. (Mesa Mesa Cinema).

• **The Man from the Snowy River** — The making of a boy into a man (and a man of some magnitude) took as it was

done in the Australian High Country in the 1860s. Peripheral figures all have been carved out with well-aided chicken cutters. Very old good times, but a pair of ratty, ne'er-do-well ranchhands, and a rebel station running as fast and as free as the wind despite reaching an age that figures to be somewhere in the late teens. The various adventures and intrigues are similarly familiar: a rescue from a mountain ledge, a dark secret harbored by two estranged brothers (Kirk Douglas and Kirk Douglas), and so on. Director George Milne, no relation to the maker of MAD MAX and ROAD WARRIOR, always has good shots when the action heats up, such as the moment when the young hero spurs his horse full at down a sixty-degree slope in the climactic chase, but the opportunities for such moments do not come along very often. And the overall aura of the thing is not that of an elemental, larger-than-life folk legend, as some of the slow-motion, freeze-frames, and the fluid scenic effects seem to aspire to, but rather that of a straightforward and somewhat bland children's tale. Actually, considerable children should be said, will probably be delighted with it. Tom Burlinson, Jack Thompson, 1980.

STOP SMOKING in 22 minutes

Call now!
Free consultation
276-6060



Larry Westerman, M.H.
Certified Hypnotherapist

\$65
Full price!

• **Century 21** — Maria Meneses, Rancho Bernardo 6, UA Glasshouse 6, Village, from 2:25, Vogue, from 2:25, Wiegand Plaza 6.

A Midsummer Night's Sex Comedy

Woody Allen's cerebral variant on Ingmar Bergman's earlier SMILES OF A SUMMER NIGHT. Can Allen have expected anyone to be tentatively interested when he himself was evidently not? On the one hand, the material tends to be a bit academic, with much sport made of a university pedant, author of CONCEPTUAL PRAGMATISM, and his nonbeliever in anything the eye can't see. (This characterization might have seemed a good deal less sporting if it weren't for Jose Ferrer's perfect touch in the part.) On the other hand, there are Allen the character's whimsical inventions, which actually work, and Allen the filmmaker's poetic reform of magic, nature, the spirit world. The bronze glaze over the image and the rigid pictorial compositions insure against any urge to laugh. Perhaps the one point of interest would be Allen's unerring consistency in his choice of replacements for Diane Keaton, even if this means forcing Max Farrow to imitate the departed one's speech patterns. The benign condescension towards all these daily lenses (the others are Mary Steenburgen and Julie Hagerty) may provide the closest contact to the outside world, the early 1980s. With Tony

Money Python and the Holy Grail — Money Python's skills — sometimes funny, always silly illustrations of human stupidity — are strung together here into a more or less linear

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CURRENT MOVIES

• **Frontier Drive** — In

misleading (but much publicized) thesis about American collaboration in the 1973 overthrow of the Allende government, there is plenty here that is believable. Much of that "plenty" is crammed into the tense first half hour, which re-creates a Latin American military coup from the narrowly subjective viewpoint of visiting Americans who (like the movie audience) do not quite know what is going on. With the eventual disappearance of the journalist, the entrance of his businessman father (a take charge kind of guy) to spearhead the search, and the immediate proliferation of unctuous American bureaucrats, one begins to hear clearly the sounds of Costa Gavras's habitual agonizing. And then there are the more or less obvious, and diffuse, Jack Lemmon, Sissy Spacek, and John Shea, 1982.

• **College, Fiesta Twin**, La Jolla Village, Occidente 8, Santee Drive-In, UA Glasshouse 6, Wiegand Plaza 6, from 2:25.

• **Money Python and the Holy Grail** — Money Python's skills — sometimes funny, always silly illustrations of human stupidity — are strung together here into a more or less linear

My Favorite Year — 1954 is it, television is in its Golden Age, comedy is king, and nostalgia runs chest-deep. The character who prefers this year over all others is a square-jawed staff writer (Mark Linn-Baker) for a live variety hour, and the guest star one week is his lifelong idol, an Errol Flynn-like actor-caricature (Peter O'Toole). The special relationship between these two is the primary focus, although actor Richard Benjamin, in the role of a director, is so prone to the glory that he neglects to underline visually, or even to notice, the delicate dynamics of that relationship (nothing, for instance, is made of the writer's first sight of his idol until he stops to deliver an impassioned plea in

his behalf). A multitude of peripheral characters crowd around the central pair, most of them coming straight from stock, including one of the most horrible of horrible Jewish house-holds. Laughs, even so, might have come more plentifully if they were not so identity and ambivalently sought. With Jessica Harper, Joseph Bologna, Lane Kazan, and Seema Diamond, 1982.

• **Camino Cinema 4**, Parkway 3, Plaza Bonita, Sports Arena 6, University Towne Centre, Wiegand Plaza 6, from 2:25.

• **An Officer and a Gentleman** — Your basic basic-training movie, with a hard-nosed, dedicated drill sergeant (played with gusto by Lou Gossett) biddying would-be Naval aviators through thirteen weeks of Officer Candidates School. It's something of a

• **Video Jukebox** — A sort of a very large and very trashy scale, even allowing for the vast amount of footage run through more than once. Blood, dangling telephone receivers, pay-faced masks, more blood, violent outbursts, screaming, frenzied camerawork and cutting, more blood, and so on, are meant to communicate the depth of anguish of a spaced-out rock star and son of a Second World War casualty. Immaturity runs not with Bob Fosse, directed by Alan Parker, 1982.

• **The Pirates of Penzance** — Gilbert and Sullivan on screen, with the cast of the Joseph Papp stage production, including Linda Lavin, Kevin Kline, and George Rose, directed by Wilford



Lowell

puzzle why a movie in this day and age would take so long going over these fundamentals, but then, it seems uniquely able to take a long time over any little thing it sets its mind to (e.g., the painless discovery of a motel-room suicide). The most guests at what the movie makers thought they had to offer is the unparalleled emphasis on the husband-hunters of Pagan Sound who prey upon men in uniform, though it certainly seems odd, much older, even, than Richard Gere's acting style, which is early John Cassavetes. With Debra Winger and David Keith, directed by Taylor Hackford, 1982.

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• **The Pirates of Penzance** — Gilbert and Sullivan on screen, with the cast of the Joseph Papp stage production, including Linda Lavin, Kevin Kline, and George Rose, directed by Wilford

• **Private Benjamin** — A pampered Jewish American Princess, at 45 and after her brand-new bridegroom perishes from a medical heart attack, is covered by a folk-lunged Army recruit into signing up for a three year hitch, and this proves to be a character-building experience, exactly as always advertised, once she gets over the initial shock of not finding the promised condos, private rooms, yachts. Every day forward on the road to independence and self-esteem is followed, however, by a step or two backwards, in the direction of klutzniness and dumb blondness, because that is the direction in which the scriptwriters envision laughs. The heroine's rah-rah civilian life — "Don't call me stupid" — ought to elicit a somewhat tempered response in the viewer's mind, such as "Wait til tomorrow, sweetie. With Golden Hawn, Eileen Brennan, and Arnold Stang, directed by Howard Zeff, 1980."

• **Scanners** — What starts out going every indication of being intelligent science fiction very soon settles down to being a fanciful sub-Bordy sci-fi melodrama, but the vast amount of television's THE AVENGERS or THE MAN FROM U.C.L.E. about a network of telepathic supermen who have vague designs on world domination and must, of course, be stopped. The mind-reading and spell-casting and mountain-moving capabilities scanner power, never very well defined or delimited, are less at home in science fiction than in the pure fantasy of witches and wizards and mystic forces. And, available as they are, they are also not much at home on screen. With Stephen Lack, Jennifer O'Neill, and Patrick McGowan, written and directed by David Cronenberg, 1981.

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CURRENT MOVIES

Particularly literary movie. The growth of the bond between the central trio — Slingo, the aspiring young Southern revivalist (and narrator of the tale), Sophie, the beautiful Polish Catholic concentration camp victim, Nathan, her volatile Jewish lover — is quite likeable and involving. A couple of color-tinged flashbacks to Auschwitz, which do not come up until a long way in, make the movie seem more realistic than it is. They make it seem a different, more ordinary (and to mention longer) movie. With Mary Steen-berg, Kevin Kline and Peter MacNicol written and directed by Alan J. Pakula 1982.

*(Overseas 8, Valley Drive, Vineyard Town 2)

The Sting II — Isn't there an old adage. Once stung twice shy, or something like that? Well, there should be. Jackie Gleason, Mac Davis, Teni Garr, Oliver Reed, Karl Malden, written by David S. Ward, directed by Jerry Zucker 1983.

*(Bibu, from 2:25, Cinema Plaza 5, College, Fashion Valley, Fiesta Town, Flower Hill Cinema 2, Frontier Drive in Valley Drive in La Jolla Village, New Valley Drive in Rancho Bernardo 6, Santee Drive in Sports Arena 6)

The Stud Man — The subject is illusion and reality and the blurred border between those states, and the lesson is conducted at an introductory level, geared perhaps for



The Year of Living Dangerously

the audience of MOORE (Hudson and Reality Made Simple). The smartly-painted treatment of this matter is pretty strictly limited to what we might agree to call the Magic of Movies, a limitation brought about by the movie's own

aim to be a movie, as well as by director Richard Rush's sadistic compulsion to mislead, outfox, and double-cross the viewer by means of a now-you-see-it-now-you-don't visual style. Rush never can, or anyway never does, suspend his viewers in a state of uncertainty, for longer than it takes to set them up for a cheap sur-

prise. And of how there are plenty. With Peter O'Toole, Barbara Hershey, and Steve Railsback 1980.

*(Hem, 2:30)

Tootsie — Rather more fun than funny. Unemployed New York actor Michael Dorsey, dressed up as Southern belle Dorothy Michaels, tries out for and gets a female role on a TV soap opera. The "fun" part of it consists in trying to locate and identify Dustin Hoffman amidst the feminine camouflage of his Dorothy Michaels persona. The "funny" parts tend to be

conventional and predictable, but what hurts them, in addition, are the "not funny" parts — or rather, since that description covers too much territory, the "not even trying to be funny" parts: the periodic displays of piousness (than which nothing is more deadly to comedy) in moments of sexual politics. Jessica Lange, Teri Garr, Bill Murray, Dabney Coleman, Charles Durning, written by Larry Gelbart and Murray Schisgal, directed by Sydney Pollack 1982.

*(Cinema Plaza 5, Cinema 21, Vineyard Town 1)

The Verdict — The focus of this David-vs.-Goliath courtroom drama is on the plaintiff's attorney (the David figure) in a morally straightforward medical malpractice suit. What we have here is an extraordinary lawyer in the Perry Mason mold, not even an ordinary one. What we have instead is a walking-talking wreck. The setting-up of his disreputable personality serves first, to delay the arrival and after the arrival, retard the progress of the central case, which becomes for the hero a last chance at self-redemption and a golden opportunity to speak lines that are none the less raw with impact for being laconic and cryptic in expression. "I'll take the money. I'm lost." "Things change," etc. About halfway through, interest does pick up, as the lawyer's numerous shortcomings begin to bear more directly on the case, and as the less rawish theme of professional ineptitude begins to take precedence over that of personal redemption, his shortage of breath in moments of stress, his verbal stumbles and spoonerisms, his funny-nosed and -fing, his dry-mouthed, imperceptibly memorized, "an punctuated opening speech to the jury (in sharp contrast to the closing speech, where, having sufficiently oiled up his courtroom skills, he gets very eloquent as the camera heli-hops in on him). All these symptoms of a man out of his depth are well observed and acted. But they, along with additional warts and cynicisms about the legal

profession, are really nothing more than a series of clichés. The sense of freshness depends primarily on the unliking audience's unwillingness to believe that a Chicago mobster (James Garner), who refuses to be leveled by his malpractice malpractice could, to prove her a phony — that is, an actual female and not merely an impersonator, there is much in this Billy Wilder-ish mix of schmaltz and vulgarity to kill your interest before you ever get to Edwards's. But for

Victoria — This Blake Edwards piece comes on in the unliking manner of his preceding two, 9.5 and 10 movies that appear to have been made on orders from the studio's psychiatrist. Derived from a 1931 German movie and a 1935 French one, the premise here deals with the words of the mentioned "man," a woman pretending to be a man pretending to be a woman — or, more exactly, an out-of-work character (Julie Andrews) who is given a role and promoted as a female impersonator by an out-of-work, homosexual character (Robert Preston), and so, on the amazing/unamazing ac-

curacy of her impersonation, becomes the last of Paris nightingales in 1934. Also based on the accuracy of her impersonation she becomes the object of desire of a Chicago mobster (James Garner), who refuses to be leveled by his malpractice malpractice could, to prove her a phony — that is, an actual female and not merely an impersonator, there is much in this Billy Wilder-ish mix of schmaltz and vulgarity to kill your interest before you ever get to Edwards's. But for

second, a bit less easily managed would be to call a male actor, Chris Walker, possibly, and never mind looking for a more androgynous actress than Julie Andrews, in the principal female role — which is to say, if you can follow, a man pretending to be a woman pretending to be a man pretending to be a woman 1982.

*(Cinema Cinema 4, Parkway 3, Plaza, Bonita, Rancho Bernardo 6, Sports Arena 6, University Town Center, Westgate Plaza 6, from 2:25)

Videodrome — Some, or quasi-scientific science fiction, to do with TV violence and mind control and other old hat subjects. Considerable interest and tension build up, however, on the way to ultimate incoherence and irresolution. And undomachability. These qualities, together with the morally neutralized, brainwashed hero and underlined villains, produce a rather chilly emotional climate, and the only thing, finally, that bars the viewer from total passivity is the repulsiveness of the special effects. As so often, the viewer has to be willing to let a certain quota of gruesome special effects constitute a movie. A

lot of it fans (to say nothing of a film fan) undoubtedly do feel that way. James Woods, Deborah Harry, and others, directed by David Cronenberg 1983.

*(Cinema 4, Plaza, Bonita, Rancho Bernardo 6, Sports Arena 6, University Town Center, Westgate Plaza 6, from 2:25)

Without a Trace — A highly intelligent, well-meaning, in the form of a missing person, search for a six-year-old boy who sets out for school one morning and never gets there. It has much in common with such women's magazine fiction, particularly in the unconditional benevolence it gives to the heroine, even when she is calling her best friend "delicate" (the heart of brutality, coming from a Columbia University professor of English). The desire to be at all times sensitive produces moments of truth and moments of fabrication in roughly equal supply. And with all that attention to sensitivity, the narrative remains stuck in one gear — at least until the scoring finale. With Kate Nelligan, Judd Hirsch, David Dukes, and Stockard Channing, directed by Peter J. Jaffe 1983.

*(Cinema 3 Cinema 2, La Jolla Village, Westgate Plaza 6)

The Year of Living Dangerously

in coming to get involved in this particular story, the central trio (Hudson and Reality Made Simple). The smartly-painted treatment of this matter is pretty strictly limited to what we might agree to call the Magic of Movies, a limitation brought about by the movie's own aim to be a movie, as well as by director Richard Rush's sadistic compulsion to mislead, outfox, and double-cross the viewer by means of a now-you-see-it-now-you-don't visual style. Rush never can, or anyway never does, suspend his viewers in a state of uncertainty, for longer than it takes to set them up for a cheap surprise. And of how there are plenty. With Peter O'Toole, Barbara Hershey, and Steve Railsback 1980.

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Includes: 4 plugs, 1 set points, 1 condenser, compression test on each cylinder, 20-point safety check. Free labor on oil and filter. There will be an extra charge for all other parts and labor.

CLUTCHES \$175.00
Includes: rebuild pressure plate, clutch, and new throw out or bearing or bushing installed free (normally \$114.75). There will be other parts and labor.

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Includes: complete brake inspection, adjust, and repack when needed. Blend if necessary. machines work and jacks. There will be all other parts and labor.

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Turn drums and shoes. There will be an extra charge for all other parts and labor.

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AN shots \$5 each.

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GOLEEN HILLS Thurs. 3-5:30 4pm-7pm 811 26th St. 12th St. exit off Hwy. 94	NATIONAL CITY Sat. 3-5:30 10am-3pm 1001 E. Plaza Blvd., Plaza Pl. U
OCEANSIDE Sun. 3-5:30 10am-3pm Oceanside Pet Shop—corner of Hill & Ocean Blvd.	EAST SAN DIEGO Sun. 3-5:30 10am-3pm 5435 El Cajon Blvd.—Aunt Enna's near 54th & El Cajon

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PACIFIC BEACH, sunny 3 bedroom duplex, 1625 sq. ft. new kitchen, appliances, wood paneling, renovated throughout. Near parking garage. Call to buy. No pets. 275-2131.

2 BEDROOM HOUSE 2 bath near Pacific Park, beautiful view, hardwood floors, new kitchen, refrigerator and garage. Beautiful home. 296-1903 or 296-1135.

RENTAL 2 BEDROOM 1 1/2 bath unfurnished duplex in prime Santa Monica City. Corner unit. Own parking, refrigerator, pool, jacuzzi, stove. Available 1/25/83. Call 296-1135.

LA JOLLA STUDIO 1 person 1 block to beach, 1275 March 1. No pets. Quiet. 451-1384 early or later call 220-6142.

FURNISHED CONDO for rent near Midway and Blue. 1000 sq. ft. 2 bedrooms, 2 bathrooms, 2 balconies. 1500 month. No pets, parking, close to shops. No pets. 220-1417.

HOUSE WANTED - Professional man urgently needs home in semi-rural setting. North County. Experienced contractor. Desirable location. Moderate size and/or landscaping. 436-8391 anytime.

LA MECA 2 bedrooms apartment, near 10th & University. Available April 20. 1374 month. Quiet. 289-8000.

NORTH PARK, newer 2 bedroom duplex, 1700. Owner sunny, sunny, sunny, sunny, sunny, sunny. Corner unit, near at University. No pets. 296-1903.

NORFOLK HAVEN - spacious 1 bedroom, 1 bath, corner, modern kitchen, new carpet, new refrigerator, microwave, and stove. Near parking. 1440. 12/82 after 6pm for details.

BEACH HOUSE, new 2nd floor, 2 bedrooms, 2 baths. Sleeps six comfortably. 1440. 12/82 after 6pm for details.

3 BEDROOM RENOVATED HOUSE, 1500. Beautiful view, hardwood floors, new kitchen, new bathroom, new carpet. Quiet only. 4248. Member near Palmdale. Call 287-2000.

RAIL HAVEN, luxury apartment complex. Beautiful view, hardwood floors, new kitchen, new bathroom, new carpet. Quiet only. 4248. Member near Palmdale. Call 287-2000.

LARGE HOUSE in Longwood, San Carlos, close to State College & Columbia College. Private, sunny, sunny, sunny, sunny, sunny, sunny. 1200 month, quiet, quiet, quiet, quiet, quiet, quiet. 462-5676.

ROOM WITH FREESTYLE and private bath for rent in private residence. Private, sunny, sunny, sunny, sunny, sunny, sunny. 1380. 270-8602. Near meadow.

NEAR MOUNTAIN 2 BEDROOM one and one half bath, corner, sunny, sunny, sunny, sunny, sunny, sunny. 1380. 270-8602. Near meadow.

FURNISHED STUDIO, top of duplex, wood paneling, large kitchen, sunny, sunny, sunny, sunny, sunny, sunny. 1100 month. 220-6142. 220-6142.

PACIFIC BEACH, CHINA, 1 bedroom, 1 bath, sunny, sunny, sunny, sunny, sunny, sunny. 1100 month. 220-6142. 220-6142.

SUNNY 2 BEDROOM unfurnished duplex, Capistrano, sunny, sunny, sunny, sunny, sunny, sunny. 1100 month. 220-6142. 220-6142.

1 BEDROOM MISSION HILLS, 1275/1280, corner, sunny, sunny, sunny, sunny, sunny, sunny. 1100 month. 220-6142. 220-6142.

CHANCE FOR STORAGE, New 8 Capistrano and Texas St. 1000 sq. ft., dry, and secure. 3 month. 220-6142. 220-6142.

OCEAN BEACH - studio 1265, utilities included. 220-6142. 220-6142.

WANTED TO RENT, quiet house in Pacific Beach or La Jolla. Could be an investment during winter months. Highest references. 274-8048.

1200 LARG 2 BEDROOM apartment, 1 bath, corner, sunny, sunny, sunny, sunny, sunny, sunny. 1100 month. 220-6142. 220-6142.

NORTH PARK, large 2 bedroom, 1 bath, sunny, sunny, sunny, sunny, sunny, sunny. 1100 month. 220-6142. 220-6142.

BEAUTIFUL ONE BEDROOM, 1979, 12/50, sunny, sunny, sunny, sunny, sunny, sunny. 1100 month. 220-6142. 220-6142.

LARGE ONE BEDROOM apartment, quiet location, close to bus and 580, 1000 sq. ft., sunny, sunny, sunny, sunny, sunny, sunny. 1100 month. 220-6142. 220-6142.

NEW LARG 2 BEDROOM unfurnished duplex, 1500, sunny, sunny, sunny, sunny, sunny, sunny. 1100 month. 220-6142. 220-6142.

CUTE 1 BEDROOM in North Park, sunny, sunny, sunny, sunny, sunny, sunny. 1100 month. 220-6142. 220-6142.

2 BEDROOM UNFURNISHED, new range, refrigerator and dishwasher. Private, sunny, sunny, sunny, sunny, sunny, sunny. 1100 month. 220-6142. 220-6142.

1275 1 BEDROOM UNFURNISHED, quiet & clean. Near bus, 1000 sq. ft., sunny, sunny, sunny, sunny, sunny, sunny. 1100 month. 220-6142. 220-6142.

ONE BEDROOM APARTMENT, close to three universities, sunny, sunny, sunny, sunny, sunny, sunny. 1100 month. 220-6142. 220-6142.

LOVELY VAN CLOVER, unfurnished studio, quiet location, close to bus and 580, 1000 sq. ft., sunny, sunny, sunny, sunny, sunny, sunny. 1100 month. 220-6142. 220-6142.

MANHATTAN CONDO, new, 2 bedrooms, 2 baths, 1200 sq. ft., sunny, sunny, sunny, sunny, sunny, sunny. 1100 month. 220-6142. 220-6142.

GARAGE FOR RENT, 145 sq. ft., sunny, sunny, sunny, sunny, sunny, sunny. 1100 month. 220-6142. 220-6142.

NORTH PARK, new 2 bedroom, 1 bath house, quiet, sunny, sunny, sunny, sunny, sunny, sunny. 1100 month. 220-6142. 220-6142.

SPACIOUS OFFICE, available year round, quiet, sunny, sunny, sunny, sunny, sunny, sunny. 1100 month. 220-6142. 220-6142.

RENTAL SPACE, available 24 hour a day, no pets, no smoking, no alcohol. 270-6142.

SPRING VALLEY, quiet for rent, 1 bedroom, 1 bath, sunny, sunny, sunny, sunny, sunny, sunny. 1100 month. 220-6142. 220-6142.

2 BEDROOM 2 BATH, unfurnished, sunny, sunny, sunny, sunny, sunny, sunny. 1100 month. 220-6142. 220-6142.

1 BEDROOM CONDO, East Mission, quiet, sunny, sunny, sunny, sunny, sunny, sunny. 1100 month. 220-6142. 220-6142.

STUDIO APARTMENT, 1000 sq. ft., sunny, sunny, sunny, sunny, sunny, sunny. 1100 month. 220-6142. 220-6142.

EMPLOYED INDIVIDUAL, woman, 40 years old, 1 bedroom, sunny, sunny, sunny, sunny, sunny, sunny. 1100 month. 220-6142. 220-6142.

Guitar Trader **BELOW COST SALE!!!**

Not just a few but all new Musicman amps are now on sale below actual wholesale cost at 40-50% off list!

★★★ NEVER BEFORE! ★★★

Musicman RP or RD-100, watt w, 12" e.v.
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Musicman 212RH-150 watt 2-12" speaker cabinet
Plus lots more Musicman amps, heads and cabinets below cost!
All Roland cube amps and all acoustic bass guitars at an unheard of 55% off list!!
Legend 30-watt 1-12" re-switching combo amps \$490 \$260
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Korgs below cost at 40% off: Monopoly synths (\$599) & CX3 Hammond-killsers (\$899)
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Roland RS-09 organ/filters-lowest price ever!! \$895 \$429!!!
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Now! All G&L basses and guitars below cost at 50% off list!!
New Kramer 4000 bass \$229 to \$209!!
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Washburn neck-through-body basses 50% off list!
Gibson Thunderbird bass, a classic!
Ricky 4001 bass
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335-style Guild, great guitar, mint condition
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180-watt Fender super twin all-tube 2-12" amp
Tons more new and used gear at ridiculously low prices!!!

★★★ ATTENTION DRUMMERS! ★★★

Peits America, Inc. presents the Peits Sound Experience at Guitar Trader's Star World!!
Thursday, March 3 at 7:00 p.m. Your chance to ask a Peits expert about cymbal production, selection, care, special application cymbals, gongs and special sounds, and setup!!

All sale prices limited to stock on hand, sale ends 3/9/83.

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Conveniently located one block east of Hwy 805 on Claremont Mesa Blvd. (behind Arby's)

2 BEDROOM HOUSE, 1 1/2 bath, sunny, sunny, sunny, sunny, sunny, sunny. 1100 month. 220-6142. 220-6142.

GOLDEN HILL, 2500 square feet, renovated, sunny, sunny, sunny, sunny, sunny, sunny. 1100 month. 220-6142. 220-6142.

WANTED: MUSICIAN, 2-4 bedrooms, sunny, sunny, sunny, sunny, sunny, sunny. 1100 month. 220-6142. 220-6142.

1 BEDROOM HOUSE, 1 bath, sunny, sunny, sunny, sunny, sunny, sunny. 1100 month. 220-6142. 220-6142.

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FREE LIFE STYLE, 50' floating condo, much more than just a boat! 1000 square feet of living space, sun deck, master bedroom, bath, bar, and more. No water power. Self-contained. Perfect for vacation. Just the power. 296-1135 or 220-6142.

MIAMI AREA, very large 1 bedroom, water, dining, swimming, pool, central air, 1000 sq. ft. No water power. Self-contained. Perfect for vacation. Just the power. 296-1135 or 220-6142.

HARD TO FIND MIAMI AREA 3 bedrooms, 2 bath house with 1 large terrace. No water power. Self-contained. Perfect for vacation. Just the power. 296-1135 or 220-6142.

MINIMAL L.C. 10 days, large home, part furnished, part unfurnished, 1000 sq. ft. No water power. Self-contained. Perfect for vacation. Just the power. 296-1135 or 220-6142.

ONLY 17,900! New perfect home near San Juan. Large new yard, and of course, it's offered with lot or full view. Happy. Agent 544-5142.

SAY AND OCEAN view home in prestigious Park Park area. High style, 1000 sq. ft. No water power. Self-contained. Perfect for vacation. Just the power. 296-1135 or 220-6142.

CLUCK FURNISHING, Extra large 3 bedrooms, 2 bath home in Miami Area. Community pool. Size at just 17,900! No water power. Self-contained. Perfect for vacation. Just the power. 296-1135 or 220-6142.

THIRD OF TACKY construction and decor? Need a renovation, renovation and great lot for Cape Cod. Happy. Agent 544-5142.

PRESTIGE PLACE, top corner unit, private balcony, 1000 sq. ft. No water power. Self-contained. Perfect for vacation. Just the power. 296-1135 or 220-6142.

ONLY 11,000 DOWN and 1000 month for a beautiful 1000 sq. ft. house with major upgrades. 1280 sq. ft. No water power. Self-contained. Perfect for vacation. Just the power. 296-1135 or 220-6142.

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THE READER PUZZLE

No. 245 Face-Off

By Don Rubin

Every typeface has its own personality, its own set of... well, character traits.

Each of the words in the left-hand column should have been set in one of the typefaces in the right-hand column. And vice versa.

We'd like you to match them up (in both directions) by drawing lines between the pairs.

For example, the word "Whoops" would be more appropriate in the slanted typeface ("Sincerely"). The word "Sincerely," on the other hand, would look better in the typewriter face ("Wanted"). You get the idea.

Rules of the Game

1. Prizes for solving the Reader Puzzle will be Reader T-shirts.

2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80003, San Diego, CA 92138) by 9:00 a.m. Friday, eight days following the issue date.

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

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

5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary.

We've only got five T-shirts a week to give away, so if there are more than five winners, we'll have a lottery.

6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our office.

7. One entry per person.

Winners of And Answers to Reader Puzzle #243, Area Code

Have are the answers to the Area Code puzzle. We have supplied the corresponding cities, too.

Roosevelt Blvd. and Allegheny Ave. are in Philly (215).

East Hartford is in Connecticut (203).

The Ventura Freeway is in L.A. (213).

Faneuil Hall is in Boston (617).

Providence is in Rhode Island (401).

Market Street is in San Francisco (415).

San Ryan X-ways in Chicago (312).

North Capital Street is in Washington, D.C. (202).

The 59th Street Bridge is in New York City (212).

Cactus Road is in Phoenix (602).

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