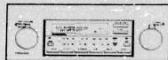


"BEWARE SALE" The Shark is Growing

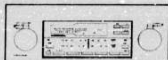
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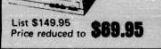


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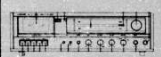
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MARK the SHARK
STEREO

READER

VOLUME 12, NO. 14, APRIL 14, 1983 SAN DIEGO'S WEEKLY



Skip Frye Is Still Stoked

A legendary local surfer rides the middle-aged waves

If a surfer wants a medium short board of six to seven feet, or an old-fashioned board of eight feet or longer, and he wants Skip Frye to shape it for him, Frye will take a Clark foam blank some morning at the Gordon & Smith surfboard factory on Raines Street in Morena and get to work in his stall.

Although he can shape boards in all sizes, from the very short ones preferred by most surfers today, to the thicker, heavier boards used in windsurfing, Frye's favorite is the kind of board that he likes to surf on himself, the board that's light enough for speed but long enough for him to step forward or backward along the deck to stall the board or quicken it, depending on the changing shape of the wave.

His is a style of surfing that he helped to create in the 1960s when the sport caught its first full blaze of attention. He goes for grace and smoothness and distance. Corky Carroll, one of the top-rated surfers in Frye's heyday, said Frye was always a gentleman in the water, not aggressively territorial as some surfers are in a sport where more often than not there is literally no room for beginners or strangers. He said that Frye was one of the best surfers this state has produced, and that his pretty, hands-high style was especially well suited to small- and medium-size waves—

By Joe Applegate

Photographs by Jack Yon

(continued on page 8)

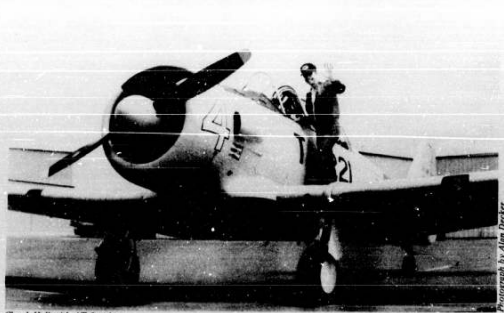
City Lights

Buy It, Fix It, Fly It

Chuck Hall straps on and drives 747s for a living, but when he wants to fly for fun, he hops into a warbird — a WWII vintage fighter or trainer — and tears up the blue yonder. Put him at the stick of a P-51 Mustang and he's one of the top air-racing pilots in the country, and soon he'll have the means to indulge in its ultimate extremes what he calls his Walter Mitty urge to be a fighter pilot: he broke ground last week on his own general aviation center at the Ramona airport, and aside from helping the county relieve the overcrowding of local air fields, he'll be a businessman who locates, buys, restores, flies, races, and sells warbirds.

The fifty-two-year-old Pacific Beach resident has been a professional pilot since he was nineteen, when he went to work for Alaska Airlines. After flying stunts in the Army and with Standard Airlines, which he owned in Seattle, then later with Lockheed as chief pilot on the L-1011 program, Hall joined Japan Airlines as a pilot on the trans-Pacific route. But since 1964, when he bought a P-51 for \$3000, his heart has been in warbirds and not ag. That plane, which he restored and raced until 1971 at the annual Reno air races, went on to set the land-based, propeller-driven speed record of 499 miles per hour, which record it continues to hold even though the plane was destroyed in a crash at Reno in 1979. Hall still winces at the memory of both selling the plane and watching it go down. So why'd he sell it? "Stupidity," he answers, mentioning only in afterthought that P-51s are selling for \$250,000 these days.

Which is partly why he went to the county two years ago to ask whether there was any Ramona airport property available for him to purchase and start a warbird restoration center. Ramona is a beautiful little airport with only two hangars on it and a 4000-foot runway (which is longer than busy Montgomery Field's). The county told Hall nothing was for sale, but there would be six acres at either Ramona or Gillespie Field in El Cajon going up for bid in late 1981. The county wanted to lease the land to someone who could develop it into general aviation hangar space. Hall and his wife Evelyn bid on the property, won it, and expect to have two hangars up by the end of June. Within three years the plan is to have fifty-seven hangars erected, each leasing space for nine aircraft at between \$1000 and \$2000 a month. Hall, who must retire from Japan Airlines in eight years (when he's sixty), gladly looks forward to the business supporting him and his family by then. And though he's been approached



Chuck Hall with AT-6 trainer

repeatedly by investors wanting in on the \$750,000 project, he's taken no partners. Why? "Greed," laughs the stoney fly-boy.

But like his airline job now, the general-aviation business will just be a means to a more exciting end. In May he'll move his three AT-6 trainers (two for restoration) out to Ramona, and he'll also be bringing in a beat-wing Corsair for which he's receiving a financial interest in trade for restoration. And an offshoot of his company is an outfit dedicated solely to the tricky business of tracking down and obtaining old warbirds.

This part of the hobby is in some ways the most intriguing, if you don't count screaming around a racing pylon at 400 miles per hour, twenty feet off the ground, wingtip-to-wingtip with other planes. As an example, Hall and his partner in this side business recently deposited \$20,000 with a man who claimed to represent an Asian country that had five old P-51s it was willing to sell itself. The guy turned out to be a complete charlatan, and Hall and his partner barely got their money back. He says stories of off-duty airline pilots combing the jungles of South Seas islands and finding junked WWII fighters are true. One of his own AT-6s was located in a Japanese schoolyard. It was being used as a jungle gym. And Hall says he'd love to check out the legend of the three P-51s that were forced to land on a frozen lake in Alaska during the war, and subsequently sank to the shallow bottom when the ice thawed. Supposedly they're waiting there intact to be scooped up, souped up, and flown to Reno, which is exactly where Hall plans to be, strapped into a P-51 this September when the air races commence.

—N.M.

Feds Seek Pond Of Flush

Just how smelly are thirteen acres of raw sewage? Soon, very soon, we shall find out.

Next Monday a federal agency is planning to start building an open pond for raw sewage just over the border (on the American side), about four miles inland from the ocean. To date no public hearings have been held to discuss the pond's odoriferousness — or its potential for flooding, or its effect on the local groundwater, or, for that matter, any aspect of its "operation." "I've never seen something move so fast in government," marvels one Hamilton to county supervisor Tom Hamill. Commented another observer of the pond-planning process, "It's an interesting example of how strings can be pulled."

The federal agency building the pond is the International Boundary and Water Commission (IBWC), which normally would be required to seek environmental approval from state and local officials. However, the IBWC has declared that the pond is an "emergency measure," thus relieving the need for detailed review.

The "emergency" referred to is the fact that raw sewage from Tijuana recently has been flowing across the border into the United States and down the Tia Juana River toward Imperial Beach. This is happening because of a breakdown in the normal system for disposing of Tijuana's sewage. Tijuana itself has no facility for treating any of its waste. Instead, for the last six years the Mexican city has regularly piped most of its sewage across the border and into San Diego's sewage treatment network, where it eventually reaches the Point Loma treatment plant.

Recently, however, Tijuana has been producing more sewage than the pipe from the border can handle, so the Mexicans have been pumping the excess waste (some five million gallons a day) to a discharge point in the surf about three miles south of the border. The latest emergency developed when this winter's storms disabled some of those Mexican pumps — and as a result, the raw sewage has been gurgling up through manholes near a pumping station about two miles west of the international border crossing. Gravity and the normal drainage patterns of the border geography have sent the waste

northward down a gully, from where it flows into the river, through the shoreline estuary, and then out to sea and onto the sands of Imperial Beach. The IBWC's idea is to trap that excess sewage into a thirteen-acre pond, where it would sit for only a few hours each day — until those periods of time (in the evening, for example) when the pipes leading to Point Loma are less full. According to the IBWC's plan, a valve then will be opened and the sewage in the pond will flow into the San Diego system. Furthermore, the IBWC stresses repeatedly that the sewage pond arrangement should only be temporary — necessary just until the Mexican government fixes the aforementioned broken pump or completes construction of a new pumping plant, work that the Mexicans have promised will be completed by the end of this year. The IBWC has the money (some \$40,000 to \$45,000) to pay for the pond, plus it also owns several hundred acres of land surrounding the proposed site (just east of the intersections of Dairy Mart and Monument roads).

Given those circumstances, a number of South Bay residents reluctantly concur that the pond is a simple, if not so elegant, solution. The pond site does not contain any rare plants, so no ecology groups have voiced alarm (and in fact migratory birds would likely be attracted to a sewage pond). "The pond is probably the least of many evils," commented one San Ysidro resident. Another man, active in the San Ysidro Chamber of Commerce, repeats the refrain. "It's like a bad earthquake — nobody wants it, but you gotta live with it."

But if the resignation is widespread, it's hardly universal. "This is a government cesspool," fumes Ruth Schneider, Chairwoman of the Otay Mesa/Norco community planning group. Schneider says she's heard the IBWC's assurances that the pond will be chemically "deodorized" and that the sewage won't contaminate the

area groundwater. She's still skeptical. Although Schneider charges that local officials "don't seem to want to question what the federal government is doing," at least one official has balked.

Congressman Duncan Hunter flatly opposes the pond construction, according to one aide. Both out of a concern over public health issues and because "this just says to Mexico, 'Hey, don't worry about it. We'll cover it...'" It actually takes away incentive for Mexico to act.

That aide says Hunter is looking for a way to stop the construction from beginning. However, South Bay skeptics express doubt that the young legislator has the necessary clout to buck the IBWC. Barring interference from Hunter, the IBWC faces only one other possible hindrance to its plans. The state coastal commission will be considering whether the pond conforms to environmental codes at a hearing in San Diego later this month. At this point the commission appears likely to give the pond the nod.

Moreover, the IBWC says it doesn't plan to wait for that verdict but will start building the pond next Monday.

—J.D.

That Will Look Very Nice There

Danah Payman still laughs when she recalls Joan Mondale's artless visit here in 1979. Mrs. Mondale — wife of then vice president Walter Mondale — wanted to see what sort of public sculpture and design San Diegoans had commissioned to enliven their downtown business district, so she and Payman, a La Jolla arts patron, took a limousine ride through the center of the city. They motored past the fountain sculpture at the Security Pacific Plaza adjoining city hall, then viewed *Excelsior* in front of the Federal Building before detouring up to City College to see the rope-and-steel sculpture that decorates the campus's Twelfth Avenue entrance. End of tour. "We had nothing to show her," Payman recalls. "I was embarrassed."

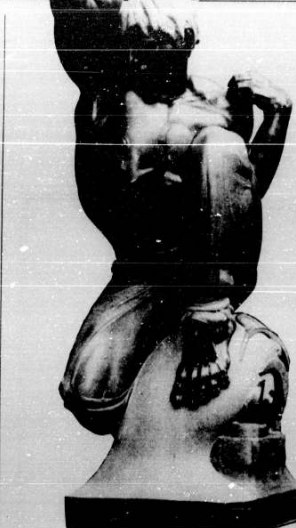
If Mrs. Mondale were to return in 1985, she would see considerably more public art and sculpture. While construction-wall murals are only temporary art, four muralists' creations will by July join the existing color panels that brighten the northern perimeter of the Horton Plaza shopping center site. When the \$14,000 worth of murals comes down for the center's opening, developer Ernest Hahn will have paid one million dollars for sculpture and murals to decorate the perimeter of the five-block area.

The Santa Fe Land Company — at the behest of redevelopment chief Jerry Trimble — has pledged \$1.5 million for sculpture for its

office-retail development spanning the area just east of Pacific Highway near Broadway. County negotiators have convinced the ZRD Corporation to fund sculpture and interior artwork worth two million dollars — one percent of the nearly \$200 million the firm will spend to build a hotel-retail complex near the county administration center between Pacific Highway and Harbor Drive.

The earliest result of these funding efforts, though, will be seen at Embarcadero Marina Park near Seaport Village, where *Morning* — a work by sculptor Donald Hord — will be christened in July by the port district. The \$125,000 spent to acquire *Morning* comes from a new, \$160,000-a-year fund drawn from port district lease revenues. (This formula was approved by port commissioners after port tenants complained about an ambitious plan requiring each leasee to buy or commission artwork for the tenants' waterfront.) Next year should also see the first public art purchases using money from the endowment left by the estate of Lloyd and Ise Rucco. That money, administered by the San Diego Community Foundation, will buy art and urban park space for the downtown area; \$24,500 has already aided in the purchase of a parcel of Fourth and Island Street, the site of the first Gaslamp District "pocket park."

City Lights



Morning/Donald Hord

convicted by center management to move his Magic Cookie shop from University Avenue to Glasshouse Square in December, 1981. Tolson had a prime location directly across from the center's six-plex movie theater, but says he never managed a profit during his thirteen months there and met his \$175-a-day expenses "no more than a dozen times." Tolson says only his wholesale chocolate-chip cookie business, which he ran from the kitchen behind his \$1150-a-month storefront, allowed him to avoid bankruptcy. But even with a fifty-percent rent reduction approved by center management last July, Tolson closed shop in January. He's now dropped retailing altogether, and is taking 600 pounds of cookies daily for the kitchen of his East San Diego home.

Marilyn Brown's Contemporary Woman beauty salon did \$230,000 in business last year at Glasshouse Square, but she still lost \$10,000 before closing down. Having moved her salon from a Mission Valley office building to Glasshouse Square, she sank \$62,000 into improvements in her leased space. Brown hoped that up to one hundred new customers monthly would drop in to the salon, providing work for the six manicurists and eight hair designers. "But we were getting ten or twelve walk-ins, a majority of them from the [Exclusively Women] spa next door." "As business lagged at the salon and surrounding retailers, so did employee morale. "When you watch real nice stores open and close within six weeks, it can get very depressing," says Brown, who now rents a station in a Mission Valley hair salon.

Several of the defunct businesses, including the Exclusively Women Spa and Allen Taylor shoes, were casualties of corporate problems. But Tolson the cookiemaker and Brown the hair stylist say their shops and other, smaller retailers including a sports outfitter, health food store, and Oriental gift shop closed because

Location, Location, And Location

When City Councilman Bill Mitchell learned in 1979 that developers of the Glasshouse Square shopping center were abandoning the project, he made a visit to their Oakland offices. Mitchell says he convinced the developers to stick with their shopping center plan, and boasted of the accomplishment while campaigning for mayor this year. But Mitchell should talk to some of the ten businesspeople who have fled the Sports Arena Boulevard and Rosecrans Street retail mall since it opened in August, 1981.

One of the recent evacuees is Harold Tolson, who was

Glasshouse Square didn't attract enough customers. The irony of this falling isn't lost on Tolson and Brown, since both know that the center abuts one of the city's busiest intersections. The problem, they say, is the design of the white stucco building. Boutiques and shops share an internal mall, big retailers, including Federated stores, the movie houses, and Garcia's restaurant, have corner locations visible from the street. So it's too easy for customers of these larger businesses to take in a meal or movie and leave without even knowing that the small shops exist just yards away. "People come for a movie, pop in here, and tell me, 'I didn't even know this place existed,'" recounts Larry Urrutia, owner of Yogurt Encounters, one of the center's survivors. (Urrutia says he's managed because people seek out his product; he also negotiates a lease that allowed him to pay no rent for his first month in the center.)

The small retailers also say full parking lots and the lack of signs inside and outside the center keep passers-by ignorant of the shops. Property manager Wendy Crosby doesn't dispute those complaints, noting that some people "think the whole building is a Federated store." Crosby says she's now working on two large exterior signs that will list some of the merchants and says she will soon sign a "major" tenant for the interior mall. But she notes that "50,000 people per month come here for the movies and to eat at Garcia's," and claims that several stores, including an optometrist, are doing well. She faults Brown and Tolson for not arranging special promotions with the major retailers as a way of picking up customers: Tolson could have distributed cookie discount coupons at the restaurant while Brown should have appealed to the spa patrons. And she says center management has done "everything it can" to help the beleaguered retailers.

—P.K.

—Paul Krueger, Neal Matthews, and Jeannette DeWyz



Harold Tolson, Marilyn Brown at Glasshouse Square

Straight from the Hip

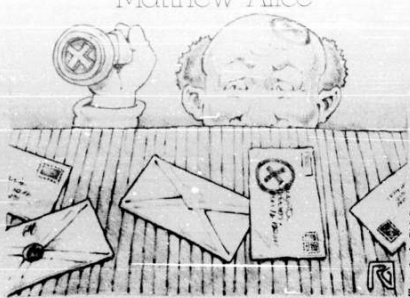
Matthew Alice

Dear Matthew Alice:
I've noticed a curious phenomenon lately that I hope you can explain. On the backs of many of the letters I receive are two little letters, or a letter and a number, stamped in seemingly random places. Sometimes there is a little cluster of letters and numbers. What's all this about? Is the post office sending secret messages on my letters?

Alice Dumont
Imperial Beach

A letter traveling through the innards of the United States Postal Service sometimes takes a more circuitous route than a politician does in trying to avoid giving an answer to a question. One innovation, the multiposition letter-sorting machine, is one method the postal service uses to speed missives through this labyrinth. The twenty consoles at each of these huge machines are manned by operators who face a continuous stream of envelopes, one per second. Each operator punches a code on his keyboard that dictates where the letter in front of him will go in the next stage of the delivery process: a particular substation, distribution center, or carrier. The letter-number combinations you see on the backs of your envelopes are stamped there by those letter-sorting machines as a way of checking on the proficiency of the machines and their operators.

Say someone sends you a postcard from Detroit (there must be postcards of some lovely spot in Detroit). The card will first go through a letter-sorting machine (LSM) there, where its ZIP code will indicate to the operator that it should go to the area distribution center in Los Angeles. The card thus arrives in L.A., already bearing one letter-number stamp, and a second is applied at the LSM where the card is directed to the San Diego post office on



Rosecrans. Here it is sorted once again through an LSM, picking up a third insignia as it is sent to the appropriate carrier. Each combination of letters and numbers (or letters) indicates which machine and which console should the letter. One of San Diego's eight LSMs may have, for example, the designation C, and the fourth console at that machine the number 4. Therefore C4 indicates the machine and operator who sorted that particular letter; the different colors of the insignias indicate different work shifts. Any errant letters can thus be traced back to the particular source of the misdirection, worker or machine (and the machines do make mistakes). So the message on the back of your postcard, "I wish C4 you were B0 here F8," may say more than you at first realize.

Dear Matthew Alice:
For months now, I've been meaning to ask you about those green flecks in my carrot cake. I'm pretty sure they're carrots, but why, once shredded and baked in the cake, do they turn green?

Beth Eby
Clairmont
One of the more perplexing medical mysteries of our time was the fellow who went to his doctor, complaining of the orange color his skin had assumed. He felt fine — it was just his rather unusual hue that was troubling him. After extensive study, the metamorphosis was explained: the man was in the habit of eating an inordinate number of carrots each day, and the pigment contained in the carrots that gives them their orange color, carotene, had

permeated his body to the extent that he bore a startling resemblance to his favorite food. By curtailing his Bugs Bunny-ish tendencies, the man soon regained his normal shade.

But hidden within that well-known orange vegetable is a soul of green. Carrots, you see, actually contain another natural pigment, chlorophyll, which is usually concealed by the more prevalent orange pigment. Chemical and physical reactions during the cooking process, however, can affect these pigments, and such changes cause those little green flecks in your carrot cake. It could be the high heat, or a reaction with chemicals in other ingredients, but somehow the green chlorophyll in those bits of carrot is revealed.

Carrots are not alone in their chameleon inclinations — most foods in fact change color during processing. Sometimes the results are quite remarkable. Home canners are familiar with pickled cauliflower or cucumbers that turn pink or blue. Or there are the times that snails turn green when cooked, a reaction caused by the green-blue pigments always present in mollusks that brighten when heated (snails are unappetizing enough, I say, without becoming blue or green). And even chocolate pudding has been known to take on a green tint, a pigment within the chocolate that is usually yellow can be masked by other substances and may appear green if oxidation occurs. These changes are not usually harmful, I am told. But I certainly wouldn't eat green chocolate pudding.

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

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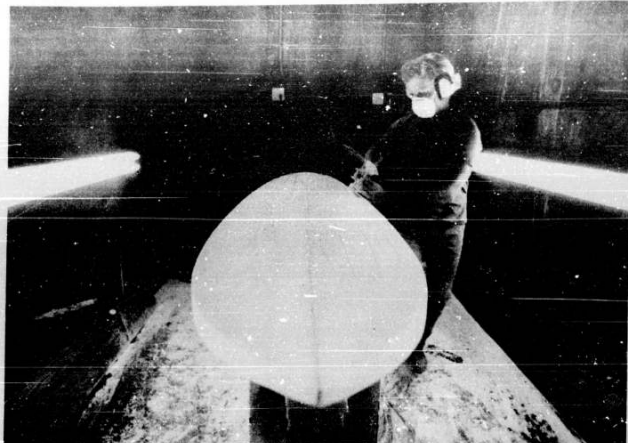
Frye

(continued from page 1)
the normal surf of Southern California.

Frye was number two in the United States Surfing Association rating in 1966 and '67, number two in the Western Surfing Association in 1965, and in the two years previous to that placed first in the senior men's division of the Pacific Beach Aquafair. His name could be found frequently in *Surfer* magazine's popularity poll and in advertisements for new surfing products. He appeared for a fiberglass skateboard that flexed on a turn in something of the way that a surfboard sweeps smooth on a hard bend. He appeared for Slipcheck, an aerosol you sprayed on the deck of the board for traction. And he appeared for Gordon & Smith surfboards, one ad in particular reading, "Skip is in the water for four to six hours, six days a week, testing, trying and modifying designs."

Not a bad job for a young man who liked to surf. Forty-one years old this year, Frye is back at Gordon & Smith after a voluntary layoff of four years — "my wilderness years," he calls them — during which his marriage dissolved and he retreated, in reverse of the hermit crab, from a larger shell into a smaller, and into a smaller. He gave up his job, his dwelling, his church, his car, until he was living in a backyard shed in Pacific Beach and riding a bike. In the past two years, he's recovered, and one rain-clear morning last month, was in his stall at G & S, wearing a mask and ear protectors, shaping a custom board for a friend who works at the O.B. Surf Shop.

The white paper mask over the nose and mouth was to keep out the dust of foam that fell as he drove the power plane up and down the blank. The foam piled on the floor until he was kicking through it with his hip-top Converse as through new snow. The flakes settled on his T-shirt and on his G & S trunks, on his hair and knees and forearms. The noise in the room makes the work rather silent. He couldn't talk to the shaper in the next stall, who was also driving a high-



whine plane and wearing protectors on his ears. Neither could he hear the radios in other parts of the building, making a music of three layers: the theme from *Hill Street Blues*, something by Bob Seger, and loudest of all, "Peaceful Easy Feelin'."

When he'd taken the foam down to the general shape he wanted, he shut the plane off and set it on a bench in the corner, carefully looping its cord into a loose coil, then turned to blast himself clean with compressed air from a tight yellow hose, his shirt puffing up as he blasted under his arms. The air was louder than the sanders and the radios. He let the hose go and took up a shear form, which is a bar about eight inches long with one side rough like a vegetable grater, and started to work up and down the top side (the deck) of the blank and along the edges, or rails. The shear form looks flat but has the slightest bend to it — it would rock maybe a twentieth of an inch if set on a flat table — which Frye had never noticed until a few years ago and which he likes to point out to shapers who have been working with the tool for years.

"It's kinda neat," he said, smiling

and going into his subject with full-speed enthusiasm. (The photo editor at *Surfer*, who years ago went with Frye and some other guys on an overnight trip to the Hollister Ranch in Santa Barbara, which is one of Frye's favorite California breaks, said Frye seems to operate in two modes.

"Most of the time he's shy and doesn't talk, but when he does talk, he's all of a sudden stoked." "What that does," Frye went on about the tool, "is keep the thing flat when you hold it in your hands. See? If the shear form was perfectly flat, it'd have the tendency to dig on the ends where your hands press down. Isn't that great? Some toolmaker thought of that, long time ago, I bet. Somebody who really knew what he was doing."

When the deck was right Frye picked up one end of the blank, which now looked more like a surfboard, and sighted down the length to judge its trueness and symmetry. Satisfied, he set the board on its side, turned off the waist-high neon lamps on the walls, and switched on the lamps overhead. With the shear form again he worked up and down the rail, taking a fraction of an inch off the deck

side with each walk up, a fraction off the bottom side with each walk back. He made about forty trips each way, turned the board over and did the other rail the same, then laid the board flat again and started smoothing it with sandpaper backed on a thin wooden block.

"Taking a lot of flats and making them into a round" is the way that Frye describes the shaping of a surfboard. The flat power plane, the flat shear form, the flat sandpaper, all produce an object that has virtually no flat surface. He likens shaping a board to sculpting in foam, but backs off from saying that it's all that difficult. He takes his skill seriously but he doesn't overestimate it; he doesn't even consider himself a craftsman.

"My dad, now," he said, "yeah, he's a craftsman. He can do, you name all of them, carpentry, metal working, gardening. I can shape a surfboard, but that's more like one skill, or say, two or three skills. But a craftsman is someone who knows all skills, and I wouldn't call myself that."

Working at the white, half-finished (continued on page 10)

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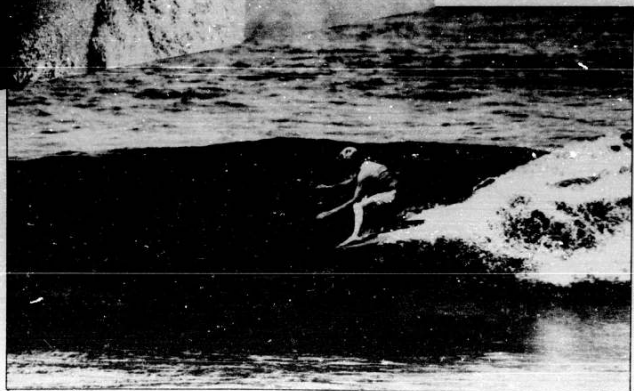
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Frye with contest prize

Frye

(continued from page 8)
surfboard with drifts of white foam on the floor. Frye put one in mind of an Australian shearing sheep. He looks Australian, sunny and sturdy, with hair blanched by the outdoors, and blond even down to the patches on his thumbs. He has an Australian sheep-



Rincon, Puerto Rico

Photo: David S. Susskind/Surfing

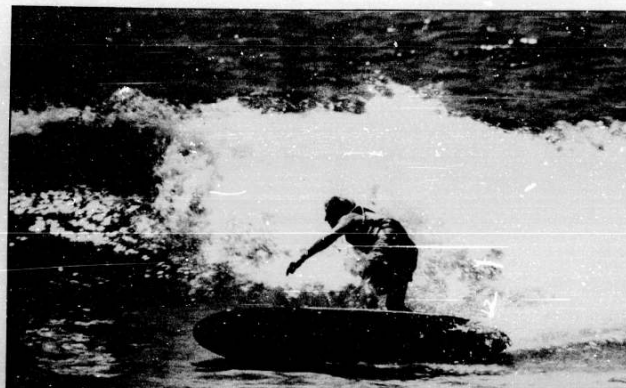


Photo: Susskind

dog (actually part collie), which he brings to work with him every day in his faded blue pickup, and to hear Frye tell it, Leroy the dog is as crazy about going to the beach as he is.

"Whenever he hears the words 'cliffs' or 'the point,' he goes nuts," Frye said. Cliffs means Sunset Cliffs, a surfing spot off Point Loma, and the Point is a rocky promontory at the foot of Sea Ridge Drive, the northern edge of Pacific Beach. Neither spot has particularly good waves in the summertime, when the lengthened days allow Frye to go surfing more frequently, but neither is patrolled by

policemen who could ticket him for having a dog on the beach. Therefore Frye surfs at the spots that are best for Leroy.

He and the dog are well known at the Point, where Frye has been surfing for fifteen years. Since most of the waves crumble from left to right as you face the beach, they favor a surfer like Frye who has a normal stance of left foot forward, enabling him to face the wave as he rides it. Moreover, the waves break on a shelf of rock and proceed in long lines to enter a cove, giving the lengthy rides that Frye prefers.

A similar beach of promontory and cove is Swami's in North County, named for its proximity to the onedomed buildings of the Self-Realization Fellowship. Frye had two snapshots of the beach mounted on the wall of his shaping stall, together with a picture of his girlfriend, a calendar with a tide chart, a *Sports Illustrated* cover of Julius Erving jamming a basket over some Celtics, various clippings on the Chargers, and a picture of two local fishermen unloading a prize catch of tuna. Together these items sum up Frye's interests:

(continued on page 12)



Frye

(continued from page 11)
surfing, fishing, his girlfriend, the Chargers, and pro basketball. But on the opposite wall, mounted by itself, was a document that had roused Frye's admiration. Having finished sanding the rails of the board with a soft plastic net, he blasted himself clean again and stood by the document, looking it over as he talked. "That tells about the life of George Freeth," he said. "I got it from the girlfriend of a guy who works here. We all went up last year to a surfing contest in the South Bay [Redondo Beach in L.A.], and this girl's father, who was an old-time lifeguard, brought out this album, or annual-like thing, and it had this story in it, so I had a copy made."

Freeth, an Irish-Hawaiian, was the first surfer in California. He and his wooden surfboard were brought here in 1907 by Henry E. Huntington, who hired Freeth to put on water-sports exhibitions in his real estate development, Redondo Beach. Freeth was the greatest lifeguard of his day. He saved seventy-eight persons in his brief career, once making three trips through huge waves to rescue seven Japanese fishermen. For that feat a fishing village near the present city of Long Beach was named after him, and he received the Congressional Medal of Honor. He died in San Diego from overexertion, a result of rescue work in Oceania in 1918. He was thirty-five years old.

"That guy," said Frye, "was a waterman who totally gave his all." And giving one's all to the water is

It wasn't enough to take off on a wave and drop to the bottom and bank a hard turn that sends a roostertail of water away from the fin; the point of every turn was to think of how you might have done it better.

something that Frye understands.

Frye was an adopted son, born in San Diego and only a few weeks old when he came to the home of Harry and Mary Frye. Three months later Pearl Harbor started the United States into the war and called his new father, a naval aircraft mechanic, to his longest tour in the Pacific.

With no man in the house for the first two years, Mrs. Frye called her boy the Skipper. He grew into a Star Scout and a decent swimmer, whose interests were in following the weather and in building things. His parents gave him a beginner's kit for taking barometric readings and other measurements. He remembers building a racer for the Soap Box Derby and winning the prize for best construction, but admits that his dad had a hand in the project too. "I think I

drove one screw," Frye said.

A frail adolescent, he retreated to bed for a week or two every fall with an onset of asthma, and, he sees now, dreaded getting well enough to start another year in school. His pastimes were television and working as a box-boy in the local DeFallo's supermarket (now a Von's) on Clairemont Drive. When he was sixteen his parents helped him buy a 1953 black Chevrolet sedan, which soon had a lowered front end and a tiki in the window. He burned rubber, dropped a transmission, and otherwise led the life of an ordinary suburban teenager.

Then one day in 1958 — he remembers that it was a sunny afternoon after school, therefore a weekday — his friend Bill Duncan took him to Thomas Street in Pacific Beach to try

golf. Soudipping is actually what

the beginning stage is called. It's the equivalent of the bunny slope in skiing. They waded out with Duncan's surfboard to the point where the whitewater from the broken waves still had enough push behind them to take the board, and somebody laying on it, sliding toward shore. It's like riding a surfmat, except that the board's rigid deck and the speed that the board attains in the water give the ride much greater stability. In an hour or so, the beginner learns to climb to his knees, then to his feet.

Frye liked it so much that his asthma went away. He bought a shaped balsa plank, nine feet, three inches long, and took it home and glassed it himself — covered it with fiberglass and plastic resin. He took the back seat out of his Chevy for his board to fit through the trunk, and started driving every day to the beach, twenty minutes from his home in Bay Park Village, on the western slopes of Clairemont.

His parents thought the newfound sport detracted too much from his schooling, and they were right. He graduated from Mission Bay High, class of '59, but dropped out of City College to spend more time in the water. At this time also he had the opportunity to be a journeyman clerk in DeFallo's, but passed on that and instead worked consciously and consistently on his surfing. Years later in an article he wrote for *Surfer* he emphasized the value of sheer practice. His point was that it wasn't enough to take off on a wave and drop to the bottom and bank a hard turn that sends a roostertail of water away from the fin; the point of every turn was to think of how you might have done it better.

Frye got better, and then got very good, at the best possible time for a

surfer to attract attention in San Diego. Not only people at the beach but the city as a whole was aware of surfing as a sport. It had been given a lot of media exposure by then, in Beach Boys songs and Gidget movies, but by the middle Sixties it was apparent that the fad would endure the attention blitz in San Diego because this was one of the best places in the state to surf. No matter how bad the surfing might be in San Diego County, it was better than mucking around in the deadwater and beachbreak in Manhattan Beach. Any surfer who came down from L.A. — and many did every weekend — could smell the difference: the water was fresh with sea life. And instead of having two or three beaches to choose from, in San Diego there were at least twenty places to surf between Sunset Cliffs in Point Loma and the beach at Scripps pier. To accommodate visiting surfers the city built a "surfing park" — a parking lot with a restroom — at Tourmaline Street in Pacific Beach, and to stimulate interest it sponsored contests. Frye won most of the city's Aquafair contests and surfed most often at the Point, a promontory 200 yards north of Tourmaline. In the mid-Sixties he was probably the most visible surfer in town.

In the meantime he had married and was raising three children. Marcia Frye worked as a waitress at Uncle Susie's (now Mulvaney's) on Mission Boulevard, and Skip was shaping for Gordon & Smith. Like a lot of surfers, he'd learned the skill as a means of making money while still staying close to surfing. He shaped his first board for himself, then shaped rental boards for surf shops, and finally shaped custom boards for individual surfers. Since he was a star he could test and publicize

Since he was a star, he could test and publicize new designs. At one time Larry Gordon, the surfboard manufacturer and a fellow graduate of Mission Bay High, let Frye have thirty surfboards to test in the water.

The family lived right on the beach in an upstairs apartment on the present site of the Sizzler and T.D. Hays restaurants, at the foot of Grand Avenue, then moved to a house with a yard on Thomas Street, twelve blocks from the beach. Thomas Street had figured largely in Frye's life. He had first tried surfing there, and later, with his new wife, had lived on the street in a pretty cottage with a pepper tree in front. Then they moved to the apartment on Grand, and when that became too small, they returned to Thomas and a house with a yard. Henceforth they settled into routines that bent toward the beach and toward

Frye's parents' home in Bay Park. He took the family down to the water, and though Marcia didn't surf, she sometimes shared a surfboard with him to cool off during a heat wave. On Sunday evenings the family visited Frye's mother, who was bedridden. She passed away in 1968, and a few years later Frye's father remarried and moved to Santee. At about the same time the house on Thomas Street was condemned to make way for a four-story apartment building, and so the family moved to Frye's boyhood home, leaving Thomas Street for good.

Frye traveled during these years, up and down the coast to surf in contests and to Australia in 1968 for the filming of *Fantastic Plastic Machine*, a surfing movie that appeared again recently on Channel 51. Then as now a professional surfer made practically

nothing with contest winnings. In 1968 the Santa Cruz Open paid the first-place finisher \$300, third place fifty dollars. Frye did not bother to drive up for that one. Probably his greatest winning was a Honda 250 motorcycle that he picked up in a contest at Manhattan Beach. He rode the bike for two years (his son, Donny, remembers being given a harum-scarum ride on Ingraham Street north of Garnet where it bends a few times before turning into Foothill Boulevard), and then he sold it. Frye has never been interested in possessions or money. "I never wanted to drive a Cadillac," he said, and he never has. Instead he has been content to take the benefits of the pro surfer's life — the surfing trips, the free surfboards — as payment enough for doing what he likes most about surfing, he said. "Nothing. I mean there's no one thing in particular. If you really like something you don't look at it that way — like, 'I want this out of it, or I like that.' For me, the whole thing about surfing is just being there."

He stopped entering contests in the early Seventies, by which time the fashion was for surfers to attack the wave on very short boards — to skateboard, really, on the slope of the wave — a style that Frye disliked to compete with. His name began to drop from attention, except on the surfboards that he shaped or designed, as he made the transition from professional surfer to surfer with a profession near the water. Frye's peers during the competitive years, Corky Carroll and Mike Doyle, found careers close to surfing. Carroll sells advertising for *Surfing*, and Doyle re-

(continued on page 14)

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Frye

(continued from page 13)
cently opened a sports clothes shop in Encinitas.

Frye stayed with shaping because he was good at it and because he wanted nothing else. An experienced shaper averages about twenty dollars per board for about two hours' work; Frye could not only live on that, but could maintain a style of life that to him seemed happy for all concerned. His father's house was spacious, as was the yard that sloped southward in wide terraces onto Orton Street and caught sunshine all day long. There was room for a dog, three cats, and a beehive, for avocados and figs in the front yard. There was time in the summer, the day's work done at the shop, to take everyone to the beach. One by one he showed the children how to surf, usually at Dog Beach, the unpatrolled stretch of sand by the mouth of the San Diego River, where animals are permitted to run free.

Then in the winter of 1975, Frye's wife of ten years informed him that she was leaving — that she wanted a clean, immediate break. He would keep the three children, and she would find an apartment by herself. She went back to the restaurant business, and made enough to support herself in the manner in which she wanted to live — which was not the way she'd been living. "Whether... it was the money... or the life-style," said Frye in a slow, even speech, as though listening to himself. "I don't know. She just said that she wanted more out of her life. She wanted something different." She didn't surf, and though she liked living near the beach, she grew less and

less to like being on the beach with the sand and the flies.

Marcia Frye, interviewed at the Stinger, a cocktail lounge in Pacific Beach that she has managed for the past three years, said she left the children with Skip at first because he had the house, and because he was free in the daytime to look after them. He was very free in the daytime: "You couldn't get him to go to work," she said. "On a sunny day, forget it — he went surfing. He used to say, 'How much money do we need this week to pay the bills?' And that's how much he'd make."

After the break, Frye began to simplify his life, and in the next few years it became more simplified than he could have imagined. With only one income, he kept the taxes paid on his father's house and looked after the children. The extra hours devoted to them made him increasingly late for work at Gordon & Smith, until he found it easier to bring the work home. He shaped in the garage, doing special orders for surf shops and making individual boards for friends. He took the children to Calvary Chapel in North Park, usually attending services on Sundays and staying for an hour of Afterglow. He said the church meetings gave him strength when he needed it, but in time he found them less and less helpful. "Just sitting there and listening to those people," he said, "you go so far, and then it doesn't work."

He began getting regular orders from the Select Surf Shop in Pacific Beach, working first in his garage, and then in a shed behind the shop on Mission Boulevard. Slightly smaller than a two-car garage, the shed was made of corrugated metal and adobe. It had electricity for the power plane and for a light bulb overhead, and

room for storing whatever he needed. He slept in the shed on a couple of occasions and eventually moved in, arranging a bed in one corner. Lauren, the eldest, had married and moved away; Donny had gone to live with a family friend; and Braden had a cottage by the home of a friend for whom she worked part-time as a gardener.

Frye found no more need for a car, so he sold it and rode a bike.

For a year and a half he lived and worked in the same small space, in a half-block neighborhood that fulfilled all his simple needs. On the corner was Tug's Tavern, next door was Dutch's market, next to that was Panchito's Villa restaurant, through which he had access to the shed until the restaurant closed at two in the morning, and finally the surf shop, less than sixty yards from the beach.

"Hey! I don't want people to think that it was really bad, like living in a shack," said son Donny one afternoon a few weeks ago. He was standing by the shed, where he himself had lived for several months after his father moved out. "I had a TV, a stereo, all the stuff you'd have at home," he said. "Cold shower was the only thing I didn't like, but I got used to that. I think it was a great place for seventy-five bucks a month."

No one has stayed in the shed since Donny moved out to live with his mother and her husband in La Jolla Shores. (Skip and Marcia Frye were divorced last year, enabling her to remarry.) But the space between the shed and the surf shop is still being used as an area for repairing surfboards, which is Donny's specialty.

Donny said he learned some tricks for handling fiberglass and resin by having watched his dad. He looks like his father, well built, with thick and

wavy hair and a slight double chin. He started surfing when he was six years old and still considers it his favorite sport, though he doesn't give it much of his time. He hadn't been in the water since February when he'd lost his board against the rocks on the Point, his dad's favorite break. Dinged up, the board was no longer waterproof, and Donny hadn't yet bothered to fix it.

Last year Donny dropped out of Mission Bay High after his sophomore year; his immediate plans are to continue working at the Select Surf Shop as a salesman and repairman, and someday to own a small house with enough land around it to have many dogs. When asked to recall the houses he has lived in on Thomas Street, he said, "God! I had a dream about that last night. It was so real: I dreamed I was talking to Mrs. Grunio. She was our neighbor, and her husband was senile and used to go up and down the street not knowing where he was. And I was in their kitchen, talking to Mrs. Grunio — God, what a name, Mrs. Grunio — and she was saying, 'If you see Mr. Grunio anyplace, please tell him to come on back, it's dinnertime,' or something like that."

One Sunday afternoon in December of 1981, Frye wandered into Panchito's Villa to get away from the surfers who were drinking in the alley next to his shed, and found the person who led him out of his wilderness. At the end of the restaurant's bar was Donna Sarvis, a Cher-thin blonde in her thirties who knew of Frye from the days when she and her high school girlfriend had come to the beach to meet guys. She was in the bar to get away from her bad marriage and had chosen this bar in particular because it

(continued on page 16)

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Frye

(Continued from page 15)

didn't serve hard liquor. A football game was on the tube; she bet him on the winner, and after a few beers and an hour's conversation, invited him to watch the Chargers and the Steelers at her place, Monday night.

She was staying at the Surf & Sand Motel, across the alley from the shed, having left her husband in Sacramento. With money that she'd won in a forensics scholarship competition, she was getting a divorce and was about to rent an apartment in Pacific Beach. She and Frye liked each other and continued to date in the following weeks. He helped her move to her new apartment, and a short time after that she invited him to move in. He accepted; the apartment was more comfortable than the shed, for one thing, and for another, it was on Thomas Street.

The simplified life that Frye had been leading grew quickly more complicated, but he was a match for it. Sarvis was trying to quit drinking. "Skip was wonderful," she said. "I'd get drunk and tell him to leave

me alone, that this was just a trial period for me, that I probably couldn't do it, and every time he'd stick with me. He didn't try to tell me. He just really, really cared about me. It's just what you need when you're ready to quit."

They had some skirmishes; she locked him out of the apartment when she felt he was spending too much time at the beach or at the shop, which hardly met her needs; but she admitted that the real problem was that Christmas was coming up and she thought she'd never get through it without a drink. That was more than a year ago. Two full years have gone now since she quit.

Frye went back to Gordon & Smith in November, 1981, and since has taken up fishing as a secondary pastime. He junks a pole down the back of his wetsuit and paddles out on one of his old surfboards, to which he's nailed a tackle basket, and casts his line at a place on the shore side of the kelp bed that grows off the Point. Using a soft plastic jig called a scampi, he caught a six-pound bass last year. Many of his friends are fishermen, or part-time surfers who fish for a living, and he talks with them

often about the catch and the weather.

The weather, in fact, is his third pastime. From the measurements he used to take as a kid, he developed the habit of keeping a weather log, a kind of diary in which he recorded his days at the beach, and in the past few years has been watching the weather with a fisherman's interest. He rises by 6:45 to watch A.M. Weather on Channel 15, which gives information on jet stream velocities over the continent, and he tries to be home by 5:30 to watch Dr. George Fishbeck's report on Channel 7 from Los Angeles. He likes Fishbeck because he gives more technical information, such as barometric readings, and because he uses more satellite photos than the local weathercasters do. At night, best of all, he might talk with a lobsterman friend on the chances of a storm coming up, and on whether the pots should be moved toward shore or farther out to sea. He says that as a forecaster he's not always right, but he's always willing.

"Windsurfing's probably going to be the next really big thing for this shop," he said at the Gordon & Smith factory. He had finished the blank he was working on and had signed his name and stenciled his twin-wing

logo on the underside, and was now standing by a stall where another shaper, Bruce, was finishing a windsurfing board with sandpaper and listening to the Padres game. They talked for a minute about the business aspects of windsurfing, and then got into the sport.

"You ought to see this picture," said Bruce, suddenly full of enthusiasm and sounding like Frye when he gets going. "Unbelievable. It shows this guy riding across the top of this perfect wave, and leaning backwards with nothing underneath him — just flying, airborne, screaming over the top."

Frye said he would probably go over sometime and check it out, then left to look in on some other parts of the factory. In the room where the windsurfing blanks were kept, a visitor asked Frye if he had ever been interested in trying the new sport.

He smiled and looked around at the unfinished boards. "Now," he said. "I'd probably like it. And I've got too many other things to do right now. I've got my surfing, my fishing. I got to do things to keep this relationship going. If I tried it just once, I'd probably get stoked, and then I'd be in trouble. I'm too busy as it is." □

All Joking Aside



DUNCAN SHEPHERD

Why, in more than a decade, have there been no roles for Jerry Lewis in other people's movies? The evidence of *Hardly Working*, two years ago, suggested that there may have been good reason, well known to industry insiders but only guessed at by others, why he hadn't been entrusted to direct movies of his own. His last couple of completed projects, which

Way to the Front and *One More Time*, had already indicated a drastic loss of directorial touch. But the recently revealed evidence of *The King of Comedy* encourages us to take the acting question as a separate issue. He is perfect in the role. The fact that the role — a Johnny Carson-like late-night talk-show host named Jerry Langford — fits him perfectly might tend to magnify his actual skills (in what other role would his tar-brushed, weather-proofed hair not be a glaring liability?), and we must thus congratulate Martin

Scorsese not just for thinking to bring Lewis back onto the screen, but for knowing how and where. An upcoming role in *Slapstick*, from the Vonnegut novel, should soon provide additional evidence, although once again in a role, if the title is any clue, not far outside his normal walk of life.

Still, Lewis's avoidance of excess, in an inherently excessive plot where the temptation must have been great, will be a surprise to many. Not to all. Anyone who has kept up, even sporadically, with his appearances as emcee of the annual Muscular Dystrophy telethon will know that he has been practicing sincerity, witfulness, rulefulness, and so on, much more than the contorted comedy for which he is famous (and which he had clearly grown tired of as long ago as his last several movies). Some of his expressions here, of mingled disgust, jadedness, remoteness, and I don't know what all, would come in equally handy when the telephone "tote board" is slow to climb in the wee hours of the morning, or when the lows firefighters turn in a check for only \$4,000 after a two-day roller-skating marathon, or even when — heaven forbid — someone theorizes that Lewis is himself pocketing a small percentage of the M.D. income. The opportunities for such expressions are many and marvelous. (I assume you have heard something of the storyline. You need only know this much: a self-styled but totally untested comic named Rupert Pupkin and a female groupie named Masha Kidnap Langford, each for their own private ends, Pupkin to extract a fifteen-minute guest spot on *The Jerry Langford Show* and the groupie to fulfill her erotic fantasies in the flesh.) The best of these opportunities come when Pupkin drops in uninvited for a weekend stay at Langford's Connecticut estate, and then when, after the abduction, Langford is forced over the telephone to read the ransom demands from TV-style cue cards — a nice touch, that — which Pupkin is continually turning too slow, getting backwards or upside-down, funny

bling and dropping. Lewis's discernible emotion — a fearlessness, a fortitude, an exaggerated patience, none of which would be possible or believable without the accompanying contempt — are so unnervingly ingrained in a role, if the title is any clue, that the funniest things in the movie (that's no sort of left-handed compliment: the funniest things in this movie have been greatly underrated.)

One small regret is that we are given so little of Lewis/Langford's manner on the air, so little illustration of what Pupkin aspires to and the groupie lusts after. Scorsese takes us through the show's introductory credits and musical prelude, up to, but not including, the opening monologue. In so doing, he follows the pattern of *The Tonight Show* so closely that he may have felt that further filling-in would be superfluous. In a way, it may be. The missing pieces of Langford's public persona, however, might be seen to limit the movie's value as a cultural document in fifty years' time or to observers from another galaxy. Then again, it may be wishful thinking to imagine that TV talk shows will not still be in existence fifty years hence or are not already prevalent in alien galaxies.

To worry only about the present, for the present, and let the future take care of itself, is enough to say that the ultra-naturalistic mimicry long favored by Scorsese touches here on a real cultural nerve center. And though it often threatens to, the movie never quite lapses into the tedious pointlessness of *Raging Bull* or even *Taxi Driver*. This is not so much because it has, or makes, any well-defined point, but simply because of the familiarity of the people, the social acceptability of them, makes us less impatient for justification. Because of that, too, the mimicry seems warmer than normal for Scorsese, less shallow, less showy, less sensationalistic, less indebted to other movies. *The King of Comedy* is Scorsese's most original idea for a movie (it is not actually his idea; it is a script by Paul Mazursky and former film critic Paul

(Continued on page 18)

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All Joking Aside

(continued from page 17)

Zimmerman's), and at the same time it seems so natural an idea that it's hard to believe no one hadn't already grabbed it. The revelations about fame and ambition, or about the one-liner as the prime form of wit in our time and the cliché as the prime form of sincerity, are hardly more than truisms. But they are supported by — or rather, are completely upstaged by — adjacent accuracies. A simple roll call of the

dramatis personae — there are too many, too finely drawn, to be described in detail — would start us in the right direction. There is, most prominently, the bone-weary barnaid who (unknown to her) was Pupkin's heart-throb in high school, and who, under his renewed and more forthright attentions, seems at first to deserve our total sympathy. She soon reveals herself to be a little less worthy, a little too easily impressed by celebrity, and a little strumpet-y in her choice of costume in which to meet Jerry Langford: tight, bathing-cap wig and semi-transparent, backless dress, revealing a tattoo on one shoulder. There is, less prominently but with no less truth to life, Langford's per-

sonal staff, including the rather uncommunicative receptionist, the professionally cordial talent co-ordinator, the gentle-talking but firm-handling security guard, and, on the home front, the befuddled Oriental house man whose pronunciations turn every line into a laugh. There are also Langford's producer, the head of the network, and a take-charge FBI agent. All of these — and others — are rich sources of the sort of humor that derives from reality exactly caught. A much shorter list could be composed of those characters who tend more toward traditional comic exaggeration: Langford's litigious personal attorney might be mentioned here, but after him there would be no one else to divert us

from the two catalytic characters, Pupkin and the groupie. Both of these — Pupkin with his mustache, candy clothes, and white shoes, suggestive of an untrustworthy used-car salesman, and the groupie with her aggressively thrusting jaw and sneering lips — emerge from a rabid stage-door mob which, at the movie's very outset, is its wildest swerve from reality. (Jerry Langford is not Mick Jagger, and would not excite the nightly attention of same.) Sandra Bernhard, as the groupie, makes much out of that jaw and those lips. But Robert De Niro, despite his character's vaudeville credo that a funny man will tend to look funny, follows Lewis's lead (not

all the way), avoids excess wherever possible, and develops a synthetically suave demeanor which every so often splits a seam and emits a very unswave squawk — at his nagging but never-seen mother (he still lives at home, practices his "act" in the basement) or, on the public sidewalks, at the piteous groupie.

In its first half or two-thirds, when Pupkin is attempting to rise to the top through official channels, the movie is encyclopedic, on the embarrassments of waiting rooms and unanswered phone calls, of trying to maintain chutzpah in the face of people mispronouncing or not remembering one's name, of fighting to preserve whatever dignity one can, with whomever

one can, even if this means, as it usually does, getting high-handed with the hired help. Pupkin preserves his dignity best in fantasies — either in literally enacted fantasies in his own basement, with lifelized, black-and-white cutouts of Liza Minnelli and Jerry Langford, or in the sort of Walter Mitty-ish daydream where he becomes very fluent with clichés, and other people always seem to say exactly what he wants to hear. The fantasy scenes are a cut above the usual. For example, the often irritating trick of making us uncertain as to whether or not we are actually in a fantasy is never prolonged unduly, and is never gratuitous. Pupkin's weekend visit to Langford's estate, mentioned above, is the best example

here: our (or my) realization that this is not a fantasy is a little slow to dawn, and is accompanied by the genuinely unsettling realization that Langford's invitation to Pupkin — in an earlier scene which was clearly, to us, a fantasy — has been taken by Pupkin as actual fact. This sort of temporary uncertainty also creates a possible alibi for the end of the film, which might otherwise be accused of going too far (the kidnapping scheme has already gone far enough toward going too far). But if we are drawn into a mentality where fantasy sometimes solidifies into fact, we are never drawn so far in as to lose critical perspective. All of Pupkin's fantasies reveal a rather trashy quality of mind, never

trashier than in his imagined guest appearance on Langford's show, where he jumbles together three unrelated cravings: TV celebrity, marriage to his dreamgirl, and a vindictive public apology from his high-school principal. And if further evidence of that quality of mind were wanted: the fundamental question of Pupkin's comic talent is not fudged. The answer, to be sure, is almost infuriatingly postponed — but also rather shrewdly postponed — it makes a fine payoff, after a long buildup, to have Pupkin's "act" revealed as no more than mediocre — not so substandard, that is to say, that the Will-to-Laugh of a live-TV audience would not overcome any deficiencies.

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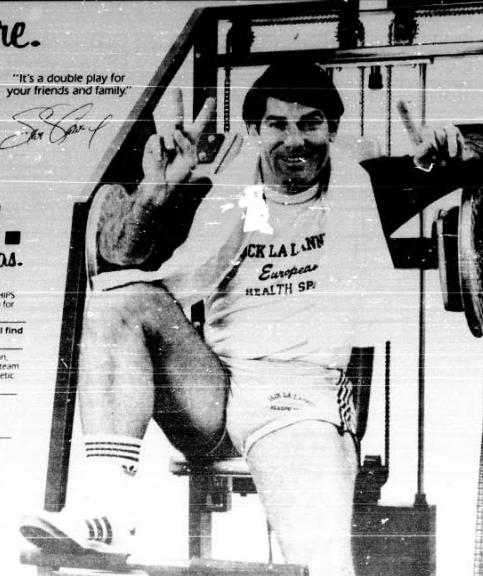
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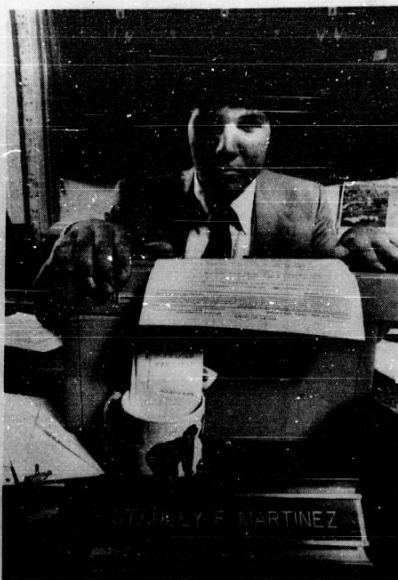
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Stanley has had his business license from the City of Chula Vista for more than three years now. Since Stanley began his investment counseling service, it has attracted a variety of clients, most of them small-time investors like Merziotis, but a few bigger accounts as well, the largest amounting to \$20,000. But what about Stanley's investment record? "I try to achieve about between twenty and forty percent [return on his investments]," he says in a patient tone that suggests twenty to forty percent is only *reasonable*. "The only time I did not succeed was in 1981," he adds drily.

That was a year, he elaborates,

when the market took the big nose dive. "There was also a major panic on the commodity market in 1981 with gold and silver prices. As I remember, I lost about \$1200 in one touch in February when gold went down \$200 an ounce." The dollar strengthened — so Stanley's foreign currency investments languished. It was simply not a good year, Stanley reiterates with a glimmer of grim humor. "I probably would have done a lot better to just go in a hole somewhere and buy treasury notes."

He is sitting at the big desk in his "office," a spare bedroom located off the living room of his parents' home in Chula Vista. ("There is a tax credit for having an office in your house," he remarks.) On the desk is a nameplate lettered "Stanley F. Martinez," a giant Underwood typewriter, a phone, a calculator, a fresh yellow rose in a delicate vase. Behind the entrepreneurial accoutrements, Stanley himself looms physically large; he's already six-foot, one-inch tall and 185 pounds. And these are not pounds and inches that look suddenly, awkwardly acquired.

Dressed in his tie and jacket and business shirt, he could waltz into Brat's Friday happy hour and pass for a broker twice his age. In fact, he inspires the opposite speculation. You try to imagine: if I saw this kid on the beach in jeans and a T-shirt, and he didn't open his mouth, would I guess he was fourteen? That, however, is an idle thought. "I don't go to the beach," Stanley points out crisply. "I haven't owned a pair of jeans in five years. And I don't wear T-shirts."

As if the event and the opportunity were long gone, he concedes, "I probably did miss out on my childhood." There's no regret in his voice, nor any hint of recrimination toward his parents. His father and mother had tried for a dozen years to have a child before Stanley was born. Angela Martinez was forty when she finally bore her son, and then "we kind of dedicated our whole lives to him, we were so happy," she comments today. Stanley Martinez, Sr., would come home from work at night and take his tiny son on his lap and read aloud to him from the newspaper. "He [Stanley] would kind of absorb everything," Mrs. Martinez recalls. Surprisingly, the toddler began to read by himself by the age of two, the parents claim. Before he entered kindergarten he was perusing the daily newspaper.

Perhaps that exposure to the adult world helps explain why Stanley's interest — at the age of six — had turned to investing. Today, when Stanley looks back, he seems to see nothing peculiar, nothing even remotely remarkable, in that interest. "I merely wanted to make money," he says. His parents had acquired a coin collection (not for the numismatic value, but for the silver), he says, and in 1974 Stanley borrowed a hundred dollars from them to buy some coins of his own. "I started mainly with American coins . . . buying at three dollars to \$3.50 an ounce." Over the next few years, the price of silver steadily crept up and Stanley parlayed his earnings into larger amounts. He paid back his parents, diversified into gold. "I was doing quite well by 1977 when I first ventured into the stock market." He was nine years old.

"I bought a real no-go stock, Ralston Purina," he recalls with a touch of disgust. "I bought it because it had just undergone a three-for-one stock split. Also, the pet food wars of 1977 were responsible for a great deal of the activities of the stock." That stock may have founedered, but Stanley wasn't discouraged. Soon he added some shares of a small oil company (Forest Oil) to his portfolio, working through a broker at E.F. Hutton's downtown office.

A question that seems to puzzle Stanley is how he learned about investing in stocks. "There are fundamental things that you do. You try to look at the price-earnings ratio. You try to interpret it. For instance, if a company is stagnant with low growth, such as, let's say, British Petroleum, it would probably have a low PE ratio. If it's a stagnant company with a high PE ratio, like, let's say, Boise-Cascade, then it's overvalued." But how did he learn these things? "I can't quite recall," he says, sounding as startled as if someone had just asked how he learned that banks offer savings accounts.

A note of condescension creeps

into his voice when he asserts that he's never subscribed to any investment letters "like Howard Ruff or anything like that. It's a general axiom that if anybody has some type of infallible method for investing in the stock market, first, he's not going to share it with anybody, and secondly, if word does get around about it, the market is going to correct itself for it." Instead of following any particular system, he says, "I try to keep myself very abreast of any type of financial developments." He reads the *London Economist* and the *San Diego Union* ("Just for my daily stock quotes"). He says he occasionally consults the *New York Times* but he disdains the *Wall Street Journal*. "I think the *Financial Times* of London is a much better paper. It's also much more expensive. Which is why I only read it about twice a month."

In any case, by the time Stanley was ten, he had become conversant enough with financial strategies to pique the interest of his father's insurance agent, a former Channel 10 newsmen, who tipped off the station to Stanley's distinctive hobby. As a result, a story about the boy aired in early May of 1978, just a few months before Stanley's tenth birthday. It turned out to be one of those news items that set the media in motion. Within a month, the *San Diego Union's* financial section, then the Associated Press, then radio stations and newspapers around the country were running featurettes about the "kid stockbroker" (a misconception, since Stanley has never obtained a broker's license). By early June of that same year, 1978, the Chula Vista youth found himself on the set of the Merv Griffin television show.

Stanley says that as a result of the publicity, he received a few phone calls from would-be investors seeking financial tips, but he didn't give much thought to the requests; he didn't really think the advice of a ten-year-old was marketable. Today he shakes his head in regret. "It was really a big mistake on my part because I could have made a lot of money between 1978 and 1980. We were not in recession back then."

By 1980, however, he had had second thoughts. While walking around his grade school one day he decided to apply for the business license. And after some initial reluctance ("because, I was only twelve") the city granted the permit to the boy in February of 1980. Stanley then faced the problems of promoting his business; the news reports about him in 1978 had dried up almost as fast as they had started. At that point, he says, pure coincidence intervened.

He says most of the clients who have come to him since then were attracted through those stories. Gus Merziotis, for instance, recalls that he saw Stanley on one of the TV programs. "He only lives about two blocks from my deli. He came in with his briefcase and his newspaper

(continued on page 22)

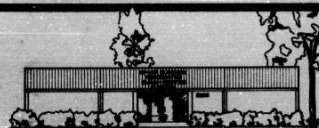
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By Jeannette DeWyze

Photographs by Craig Carlson

Adios, Julio



Julio Iglesias

JONATHAN SAVILLE

I first heard Julio Iglesias on my car radio, when I was listening to one of the local Spanish-language stations. He was singing a song named "Abrázame"—and I loved it so much that I immediately bought several of the Spanish singer's records. What I heard was a pleasant, mid-range, pop-singer voice, usually lightened to a boyish croon of caressing lyric sweetness, but now and then expanded thrillingly to a heroic ring. There was an intriguing fluidity in the rhythm of this singing: the

sense of an underlying beat, while always present, was softened by an exceptionally sensitive rubato, a flexible stretching and compression that gave the music rhythmic life and spontaneity. The phrases of these romantic ballads lived and breathed within a delicately crafted shape, and the songs as a whole had a shape too—as in "Abrázame," which began so wistfully and tenderly, rose to an outpouring of passionate longing, and then subsided once again to that youthful, dreamlike, poignant softness. The words and melody melted into one another in an expressiveness that seemed to come directly from the heart;

one seemed to hear not so much a tune with a text as a real, intensely lived experience of amorous desire, with all its hopefulness and vulnerability and need. And at certain moments there would be a little catch in the voice, which imparted to the feeling in those particular words a naturalness that was infinitely touching. "Abrázame" was Iglesias' own song, written by himself, and it sounded as though it came out of authentic knowledge of what it is like to be in love.

The style, the feeling, the authenticity, even the manner of using the voice, were in the tradition of the European *chanson-*

niers, the practitioners of that special kind of composing and singing that fuses popular music (which aims at entertainment) with the art song (which aims, like all meaningful art, at the experience of human truth). Iglesias seemed something like a young, Spanish version of Edith Piaf, Georges Brassens, Barbara, Jacques Brel, Charles Aznavour, or Sergio Endrigo. And it was with the expectation of hearing this admirable singer in person that I went to the Sports Arena the other evening for Julio Iglesias' belated San Diego debut.

Unhappily, what I heard was a vulgarization of Julio Iglesias that amounted almost to parody. He sang "Abrázame," as one of his numerous excoons, but it was scarcely recognizable. All the elements I knew from the recording were there, but exaggerated, distorted, wrenched out of shape and proportion, as though the controlling taste and intelligence behind them had degenerated, leaving nothing but mindless, meaningless ties. The alternation of the soft, gentle, boyish voice and the heroic, ringing, passionate voice, which the younger Iglesias had used to shape the song both formally and emotionally, had become a repetitious mannerism, no longer in contact with form or feeling; every line began with the loud voice, and then immediately withdrew into the soft voice, which now sounded like an affection of innocence. Everything was broken up into individual lines and phrases, each one isolated, without any interconnectedness or sense of the overall movement of the music. The rhythmic rubato was now so extremely loose that one could scarcely perceive the beat, and it was accompanied with an equally loose, pseudo-jazzlike attitude toward pitch, so that the melody virtually dissolved, like an overripe Camembert. The rhythmic and melodic incoherence did not even have the virtue of appearing spontaneous: each self-conscious, overly mannered distortion seemed calculated, rehearsed, routine.

And so did the emotions. Neither passion

nor poignancy seemed anything but a mechanical imitation of vocal devices, of a nervous passion and poignancy, no emotion, fundamentally, was there. Even the catch in the throat, now helplessly developed into a gurgle, was abused and devalued, being attached randomly to every third or fourth note, without reference to the meaning of the text, the direction of the tune, or the dictates of taste.

Tastelessness, and a devotion to self-display rather than to the songs themselves, were in fact the hallmarks of this performance throughout its hour and three quarters. With an odd notion of his audience's linguistic abilities, Iglesias sang in Spanish, English, Portuguese, French, Italian, and Greek, often mixing several languages in one song. By this latter device, he indicated how little attachment he had to singing as an act of communication—and at the same time he revealed a remark-

able lack of self-awareness, for his accent in all languages but Spanish is awful, to the point of unintelligibility. In all languages, including Spanish, he would often burst into the middle of a lyrical line with a shouted "you-o!" or "you!" which seemed to mean "this is terrific!" and "now comes the loud part!" but which eventually sounded like nothing but another tedious mannerism. There were three backup singers, American girls who spent the entire evening in a mechanical twisting motion, and who every once in a while sang a duet with Iglesias that was laughable for its clash of styles. (The performance of "Abrázame" was punctuated with whined Diana Ross-ish translations by one of the girls: "Embrace me!") And Iglesias' own style in the non-Spanish songs was invariably wrong, restless, defective in mimicry, a travesty of words, music, and tradition—the lowest points of

this altogether low show were his absurd performances of "Sweetie Pie Sunday," "As True as the Sun," and "As True as the Sun."

The only interesting thing in the show unless you find the dissolution of a fine talent interesting—was the antics of the audience. Iglesias, who is nice looking and whose voice used to sound sexy, has become an object of adoration to pubescent females, and after each set of songs borders on panting girls swarmed up to the stage apron, tossing bouquets of roses, waving autograph books, and attempting to climb up to their hero, like salmon leaping upstream. There was a bouncer in a white linen suit hurrying back and forth on stage to push these erotic hopefuls back ("Down, wantons, down!"), but occasionally one would escape and, rushing up to Iglesias (sometimes in the middle of a

song), would plant a kiss on his hair-fanned cheek. All this was full of a theatrical element the otherwise dull performances were much in need of. What was pathetic, however, was that the sweet, sensitive, sexy singer the young ladies were screaming for was the one they knew from Iglesias' old recordings, not the shallow, crass, quavery voiced self-promoter who stood there in the flesh before them. What a pity! An intimate, delicate artist, who belonged at one time among lovers of the *chanson* tradition in a small Montmartre nightclub, had turned himself, after having sold 70 million records and toured forty-six countries, into an un-musical, emotionally insincere, vulgar panderer to a mob in the San Diego Sports Arena—and it is legitimate to wonder whether the price within the road still exists at all.

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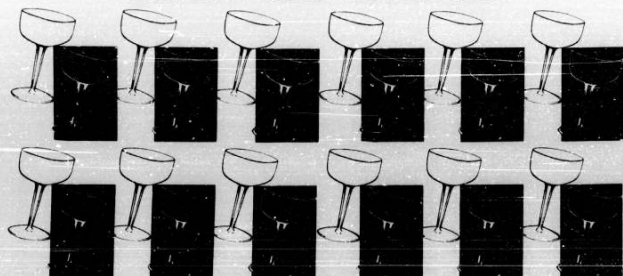
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After the Bucket



ELEANOR WIDMER

The Restaurant: Frederick's
The Location: 128 Acacia, Solana Beach
(755-2432)
Type of Food: Continental
Price Range: Fixed price, all-inclusive
dinner, twenty dollars
Hours: Closed Sunday and Monday.
Open Tuesday through Saturday, 6:00
p.m. to 9:00 p.m. Reservations a
must.

Late the other afternoon I was walking my dog down what should have been a deserted street when I saw a pickup truck filled with teen-agers advancing. The road was officially closed because of damage from the recent storms, but there they were, going at high speed. I wedged my body as close as I could to some bushes, pulling my dog out of the way. As the pickup came parallel to me, one of the youths heaved an entire bucket of water on me. I stood there outraged, sputtering, covered with water. In a rage I screamed an obscenity at them—if I had my wits

and could see, which I couldn't, I would have taken down their license plate. My hair was drenched, my clothes soaked, and I removed my sunglasses cautiously to try to determine what they had thrown at me. As I stood there trying to pull myself together I could hear their laughter receding down the road. What a joke it was to them! But from such alleged jokes may grow disasters. Existentialist writers called it "the gratuitous act." Someone walks down a quiet road, a car barrels by. Lucky for me what was heaved was only dirty water. It could have been much worse.

Yet I must confess I was shaken. It's no longer a question of "Why did they do it?" but why assault without provocation has become a part of our existence, even on a road barred to traffic, even toward a woman walking a crippled dog.

After I returned home and showered and set my clothes aside for the cleaner, my mood shifted abruptly. What I needed most was calm surroundings, very good food, solicitous people, maybe some deserts. With a friend, I embarked upon a trip to Frederick's, in Solana Beach.

At present, Frederick's is the purveyor of some of the most satisfying meals prepared in San Diego as well as North

County. Dinners are fixed price, twenty dollars. This includes soup, salad, entrée, several vegetables, dessert, and coffee. Frederick's has expanded from its original room to three separate dining areas, and Chuck Frederick, the owner, is no longer doing most of the cooking. A young chef, Doug Organ, does the entrées, and one of the great wonders, Osa Sommermeyer, prepares the desserts. Between them, and with the help of Frederick, who cooks the soups, dinners are beautifully orchestrated.

I usually can't eat both soup and salad, but I always at least taste my soup, which Frederick's serves rightly. The soups are served in deep brown crocks accompanied by French bread that is baked daily. If you fill up on the first course, you'll be in trouble. There's a choice of two salads: fresh mushroom or tossed green, and we had one of each. The dressing on the mushrooms is a bit cloying—too much egg white makes the dressing taste like mayonnaise—but that's a minor flaw. The tossed green salad is well done and I would choose that the next time.

The entrées are the glory of the house. Only three are prepared nightly. Since you must have a reservation, try to discover the

entrées of the evening before you decide on what night to dine. If at all possible, ask when Doug is doing pasta, or order it in advance. The veal prepared with mushrooms is also highly recommended. My friend had beautifully prepared scallops, and the vegetables, purchased at China's in Rancho Santa Fe, are fresh daily. Among other vegetables we had one-half of an exquisite beet, served with some of its green stem. I actually asked for another beet, a request that's rarely made for vegetables.

The desserts, prepared by Osa Sommermeyer, are in a class by themselves. If Frederick's served desserts à la carte, you wouldn't be able to get inside. The chocolate gateau is remarkable, the original of which is to be found in La Française restaurant in Wheeler, Illinois. Served with a creme anglaise, it is a marvel. Alas, Osa will not give the recipe.

Because of my unpleasant experience of literally being dumped on, I was in a curper diem mood. So I had the apple tart and a piece of bundt cake, but neither could compare to the chocolate gateau.

There are no leftover products at Frederick's. Meals are prepared for that night, seating is arranged every fifteen minutes so that the kitchen won't be overwhelmed with too many people arriving at the same time, and the entire experience is delightful: splendid entrées, attentive waiters, exquisite vegetables, seductive desserts. The twenty-dollar tab is not excessive for all of this, including tea or coffee. Frederick's has its steady clientele, but for those of you who haven't tried it, you're in for a treat.

The Restaurant: Cafe du Troir
The Location: 1027 University Avenue
(291-1735)

Type of Food: Continental
Price Range: Dinners, \$7.50 to \$14.90
Hours: Open daily, Lunch, 11:00 a.m. to 3:00 p.m.; dinner, 5:30 p.m. to 11:00 p.m.

Café du Troir has changed its format but not its management, and I have some perplexity as to why it's not doing well. Originally a café that emphasized omelets, it now offers Continental dishes: chicken, fish, veal, and beef. The price of the entrée includes soup or salad, and three dinners are available at \$7.50; red snapper, chicken with Gruyere cheese, and chicken prepared Lebanese style. Considering the pleasant ambience, the freshness of the

food, the good bread and butter, the nicely prepared vegetables, I marveled that my friend and I were the only ones there on a Friday night. In fact, I began to grow anxious counting the house, and was disappointed when two diners came in and ordered dessert only.

Because the chef was not overwhelmed with work, I was able to have two fish preparations: tarragon salmon, and a sea bass dish called *soup de Saint Germaine*

(both dishes are twelve dollars). My friend ordered a filet of beef, which was only \$8.90.

He had a nicely done clam chowder with a natural broth instead of that gluey filling that's invariably served, and I had a salad of romaine lettuce with curry dressing. The lettuce had been kept intact with one layer under another, beautifully washed and highly compatible with the dressing. Of the fish entrées, the sea bass was the

superior of the two. The sauce was prepared with shrimp and the bass was neither over- nor undercooked. The salmon was a bit tart with tarragon, though many may find this tartness pleasing. Our vegetables were fresh carrots and string beans.

It goes without saying that we get what we pay for, but to find a decent filet mignon dinner for \$8.90 is a pleasant surprise, and people on budgets won't be strained by the entrées at \$7.50. The product is fresh.

the cooking a step above that which you would find at, say, the Chart House or the Triton, and you get individual service and attention. You're not getting a masterpiece, but you are able to have good value. Last, try the house mousse rather than the pastries. And if you're short of money, don't order dessert at all. Have the bread and butter. That's what I did. Both of these restaurants with their civility helped me to forget the barbarism on the road.

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Letters

(continued from page 4)
smaller men of the world who refuse to be judged and categorized by some arbitrary evaluation of a woman who obviously has a problem.
Sigmund Bill Campbell
Pacific Beach

Be Gumming Soon?

In her review of Mini Mundus ("Snow Peas in Our Time," March 31), Eleanor Widmer remarks that because the meals are inexpensive, they are good "especially [for] retirees or those who like their food very soft." Does that mean all seniors like budget meals and have no teeth (since they must have soft food)?

Widmer shouldn't generalize. She may be a senior before she knows it.
Mildred Newman
Hillcrest

Says Lingo Function Profaned

Please accept this note as a gesture of gratitude for Jonathan Saville's weekly review in the Reader. Week after week I delight in his work and give silent thanks for his writing, without making the effort to ever thank him directly. Most of what is printed in the Reader profanes the proper function of language. Such a

waste. Saville's work is a most wonderful exception. Indeed, it is a wonder that his writing gets published at all, since he aims not to entertain, but to edify. Unlike the rest, who seek only to amuse, Saville strives to teach by using a particular performance in the arts as the occasion for explaining the principles behind civilized culture, which is the measure of human life worth living. For his efforts I am extremely grateful. But I am not only grateful, I am selfish. I fear that if Saville is not encouraged in his good works, he will grow weary of the effort and give up writing, which would deprive me of an excellent source of insight.
Martin Tornheim
Del Mar

Paper Back Novel Idea

The Reader has a way of disappearing from the newsstands quite rapidly and I've occasionally missed getting a copy. When I do get a copy, I return it to the newsstand so that others will get a chance to enjoy it also. If you Reader readers will do the same, other Reader readers will get to read the Reader. It takes very little effort and it builds character.
John M. Smith
San Diego

The Red Coat Is Joking

Some of the nightclub ads in your paper are to the point of being totally hilarious, through no fault

of the sales staff. I'm sure. Some of these club owners should be used for false advertising. Peter Beckett and the Beckett Band is not "North County's Favorite," as Acapulco Joe's claims. Flywell is not "San Diego's Number One Rock Band," and any club like the Alamo that thinks they are not going to get my business. The biggest joke is probably the Red Coat Inn. This club now claims to be "the club of the highbros." If this is true, I guess I should grow my hair long again so I'll fit in down there.

Special thanks go to the Belly Up, Spirit, and Club ID for giving us readers important club information without the hype and B.S.

Ken Harrison
Carrif

Off the Cuff

What do you look for in the opposite sex?



Jesse Grier
Laboratory Support
Pacific Beach

Eyes are very important. It's not the color as much as the sensitivity. You look at someone and when they look at you, something connects. I like thick, dark hair and full beards and mustaches. He doesn't have to be tall, the only thing that is a definite no is someone very overweight. I don't like the super-muscular types either; it's just grotesque looking. Being single again, I find it's harder to meet men who aren't married or generally more interested in a relationship with someone half their age. I like a one-on-one relationship if the mutual attraction is there. He has to be active and athletic and enjoy a challenge — maybe panining for gold on the spur of the moment. I'm not real interested in someone who wants to sit home and polish his car all weekend.



Ron Bertsch
Unemployed
Normal Heights

I like tall women, dark haired, dark complected, average build — kind of like the Lesley Ann Warren type. The woman I married was five feet, ten and a half inches tall. Obviously, height wasn't everything. But I'd say physical attraction is at least fifty percent important. I also like a good sense of humor and most of all, honesty. I'm new on the singles scene as of last year. Everything happened at once. I worked on a railroad in Minneapolis for seven years and then suddenly I was unemployed, single, and moving to California. When you don't have any money it's hard to do anything entertainment-wise other than going to the beach. First of all, I'm looking for a job. The rest will come with time.



Sally Whittaker
Secretary
Pacific Beach

I like wide shoulders, little behinds, small hips, a nice smile, thick, wavy, light brown hair, blue eyes — a man who looks strong and muscular. A mustache is attractive. I think most of the men I've dated have looked basically like that. I don't know exactly why, but that's the kind of man I've been attracted to ever since I can remember. Beyond the physical, I like a man with a good sense of humor, someone considerate, sensitive, all of those things — someone comfortable to be with, someone who likes kids and pets, since I have both. A lot of money would be nice. I'm living with someone now and he does just happen to fit the description I gave you.



Ed Estlund
Architectural Designer
San Diego

A woman who's slim and has a certain kind of beauty — big eyes, full lips — otherwise, I don't really have a preference. I like them short, I like them tall, and everything in between. Laurie Anderson, the jazz singer, is a type of woman I find very appealing. Dark hair, light hair, it doesn't really matter. Quiet, outgoing — either way. Physical attraction is a big factor but the most important thing is that she has an interest in me.



Scott Orman
Mail Clerk
San Diego

I've always liked tall, slender blondes — the athletic type. I met two roommates at a party once. One of them was fair headed and very attractive. We started going out but the other roommate and I started becoming really good friends. She had so much more inner beauty than the other one had that eventually we grew very close and the immediate physical attraction of the woman I had initially dated went by the wayside. She has brown hair, is short, and is just about the opposite of what I had always imagined my "ideal" type to be. We went to the beach one day and then we went camping and things just took off from there. We went out for six months, lived together for two years, and got married nine months ago. It couldn't be more fantastic.

— Lin Jakary

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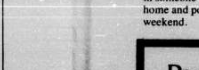
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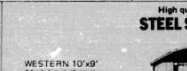
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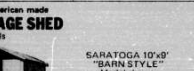
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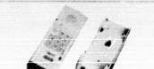
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Artful Madness

One of the characteristics of contemporary art has been a breakdown in the distinctions among the various arts, as well as in the distinction between the work of art and the "real" world surrounding it. In an attempt to explore new artistic possibilities, artists of various sorts have pressed over the boundaries, merging, recombining, or discovering new and stimulating juxtapositions of the visual arts, music, dance, and the other performing arts. Experiments of this type are by now so frequent and so varied that a whole festival can be dedicated to them — namely, the "Festival of the New Arts," sponsored by UCSD's Center for Music Experiment and downtown's performance space/gallery Sushi, running from April 16 through May 28.

The combining of different arts is not really something new. Old-fashioned opera, for example, regularly combines theater (the dramatic action), music (singing and



accompaniment), dance (ballet), and the visual arts (set, costumes, and painted

backdrops). What is new is the way the arts are combined, the often witty, ironical attitude

embodied in the combination, and sometimes the use of new technical means. A visual artist

may present himself as a dramatic character, engaged in theatrical actions among his paintings or sculptures. Paintings or sculptures may be connected with musical performances, or they may be placed in an environment where they are in lively interaction with the operators. Live dancers may be juxtaposed against films or projections and accompanied by poetry readings. Singing may become a kind of acting, painting a kind of dancing, theater a kind of sculpture. Multimedia performances, environmental theater, "happenings" — these are all ways of synthesizing arts that traditionally have remained separate, or have come together only according to restrictive guidelines (paintings in an operatic performance are restricted to the background, whereas in performance art they might constitute the central idea — and even the actors — of a theatrical event).

The Festival of the New Arts will be rich, full, varied, confusing, and exciting, like the new arts it seeks to showcase. For example, artist Terry Allen, (continued on page 5, col. 1)



Painted Indian Dance Costume

To Keep Tradition Alive

In 1954 the United States government began a major program to relocate Indians from reservations to urban centers. Using the questionable justification that the reservations had somehow become too populous to support those who lived on them, and that Indians would be better off in areas where jobs were relatively plentiful, the government lured thousands of Native Americans away from their ancestral homes and into cities such as Los Angeles, Minneapolis, and Denver. The real goal behind the program, of course, was to fragment the Indian population even further, and to "assimilate" this conquered people once and for all into the government's

carefully nurtured vision of corporate/consumer America. Undoubtedly, relocation succeeded in doing this to some extent; but ironically, it also ultimately stiffened the resolve of many urban Indians to retain something of their native traditions. Disoriented and disillusioned in the cities, they learned of and borrowed from each others' customs, developing a sort of "pan-Indianism" that may someday be all that survives of Native American culture. One custom that has flourished among urban Indians — and one which draws from the traditions of many different tribes — is the annual summer gathering, or powwow. Primarily celebrations, powwows also provide Indians with a means of staying in touch with each other. "Those of us who live in urban areas get a kind of homesickness," explains San Diegoan Randy Edmonds, a Kiowa-Caddo Indian originally (continued on page 5, col. 1)

Creating Reel Life

In an industry built on illusion and trickery, Hollywood's special effects designers and technicians enjoy a unique and increasingly exalted position: their task of visualizing the impossible and making it work is at the heart of movie craftsmanship. The deluge of sci-fi, fantasy, and horror films in the wake of *Star Wars* has brought about a new "Golden Age" of special effects and in the process raised the special effects designers to the level of superstars. Of course special effects are present, to some degree, even in the most mundane movie, be they simple background matters or brief glimpses of model work; but

Hollywood's various cycles of fantasy-oriented films have given these people the chance to become the focal point of production. Though the pioneering classical work of Willis O'Brien (*King Kong*, *The Lost World*, *Mighty Joe Young*) and his protégé Ray Harryhausen (*Beast from 20,000 Fathoms*, the *Sinbad* movies) remains remarkably impressive, today's high-tech generation of special effects wizards has moved things into a new computerized realm that includes knowledge of robotics and prosthetics along with the more traditional crafts of costume, make-up, cinematography, and set design. Effects consciousness has risen to the point that most regular moviegoers are familiar with the work of Douglas Trumbull (2001, *Close Encounters*), John Dykstra (*Star Wars*, *Empire*

Serious), Carlo Rambaldi (*Alien*, *E.T.*), or the people at the George Lucas-owned Industrial Light and Magic (*Raiders of the Lost Ark*, *Polygraph*). Not to mention the make-up marvels of Dick Smith (*Alien*, *Star Wars*, *Close Encounters*), Rick Baker (*American Werewolf in London*), Rob Bottin (*The Howling*, *The Thing*), and the blood-and-gore master Tom Savini (*Dawn of the Dead*). In an ambitious overview of Hollywood special effects activity from the thirties to the present, the San Diego Museum of Art will hold a five-day film and lecture series entitled "SFX: The Magic of Special Effects." The series consists of three evening lectures and two movie matinees beginning next Thursday, April 21 at 7:30 p.m., with a talk and presentation by effects pioneer Linwood Dunn, a (continued on page 5, col. 2)



Tree

TO LOCAL EVENTS

Do We Save Them? The focus of a slide presentation, panel discussion, and a speech by San Diego

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READER'S GUIDE TO LOCAL EVENTS

City Councilman Mike Gotch sponsored by the Sierra Club, which will be presented Thursday, April 14, 6:30 p.m., Natural History Museum auditorium, Balboa Park, 213-1745.

Poetry Reading. Shelley Soren reads from her own works Thursday, April 14, 7 p.m., Multicultural Arts Institute, 455 Market Street, downtown, 236-1521.

"Regan, Andropov, and the Victims Cycle of U.S.-Soviet Relations" is the subject of a talk by UCSD history professor Robert Thurston, Thursday, April 14, 7:30 p.m., Unitarian Church, 4190 Front Street, Mission Hills, 483-7774.

"A Morning of Claude Monet," an illustrated commentary on the artist by Françoise Gilot, will be presented Saturday, April 16, 9:30 a.m., Science Applications, Inc., 325 Front Street, Hillcrest, 584-0871.

Poetry Reading. Franklin and Robin Strain will read from their own works on themes of "complementary opposites." Sunday, April 17, 3 p.m., Front Street, Hillcrest, 584-0871.

"China After Mao" will be the subject of after-dinner address by Richard Madsen, coordinator of UCSD's Program in Chinese Studies, and Susan Shirk, UCSD political science professor, sponsored by the World Affairs Council of San Diego, Tuesday, April 19, 7 p.m., Sheraton Inn-Airport Bar.

celous Room, 1592 Harbor Island Drive, Harbor Island, 231-0311.

Nuclear Weapons Symposium sponsored by the National First Use of Nuclear Weapons Coalition and featuring speakers including William Check, SDSU Faculty for Social Responsibility; Dr. J. W. Hollingsworth, Physicians for Social Responsibility; and Jo Sedra, California for a Bilateral Nuclear Weapons Freeze Campaign, will be held Tuesday, April 19, 7 p.m., First Unitarian Church, 4190 Front Street, Mission Hills, 483-7774.

Polish Stage Design. Various art movements and the folk art of Poland and their influence on set and costume design will be discussed by Marek Dobrowolski with slide illustrations, Thursday, April 21, 3:30 p.m., Experimental Theatre, Dramatic Arts Building, SDSU, Free, 265-5234.

Open Wall Exhibit. part of the thirtieth annual Women's Festival of the Arts, includes the work of many local women artists displayed at UCSD's Revelle Campus Center Library, will open with a reception Friday, April 15, 3 p.m., Revelle Forum Lounge, UCSD, 233-8984.

Drawings and Paintings. recent works of Nilly Gill, will be on display through April 30 with a reception for the artist Friday, April 15, 6:30 p.m., Stratford Gallery, 1430

Camino Del Mar, Del Mar, 481-0333.

"Match This," new constructions by Ron Williams, go on view Friday, April 15 with a reception for the artist at 8 p.m., and will remain on view through May 11, Pan Shop 2, 660 Ninth Avenue, downtown, 233-9242.

"Cinco de Mayo," original lithographs, serigraphs, and intaglio prints by contemporary Mexican artists will go on display Tuesday, April 19 and remain on view through May 21 with an opening reception Friday, April 22, 5 p.m., San Diego Print Club, 120 G Street, downtown, 232-4884.

Painted Cut Aluminum Sculpture by New York artist George Chemtche will be exhibited from Friday, April 15 through June 1, Decas Art Gallery, 1224 Prospect Street, La Jolla, 459-3651.

"Mary Miss: Interior Works 1966-80," an exhibition of the work of New York artist Mary Miss, will remain on view through April 16, University Gallery, SDSU, 265-4941.

Award Winners' Exhibition. winners of the 1982 KPBS Artists in Residence Award, Michael Pugh, Paula Marthel, and W. Haase Wojtyla, will display their works through April 16, Maple Creek Gallery, 2400 Kerner Boulevard, San Diego, 234-2151.

Contemporary Art. a group show including works by Stuart Burton, Tom Frankovich, Allan Morrow,

Victor Arballo, Eric Christian, and Peter Johnson, will remain on view through April 15, Gallery 21, Spanish Village, Balboa Park, 296-2596.

Prints and Drawings by Harry Sternberg will remain on view through April 16, San Diego Print Club, 320 G Street, downtown, 232-4884.

Watercolors by Edwin Wondell will be on view through April 16, Dana Gallery, 16646C Bernardo Center Drive, Rancho Bernardo, 485-8888.

Paintings and Graphics by Pauline Russell and Dorothy Stratton, respectively, will be on view through April 18, Seneca Falls Gallery, 908 E Street, downtown, 233-8984.

"Tension and Harmony," an exhibition of Navajo weavings and textiles, will be on view through April 18, Museum of Man, Balboa Park, 239-2001.

Acrylic Paintings by Ben Sakaguchi will be on view through April 21, James Crumley Gallery, MiraCosta College, One Barnard Drive, Oceanside, 757-2121 or 755-5155.

"International Humor Movement: One Hundred Years of Irreverent Humor," an exhibition of political cartoons and graphics, will be on display through April 22, Gross Koon Cultural Center, 1947 Thirtieth Street, Golden Hill, 232-5009.

"Isamu Noguchi," an exhibition of

pointed wood sculptures by Christian LePrest, will be displayed through April 30, Sefton Hall Gallery, Natural History Museum, Balboa Park, 232-1821.

"Other Perspectives," new diagrammatic paintings and drawings by David Provan will be on view through April 30, Sushi, 852 Eighth Avenue, downtown, 584-8641, 265-5954, or 235-8466.

Serigraphs and Embossed Engravings are among the works of French artist Lebadoung to be exhibited through May 8, Circle Gallery, 2501 San Diego Avenue, Old Town, 296-2596.

"California Murals Off the Wall," an exhibit of portable murals by San Francisco and Los Angeles area artists with local artists creating their own additions to the show during gallery hours will be on view through May 20, Centro Cultural de la Raza, Pepper Grove, Balboa Park, 235-6135.

Acrylic Sculpture 1967-1983 by Vasa will remain on view through May 21, Wenger Gallery, 4683 Cass Street, Pacific Beach, 454-4414.

"Collette and Her World," an exhibition of works by Françoise Gilot inspired by the writings of the French author, includes illustrations for a limited edition of Collette's *Break of Day* and is on view through May 23, Walter Library, USU, 10455 Pomeroy Road, San Diego, 693-4641.

"Arbol de la Vida" The Ceramics

of Metepetz" an exhibit of works on the Mexican Tree-of-Life theme, will remain on view through June 10, Founders Gallery, USD, 291-6480.

Madness

(continued from page 1)

sculpture, prints, drawings, performance pieces, films, and videotapes, will have two simultaneous shows of his works: at UCSD's Mandeville Gallery, opening at noon on Friday, April 15, and at the La Jolla Museum of Contemporary Art, opening on Saturday, April 16.

On Tuesday, April 19 and Thursday, April 21, the artist will present a performance version of his environmental installation *Anterbut/Bleeder* (A Biography) at the museum's Sherwood Hall and on Wednesday, April 20, a public reception for Terry Allen will be held at the Mandeville Art Gallery from 6:00 to 8:00 p.m. (Allen's performances and his exhibition at the museum are organized and sponsored by the La Jolla Museum of Contemporary Art.)

The rest of the events in April will all take place at Sushi (852 Eighth Avenue) in performances at 8:00 p.m. The events are as follows: Saturday, April 16, two Chicago artists, Harry Kipper and Karen Finley, with two performance art pieces. Monday, April 18, a dramatic reading by Kathy Acker from her *Letters from Emily to Charlotte*. Friday, April 21, a multimedia performance by Jim Pomroy of "Polarized Projections/Special Effects/Remote Control." On Saturday, April 23, Ron Robby and Warren Burt's *Der Yaldiker Gueby*—A Film in English. On Sunday, April 24, Carmen Borgia's "Some Truths." Paul Best's "Soapbox," and John Guth's "Celebration," the last work involving actors and videotape. On Friday, April 29, works by dancer/choreographer Lou Blankenship. Finally, on Saturday, April 30, Ellen Zweig's "Africa, Etcetera." And then in May, Diamanda Galas, David Antin, LaDonna Smith, Davey Williams, Nancy Riegleman, Linda Montano, Philip-Dimitri Galas, Helen and Newton Harrison, Suzanne Lacy or others.

For further information on the performances at Sushi, phone 235-8466 or 452-4383. Information on Terry Allen's UCSD exhibition may be had at 452-2864, and for information on his exhibition and performances at the La Jolla Museum phone 454-3541.

— Ben Sira

old days, the dancers wear elaborately beaded and feathered costumes, and dance to traditional songs. However, at modern powwows, many dancers also compete against each other in various categories, wearing numbered placards to identify themselves to the judges like runners in a marathon. Organizers of the Del Mar event say there will be at least 1200 dance contestants from throughout the western United States, who will compete for \$10,000 in prize money.

Also featured at the All-Tribes Powwow will be Indian crafts, including silver jewelry, beadwork, pottery, and painting. Woodcarver Coolidge Roy, Jr. will display his Kachina dolls, the striking hooded figures carved from cottonwood which the Hopi still use to teach their children myths and stories; and Ernest Hunt will be on hand to demonstrate the art of Navaho sand "painting," in which crushed rock is deftly sprinkled onto a backing to create figures and designs. (Many tribes formerly used sand paintings in sacred ceremonies that taught young men and women proper behavior and other secrets of the tribe.) Like so many other Indian traditions, sand painting and Kachina doll culture survive only among a handful of artists, but the fact that they survive at all is testimony to the will of Indians and the importance of tradition to them. The All-Tribes Powwow gets under way on Friday, April 15, gates open at 10:00 each morning of the three-day event. For further information, call 445-9225.

— Gordon Smith

Reel Life

(continued from page 1)

veteran of twenty-eight years at RKO working on the likes of King Kong and Citizen Kane, Dunn is still very active in the field. He received a special Academy Award in 1981 for the development of the Acme-Dunn Optical Printer, a basic tool of special effects.

The remaining two lectures on the following Tuesday and Wednesday, April 26 and 27, at 7:30 p.m., will feature newer members of the profession.

Their lectures, like Dunn's, will be liberally illustrated with film clips. Michael Frith, the art director for Henson Associates, will discuss that studio's work on *The Muppet Movie*, *The Great Muppet Caper*, and last year's innovative *The Dark Crystal*. Concluding the series will be Harrison Ellenshaw, the young effects supervisor who worked on *Star Wars* and *The Man Who Fell to Earth* before overseeing the decade-breaking computer imagery of *Tron*. (He is also the son of Disney effects veteran Peter Ellenshaw, creator of 2000 Leagues Under the Sea, Mary Poppins, and The Black Hole.)

The two supplementary film matinees will screen over the intervening weekend, Saturday and Sunday, April 23 and 24, at 1:30 p.m. On Saturday the original 1913 King Kong will be shown along with the documentary *The Making of Star Wars* (1979), and Sunday brings Disney's 1982 *Tron*, co-billed with *The Making of The Empire Strikes Back* (1981). All programs take place in Copple Auditorium next to the San Diego Museum of Art in Balboa Park. For additional information, call 232-7941.

— Rick Geary

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presents in concert

Cleo Parker Robinson Dance Ensemble



Friday, April 22, 1983

UCSD Mandeville Center Auditorium, 8 pm

UCSD students \$6 UCSD staff/faculty/others \$7 General admission \$8
Tickets now on sale at UCSD Box Office, 452-4559
For more information please call 452-3103/3104

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EVERY MONDAY NIGHT AFTER 5 P.M.

FOR \$1.00 YOU RECEIVE:

18 HOLES OF MINIATURE GOLF
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8 GAME TOKENS
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2 FOR 1 BATTING (after 7:30 p.m.)
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OR
15 MINUTES OF HI BALL
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ARTS & CRAFTS SHOW

- Live Entertainment
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Friday 12:00 - 6:00 pm,
Saturday 10:00 am - 6:00 pm,
Sunday 10:00 am - 5:00 pm

FREE ADMISSION

April 15, 16 & 17, 10:00am - 5:00pm
Del Mar Race Track
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LEHR'S GREENHOUSE

TONIGHT!

Thursday, April 14... and every Thursday

KPRI FM 106
with Gary Kelley

HEIRIODES



50¢ drafts 'til 10 p.m.
1/2 price admission with KPRI Hot Button or student I.D.

ROCKIN' WEEKEND

Friday & Saturday, April 15 & 16



Moving Targets

HEIRIODES

Two bands
Two dance floors
Three bars
Three music video screens

SUNDAY

Sunday, April 17... and every Sunday

KGB-FM 101

Drink specials, surprise, major premiere movie clips
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Gabriel Wisdom's video show
starring YOUNG

from Santa Barbara
ROBERT & MANDY INCORPORATED

Free admission with KGB card.

JAZZ FUSION CONCERT

featuring
Hollis Gentry, Debbie Fernandes
and Miss Ella Ruth Piggee

Doors open at 8:30 p.m.
\$1 off admission with student I.D.
Produced by Robert Silvers

MONDAY

Monday, April 18

ROBERT & MANDY INCORPORATED

TUESDAY & WEDNESDAY

Tuesday & Wednesday, April 19 & 20

HEIRIODES



SUNDAYS: Margarita \$1.10
TUESDAYS: Margarita \$1.10
WEDNESDAYS: Margarita \$1.10
THURSDAYS: Margarita \$1.10

2929 Camino del Rio South, Mission Valley 299-2825

Steve Carlsbad through April 16
Friday and Saturday at 8:00 p.m. For
information call 434-2101 x31.

**I CAN FIX A TRIBUTE TO
LANGSTON HUGHES**
Thursday through Sunday, May 14:
p.m. Dinner theater performances
in conjunction with the 100th
anniversary of the poet's birth.
Cultural Center, are now making
successful tribute to Langston Hughes
for three evenings only. Cabin
Manson and Roseanne Young direct
the original chore-poem, which
combines poetry, music, and dance as
it celebrates the life and works of this
poet (1892-1967) who is often
referred to as the "Shakespeare of
Harlem." (Sm.)
Grass Roots Cultural Center, 1947
Thirteenth Street, San Diego, Friday,
April 15 and Saturday, April 16 at 8:00
p.m. Sunday, April 17 at 6:30 p.m. For
information call 232-5009.

THE MANDRAKE
The Marquis Public Theater offers
Niccolo Machiavelli's classic comedy
of love and deception. Translated by
Wallace Shawn, and set in sixteen-th-
century Florence, the play blends
song and drama as it involves a lover,
a beautiful woman, a foolish husband,
a con man, and a poison made from
the root of the mandrake. Richard
Cowan directs. Members of the cast
include Robert Bloembergen, Michael J.
Turner, Richard Madigan, Samuel C.
Rees, Brett West, Adrienne Gunders, Mark
Chase, Nancy Hower, and Mona
Mansour. The set is designed by
Nancy Levinson; the costumes are by
Charlotte Staggs; and the lighting is by
Bruce Crowder. (Sm.)
Marquis Public Theater, through April
17; Thursday through Saturday at 8:00
p.m. Matinee Sunday at 2:00 p.m.

THE MAN WHO CAME TO DINNER
The Coronado Playhouse is staging
the classic comedy, by George S.
Kaufman and Moss Hart, about
Sheridan Whiteside, an overbearing
entrepreneur/critic who spends
Christmas at an unsuspecting middle-
class household in Ohio. Robert
Hansen plays Whiteside, whose
character is based on that of
Alexander Woolcott. Other members
of the cast, directed by Thomas J.
McGinn, include Carol Lambert, Patti
van Rooder, Larry Stokeling, Sandy
Mattheau, Mike Rogoff, Susan
Bennett, Richard Lasing, Lynn Hill.

and Tim Simmons. The set design for
the production is by Mary Burnett,
and the costumes are by John Bryan
Davis. (Sm.)

COCONUTS PLAYHOUSE through May 14:
Thursday through Sunday at 8:00
p.m. Dinner theater performances
Saturday, April 23 and Sunday, May
14, dinner at 6:30 p.m., curtain at 8:00
p.m. Luncheon matinee Sunday,
April 24.

PUSSY T' BOOTS
The Miller MacIntoshes, in conjunction
with the Marquis Public Theater,
present the children's classic, fairy tale
of good triumphing over evil. A
magical cat brings together paupers,
princes, and kings in an enchanted
forest. He outwits a vicious ogre to
unite the hero and his princess. The
Miller MacIntoshes have performed
their puppet theater in Chihuahua,
Mexico, in New Mexico, and with the
Studio Theater Workshop in El Paso,
Texas.

MARQUIS GALLERY THEATRE, Saturday,
April 16 through May 22, Saturday and
Sunday at 11:00 a.m. and 2:00 p.m.
Evening performances Friday, April 22
and Friday, May 13 at 7:00 p.m.

SOUTH PACIFIC
The Lawrence Welk Village Theatre
presents the Rodgers and
Hart musical, based on
stories in James Michener's book
Tales of the South Pacific. Gordon
Howard directs the production, which
features such songs as "Some-
Enchanted Evening," "There Is
Nothin' Like a Dame," and "Tina Turner
Waltz." The cast includes Donald
Craig, Kristina Martin, Estrella Rana,
Michael DeVries, Howard A.
Muhlman, and John Paul Camacho.
Set and lighting designs are by Tom
Baldwin. Steve Kato is the music
director, and the choreographers are
Susan Harrison and Karen Linden. An
optional dinner-theater package is
available. Call the theater (749-3448)
for information. (Sm.)
Lawrence Welk Village Theatre,
through May 1; Tuesday and Thursday
through Saturday at 8:00 p.m. Matinee
Tuesday, Wednesday, and Sunday at
1:45 p.m.

THE SUNSHINE BOYS
The Bonita Valley Players are staging
the Neil Simon comedy about two old

vaudeville comics — Al Lewis and
Willie Clark — whose act fell up
eleven years before the play begins.
When CBS plans to host a special
program on the history of comedy,
Lewis's long-suffering nephews try to
reunite the disgruntled team — and to
keep them together as well. Barbara
Silva directs the production. Cast
members are Bud Neal, Steve Smith,
Burt Voss, Rosanne Howard, Cathy
Harris, Mike Gardner, and Tim Evans.
The set design is by Dick
Guerra. (Sm.)

DRAMA BUILDING, Bonita High School,
791 Clay Lanes Road, Bonita, through
April 23, Friday and Saturday at 8:00
p.m. Matinee Sunday, April 17 at 2:00
p.m. For information call 475-7241 or
479-1289.

TWO WHITE DUDES
As the third event in its "Satellite
Season," the San Diego Repertory
Theatre offers a reading of Coronado's
playwright Allison Blake's new drama.
A product of Bill Trogan's Playwrights
Workshop, the drama is set in the
waiting room of a hospital in
southeast San Diego. Utilizing a
documentary style, the play explores
the feelings of those waiting for friends
in the emergency ward. There will be
one performance only of this
production, which is directed by
Douglas Jacobs. (Sm.)
San Diego Repertory Theatre, Sixth
Avenue Playhouse, Monday, April 18 at
8:00 p.m.

AVISIT TO MISS MONY
The North County Community
Theater presents a cabaret-type revue
that offers selections from the
Broadway musical *The Best Little
Whorehouse in Texas*. The
production, which will take place on
one three-performance weekend only,
is directed by William Ralston. Cast
members are Jim Conde, Cindy
Monahan, Nelson Schmidt, Joyce
Brenner, and Dick Stearns. Becky
McFarland is the accompanist. The
show also includes a special
appearance by the "Staten" Bill
Quarant, whose members are Bill
Phillips, John Pohlman, Bill Workman,
and John Brown. (Sm.)
North County Community Theatre,
1350 East Vista Way, Vista Shopping
Center, Vista, Friday, April
15 through Sunday, April 17 at
8:00 p.m.

READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John
D'Agostino. Please send concert
information and photographs
to Reader Music Scene, P.O.
Box 80803, San Diego 92183, or
call 231-7821 Friday before 5:00
p.m.

I have an abiding hatred for
rhythm machines — those
stupid little boxes that generate
the electronic equivalents of
drum and percussion effects.
Sure, as a former drummer/
percussionist I have a natural
aversion to any clump of wires
and knobs that can keep more
precise time than I can, and I
suppose there is an element of
paranoia feeding my somewhat
irrational fear of these
abominations eventually
putting a lot of drummers out
of work (a fear that is not so
irrational for casual-gig
drummers who have watched
rhythm boxes being snapped up
by lounge keyboardists who
can't afford to share their
meager wages with a
flesh-and-blood rhythm
section). But there's more to it
than that. Since music is
perhaps the most emotionally
and sensually involving of the
live arts, it seems to follow, as
form follows function, that
music produced by dumb,
emotionless contraptions will
consequently lack for nuance
and feeling. With the
development of complex
synthesizers that can extend
and expand the percussive
vocabulary of the rhythm box
(this is progress?) has come the



SIMPLE MINDS

inevitable overkill provided by
the synth-pop groups, most of
whom whose musical skills could be
comprehensively documented
on the inside cover of a book of
matches.
As a generic form, synth-pop
is not a total loss, although
most of its practitioners have
made a valiant effort toward
that end. But what it can claim
in its hypocritical quality — the
dreamy seductiveness of its
textures and the programmed
danceability of its metronomic
rhythms — it surrenders in
musical values and emotional

commitment. If a band could
harness the only appealing
virtues of synth-pop and give
them a firmer foundation by
using real drums and real bass,
and — horror of horrors —
painting nearly complete songs
instead of pastel sketches, that
band would sound a lot like
Simple Minds.
Simple Minds has been
around for years (most of the
Scottish band's limited success
has been in Europe), but only
recently has the band managed
to funnel its diverse influences
(punk, pop, new wave) into

something cohesive. The
group's latest album, *New Gold
Dream*, is a confirmation of the
belief held by many that
synth-pop and a more
earthbound rock-pop can be
wedded with desirable results. If
I say that the songs on this
album are nearly complete, it is
because songwriter and vocalist
Jim Kerr prefers to work in
mini-melodies and not fully
developed melodies. But there is
a purpose to Kerr's miniaturist
economy. Not only do his
succinct and irresistibly catchy
melodic snippets serve as a

direct link to the elusive nature
of pure synth-pop, they also act
as musical appetizers, whetting
the listener's desire for more of
the same, and making
mandatory immediate replays of
the album's better cuts
(especially "Someone
Somewhere in Summertime"
and "Promised You a Miracle,"
the latter tune almost
Prince-like in its crisp, metallic
funkiness).

Kerr, whose voice is
occasionally reminiscent of the
late Jim Morrison in its rich
phrasing, provides an education
for those synth-pop artists
who, like the disco maniacs
who preceded them, obviously
believe that tunefulness and an
uninterrupted danceability are
mutually exclusive qualities.
Kerr's writing, the colorative
often Andy Summers-like
rhythm guitar work of Charles
Burchill, the understated,
kinetic push of the rhythm
section, and Michael MacNeill's
tasteful keyboard support
combine for what I feel is the
most sophisticated offshoot of
synth-pop yet produced. I'm
sure that Simple Minds will be
around long after most of the
current crop of synth-pop
bands have run out of gas. And
after most of the rhythm boxes
have found their way to the
pawn shop shelves. Simple
Minds, the Call, and San Diego's
own *Offenders* will perform
in UCSD's Gymnasium this
Monday night.
Even if the Chargers
(continued on next page)

IT WILL CHANGE YOUR LIFE!



It's here! N-E-1's new record release "A Pocket Full of Change"

Mad Max says "N-E-1 is the best band in 5 solar systems." Billy Bones of 91X says
"N-E-1 is a band for everyone."

Now available at Tower Records, Licorice Pizza, Blue Meannie Records and Off The Record.

Come celebrate The long awaited release of their single "A Pocket Full of Change" (featuring "1-2-3", as heard, and
frequently the most requested song on 91X FM.)

**Friday, April 15
HEADQUARTERS**

Young Adult Night Club, 4617 Mission Bay Dr., Pacific Beach. For more information call 270-7625. Doors open
8:30. Also, special guest appearance by Billy Bones of 91X FM. With appearances by Incognito and
Jimmy and the Vandals. 20 autographed record give-away. Massive after party.

To hear the song "1-2-3" on 91X FM, call and request it at 233-5891.

San Diego Velodrome —FRIDAY NIGHT— BICYCLE RACING April 15th—June 9th

Morley Field—Balboa Park

7:30 P.M.

Early Program including Public Events—6:00 p.m.

- See Top U.S. Cyclists Compete!
- Valuable Door Prizes!!
- Admission: \$2. Adults—Children under 12, Free.
- Call 298-1570 for Further Details.



Opening Night is THIS FRIDAY!

(continued from preceding page)
eventually win the Super Bowl (provided they ever get there), the Padres take the World Series, and the Clippers find the ingredients necessary to wrest the NBA championship from the likes of the Lakers or the 76ers, most Americans will not regard San Diego as a "major league" city. To be considered in the same light with metropolises such as New York City and Chicago, a city needs more than exciting sports franchises. A rich, thriving cultural scene would be a step in the right direction. But with opera maestro Tito Capobianco's recent defection to Pittsburgh (Pittsburgh?) and the symphony's continuing financial woes, and despite excellent, home-based film and jazz festivals and a respectable theater community, San Diego remains somewhat culturally retarded.

An infusion of cosmopolitans from those other cities might be a partial solution (according to one recently published report, as many as 5,000 to 10,000 East Coasters will be imported in the next few years as the downtown redevelopment attracts more major corporations). But what San Diego really needs are creative artists who are willing to roll up their sleeves and commit themselves to the development of a cultural life that can at least compete with those of the other major cities. We need more artists like Jason Michaels.

Michaels is an affable musician who decided not long ago to make San Diego his home. Having come from Chicago, a city that boasts a colorful jazz and blues heritage

and one of the world's great symphonies, Michaels knows what it feels like to work in an environment where the local citizenry is supportive of the arts in every sense of the word. Against all odds, he would work in just about a similar situation in his adopted city.



JASON MICHAELS, Monday, Gaslamp Theatre

especially as it pertains to jazz. If that seems like an ambitious undertaking, it is only slightly more so than Michaels's musical goals. Dedicated to his concept of "Aha!" (an acronym for Astral Harmolodic Avant Funk Improvisation), Michaels strives to mesh those styles into a singular, personal mode of expression. That would take some doing, even for a pianist of Michaels's skills. But on his only recorded work, *Crystallization of the Mind*, there is indeed evidence that he has learned well from the masters of those forms. In Michaels's composing and playing, one hears echoes of the blues-inflected romanticism of a Keith Jarrett, the funky intellectualism and sophisticated sense of dynamics

of a Cecil Taylor, the modal strength of a McCoy Tyner, the minimalist adventurousism of an Ornette Coleman. Currently working on his second album with a new rhythm section, Michaels is poised for his first public performance here. Whether he

ever realizes his wish to create a scene in San Diego similar to those in Chicago or New York remains to be seen, but I wish him and the city well in that endeavor. Michaels and his trio will perform their San Diego debut this Monday night in the Gaslamp Theatre, downtown.

Those who have doubted that Lene Lovich could ever make her music palatable for the masses haven't heard her latest release, *No-Man's-Land*. Lovich, whose vocal flights of fancy have endeared her to the avant-pop crowd for years, has managed to tone down the ecstasies and turn up the rock on what is simply her most consistently provocative project to date. I don't think *No-Man's-Land* will earn Lovich

an invitation to guest on *American Bandstand*, but the album's infectious energy, clever and intuitive use of synthesizers, custom-tailored production values, and Lovich's own writing in collaboration with guitarist Lou Chappell and assorted others will make it difficult for detractors to dismiss the record as just another weird album by rock's answer to Mo'Nique Lisa. Already, one of the album's cuts, "Blue Hotel," has gotten lots of radio play. Lovich, who sounds on top of her form these days, will be at the Adams Avenue Theatre tonight, Thursday.

Younger jazz/fusion fans who have come of age listening to Pat Metheny, John McLaughlin, Al DiMeola, or any number of flashy guitarists, may wonder why anyone would make a fuss over an old genre like Joe Pass. Simple: Pass represents a purity of approach and commitment that is estimable, even if his playing seems better suited for framing than for listening. That Pass is from the "old school" of jazz guitar is evident in his single-minded adherence to the traditional aesthetic principles that govern taste and tone. He is clear in his phrasing, clear in his tone, clear, clear, clear. He also possesses a technical command of the instrument that has diminished not at all over the years. For these reasons, Pass is almost always mentioned by notable string men as a significant influence on their appreciation of guitar artistry, if not directly on their playing style.

One younger guitarist who would seem to owe at least a small debt to Pass is San Diego's Peter Sprague. Like Pass,

Sprague exhibits in his playing a delicate balance between emotion and intellect, rarely letting one supersede the other. In his own compositions, in his hard-wrought transcriptions for guitar of Chick Corea's piano music, in his finely tuned sense of discretion and restraint, Sprague comes very close to the ideal of the pure guitar craftsman — one who doesn't get carried away with his own virtuosity at the expense of pacing and dynamics. Quite frankly, some listeners would find this style of guitar playing too-r-i-n-g. But then those people probably listen to guitarists — and music, for that matter — for all the wrong reasons. Pass and Sprague will both perform in concert Sunday night at the Bacchanal.

It is sometimes both a problem and an advantage to be old enough to remember the originators of the sounds many of the new bands are playing. This came to mind recently as I listened to an album by an L.A. band called Little Girls. A six-piece group fronted by vocalists Caron and Michele Maso (the other four are little boys), Little Girls probably sounds an awfully lot like L.A.'s club habitués, and in a sense they are. But to someone old enough to have witnessed the delivery when rock and roll was born, the Maso sisters sound at various times like Leslie Gore and her twin sister, the Beverly Brothers at 75 rpm, the Shangri-Las minus one, or a female version of the Beach Boys circa 1964. It is either because of or in spite of these associations — I'm still not sure which — that I find Little Girls

(continued on page 12)

KGB-FM 101 with FAHN & SILVA PRESENTS

BILLY SQUIER

THIS MONDAY!!! tickets still available.

WITH SPECIAL GUEST

DEF LEPPARD

APRIL 18, 8:00 PM

San Diego Sports Arena

All tickets reserved \$11.75 & \$16.75 available at Sports Arena Box office, all First World Travel Agencies, Astor Center, and all usual outlets. Info: 221-4176

PRODUCED BY **FAHN & SILVA**

FAHN & SILVA PRESENTS

91X The Rock of the 80's!

LENE LOVICH

TONIGHT!!! tickets still available

WITH SPECIAL GUEST

the PALADINS

THURSDAY, APRIL 14, 8 PM

ADAMS AVENUE THEATRE

Tickets: \$8.00 in advance / \$10.00 at the door

*Tickets available at Sears, 32nd St. New Station, Alamo Center, all Ticketmaster outlets, Astor Center, Kips, Lou's Records, Off the Record, and Louisa Plaza Pacific Beach. For more info, call (619) 994-7777

FAHN & SILVA presents

91X The Rock of the 80's!

with FAHN & SILVA PRESENTS

FEST

2 PM SATURDAY APRIL 23

San Diego Jack Murphy Stadium

FIREWORKS

TOM PETTY AND THE HEARTBREAKERS

AND THE STRAY CATS

the RAMONES MODERN ENGLISH

the FLIRTS

BOW WOW WOW

TECATE BEER

Tickets: \$13.50 general admission, \$14.50 reserved. (All tickets subject to service charge.) Tickets available at Sears, 32nd St., New Station, Astor Center, all Ticketmaster outlets, Lou's Records, Off the Record, and Louisa Plaza Pacific Beach. For more info, call (619) 994-7777

Parking for gates opens 1:00 A.M. April 23. No overnight camping. You may bring 1 small styrofoam cooler, 1 gallon plastic jug, blankets & sun hats. No passes out. Bring a sweater for the evening. You may not bring alcoholic beverages, camp fires, recorders, camcorders, drugs, weapons, large coolers, chairs, jammed back packs, or umbrellas. Have a good time.

FAHN & SILVA presents

Belly Up

145 SOUTH CEDROS QUE JOLINA BEACH 92037

Thursday, April 14 9 PM
BONNIE BRAMLETT
 and the BONNIE BRAMLETT BAND
 with guests THE DYNAMITES

Bonnie's musical career spans 3 decades. She began as an artist with like & Tina Turner, did session work with Duane Allman, Eric Clapton & Leon Russell. In 1967, she teamed up and formed Bonnie and Denny and their "Friends" band, comprised of Eric Clapton, George Harrison, Dave Mason, King Curtis and Duane Allman. Bonnie and Denny recorded a total of 8 albums. Bonnie has 6 albums to her own credit.

Friday & Saturday, April 15 & 16 9 PM
 Rockin' Soul with

The Dynamites are seasoned rhythm and blues performers who for years were Charlie Musselwhite's backup band. They have stepped away from traditional blues into a style of contemporary "Rock n' Soul" more to their liking. Their current repertoire incorporates the 60s soul style popularized by Wilson Pickett, Otis Redding, and Eddie Floyd while maintaining a solid rock delivery.

Sunday, April 17 9 PM
 Tickets available at Belly Up and all Ticketron outlets.

Classic R&B '50s Legends
MYLES & THE DRIFTERS
 "There Goes My Baby," "This Magic Moment," "Dance With Me (Leave My Love)," "On Broadway," "Up On The Roof," "Stand By Me," "Under The Boardwalk," "True Love"

Monday, April 18 9 PM
 Rock & Roll with

TWEED SNEAKERS
 Every Tuesday Night 9 PM
INTERNATIONAL REGGAE ALL STARS
 Featuring: Tony Chin, Pully Fullwood, Larry Fulcher & Peter Robinson. Collectively, they have backed Peter Tost, Jimmy Cliff, Mighty Diamonds, Bob Marley, to name a few.

Wednesday, April 20 9 PM
 50s Night

BARRIE CUNNINGHAM & THE BLACK SLACKS BAND
 with guests THE MAR DELS

Coming Thursday, April 21 9 PM
 Tickets available at Belly Up and all Ticketron outlets.
PAPA JOHN CREACH
 with guests THE SQUAD

The "Rock Father" of Rock 'n' Roll, Papa John has been performing 40 of his 60 years. He is a former member of Jefferson Airplane & founder of Hot Tuna. He recently toured with Jefferson Starship. A true living legend of Rock Blues.

Friday, April 22 & 29 9 PM
 The REBEL ROCKERS and guests THE CAMPERS

Saturday, April 23 & 30 9 PM
 The ROCKERS

Sunday, April 24 9 PM
 THE CHICAGO 15 and guests STONER'S THERO

FREE AFTERNOON CONCERTS IN APRIL 6 TO 8 PM

STONE'S THERO

CHICAGO SIX

WHOLLY CATS

HAPPY HOUR 7 DAYS A WEEK TO 7 PM

Serving lunch, dinner & snacks 7 days a week

THE FIRST BITE

Located in the Belly Up Tavern

FOR INFORMATION CALL 481-9022

(continued from page 10)

rather captivating. The Masses, for one thing, are better singers than most of the girl-group vocalists who have suddenly sprouted during the past several years. Their professional edge, combined with the solid support of four obviously seasoned musicians, puts Little Girls one up on the competition in the girl-band or co-ed band arena. I don't know if they'll ever get picked up by a major label, but they're certainly more deserving of that fate than a number of bands currently recording. In the meantime, Little Girls will be playing their "Earthquake Song" and other tunes from "Thank Heaven!" at the Spirit Saturday night on a bill with L.A.'s Red Wedding and Doll Congress.

In other concerts this week, Bonnie Bramlett and the Dynamites will be at the Belly Up Tavern tonight. Thursday, while vocalist Cleo Laine and her husband, saxophonist John Dankworth, are opening a two-night stand at the East County Performing Arts Center in El Cajon.

On Friday, Red Zone, Joey Harris and the Speedsters, Tony Creed and the Squad, and the Heard will play the Spirit, while Marvin Gaye rides his recent swell of popularity into Golden Hall for the first of two nights of concerts. Sunday finds Miles and the Drifters and the Dynamites at the Belly Up Tavern; on Monday night, Billy Squier and Del Leppard will dodge tumbling scaffolding at the Sports Arena; and on Tuesday night, the Bacchanal will host "Jazz Wild," an evening of big band jazz featuring the Del Bybee Big Band, the SDSU Jazz Ensemble I, and the Hal Crook Big Band.

RODEO

457-5590

Thursday, April 14

CLUB LAND
 featuring
DANNY HOLIDAY & ELAINE SUMMERS
 Friday & Saturday, April 15 & 16

TWEED SNEAKERS
 with
CLUB LAND
 Sunday, April 17

RODEO'S 2ND ANNIVERSARY PARTY
 featuring
MOVING TARGETS • RON BOLTON
TWEED SNEAKERS
THE FABULOUS SPUD BROTHERS
BRATZ

Free t-shirts to the first 150 people through the door!
 Doors open at 6:30, music begins at 7:00.

Monday, April 18

Automatics

Tuesday, Saturday, April 19-23

MOVING TARGETS

Coming events: Sunday, April 24

IX presents 20/20

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

HAPPY HOUR SPECIAL
 Saturday, 7:00-8:00 pm
 All (single) drinks \$1.25. Come early & beat the cover charge!

FOOD SPECIALS DRINK SPECIALS

MON. French Bread Pizza 7pm-close Margaritas 75c

TUES. Lasagna 7pm-close Shrimps, Schnitzels, or Chops 75c

WED. Sweet & Sour Chicken 6-9 pm 25c draft beer 9 pm-close 75c draft beer

THUR. Teriyaki Beef 7pm-close Kamikazes 75c

FR. Roast Beef Happy Hour extended to 8pm

*A drink special all month (not applicable on concert nights)

The Ro.

is located on the corner of La Jolla

For Stage Dr. and Villa La Jolla Dr.

You are information call 457-5590

p.m. 21 or older to enter and

carry I.D. is required.

Dress Code

Simple Minds, The Call, and the

KGB **Berman** and **Avalon** CONCERTS and ATTRACTIONS proudly announce

the very rare concert appearance of

ROXY MUSIC

San Diego State University Open-Air Amphitheatre
 Saturday, April 30 • 8:00 pm.

Tickets \$13.75, \$11.75 at
 Aztec Center Box Office,
 Sears, 32nd St. Naval Station
 and all Ticketron outlets.
 Special V.I.P. seating available
 upon request. Select seats may not
 be available for public sale.
 Call 265-6947 for information.
 Produced for S.D.S.U.
 Associated Students by
 Marc Berman Concerts.

UCSD Pop Events **Berman** and **Avalon** CONCERTS and ATTRACTIONS proudly announce the

FIRST ANNUAL UCSD ROCK HOP

featuring the **SIMPLE MINDS** with special guests **THE CALL**

San Diego's own **X-OFFENDERS**

Monday, April 18 • 8 pm UCSD Gym.

Tickets on sale at U.C.S.D. Box Office, Sears and all Ticketron outlets.
 Call 565-9947 for information.

KPRI proudly announce

VANDENBERG

in playing

their first San Diego appearance

their "rockin'" hit "Burning Heart"

plus KPRI drink specials from 8-10pm:

RED COAT INN

at University Lanes

ONE SHOW ONLY! 9:00 PM

Tickets on sale at Red Coat Inn, Sears and all Ticketron outlets.
 Call 565-9947 or 583-5444 for information.

Produced by Marc Berman Concerts.

MY RICH UNCLE'S

6205 El Cajon Blvd.
1 1/2 Bl. East of College
287-7332

THURSDAY,
FRIDAY & SATURDAY
April 14, 15 & 16

MY RICH UNCLE'S, THE FIRST
TO BRING YOU FLYWEIL,
NOW IS PROUD TO PRESENT



from Canada, plus



Thursday, April 14

JEFF DEAN'S PRIVATE PARTY
**80° DRINKS
ALL NIGHT**
and dance to your favorite albums in the Cabaret Room only.

Friday, April 15

KPRI FM106 NIGHT
Your host KPRI's Jeff Dean this Friday only.

3 BARS 2 ROOMS \$3
1 cover 3 Dance Floors

TWO WIDE SCREEN TV's
10 FOOT & 6 FOOT



Monday, April 18

**JONES BAND
INSEX**
plus special guests

Tuesday, April 19

YOUR HOST JIM McNEES
\$1.00 with KGB cards



Wednesday, April 20

**ROCKIN' ROULETTES
THE SQUAD
RAD HO DOWN**



**LONDON
BROS.**

50° DRINKS
8 p.m. to 10 p.m.

NO COVER CHARGE ALL NIGHT.

X-Offenders: UCSD Gymnasium,
Monday, April 22, 8 p.m. 965-9947.

"Jazz Wild" featuring the Del
Bybee Big Band, the SDSU Jazz
Ensemble 1, and the Hal Crook Big
Band: Baccharal, Tuesday, April 19,
8 p.m., 8022 Clairemont Mesa
Boulevard, 224-1892.

Papa John Crocchi and Tony Crocchi
and the Squad: Belly Up Tavern,
Thursday, April 21, 9 p.m., 143
South Cedros Avenue, Solana
Beach, 461-8022.

"K-Fest" featuring Tom Petty and
the Heartbreakers, Stray Cats, Bow
Wow Wow, the Ramones, Modern
English, and the Flirts: San Diego
Stadium, Saturday, April 23, 2 p.m.,
Mission Valley, 565-9947.

Bob Seger and the Silver Bullet
Band: Sports Arena, Saturday, April
23, 8 p.m., 224-4176.

Crossroads: Humphrey's, Sunday,
April 24, 7 and 10 p.m., 2303
Shelter Island Drive, Shelter Island,
224-3577.

Richie Cole and Alto Madness:
Baccharal, Sunday, April 24, 9
p.m., 8022 Clairemont Mesa
Boulevard, 560-8069.

Earl Klugh: Humphrey's, Tuesday,
April 26, 6:30 and 9:30 p.m., 2303
Shelter Island Drive, Shelter Island,
224-3411.

Return To Forever: SDSU's Open-
Air Amphitheatre, Wednesday, April
27, 8 p.m., 265-6947.

Shorty Rogers and Bud Shank:
Blue Parrot, Friday and Saturday,
April 29 and 30, 9 p.m., 1296
Prospect, La Jolla, 454-9131.

San Diego Folk Festival featuring
various artists: UCSD's Mandeville
Auditorium and other UCSD
facilities, Wednesday, April 27,
through Saturday, April 30, 7:30
p.m.; and Sunday, May 1, 10 a.m. to
6 p.m., 282-7833.

Peter, Paul, and Mary: SDSU
Open-Air Amphitheatre, Friday,
April 29, 8 p.m., 265-6947.

George Clinton and the P-Funk
All-Stars: Fox Theatre, Friday, April
29, 8 p.m., 720 B Street, downtown,
235-4033.

The Kikans Sports Arena, Friday,
April 29, 8 p.m., 224-4176.

Roxy Music: SDSU's Open-Air
Amphitheatre, Saturday, April 30, 8
p.m., 265-6947.

Hall and Oates and OJ's: Sports
Arena, Sunday, May 1, 8 p.m.,
224-4176.

The Monroes, Jones Band, and
Radio Romance: Baccharal,
Sunday, May 1, call for times, 8022
Clairemont Mesa Boulevard,
560-8069.

The Strangers: Adams Avenue
Theatre, Saturday, May 7, 8 p.m.,
3325 Adams Avenue, 281-3657.

The Oak Ridge Boys and Michael
Murphy: Southwestern College
Stadium, Thursday, May 19, 7:30
p.m., Southwestern College, not
from 1-805 south.

Jah Wobble: Club I-D, Thursday,
May 26, 8:30 p.m., 2223 El Cajon
Boulevard, 241-3657.

The Damned: Adams Avenue
Theatre, Sunday, May 29, 8 p.m.,
3325 Adams Avenue, 281-3657.

CLUBS

Club listings are compiled by Linda
Nevin. If you wish to be included,
please call 234-2504 Thursday
afternoon or Friday before 5:00
p.m. The listings are free.

North County

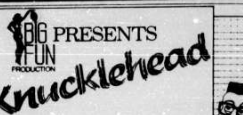
Barn's Ranch House, 191 East
Broadway, Vista, 724-0510, and
the Bump, centers and



5046 Newport Ave., Ocean Beach 222-5300

Entertainment by the Sea
DANCING

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



Thursday, Friday & Saturday,
April 14, 15 & 16

the Biggest Fun
to hit town
in years!



ROCK IT!
Sunday & Monday, April 17 & 18

Rock it! will propel you with the driving beat of top 40 rock 'n' roll. Dave Smith on keyboards, horns and lead vocals, Joel Prymone on vocals and bass, Kevin Kohl, vocals and guitar, and Craig rounding out this powerful group on drums.



HURRICANES
Tuesday, & Wednesday, April 19 & 20

Le Chalet brings you "Rhythm & Blues Deluxe" with the Hurricanes. San Diego's own Chicago-style R&B dance band. Don't miss the band that has opened for John Lee Hooker, Jr., Bo Diddley, James Brown, plus many more. "Chase the blues away" with Billy "Sneaky" guitar, Bruce Thompson, guitar and slides, Steve "Babe" drums, Michael "Avalanche" harmonica and percussion, and Ralph "Lenny" horns. Bring your Blinn and Boogie.

5046 Newport Ave., Ocean Beach
222-5300

contemporary, Thursday through
Saturday.

Belly Up Tavern, 143 South Cedros
Avenue, Solana Beach, 461-8022.
The Dynatone, rock and rhythm
blues, Thursday through
Sunday, with Bonnie Bramlett and
Friends, Thursday, and Miles and
the Drifters, Sunday, Teved
Sweaters, rock and roll, Monday;
the International Reggae All Stars,

reggae, Tuesday; Barrie
Cunningham and the Black Slacks
Band, rockabilly, the Mar Del
vintage rock, Wednesday, Afternoon
Concerts: Stone's Throw, vintage
jazz, swing, and rock, Wednesday;
the Chicago Six, Downtown, Friday;
Wholly Cats, 40s swing, Sunday.

Bobby G's, 485 First Street,
Encinitas, 436-7397; Robyn Ramo,
rock and roll, Thursday through

Saturday; The Johnny Almond
Rhythm Rotea, rock and blues,
Sunday through Tuesday; the Top
Boyz, rock and roll, Wednesday.

Charles's Nightclub, 680 West San
Marcos Boulevard (at Highway 78),
San Marcos, 744-4120; Wes Reno and
the Countymen, country,
Wednesday through Saturday, and
Sunday afternoon jam session.

The Chopping Block, 1740 East
Vista Way, Vista, 726-8770; Dakota,
country, Tuesday through Saturday.
C.W.'s Saloon, Carmel Valley Road
at Via Cuvina, Del Mar, 275-6556;
Larry Pruitt and Cinnamon Ridge,
country, Wednesday through
Saturday; Tall Cotton, country,
Sunday.

Distillery East, 755 Metcalf Street,
Escondido, 741-9383; The Kids,
rock and roll, plus jams,
Thursday; dance to recorded music
with Rockin' Steve W., Friday and
Saturday, live rock and roll, Sunday
and Wednesday, club call for
information.

Distillery Nightclub, 140 South
Sierra Boulevard, Solana Beach,
725-6733; Don Debonaire, rock and
roll, Thursday through Saturday;
Incognito Rockers, rock and roll,
Sunday and Tuesday; New Wave
Dance Contest featuring the
Reflectors, Wednesday.

The Flying Bridge, 1103 North Hill
Street, Escondido, 722-1151; Don
Tension, contemporary, country,
and oldies, Tuesday through
Sunday.

Fireplace Lounge, 439 West
Washington, Escondido, 745-1931;
The Joe Martin Quartet, jazz,
Thursday through Saturday.

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

The 45er Restaurant, 221 North El
Camino Real, Encinitas, 942-8880;
Tony Ortega, jazz, Friday and
Saturday.

Glenn's, 380 North El Camino
Real, Encinitas, 942-1676; The
Beckett Band, rock and roll,
Thursday through Saturday; the
Rhythm Kings, rock and rhythm
and blues, Monday through
Wednesday.

Henry's, 264 Elm Avenue,
Carlsbad, 729-9224; Tony Soraci
and Co., with Judy Ames,
contemporary, Tuesday through
Saturday.

Hill House, 2730 Via de la Valle, Del
Mar, 725-6211; Barrie
Cunningham, rockabilly, Thursday
through Monday, with the Black
Slacks Band, Thursday through
Saturday; the Echoes, rock and roll,
Tuesday.

Hungry Hunter, 2221 Vista Way,
Escondido, 433-2633; T & A Trio,
contemporary, Wednesday through
Saturday; Karma, contemporary,
Sunday through Tuesday.

Jolly Roger, 1900 North Harbor
Drive, Encinitas, 722-1831; Soft
Sell, contemporary, Wednesday
through Saturday.

Monterey Jack's, 11940 Bernardo
Plaza Drive, Rancho Bernardo,
566-2400; Steve Hudson, comedy
and music, Thursday through
Saturday; Brian Stevens,
contemporary, Sunday and Monday;
Ken Anderson, contemporary,
Tuesday and Wednesday.

Old Time Cafe, 1461 North
Highway 101, Lencusa, 436-4030;
Dave and Becky Robinson with
Jonathan Parker, traditional and
contemporary British music,
Thursday; Doug MacLean,
contemporary and traditional
Scottish music, Friday; Sandy
Bradley and the Small Wonder
String Band, old time string band
music, Saturday; the Big Town
Band, klezmer music, Sunday; Old
Time Hot Night, Tuesday, open
overbooking, Wednesday.

Pancho's, 1399 Camino Del Mar,
481-0811; The Jack Costanzo

Quintet, contemporary Latin and
American music, Thursday through
Sunday; rhythm and blues jam
session featuring the Five Careless
Lovers, Sunday afternoon.

Pizza Chulet, 918 South Santa Fe,
Vista, 758-5740; San Diego North
County Bluegrass Club, open stage,
fourth Tuesday of each month.

TICKET SERVICE

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

S.D. SOCCERS PLAYOFFS—CALL US!
MARVIN GAYE APR. 29
15, 15, 15 ★ **KINKS** APR. 29
TOM PETTY & THE STRAY CATS APR. 23
RETURN TO APR. 27 BOB APR. 23
FOREVER ★ **SEGER** ★ **PETER, PAUL AND MARY** APR. 29
ROXY MUSIC APR. 30 ★ **MARY, PAUL AND MARY** APR. 29
BEACH BOYS—MAY 8 ★ US FESTIVAL—MAY 28-30
IF YOU DON'T SEE IT—CALL US!!!

* PACIFIC BEACH * VISA * POINT LOMA *
2125 GARNET AVE. M/C 1352 ROSECRANS *
273-4567 223-9979

at the Shelter Island Marina Inn
Phone 223-2572

Thursday - Saturday, April 14 - 16

The Fabulous Spud Brothers

Final Weekend!

Margarita Thursday
\$1 Margaritas
every Thursday all night long

Sunday & Monday, April 17 & 18
TREMOR
Tuesday - Saturday, April 19 - 23
Welcome back
OH! RIDGE

Sunday through Thursday
Dinner at Doc Masters
Fresh Catch
Teriyaki Chicken
Top Sirloin Steak
only \$7.95

entertainment, call club for information.

Anselmo's, 3750 Sports Arena Boulevard, Loma Portal, 224-2107: Gina Robles, contemporary, Friday and Saturday.

Atch's, 2595 Ingraham Street, Mission Bay, 221-2434: Roberta Linn, contemporary, Tuesday through Saturday.

Bahia Belle, at the dock, Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0531: Main Street, contemporary music for dancing, Friday and Saturday.

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0531: Mercedes Lounge: Mixed, contemporary, Tuesday through Saturday; Joe Marlin Quartet: jazz, Sunday; the Dennis Jeter Quartet: jazz, Tuesday; the Daniel Jackson Jazz Blues Band, jazz and blues, Wednesday.

Beach Club, 1971 Bacon Street, Ocean Beach, 222-6822: Banalt, rock and roll, Friday and Saturday.

Blue Parrot, 1294 Prospect Street, La Jolla, 454-9131: The John Rekevics Quartet, jazz, Thursday; Travelers, Latin jazz, Friday and Saturday; the Joe Marlin Quartet, jazz, Sunday; the Dennis Jeter Quartet, jazz, Tuesday; the Daniel Jackson Jazz Blues Band, jazz and blues, Wednesday.

blues, Wednesday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4178: Tress with Lerner and Al, contemporary and jazz, Saturday; Dolores, contemporary, Sunday; Brian Stevens, contemporary, Tuesday; magic shows featuring Kerry Ross and Ken Evans, Wednesday.

Casina Valadier, 4445 Larnett,

Pacific Beach, 270-8650: Phil Beeher, guitar variety, Friday and Saturday.

Ché Cafe, Beville Campus, UCSD, Torrey Pines Road, La Jolla, 594-0000: "cosmicomic" music, Tuesday luncheon.

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

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

Elato's, 7955 La Jolla Shores Drive, La Jolla, 459-0541: The Mike Garson Trio with Shelby Flint, jazz, Thursday through Saturday; Ron Satterfield with Crosswinds, jazz, Monday through Wednesday.

Gaillard Bloom, 2855 Midway Drive, Loma Portal, 223-8122: Charley's Goodtime Band, Dooeland, Thursday.

Hakyon, 4258 West Point Loma Boulevard, Loma Portal, 223-9559: The Ron Bolton Band, rock and roll, Thursday through Saturday; live rock and roll, Sunday through Wednesday; call club for information.

Headquarters Nightclub, 4617 Mission Bay Drive, Pacific Beach, 270-8900, 270-7881: NE-1, rock and roll, Show of Hands, rock and roll, Inaugural Band, rock and roll, Jimmy and the Vandals, rock and roll, Friday; X-Offenders, rock and roll, Keweenaw, rhythm and blues, Enuf, rock and roll, Saturday.

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay.

270-4919: People Movers, contemporary, Wednesday through Saturday; Triple Play, contemporary, Sunday through Tuesday.

Hotel del Coronado, 1500 Orange Avenue, Coronado, 435-6611: Spring Fever, contemporary, Tuesday through Saturday.

Islands Saloon, First Street and

Orange Avenue, Coronado, 435-3456: The Coronables, bluesgrass, Friday.

Joe Murphy's, 4312 Mission Boulevard, Pacific Beach, 270-3220: The New Dallas Collins Band, rock and roll, Thursday through Saturday; the Nevada, rock and blues, Sunday and Monday; Radin Romance, rock and roll, Tuesday.



The Music of
THE TWOTONES

Together with



The Comedy of
RICK ROCKWELL

Appearing Wed.—Sat., April 13–16 & 20–23

2040 Harbor Island Dr., 291-8010



The Dallas Collins Band
DALLAS COLLINS BAND
Wed.—Sat.



NOMADS
Sun. 6 p.m.



RADIO ROMANCE
Tuesday
Every Tues. 7:56 Kamikaze night
Drafting Beer 75c



ALL MONTH!



THE NEW DALLAS COLLINS BAND

See them at a price you can afford — only \$1.00 on Wednesdays!

Coming **CINCO de MAYO PARTY**

MONK'S

CRAIG RICE TALENT

presents

U.S. MALE

Tuesdays through Sundays



Tonight try a "Golden Lager" at Monk's for 95¢ all night

Wednesdays are for ladies
95¢ well drinks for ladies
and kamikazes 2 for a dollar for all

Thursdays are hot at Monk's
—Happy Hour all night long

The best in live entertainment 7 nights a week

Craig Rice Talent Agency
2435 Camino del Rio South
San Diego, CA 92108 281-9502

Monk's
10475 San Diego Mission Rd.
963-0080

9IX presents

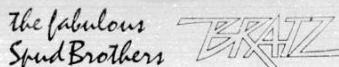
Rodeo's 2nd Anniversary Party

5 BANDS FOR 2 BUCKS

—featuring—



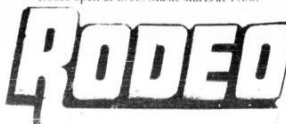
T W E E D SNEAKERS



Prizes and surprises: Prizes will include a windsurfer, X-4 tickets, records, T-shirts...

1st 150 people through the door will receive free Rodeo or 9IX T-shirt

Doors open at 6:30. Music starts at 7:00.



For information call La Jolla Village Dr. and Villa La Jolla Village Dr. 457-4178

SEXTON'S
Restaurant & Night Club
Celebrate our anniversary with us
April 15 & 16
Order lunch or dinner from our NEW continental menu on these dates and receive a complimentary glass of champagne.
In the lounge
Steve Mouzas & Finest Action
Tuesday — Saturday 9 pm to 1:30 am
Also
Kellen Winslow & Linden King & the MVP Band
Monday Nights 9 pm to 1:30 am
Dine with us Monday evening, April 16 and enjoy the lounge show with one complimentary drink from the well.
7353 El Cajon Blvd., La Mesa 460-1500

SOLEDA'S
425 9th & B Street
TWILIGHT DINNER SPECIALS
\$5.95
Entree
Top Sirloin Steak
Carne Asada
Filet of Sole
Snapper Vera Cruz
Included: choice of soup or salad and baked potato or rice. Great for you, the pregnant and late working office folk!
Offered Monday — Saturday
4:30 pm — 6:30 pm
Lunch Monday — Friday
11:30 am — 2:30 pm
Dinner until 10:00 pm
Happy hour Monday — Friday
4:00 pm — 7:00 pm

THE WILD TURKEY
5080 Bonita Road 267-2550
(Take 805 south to Bonita Road East to east end of Cruz Vista Golf Course)

THURSDAY THROUGH SATURDAY
FOUR EYES

SUNDAY
PANIC

MONDAY & TUESDAY
this kids
MONDAY IS DR. PEPPER NIGHT
TUESDAY IS DOLBY NIGHT

WE DINE SOLO
WITH
D.J. SOL PARADISE
NETWORK

DR. JAMES DOWNS Ph.D.

HYPNOTIST

Tuesday, April 19th 10:00 pm
CLUB ROYALE
4307 Ohio Street 284-7435

Mom's, 945 Garnet Avenue, Pacific Beach, 483-7737; Leo Swift, rock

Rodeo, 8980 Via La Jolla, La Jolla.
457-5590: Clubland-rock and roll.

Vacation Village Hotel, Bay Lodge,
Vacation Isle, Mission Bay,
274-4630; Shine-It-On.

San Diego North

Bacchanal, 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022:

Flanigan's, 5373 Mission Center

Tuesday through Saturday, Mike

through Sunday.

anna Theresa Hinton, traditional art

LIVE JAZZ
Friday & Saturday
9 pm - 1 am

Friday
BILLY KYLE

Saturday
BILLY KYLE
and the jazz ladies


Our Place
2424 Fifth Avenue (south of Laurel)
232.1773 (free parking)



Thursday-Saturday Nights
Beckett Band

Monday, Tuesday & Wednesday
The Rhythm Kings



380 N. 45 Camino Real, Encinitas
 Free admission to 450+ Theatre



HALCYON

4258 W. Pt. Loma 225-9559



Thursday, Friday & Saturday April 14 - 16

Sunday & Monday, April 17 & 18

NETWORK


Coming Tuesday - Saturday, April 19 - 23

**Rock & Roll Happy Hour
Every Friday**

50¢

Hot & cold hors d'oeuvres, well drinks,
draft beer and house wine from 5:30-7:30



THURSDAY - SUNDAY

50¢

Every Wednesday night
is dollar night.
All well drinks domestic
beer & house wine for

Every Thursday night
is Ladies' Night
All ladies admitted free
super drink specials

[illegible]

C.W.'S SALOON
Carmel Valley Rd., Del Mar

Wed.-Sat.
Dance to the live country music of

Lanny Pruitt & Cinnamon Ridge



Sundays: April 17 & 24
6-9 pm.
Tall Cotton

Clogging lesson: Tuesday 7-8:30
Couples & line dance lessons
Wed. & Thurs. 7:30-9 with Borden and Mary


Happy Hours Tues.-Fri. 4-7
Lunch & dinner served. Closed Mondays.

AES 578-6660
WAREHOUSE PRICES
DIRECT TO YOU!



3953 Activity Road

SUNDOWN



Tuesday - Saturday beginning at 9 pm

- Weeknight Happy Hour 5-9 pm
- Munchies 4-7 pm
- Ladies' Nite Wednesday \$1 Margaritas
- Free Dance Lessons
- Tues. - Thurs. 7-9 pm

Sunday Country Brunch
10 a.m. - 2 pm

ABILENE

San Diego South

Anthony's Harborside, 1355 North Harbor Drive, downtown. 232-6358: Old Ridge, comedy and music. Tuesday through Saturday.

Aztec Bowl, Tropicana Room. 4356 30th Street, North Park. 263-3135: The Breakers, rock and reggae. Wednesday through Saturday.

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

Billard Tavern, 1106 Broadway (upstairs), downtown. 233-1212: Live light rock music. Friday and Saturday.

Boat House, 2040 Harbor Island Drive, Harbor Island. 291-8211: Rick Rockwell, comedy, the Twonotes, rock and roll. Wednesday through Saturday. Steve Hudson, comedy and music. Sunday through Tuesday.

Cafe del Rey, 1549 El Prado. Balboa Park. 234-5511: Bobby Babin, piano variety. Tuesday through Saturday. Raggle Taggle, Renaissance folk music. Sunday afternoon.

Chateau Lounge, 3623 College Avenue, College Grove. 582-5920: The Boogie Brothers, rock, rhythm and blues, country, and comedy. Friday and Saturday.

Crossroads, 345 Market Street, downtown. 233-7856: Ella Ruth Piggie, jazz and blues. Friday and Saturday.

Dance City/Studio X, 6875 El Cajon Boulevard, East San Diego. 697-1811: Dance City. Dance to the new beat with the Seventh, Red Shore, and Gay Good and the Decent Times. Friday.

Doc Marten, 2051 Shelter Island Drive, Shelter Island. 223-2572: The Spud Brothers, '50s and '60s rock. Thursday through Saturday; live rock and roll. Sunday and Monday, call club for information; Dirk Debraire, rock and roll. Tuesday and Wednesday.

Doddy's, 4125 El Cajon Boulevard, East San Diego. 263-6581: Paul G.egg, piano bar. Wednesday through Monday. Jo Traynor, piano bar. Tuesday.

Drowny Maggie's, 31st Street and University Avenue, North Park. 258-8584: San Diego Storytellers, tall tales and folk stories. Thursday; Karen Stalling, contemporary folk music. Friday; Paralela St. band, traditional and original Celtic folk music. Saturday; Poco Sevilla and Rodrigo, flamenco guitar. Sunday; Old Time Night. Monday;

Richard Freeman, folk and bluegrass, early evening. Tuesday; Siamma Gail Cell Band, traditional Irish music. Tuesday; Roger Belloni, blues and bluegrass guitar. Wednesday.

Fat City/City Camp, 2137 Pacific Highway, downtown. 232-0686: Don Phillips and Bill Coleman Quintet, jazz. Friday and Saturday.

Hammer, 406 West Wallace Street, Old Town. 295-0584: Denny Rose, country and contemporary. Thursday through Saturday, with open stage talent night. Thursday.

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island. 223-8212: Ground Zero with J.J. Frank, jazz and contemporary. Friday and Saturday.

Holiday Inn/Embarkadero, Portillo Lounge, 1355 North Harbor Drive, downtown. 232-3861: Sound On Sound, contemporary. Tuesday through Saturday.

TICKET EMPORIUM
FORMERLY POSTER EMPORIUM TICKETS

BOB SEGER April 23
MARVIN GAYE April 15
BILLY SQUIER Irvine, April 16 & 17
RETURN TO FOREVER SDSU, April 27
KINKS San Diego, April 29 Irvine, April 30
NEIL DIAMOND June 13-19
THE KING AND I May 4-June 5

New accepting deposits for: Springsteen, Air Supply, Buffett, Joni Mitchell, Motels, Iron Maiden, Tom Jones, Men at Work, Elvis Costello, Journey, Johnny Cash, Chuck Mangione, Donna Summers, Rick Springfield, Zebra & Barrum at the Fox

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

B&W 18x24 \$5.95 Color 18x24 \$12.00
B&W 24x36 \$9.95 Color 24x36 \$15.95
Color 24x30 \$7.50

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

The Trojan Horse
6179 University (College & University) 582-1070

Wednesday-Saturday

WYHEM

Next Week
QUEST
formerly Station and Emergency Exit

Sunday **ROCK & ROLL AUDITION**
Call for audition

club i-D

EVERY MONDAY
See you there

club i-D

EVERY MONDAY
See you there

club i-D

Drive, Seaport Village. 233-4300: The Rust Kirkpatrick Band, rock and country rock. Wednesday through Saturday.

Kelly's Pub, 6344 El Cajon Boulevard, East San Diego. 285-0400: Rusty Jones, contemporary folk, blues, and "goodtime music." Wednesday and Saturday.

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

McDon's Downtown, 647 Market Street, downtown. 232-1795: Mike Broward, contemporary. Monday through Friday. Happy hours.

My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego. 287-7332: Main Room: Bratz, rock and roll. Rage, rock and roll. Thursday through Saturday; Inex, rock and roll. Sunday and Monday;

live rock and roll. Tuesday, call club for information; the London Brothers, rock and roll. Wednesday. Gilbert Rosen: Dance to recorded new music. Friday and Saturday.

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

Old Town Saloon Cocktail Lounge, 2465 San Diego Avenue, Old Town. 298-2099: Tim Reed, live and recorded rock and dance music. Friday and Saturday.

Our Place, 2254 7th Avenue, Hillcrest. 232-1773: The Bill Kyle Quartet, jazz. Friday and Saturday.

Papagayo, West Harbor Drive, Seaport Village, downtown. 232-7541: Remy Craig, contemporary and jazz. Tuesday through Saturday; Joseph Hoy, classical guitar. Sunday brunch.

Prophet Restaurant, 440 University Avenue, East San Diego. 283-7448: Lori Bell and Friends, jazz, early evening. Thursday; Lori Bell and Shep Meyers, jazz, early evening. Sunday.

Raphael's, Travelodge Tower, 1960 Harbor Island Drive, Harbor Island. 291-8700: Mardi Milligan, guitar variety. Tuesday through Saturday; Joe Arellano's Singer's Showcase, new talent showcase, early evening.

Rel Coat Inn, 5723 University Avenue, East San Diego. 583-6671: Prophet, rock and roll. Thursday through Saturday; live rock and roll. Sunday and Monday; call club for information; Terra, rock and roll. Tuesday and Wednesday.

Shorston Harbor Island, 1380 Harbor Island Drive, Harbor Island. 291-2976: Perfection: The Neopoints, Las Vegas-style musical variety. Thursday through Saturday; the Sien Brothers, 90s rock and Beatles music. Monday through Wednesday; Sundowner Lounge: Leslie Gold, contemporary.

THE LONDON BROTHERS
THURSDAY
\$1 DRINK NIGHT

Monday, April 18
KPRI COORS COLLEGE NIGHT with **THE DEAN**
50° COORS DRAFT & \$1.00 WELL DRINKS

No cover charge from 8 pm-9 pm with KPRI Hot Button or College I.D.

Tuesday, April 19
TEQUILA TUESDAY
75° TEQUILA SHOTS
\$1 DRINKS ALL NIGHT

Live music by
CLUB AND

April 19-23
Danny Holiday & Elaine Summers (formerly with Poison Ivy)

Wednesday, April 20
TECATE BEER proudly presents
TOM PETTY & THE HEARTBREAKERS NIGHT
\$1.00 Tecate Beer & well drinks. Tom Petty ticket & T-shirt giveaway.

Live music by
CLUBLAND

5373 Mission Center Rd. Phone 291-8635

MOM'S
278-4653
945 Garnet P.B.

Here April 12-23
Leo Swift

The sound of a seven-piece band with a female horn player, from Chicago, Ca.

Sunday, Monday, April 17-18
R.V. & THE SHADOWS

SUNDAYS
Mom's would like to invite all bar and restaurant employees to party with us on Sundays. All you have to do is bring in your paycheck stub, show it at the door, and you will get a special hand stamp that entitles you to half price drinks. Anybody feel left out? Come talk to us, and maybe we'll create a special day just for you.

TOKEN NIGHT
Starting April 1st, every time you order a drink, you will get a token. On Tuesday nights you will be able to turn in your tokens for free drinks. 10 tokens - one free drink.

Every Thursday is
LADIES' NIGHT
\$1.25 Long Island Iced Tea all night, plus no cover for ladies.

→ **EARLY BIRD SPECIAL!** ←
Friday & Saturday
75° WELLS 8-9 PM

Every Monday, Thursday & Saturday
PIZZA 50° A SLICE
courtesy of **DOMINO'S PIZZA**

Monday Kam's \$1.25 all night	Tuesday Touquia \$1.25	Wednesday Vouika \$1.25
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LIVE ROCK & ROLL EVERY NIGHT
278-4653 945 Garnet P.B.

MANDOLIN WIND RESTAURANT
308 University Ave., Hillcrest. 297-3017
Where good food is a tradition.

THE LONDON BROTHERS
THURSDAY
\$1 DRINK NIGHT

Monday, April 18
KPRI COORS COLLEGE NIGHT with **THE DEAN**
50° COORS DRAFT & \$1.00 WELL DRINKS

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LIVE ROCK & ROLL EVERY NIGHT
278-4653 945 Garnet P.B.

Thursday, Friday & Saturday
KING BISCUIT BLUES

Tuesday
ROCCO

Wednesday
STARFIRE
Top 40 - R&B - Soul

Bodie's
WORLD FAMOUS DIVE BAR

Thursday, April 14
Rockabilly
Rock Jets
Roulettes

Friday, April 15
Rockabilly
Paladins
Howling Men
Rad Hoe Down

Saturday, April 16
International Night
Los Pans
Howling Men
Joyce Rooks
Special Guest from Las Vegas
Jose Sinatra

Sunday, April 17
Revamps
Pickups

Wednesday, April 20
Joyce Rooks
Sheba

Thursday and Friday: **HAPPY HOUR 4:00-7:00**
Well Drinks - 75°
Bottled Beer - Coors, Bud & Miller Lite - 75°
Draft - 75°

6149 University Avenue 583-5700

and standards. Monday and Tuesday; live contemporary music by various artists. Wednesday through Sunday; Vicki McMaster, contemporary and standards. happy hour, seven night.

Sheraton Inn Airport, Sandpiper Lounge. 1590 Harbor Island Drive, Harbor Island. 291-6400: Jazz jam session with Joanne and Jimmy Chatham, early evening Sunday.

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

Tom Ham's Lighthouse. 2154 Harbor Island Drive, Harbor Island. 291-9110: Dusty and Melissa, contemporary. Wednesday through Sunday; Donna Cote, contemporary. Monday and Tuesday.

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

Trojan Horse. 6179 University Avenue, East San Diego. 582-1070: Mayhem, rock and roll, Thursday through Saturday; Quest (formerly Stallion), rock and roll, Wednesday.

Tuba Man's. 2551 University Avenue, North Park. 295-9426: West Coast, light rock and jazz, Saturday.

Papagayo Presents
San Diego's Newest Song Stylist
Barry Craig
Formerly with The Commodores, Barry has released three albums and recently sang for President Reagan.

Papagayo
Spectacles of Mexico
Tuesday through Saturday,
8 PM to Midnight
232-7581

OFF THE RECORD
8136 EL CAJON BLVD.
SAN DIEGO, CALIFORNIA 92118
619/285-0607

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SELL
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late Campus Drive-In

WEEKEND SALE
DAVID BOWIE—"LET'S DANCE"
\$5.49

Sale price effective Fri., Sat., Sun. only

- Used LPs
- Reggae
- Special Orders
- Oldies
- Singles
- New Releases
- Rockabilly
- T-shirts
- Rare & Out of Print LPs

CASH PAID FOR USED LPs & 45s

THE RED COAT INN
The Club of the '80s

Tuesday-Saturday, April 19-23

PROPHET
Sunday, April 17
SPECIAL GUEST
Monday night, April 18
91X The Rock of the '80's! Night
PALADINS & N-E-1
50¢ drinks, 8-10 pm

Sunday \$1 Drink Night	Tuesday 8-10 pm \$1 Drinks Kamikazes 2 for \$1 All night
Wednesday KPRI Night 2 drinks for \$1.00 8-10 pm	Thursday 8-10 pm Blowout 50¢ Drinks
Friday & Saturday 7-9 pm \$1 Drinks	

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

East County

Antonia's Hacienda. 700 North Johnson, El Cajon. 442-9827: Lorraine Hudson and Dusty Best, contemporary. Friday and Saturday.

Baxter's. 1025 Fletcher Parkway, El Cajon. 442-9271: Looker, top 40, Tuesday through Saturday; Charlie Hewitt, contemporary, early evening Sunday and Monday.

Black Angus. 1000 Graves Avenue, El Cajon. 440-5055: Forward Motion, top 40, Tuesday through Saturday.

Blarney Stone. Two, 7059 El Cajon Boulevard, La Mesa. 463-3263: Sean McVicker, Irish music, Wednesday through Sunday.

The Bonadelle Restaurant. 6320 Parkway Drive, La Mesa. 465-3660: John Ward, piano bar, Tuesday through Saturday; Bruce Robbins, contemporary and easy listening guitar, Sunday and Monday.

Brasserie's Place. 7912 Mission Gorge Road, San Diego. 562-1834: Harmonica Joe and Stage Fright, blues, country, and rock, Friday and Saturday evenings and Tuesday afternoon.

Bull and Bear. 690 North Second Street, El Cajon. 440-5757: Chain Reaction, contemporary music for dancing, Tuesday through Saturday.

The Cabyan Lounge. 575 Greenfield Avenue, El Cajon. 440-9526: Ron Morin, country, Thursday through Saturday.

Driftwood Lounge. 5286 Baltimore Drive, La Mesa. 462-6523: Carl Simmons and Southern Comfort, country, Tuesday through Saturday; Country Justice, country, Sunday and Monday.

Flan Springs Inn. 15505 Highway 80, El Cajon. 443-9568: Free Rein, country, Thursday through Saturday evenings and Sunday afternoon.

Hungry Hunter. 402 Fletcher Parkway, El Cajon. 442-0517: Mary Perrin, contemporary, Sunday through Saturday.

Kentucky Stud. 11377 Woodside Avenue, San Diego. 448-3402: Country Justice, country, Thursday through Saturday; Free Rein, country, Sunday.

Lakeland Resort. Highway 79, Coronado. 765-0726: Booker Ridge, country rock, Friday; Trance, rock and roll, Saturday.

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

YEAH YEAH YEAH

in a tribute to the music of
THE BEETLES

Thursday, Friday & Saturday
April 14, 15 & 16
9 pm to 1 am

Equinox
presents
Monday, April 18
SHOCK!

The New Age Dance Club
Playing the British charts
Imported London Fog
New WAVE - Futurists - Ska
Be shocking!
Kamikazes special - \$1.00
all night
magic lamp
from 8:30
9522 Miramar Road 271-8780

Guess who's coming to dinner?

the fabulous Spud Brothers

4 weeks only
Tuesday-Saturday, April 19-May 14
887 Camino del Rio S.
291-1638

THE MIKE GARSON TRIO
with **SHELBY FLINT**
Thurs.-Sun. 9 pm-1 am

RON SATTERFIELD
with **CROSSWINDS**
Mon.-Wed. 9 pm-1 am

Clarice's
RESTAURANT
Summer House Inn 7955 La Jolla Shores Dr.

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

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

Dancing
Nightly
9 pm-2 am

BRANDY BILLS
RESTAURANT & BAR
HARBOR ISLAND STEAKS
"ANOTHER LOUISIANA HARBOR VIEW"
1880 Harbor Island Drive 297-1673

HEADQUARTERS
NIGHTCLUB PRESENTS
Thursday, April 14 **DANCING & VIDEOS**
of your favorite groups and all free play - 30 video games. Admission only \$2.

Friday, April 15
A Record Release Party with
INCIGNITO JIMMY & THE VANDALS
Saturday, April 16
THE SCOUNDRELS

X-OFFENDERS
SHOW OF HANDS
ANSWERS
ENUFF

Upcoming show: April 22 **PALADINS** the seventh playground slay
Headquarters has just installed a six-foot video screen for use between bands
World's fastest hypnotist
- Ask your own questions 10
- Ask your own questions 10
Dancing 9:30 pm-1:30 am
4815 Mission Blvd. 270-1025
Cover charge: \$2.00
TWO LIVE STAGES

Lakeland Hotel, 9940 River Street, Lakeside. 443-5991: Superclub, country rock, Friday and Saturday evenings, Sunday afternoon.

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

La Puenda del Sol. 8238 Parkway Drive, La Mesa. 462-2640: Joe and Don Gaylor, contemporary and oldies rock and "El Sol," Wednesday and Thursday.

Lorenzo's. 596 Broadway, El Cajon. 442-9996: Samurai, contemporary dance music, Tuesday through Saturday; Pro Bringham's Preservation Band, Dixieland jazz, Sunday and Monday.

Magnolia Mahoney's. 8861 Magnolia Avenue, San Diego. 445-8556: Stampedo, country, Wednesday through Saturday.

Mama's Place. 533 East Main Street, El Cajon. 442-5573: Jimmy Nixen and Downhome, country rock, Tuesday through Saturday.

Midway D's. 9563 Mission Gorge Road, Santee. 448-9934: Fuse, rock and roll, Thursday through Saturday.

Mr. Billy's Backroom Saloon. 399 North Magnolia, El Cajon. 447-4500: Jim Evans, contemporary, Thursday; Jim Evans and Ray Correa, contemporary, Friday and Saturday; Dusty Best, contemporary, Monday and Tuesday; films, Wednesday.

Organ Power Plaza. 3459 Imperial Avenue, Lemon Grove. 463-4977: Tommy Stark, family musical entertainment, sing-alongs, seven nights, with puppet shows by Reda Friday and Saturday.

Our Favorite Place. 8646 Mission Gorge Road, Santee. 449-6240: Pony Express, country rock, Thursday through Saturday.

The Outpost. 652 Grand Avenue, Spring Valley. 464-9007: Billy Thomas and the Ambush Gang, country rock, Friday and Saturday.

Park Place. 1280 Fletcher Parkway, El Cajon. 448-4111: Emergency Exit, rock and roll, Thursday through Saturday; Bandit, rock and roll, Sunday and Monday; Prophet, rock and roll, Tuesday and Wednesday.

Pine Valley Restaurant. Old Highway 80, Pine Valley. 473-8727: Colin McCall and Karen McDermott, contemporary, early evening Monday.

Reuben's. 5455 Grossmont Center Drive, La Mesa. 465-3464: Brad Strackline, contemporary, Thursday through Saturday; Doug Hewitt, contemporary, Tuesday and Wednesday.

Sutton's. 7353 El Cajon Boulevard, La Mesa. 460-1500: Kellen Winslow and Linden King and the MVPs, contemporary, Monday; Steve Moxie and Finest Action, oldies, contemporary, country, Tuesday through Saturday.

The Turquoise Lounge. 5975 Severn Drive, La Mesa. 465-1525: Status, rock and roll, Tuesday through Saturday.

Van Winkle's. 10555 Mission Gorge Road, Santee. 449-0060: Farley and the Brand X Band, country, Thursday through Saturday.

South Bay

Black Angus. 707 E Street, Chula Vista. 426-9200: Motion, top 40, Tuesday through Saturday.

Country Bumpkin. 1862 Palm Avenue, Imperial Beach. 426-1161: Titi Cotton, country, Tuesday through Saturday; Ducktail Revue, 50s rock, Sunday and Monday.

Dance Machine. 1842 Palm Avenue, Imperial Beach. 426-1161: RPM, rock and roll, Thursday through

THE JOHN MALLON SHOW

This dynamic Las Vegas entertainer will be appearing at the Islands Lounge, Tuesdays thru Saturdays beginning at 8:30 p.m.

THE ISLANDS
Restaurant

CARLOS MURPHY'S

All shows start at 9:00 pm
No cover!

April 16
Travis Musical Duo

April 17
Mellow stylings of Delene

April 19
Brian Stevens Special Edition

Magic shows every Wednesday night

April 20
Kerry Ross in his Jacket of Death and illusions of Ken Evans

Kerry Ross and Jon Silver
4303 La Jolla Village Dr.
457-4170

Pancho's
Award Winning Mexican Food & Cocktails

Thursday, Friday & Saturday
all month, 9:30 a.m. - 1:30 a.m.
The fabulous
Jack Costanzo Band
16 albums - Latin jazz & American contemporary
Sunday & Monday 9:00 pm. Come & dance to our popular
D.J. Pancho
Sunday afternoon 2:00-6:00 pm, and Tuesday night
The Five Careless Lovers
Wednesday, April 20
KAREN & MINOT invite you to a
Manager's Party
from 8:00 pm-12:15 am. Pancho & Temo are away everyone will play
HAPPY HOUR PRICES ALL NIGHT! APPETIZERS DANCING
PRIZES SURPRISES
MUSIC BY RITUAL

Mexican Music Monday - Friday 3 pm - 6 pm. Well drink and Margaritas
\$1.00 Nachos \$5.00 Wine and domestic draft. \$1.00
1300 Carrión del Mar, Del Mar 461-6414

Saturday: live rock and roll. Sunday and Monday: call club for information: Deejay, rock and roll, Tuesday and Wednesday.

Hutch's, 1463 Palm Avenue, Imperial Beach, 423-3479: Deheza, country, Thursday through Saturday.

Joey's, 415 Broadway, Chula Vista, 420-4829: Leuze and Pina, oldies, Latin, and country, Friday and Saturday.

La Mac, 1441 Highland Avenue, National City, 474-3222: Bruce

Robbins, guitar "sing-along," Tuesday through Thursday: East Coast, contemporary, Friday and Saturday.

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City, 475-7133: Finck, country, Friday and Saturday.

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

Old Bonita Shore Restaurant, 4034 Bonita Road, Bonita, 479-3537:

Wayne Gire, contemporary, Thursday through Saturday.

Palomino Star, 1801 Main Street, Chula Vista, 427-5889: Branded, country, Friday and Saturday.

Royal Vista Inn, 632 E. Street, Chula Vista, 426-2500: Jeff Bradley, contemporary, Tuesday through Saturday.

Tapot Inn, 1069 Broadway, Chula Vista, 427-1304: Bach-a-la Trio, contemporary, Wednesday through Sunday.

Trudy Inn, 999 National Avenue, National City, 477-5733: Frank Dixon and Nightlife, country, Tuesday through Saturday.

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

Wild Turkey, 5080 Bonita Road, Bonita, 267-2550: Four Eyes, rock and roll, Thursday through Saturday; Panic, rock and roll, Sunday; This Kids, rock and roll, Monday and Tuesday; Network, rock and roll, Wednesday.

Rock & Roll

Johnny Almond Rhythm Revue:

Procy Music Co., Bobby G's Automatics: Windrose, Rodeo, The Buzi Band: Texas Toubone Band: Park Place, Beach Club

The Rocket Band: Glenn's The Black Slacks Band: Billy Up Tavern, Hill House

The Blitz Brothers: Vista Entertainment Center, Whiskey Flats

The Ron Bolton Band: Halogen, Rodeo, Windrose

The Boze Brothers: Chateau Lounge

Bonnie Bramlett and Friends: Billy Up Tavern

Bratz: My Rich Uncle's The Breakers: Lato Bar, Clubland: Spirit

Harrie Cunningham: Hill House, Billy Up Tavern

The New Dallas Collins Band: Jose Murphy's, Old Pacific Beach Cafe

Destiny: Dance Machine Diamond: Whiskey Flats

Dirk Debonaire: Doc Masters, Distillery Nightclub

Doll Congress: Spirit Ducktail Reves: Country Bumpkins

The Dynamos: Billy Up Tavern

The Echoes: Hill House

Emergency Edit: Park Place

Emu's: Headquarters Nightclub

The Features: Halogen, Bacchanal

Flowers: The Kimo

Four Eyes: Wild Turkey

Fuzy: Rocky D's

Guy Good and the Delect Tones:

Dance City

Joey Harris and the Speedsters: Spirit

Heros: Lehi's Greenhouse Incognito Rockers: Distillery

Incognito: My Rich Uncle's Jimmy and the Vandals:

The Russ Kirkpatrick Band: Jolly Roger: Sugarco Village

Knuckhead: Le Châlet

London Brothers: Bacchanal, My Rich Uncle's

The Mar Dela: Billy Up Tavern

Mythman: Trojan Horse

Tony Mills and Crosscut: Westerner

The Mix: Old Pacific Beach Cafe

Mojave: Tequila Flats

Moving Targets: Rodeo, Lehi's

NE-1: Headquarters Nightclub

Network: Wild Turkey

The Nomads: Jose Murphy's

Orphan: Spirit

The Pep Boys: Bobby G's

Planet: Whiskey Flats

The Press: Voodoo Jim

Prophet: Red Coat Inn, Park Place

Quest: (formerly Stallion): Trojan Horse

Rock Romance: Jose Murphy's

Rage: My Rich Uncle's

Red Shoes: Dance City

Red Wedding: Spirit

Red Zones: Spirit

Tim Reed: Old River Saloon

The Reflectors: Distillery

The Robert Kings: Glenn's

Rhythm and Mandy: Inc. Lehi's

PERFORMERS

Performers listings are compiled by Linda Neri. If you wish to be included, please call 234-2536 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

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Cox channel 30

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channel 107.5

All across America and all across town, people are talking about MTV: Music Television—the new, exploding 24 hour video music cable network. MTV brings you video music from the top artists. Live concerts. Rock movies. Music news, reviews and interviews. Weekend specials. Contests. Prizes. And it's all brought to you by our V.J.'s (that's Video Jocks).

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Greenhouse
Robyn Bass: Bobby G's
Rocco: Mankin Wind
Rocket: Le Châlet
RPW: Dance Machine
Running Wild: The Lantern
The Seventh: Dance City
Shake: Spirit
Show of Hands: Headquarters
Nightclub
The Sisters: Bacchanal,
Sharon Harbor Island
The Spad Brothers: Doc Masters,
Rodeo, Monterey Whaling Co.
The Squad: Spirit
Stalms: Targot Lounge
Leo Sault: Mom's
Terra: Red Coat Inn

This Kids: Distillery East, Wild
Turkey
Trance: Lakeland Resort
Travis: Vista Entertainment
Center
Tweed Snakes: Rodeo, Billy Up
Tavern
The Twosomes: Monterey Whaling
Co., Best House
U.S. Male: Mom's
Walt: Walt's: Monterey
Whaling Co.
X-Offenders: Headquarters
Nightclub

Country/ Country Rock

Gerry Bass and a Touch of Country:
Mustang Club
Ran Bell: Red Coat Inn
Roger Belmont: Drawing Maggie's
Blue Desires: Express: Valley
Center Inn Saloon
Boomer Rides: Lakeland Resort
Branded: Palomino Star, Mustang
Club
The Constables: Islands Saloon
Ron Cook and Cimarron: Circle D
Corral
Country Crossover: Circle D Corral
Country Justice: Kentucky Star,
Driftwood Lounge
CW Express: Ralph and Eddie's

JAZZ
THIS SUNDAY
April 17, 1 show, 9 pm
JOE PASS
with special guest
RICHELIE COLE
ALTO MADNESS
BACCHANAL
8022 Chalmers Road
For information call 560-8353
Tickets available at Ticketron

JAZZ
featuring TONY ORTEGA
Discover a recording artist,
played with legendary
Percussion and Lined
and movie soundtracks
Every Friday & Saturday
at 9:00 pm
The 100 Restaurant
121 N. El Camino Real,
San Diego, CA 92101
542-8880

Contemporary/ Top 40

Ken Anderson: Monterey Jack's
Back-a-Tide: Sugar Inn
Halo Strangers: Holiday Inn/Mission
Valley
David Biddick: Shepherd Cafe
Sue Berman: L's Bar
Dusty Best: Mr. Bill's Backroom
Saloon

Kirby Baker: No. 1 Fifth Avenue
The Billy and Annette Duets:
Hungry Hunter/Mission Valley
MC's

The Boze Brothers: Chateau
Lounge
Jeff Bradley: Royal Vista Inn
Mike Brown: McMen's Downtown
Carol and Cheryl: Mission Rose

Chin Reaction: Bull and Bear
Mike and Lynn Cherry: Islands
Lounge
Mike Clark: Shepherd's Cafe
Barry Craig: Papaya

Ray Correa: Mr. Bill's Backroom
Saloon
Rick Conroy: Mission Valley
Beach

Jack Costanzo: Quintet: Pancha's
Thomas Coder: Tom Ham's
Lighthouse

Daybreak: Mexican Village
Debra: Carla Murphy's, M.P.'s
Devocion: Black Angus/Mission
Valley

Dennis and Andy: Sandtrap Lounge
Double Take: Hungry Hunter/El
Cajon

Dusty and Melissa: Tom Ham's
East Coast: Le Maze
Express: To Leo's/Mission Gorge
Jim Evans: Mr. Bill's Backroom
Saloon

Forward Motion: Black Angus/El
Cajon
Skip Garcia: Sport's Inn
Garnett and Brown: La Hacienda
Continuo

Joe and Don Gwyno: La Pasa del
San La Mesa

BEACH CLUB

OCEAN BEACH, CALIFORNIA

Kehl & the Ratners

Tonight only—we like these guys!

Ya gotta dance
Friday and Saturday



The Saturday Night Special—Schnapps \$1.00
1921 Bacon at Newport 222-6822 Ocean Beach

DISTILLERY

NIGHTCLUB

140 South Sierra, Solana Beach.
755-6733
NO COVER UNTIL 9 PM
Happy hour every night 50¢ well drinks

Thursday, Friday, Saturday
North County's own



Sunday & Tuesday
Back from 2 weeks at Mammoth



Tuesday
91X NIGHT The Rock of the 80's!
New Wave Fashion Night
Prizes for the best New Wave
fashions included

Wednesday
FINALS
New Wave Dance Contest
12 weekly winners compete for
a trip to Las Vegas
THE REFLECTORS



Call 755-6734 for further concert ticket information.

Wayne Gire: Old Bonita Store
Restaurant
Leslie Gold: Sheraton Harbor
Island
Ground Zero: Harpoon Henry's
Jim Hawley: Old Pacific Beach Cafe
Charlie Hewitt: Reuben's/La Mesa
Buster's
Kent Hornor: Shepherd Cafe
Lutson Hunsom and Dusty Best:
Antonio's Hacienda
Johnny Cadillac and Ace: Tio
Leo's/Mesa Mesa, Barbours
Lady and the Tramps: Barr-X
Ranch House
Roberta Linn: Atlantis
Lodges: Rovers
The Dan Luvano Trio: Springfield

Wagon Works
Magie: Ramada Inn/Escondido
Main Street: Bahia Belle
Colin McCell and Karen
McKerrett: Pine Valley
Restaurant
Vicki McMaster: Sheraton Harbor
Island
Larry Moore: Humphrey's
Motion: Black Angus/Chula Vista
Steve Moussa and Pinet Action:
Section's
Nightlife: Smuggler's Inn
Larry Page: La Hacienda Cantina
People Movers: Hilton Hotel
Eddie Preston: Barnacle Bill's
Michael Rhodes: Shepherd Cafe
Bruce Robbins: The Bonedocks
Restaurant, La Mesa

Cina Robles: Arsenio's
Donny Rose: Hamburgers
Saravali: Lorenzo's
Roy Sanders: Red Dog
Salvador Valley Port Steakhouse
Second Wind: Black Angus/Kearny
Mesa
Shine It On: Vacation Village
Hotel
Soft Sell: Asly Roger/Oceanside
Tony Soraci and Co.: Henry's
Sound On Sound: Holiday
Inn/Embarradero
Spring Fever: Hotel del Coronado
Brian Stevens:
Mahoney's Coronado, Carlos
Murphy's Monterey Jack's
Joe Stewart: The Leo's Mesa
The T&A Trio: Hungry
Hunter/Oceanside
Ted and Dave: Ramada
Inn/Escondido
Don Tension: The Flying Bridge
Third Degree: Kearny Mesa Bowl
Allison Thomas: Reuben E. Lee
Travis: Monterey Jack's
Triple Play: Hilton Hotel
True Spirit: Vista Entertainment
Center
West Coast: Tuba Man's
Arnold Williams: Moby's Broiler
Kellen Winslow and Linden King
and the MVPs: Section's
Wizards: Bahia Hotel
Zuma: Hungry Hunter/Oceanside

Jazz

Joe Angelos: Shepherd Cafe
Lent Bell: Prophet Restaurant
The Greg Bloch Villa Trio: Blue
Parrot
Pro Brigham's Preservation Band:
Pat Jay's: Lorenzo's
The Del Bybee Big Band:
Bacharach
The Bruce Cameron and Hollis
Gentry Ensemble: Triton/San
Diego
Charlie's Goodtime Band: Gaslight
Room
Jeanne and Jimmy Chatham:
Sheraton Inn Airport
The Chicago Six: Belly Up Tavern



LITTLE GIRLS, Saturday, Spirit

La Hacienda Cantina
Barry Craig: Pappas
Django: Fish House West
Shelly Patti: Elario's
The Mike Garson Trio: Elario's
Ground Zero: Harpoon Henry's
Harvey and Sid St. Joes:
Solisado's
The Daniel Jackson Jazz Blues
Band: Blue Parrot
The Denise Jeter Quartet: Blue
Parrot
The Bill Kyle Vibe Quartet: Our
Place
The Kevin Lettau Quartet: Old
Pacific Beach Cafe
The Dan Luvano Trio: Springfield
Wagon Works
Joe Marillo Quartet: Blue Parrot,
Pineville Lounge
Shep Meyers: Prophet Restaurant
Tony Ortega: The 4th Restaurant
Joe Pass: Borchardt
Don Phillips and Bill Coleman: Pat
City/China Camp
Ella Ruth Piggie: Crossroads

The John Rekevics Quartet: Blue
Parrot
Ron Satterfield with Crossroads:
Elario's
The Peter Sprague Quartet: Rex:
Bacharach
Stan and Jerry: Silver Fox
Stone's Throw: Belly Up Tavern
Travelers: Blue Parrot
Twins: Carlos Murphy's
The Mike Van Oulst: Pavilion
Lounge
West Coast: Tuba Man's
Wholly Cats: Belly Up Tavern
Zoo: Chuck's Steak House

Blues/R&B/ Reggae

Johnny Almond Rhythm Revue:
Pappas Mesa Co., Bobby C's
Answers: Headquarters Nightclub
Roger Belland: Dravay Magpie's
The House Brothers: Chateau
Lounge
The Breakers: Aztec Blvd
Tom "Cat" Courtney: Texas
Tubhouse
The Dynamones: Belly Up Tavern
The Five Carless Lovers: Pancha's
Harmonies Joe and Stage Peights:
Brown's Place
The Hurricanes: Le Chateau
International Reggae All-Stars:
Belly Up Tavern
The Daniel Jackson Jazz Blues
Band: Blue Parrot
Rusty Jones: Kelly's Pub
King Blacout Blues: Mandolin
Wind
Miles and the Drifters: Belly Up
Tavern
The Nomads: Jose Murphy's
Ella Ruth Piggie: Crossroads
The Rhythm Kings: Elario's
Starline: Mandolin Wind
Stone's Throw: Belly Up Tavern

Folk/Ethnic

The Big Jewish Band: Old Time
Cafe

Sandy Bradley and the Small
Wonder String Band: Old Time
Cafe
Brian Connolly: Blarney Stone Pub
Jack Costanzo Quintet: Pancha's
Bacharach
The Peter Sprague Quartet: Rex:
Bacharach
Stan and Jerry: Silver Fox
Stone's Throw: Belly Up Tavern
Travelers: Blue Parrot
Twins: Carlos Murphy's
The Mike Van Oulst: Pavilion
Lounge
West Coast: Tuba Man's
Wholly Cats: Belly Up Tavern
Zoo: Chuck's Steak House

Jonathan Parker: Old Time Cafe
Raggle Taggle: Case del Rey Motel
Dave and Becky Robinson: Old
Time Cafe
Pace Sevilla and Rodrigo: Dravay
Magpie's
Siamas Gael Cell Band: Dravay
Magpie's

Everything Else

Donat: Hungry King Food
Jim and Theresa: Patriot
Game
Rusty Jones: Kelly's Pub
Leslie and Pina: Jay's
Doug Maclean: Old Time Cafe
Sean McVicker: Blarney Stone, The
Karen Mulally: Dravay Magpie's
Paradise St. Band: Dravay
Magpie's

Paul Gregg: piano bar, Dookie's
Pappas
Steve Hulse: comedy and music,
Monterey Jack's, Red House
Just Practicing: comedy and
music, La Mesa House
David Randall: original music,
Dravay Magpie's
John Kormanik: piano variety,
Gold Coast Lounge
Llama: classical guitar, King Food
Bub MacLeod: piano bar, Bahia
Hotel
John Mallon and Lisa: Las
Vegas-style musical variety,
Islands Lounge
Jerry Melnick: guitar variety, Gold
Coast Lounge

Mardi Milligan: guitar variety,
Bacharach
The Neopets: Las Vegas-style
musical variety, Sheraton
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Anthony's Harbor-side
Orion Duns: classic guitar,
Kierke's Ramada Inn
Buddy Reed: piano bar, Bahia
Hotel
Tommy Sparks: family
entertainment, Organ Power
Pizza/Lemon Grove
Jo Trueman: piano bar, Dookie's
John Work: piano bar, The
Bonedocks Restaurant
Yoursell: "cosmo-come" music, The
Cafe

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Friday 15	STONE'S THROW Vintage jazz & swing	7:30 & 9:30
Saturday 16	SANDY BRADLEY & THE SMALL WONDER STRING BAND Sandy Bradley, former member of the Gypsy Gypsy String Band, presents old time music on guitar and piano with twin crooners Greg and Gave Canino on guitar, fiddle, banjo and harmonica.	7:30 & 9:30
Sunday 17	THE BIG JEWISH BAND KLEZMER REVIVAL MUSIC	6:30 & 8:30
Tuesday 12	OLD TIME HOOT NITE Open stage—musicians call in at 9:30	7:30
Wednesday	OPEN POETRY READING An open stage for poets. Call in at 5:30 for a time to read	7:30

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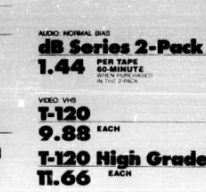
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CURRENT MOVIES

bankroll his career. These are unfortunate proportions, because Dennis Quaid, who doesn't look tough or act tough, is much more credible and likable when singing than fighting (especially subtle when singing his own composition "The Jungle Song"). With Warren Oates, Carline Watkins, Stan Shaw, and Pam Grier, directed by Richard Fleischer. 1983. (Mira Mesa Cinemas)

Up in Smoke — Cheech and Chong's marijuana puff piece is simply a stinker (a pot smoker? a stinkpot?).

Gas masks are advised. With Stacy Keach and Tom Skerritt, directed by Lou Adler. 1978. (Parkway, 4:15 and 16 midnight)

Urban Cowboy — A Texas of cowboys (John Travolta, who would not look out of place at a dude ranch) experiences deep emotional fulfillment with his success in riding the mechanical bucking bronco at Mickey Gilly's Texas-sized saloon (three and a half acres, capacity of 7,000 — and it all comes now, near) his fun is soon spoiled, though, when his willful wife

becomes almost as good at it as he is, and when a mean-looking stranger in a black velvet shirt proves himself to be even better. This barroom rivalry would have lent itself well to the mock-heroic mode, and can only help leaning that way from time to time. As the slice-of-working-class-life it wants to be, the movie is safely fun on work life (if you blink at the fields altogether), on locale, and on the cowboy mystique that is supposed to be laid bare. With Debra Winger and Scott Glenn, directed by James

Bridges. 1980. (Cinema, from 4:15)

The Verdict — The focus of this David vs. Goliath courtroom drama is on the plaintiff's attorney (the David figure) in a morally straitforward medical malpractice suit. What we have here is not an extraordinary lawyer in the Perry Mason mold, nor even an ordinary one. What we have instead is a walking-talking wreck. The setting-up of his disreputable personality serves, firstly, 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 in impact for being laconic and cryptic in expression. "If I 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 mawkish theme of professional ineptitude begins to take precedence over that of personal redemption, his shortness of breath in moments of

CURRENT MOVIES

stress, his verbal stumblings and apologetics, his runny-nosed sniffing, his dry-mouthed, imperfectly enunciated, an' punctuated opening speech to the jury (in sharp contrast to the closing speech, where, having audaciously oiled up his creaky suit, he gets very eloquent as the camera helpfully swoops in on him). At these symptoms of a man out of his mind, we are really rotting more than we are. Along with additional wry cynicism about the legal profession, are really rotting more than we are. Along with additional wry cynicism about the legal profession, are really rotting more than we are. Along with additional wry cynicism about the legal profession, are really rotting more than we are.

Wild Strawberries — An eminent octogenarian, haunted by bad dreams and sad memories, travels through an eventful all-day car ride and a painful review of his life, en route to accepting an award at the day's end. One of Ingmar Bergman's best movies, starring Victor Sjöström, a noted Swedish director of the silent era. 1957. (Kari, 4:20)

The World According to Garp — Just the thing for the person who couldn't get through the book and

wondered how it came out. They're all laid out here, all those unforgettable and unbelievable and unimpeachable moments from the novel. They possibly seem a little flatter on the screen, partly due to the absence of John Irving's puckish prose, and partly due to the omnipresence of Melvyn Driick's overcast color. Still, the contrived plot, the symbolism, the flying motif, and the myriad recurrences and reversals help to preserve the and, literary flavor of the original. The movie is already composed before the entrance of Robin Williams, in the role of the adult Garp, sole progeny of the starchy movie mainstay since

Flora Robson or Anne Revere (Glenn Close, in her screen debut), and hero-figure for raging egomaniacs. Williams's own brand of puckeriness is no substitute for Irving's. He often seems a bit fey, a bit "touched," a bit puerile, and a bit simpleton, and despite those moments when he reminds you of Rod Taylor playing Sean O'Casey, he never seems to possess the mental wherewithal to be a Major American Fiction Writer. (The Fellini-esque fantasy scene, to illustrate his first published short story, is not help here.) With Mary Beth Hurt and John Lithgow, scripted by Steve Tesich, directed by George Roy Hill. 1982. (Piazza Twin 2, from 4:15)

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The World According to Garp — Just the thing for the person who couldn't get through the book and

The World of Apo — The conclusion of Sayan's Apo series is the only installment that fits the requirements of tight, well-proportioned storytelling, as it follows the protagonist from bachelorhood in Calcutta to wedlock, widowhood, and reluctant fatherhood. The chronicling of a sexual relationship is a new step for Apo, and it is invested with a sublime sense of self-consciousness, curiosity, and delight (the bridegroom musing, "What is it I see in your eyes?" and his wife dead-panning, "Mascara"). 1959. (La Jolla Museum, 4:20, 7:30 p.m.)

Yol — Yilmaz Guney, Turkish actor, writer, director, and political prisoner, was still in jail when he smuggled out instructions for this film, to be filmed in the prison. Guney has since escaped prison and fled the country. The off-screen circumstances have no doubt warmed the reception of this film on the world market. What's actually on screen is at times interesting as cultural data. As a narrative, however, it connects on a weak level, it is heavy and hammering. 1982. (Five Arts, 4:16)

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