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skateboard fanatic.
But it helps.

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But it helps. By Steve Sorensen walls with rock-and-roll fakies, lip grinds, and backside ollies.

But one adult Eagle of high which is the way its leaders refer to scouting, had a scheduling conflict and wasn' present at the dinner. Tom Emery, a sixty-one-year-old cial artist who heads Troop 610 in Poway, holds the local distinction of producing the largest number of Eagles (thirty-six) by a single scoutmaster. Emery became an Eagle in 1942 in Mineral City, Ohio, and remained the only Eagle from Troop 88 for twenty-four years. He tutored his first Eagle in 1971 (Wes Brinsfield, now a nuclear engineer at San Onofre), and has been trying to retire from scouting for the last couple of years. But just when he thinks he's going to quit, "a beautiful kid comes along, like this Edmundson boy we just got. Mexican lad, beautiful. The boy's a winner. I'm going to make him Eagle, so I guess I'll be around another four years.'' There are 300 local Boy

Scout troops, some of which have brought forth more Eagles than Emery's Troop 610, but none of those troops has remained under the continuous illustrates his answer to the question of why he's ordained so many Eagles. 'It's that business of doing your best, staving right there. I don't care what they say, stay there

Emery says there are three kinds of Eagles: self-motivated, institutional, and family Family Fagles his duties. Institutional Eagles



carving two church doors. "I love those kids, and they know it. I can kick a kid in the butt,

that maybe I was," he says with a sly grin.
Emery speaks of his Eagles as if they were living works of art. They ve gone on to become engineers, ministers, teachers, pilots, attorneys, and inguists. He can name them all, their histories, their families unders the like government. families, where they live now. He speaks proudly of George Daly, the first black to become an Eagle in the San Diego council. "He'd transferred out from New Jersey, and when we held his court of honor [to award him his Eagle], his scoutmaster from back there

UnKool

Rob Hagey is already making plans to scale down drastically this year's San Diego Jazz Festival, his sixth production since 1979. Festiva Productions, which combined its KOOL Jazz Festival with Hagey's last fall for a ten-day extravaganza costing more than \$120,000, has canceled seven KOOL festivals, including those in other West Coast cities of Seattle and San Francisco, and is restricting itself to an even dozen, all east of the Mississippi River, says producer Darlene Chan. And producer Darlenc Chan. And that leaves Hagey without a sponsor — something he desperately needs, for even a small festival like the one he envisions for the end of August, lasting only between three and five days, would cost "anywhere between \$50,000 and \$70,000.

and \$70,000."

Chan says the reason
Festival Productions and its
sponsor, the Brown and
Williamson Tobacco
Corporation, pulled out is that
it wasn't "economically
feasible" to stage another San
Diego fest. Bad weather hur Diego fest. Bad weather hur attendance at the two "jazz picnics" at the University of California at San Diego that served as the festival's finale last year. Only 4000 people attended instead of the hoped-for 8000, and Brown and Williamson ended up losing regund \$5000.

become a crackerjack marine, which was his dream. What an

which was his dream. What an exciting man.!"

Emery's voice drops and his face changes when he talks of Kirk Young, who became an Eagle in 1976 at the age of fourteen — four years before most achieve that rank. In 1979 he was dispensed as a but terminate of the control of the

he was diagnosed as a leukemia victim, and he didn't make it. Emery has tears running down his cheeks as he explains how

his cheeks as he explains how Young cane to him just before he had an operation in which his chances of survival were extremely low. "I acked him what he thought about his chances." Eastern years, "He sale with "Emery says. "He sale with "Emery says." He sale with "Emery says." He sale with "Emery says of which had been to be the ways told all the part of the part

around \$50,000.

But Hagey has trouble accepting that explanation.

"Festivals of this kind never make any money," he says.
"Just like the symphony, just
like the opera, anything
cultural has to be subsidized cultural has to be subsidized—
that's the way it's always been.
And besides, the festival they
[KOOL] hold in Chicago each
year is a free festival costing a
total of \$330,000; the city puts
in half, and KOOL donates the
emphasize \$150,000. remaining \$150,000.



It started nearly ten years ago in the South Bronx as an ago in the South Bronx as an alternative to gang warfare. Young toughs would challenge each other to dance rather than slice and dice each other when gang confronted gang on the city's streets. In its slow trek southwestward to San Diego.

> monter of two of the dancers and supervisor of the group, says that the twelve- to sixteen year-olds came in the early afternoon to dance for an hour or so for fun, and for the amusement of the visiting tourists. While the kids and supervisors may have enjoyed the apparently did not. The sight of six Mexican, three Italian, and

hast week he issued the following memorandum regarding the break dancers:

Because of the concern of all of us on the bad element being attracted by these gangs just as started of the season of the season of the season with the proposed of the season with the promised his department's help, plus he said he would contact with Chief LeBlanc or the Harbor Police and he has promised his department's help, plus he said he would contact when Diego Police. Please help us avoid gang activity here by calling when cattering the proposed of the season with the proposed of the season with the proposed of the season with the season of the dancers. "I'm retainly not Ma Barker and her outlaw sons," she

and her outlaw sons," she says. "My two boys, Andy and Wency, organized the group and dance, but they're not bad kids. I've been there every time they've danced and there's never been any arguments or any fights." According to her son Andy, the auditorium at San Diego High School, where he attends classes, has been set aside by the school principal three days a week at lunch for the group to practice. Faille contends, despite the wording in his memorandum, that he was not referring to the dancers themselves ("They can probably be nice kids, I don't know"), but to the individual: element here at the park, and we don't want any problems. On the weekends that it [the dancing] has happened, we've experienced some shoplifting It's part of the aftermath

direct correlation between the

City Lights

direct correlation between the dancers, the viewers, and the shoplifting. Faille said that he didn't know because he hadn't compiled the statistics yet. There have been at least two incidents in the past month or so, Faille says, when dancers (he was not sure whether they. started the month with a three-part series on "Incredible Hunks." Filmed on location at Kearny Mesa's Fitness and Muscle Center and the Main Attraction bar in Mission Oorge, this special report featured interviews with oiled body builders, sultry male were the San Diego Breakers ont) started dancing inside the shopping village itself and had to be asked to leave. He also strippers, and their enthusiastic female fans. Kory Wolf, the El Cajon carpenter chosen
Playgirl's "Man of the Year to be asked to leave. He also said that the park has started to receive calls from young girls asking when and where the brea dancers were performing. This is not the sort of image Seaport Village wants to cultivate. Paille contends that the dancers intimidate visitors. "We have rated a solo appearance in the series on "Rational Relationships" and a two-parter on "What Turns You On." The latter supposedly offered insights into what males find attracti tourists and old people come here and it [the dancing] is something that they can't understand "



Channel 39's news department has tried lighthearted anchor teams and shows, late time slots, early time slots, and a succession of news directors. The only constants in Newscenter 39 have been weatherman Bob Dale and the show's rockbottom audience ratings. But this month the station

discovered sex. Ken Nelson, 39's recently hired news director, is an alumnus of KABC in Los Angeles, which propelled itself to the top of the ratings with a diet of titillating feature segments. Nelson's strategy for the February audience surveys here appears similar. Though 39's motto remains "Go When the News Is," the station

was essentially a collage of scantily clad sunbathers whe expressed their desire for "smooth, warm legs" and
"buns, tight buns." There
were other segments on
mail-order brides, and the station's new on-air physician Dr. Red Duke, kept to the theme with segments on hysterectomies and

Is this new tact working? Reporter Jody Hammond says her "Incredible Hunks" series

Dalton says about one hundre viewers wrote in for the free pamphlet accompanying her "Rational Relationships" "Rational Relationships" series. But the station has boosted its advertising budget by twenty-five percent this year and is promoting the various series in every major daily newspaper and on fourteen loca radio stations. That hype contrasts with Channel 10, the dysmenorrhea. Reporter Jack Gates is working this week on a series highlighting San Diego's "cover girls." local ABC affiliate, which saved promotion and advertising money by piggybacking on the network's Olympic coverage. Ten News still got a hundred requests for a pamphlet accompanying its "special report" on earthqual

村人 图4. 图1

"special report" on earthquake safety.
Still, Channel 10 is fighting to regain the number-one position from Channel 8, and won't give 39 a monopoly on titillation. Dr. Michael Resnick, 10's resident physician, has recently offered equally compelling segments on "sexual avoidance" in married couples, senetic sexual

-PK



Newsline publisher Larry Remer has consistently refused to confirm that his paper's financial backer for the las year and a half has been La Jolla investment tycoon J. David Dominelli. But when the public learned in late January that Dominelli and his legion of firms might be in trouble. Remer's weekly journal. silent on the subject.

Dominelli's financial empire began to crumble in the wake of a million-dollar lawsuit filed two weeks ago by one of his industry watchdog agencies such as the National Association of Security Shortly after that, on the

(continued on page 34) FEBRUARY 23, 1964 3





those who want it. He's got his those who wait it is a go repertoire of speeches and stories, all uplifting, and some scouts respond to them more than others. He has a bit about seouts respond to them more than others. He has a bit about a chieving, and his story about the Cultiers is always a campfire the Cultiers is always a campfire and a constant and a constant the constant and a constant the constant and a constant the Big Boys in an important track meet. Emery tells it like a master, his voice rising and falling, his face twisting, his bands pumping. The girst of the story is that the runner is well behind coming down the home stretch, so be for official to the constant and the c

are created by Zealous scoutmasters, who run what are derisively termed "Eagle mills" in the movement. "The self-motivated Eagle is the true Eagle," says Emery. He claims that he's never made an

that he's never made an institutional Eagle, and it would be impossible for him to martie a family Eagle, since his two children are daughter are daughters. No, Emery's Eagles are made from the inside out, smoothed by their own grit. It's a lesson Emery learned as an aspiring Eagle, when he had to pedal his bide eleven miles to visit an old potato farmer named Abas hon. It

began to be picked off b

farmer named Absalom J.
Silvernail, who was Emery to
counselor for his art merit
badge. It took eighteen
months, but Silvernail, who sent young Emery to ente drawings and paintings at county fair art shows and worked with the would-be artist as a master to an apprentice, eventually awarded him the badge. It's a lesson Emery releamed in World War fighting on New Guinea, and how one night the Japanese drove American forces back drove all the way out here to be present. I wasn't George's idol. his unit spent the night, neck deep. In the morning they





shoppers may have enjoyed the activity, certain members of the kitschville community

six Mexican, three Italian, and one Anglo kid flipping and spinning in front of a radio neatheir stores disturbed some of the proprietors, and although Faille is reluctant to name the complainers, on Wednesday of last week he issued the following memorandum







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100

41

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VERIFIED

Looked Up Neil's Nabob

Nells Nadoo
In reference to the term
"nabob," frequently used by Nell
Morgan in its Tribuse column
Morgan in its Tribuse column
(Lights," February 16), it is
interesting to note the definition of
the term. According to the
American Heritage Dintionury, a
"nabob" is 1) a governor in India
classification of the term of the term of
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Pull Up A Share

A SAULTE

Lenyved the historical
background Sarah Austin wrote in
Word Pictures "C'Events,"
February 9). While it is valid that
poctry readings do not generate
large audiences, poetry actings
expression of writing obviously is
flourishing ir. San Diego (note the
long listing of poetry readings
eithed in Austin's harticles.
Speaking as a writer and
published poet, I would like to add
that poets who participate in

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readings often gather a following and their works become known. I would encourage poets who bave not submitted their work for publication to read at open readings. The experience not only gives timid poets courage, but provides audience feedback. As a teacher in a poetry class once said, "You write poetry either for younceff or to share with others." San Diego is growing in sharing poets.

sharing poets. Sheila Hayes San Diego

Who Ordered This Visit?

This Visit?

I was shocked to read the evaluation Eleanor Widmer gave to Scarpias returnate in La Jolla. Village ("Moustaka to Me. New Yorker who has spent the lass six winters in La Jolla. The advertisement in the Rouder informed us of Scarpias existence, had an experience there very different from the one that Widmer describes. Two of ut choose the contract of the contract of the contract of the contract of the party choice including that several to us in Greece. Two of the party choose the lasagea, which was delicious and contract is large, airy, bright, and cheerful. The service was superb. The conner was courteous and sattentive.

The owner was courtoous and attentive.

I have read many evaluations of restaurants in New York and efsewhere and never read anything that appears of distorted and better and the strength of the strength of

E.G., For Example

I'm afraid it seems John D'Agostino has been taken in by rock god Joe Strummer of the Clash ("Strummer at the Barricades," February 9). Perhaps we weren't at the same concert. You see, as some friends and I arrived at the Fox Theitre we were courtecated verteed with a were courteeously greeted with a welcoming skirmish with a few members of the riot squad employed by West Coast Stage Productions: Why? Because we

were looking for our seating section and they thought we were getting too close to the stage. This happened to others as well, through the first few minutes of the Clash's performance. Then we were subjected to a rock star laser and video show that included some impressive blinding floodlights.

etters

Now, I would like to pop an dealistic bubble or two and steer a few people through the haze of hero worship. This was the third time I'd seen the Clash, as well as

the projection was not been designed to the projection of the time of the cent of Cash, as well as the worst. I've appreciated them assessed to the second of the projection o of existentialism, a new energy we need if we're ever going to climb out of this sink-hole we've fallen

our or missing some vertices into.

These vital groups represent the two sides of one extreme—harsh and harsher. They are the antidotes to the mass doses of crap we've been taking for too long. They 've turned far more heads and opened many blind-eyed youth to their predetermined far is night-andedly, for their irony and sarcasm is

nightier than the white-crap-that-

contradiction's years out. The Crass and Fall are far more serious and declicated to their beliefs; they've dug down deep inside to the belief they were deep inside to the serious deep inside the serio

tested day by day. I'm titted of living this way and my emper is short. It's bad enough to live in this country for the country fight from you have out the fight wing without a fairfight. The being pushed closer and closer to the edge by an ex-actor-the country of the country



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Straight from the Hip

Dear Matthew Alice:

Dear Matthew Alice:
Is there or is there not a street in Leucudia called Bussew Terrace? According to the latest Thomas Bros. map, page twenty-four, there is. I have always been amused by funny street names, but this one takes the cake. I drove over there to take a picture of the street sign but found none. In fact, the people in the area insist that there's no suck street. One person who lived there informed no that: the street in least the called the people in the area insist that there's no such street. One person who lived there informed no that: the street in question (a small cul-ac-sac at the norm erad of Urania Avenue) has no name, but they give their addresses as being in the 1300 block of Burgundy Road (a block north of, and with no access to, Batstew Terrace). What's going on here?

Let. Gilliam and soung on nere:

Stofam Bracch
My heart is broken, Liz. Tue, it's poissible tom kit up a tasty concection without ever leaving the pages of Inomas Brox. You could start out on Kitchen Creck Road and, making use of the invaluable Frying Pan Road, toos in some Basil Place. Sage View. Tarragona Drive. Pepper Way, maybe a bit of Avocado Lane for color, and any one of your favorite meats (Hereford Drive. Tuna Lane, even Pengin Crick). But sad to say, you'll never street in San Diego County.

Battew Terrace exists only in the mind of some slightly warped map maker, prob-

Batsew Terrac exists only in the mind of some slightly warped map maker, probably a Thomas Bros. The county department of planning and land use has no official record of this street, and if that agency asys there isn't one, there isn't. Up until the 1982 edition, the Thomas Bros. map showed an unbroken straight line between Burgundy Road and Urania Avenue (it is move a grass-covered path). Somewhere in the creation of the 1982 map, however—the creation of the 1982 map. However have the company that the 1982 map has a supplied to the 1982 map. The 1982 map have the 1982 map.



change was made: the mappers received notice that the Burgundy-Urania connection was being "abandoned." In fact the street had existed only on paper, the result of a plotting process in which the map maker uses tentative maps from developers as a source. This "paper" arreet was for some reason never built. The change reason never built. The change the process of t

instance of a ropyright bug (which is a real entity). This device is a protective measure map companies utilize to ensure their endeavors will not be plagiarized. An example would be an intentional, slight misspelling of a street name that, should it

People need to think that their money looks like money, and Americans think cents should look like copper. Calf twice in the long history of our cent have we

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.

show up in a competitor's map, would reveal some shady goings-on. But Batstew Terrace is just too blatant to serve as a Terrace is just too batant to serve as a copyright bug. One more thing, Liz. Save your 1984 edition as a souvenir, because Thomas Bros. tells me they will be changing the name of this peaceful little roadway in next year's version. And so we all have you to blame for the loss of this colorful bit of our local culture. Thanks, pal.

Dear matthew Attoe: Recently some thieves broke into an old ballroom in order to steal the copper plumbing pipes. I casually mentioned to a friend that all they had to do was melt friena min at mey man to a was men down a bunch of pennies, if copper was what they wanted. To my disbelief, he told me pennies aren't made of copper any-more. Please, say it ain't so. Joe Terrebonne San Diego Did you just get back to Earth, Joe? The zinc cent has been a reality since late in 1981, when the U.S. Min began releasing 1982-dated cents that contained 97.6 perent zinc and 2.4 percent copper. The thin copper wash electroplated to the nearly pure zinc core was an attempt to preserve the appearance of the "copper" cent while cutting costs dramatically — the mint estimated the new cents will save \$25 million each ware

cents should look like copper. Only twice in the long history of our cent have we strayed from the traditional cupreous look exhibited by the first U.S. cents, which were minted in 1793 from pure copper. The well-remembered cents of 1943, 2000, 2

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You might wonder why we offer what appears to be a diet book, and then say you don't need it. No, we're not shooting ourselves in the foot. Take a look at the cover. There are two very bold words there. Yes, one is "DIET," but the other is "MOTIVATION." Motivation is the key to diet success. That goes for any and all diets.

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Have you ever noticed the purp'e, pie-in-the-sky promises in the diet ads and articles? Their

A diet takes resolution, perseverance, and yes, even courage. Curiously, those are the very factors that can work to motivate you to a successful diet experience!

PRIDE OF ACHIEVEMENT

Look, do you brag to your friends that you can tie your own shoelace? Hardly. Would you brag to your friends that you had taught yourself to play a musical instrument! Very likely. The more difficult the task, the more honest pride you can rike in achiering your roals. take in achieving your goals.

Dieting is such a difficult task: It can even be haardous, because when you fail, you feel you have lost control of yourself, and that can haard your self-esteem. Recognize one thing dieters don't fail: their diets fail! Virtually all diets lack sustained, appropriate motivation.

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The answer to the diet motivation dilemma has been starting us in the face. You've seen the graphics used to show the national budget, to plot market trends, to dillustrate the advantages of one product over another. Specially designed of the product over the control of the dilpose most of us lack when it comes to completing a diet.

Sure, it's a simple device. All the best ideas are. Look at paper clips, and safety pins, and ball-point pens. After they were introduced the ideas were obvious. Then the products became essential. The graphic tools The Der Motivation Manual gives you are obviously useful, and easy and entertaining to use. You will then find graphics to be essential for the diet task.

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THE INSIDE STORY

CITY COUNCILWOMAN GLORIA McCOLL LAST of apartment buildings in her midcity district. McColl doesn't like telling developen what to do; she sees moratoriums and blanket building restrictions as an infringement of private property rights. So McColl didn't stage a press conference or send out a news release about her decision, and she'd be happy if no one especially the development land-use attorneys who raised

iand-use intorneys who raised the money who raised the money what put her in office—finds out what she is done. McColl supported the moratorium only because she didn't have a way out. When she was fighting six months ago to save her council sear from challenger Bob Filmer and from challenger Bob Filmer and from challenger Bob Filmer and promised a roburnassing loss in the district primary. McColl promised a group of miderity leaders that if group of mideity leaders that if a new community plan wasn't approved by February, she'd support their call for a moratorium on large apartment buildings in the area from Park Boulevard east to Fifty-fourth Street. McColl made that promise in a tape-recorded terview. Last week those same

Park, City Heights, University Heights, and Normal Heights turned our 250 neighbors to remind McColl of her promise. Steve Temko, president of the Normal Heights Community Development Corporation and leader of the neighborhood coalition, had made it impossible for McColl to backtrack. Prior to the meeting Terriko sent out press packets containing excerpts from McColl's tape-recorded interviews; during the sess his group distributed among the audience a bright pink mimeographed sheet headed "Complete Text of Gloria McColl's Interview That She Would Support a Moratorium in Mid-City 'Mayor Roger Hedgecock tried to take the focus of attention off McColl focus of attention off McColl that night; when she was bluntly asked by a questioner if she indeed supported the temporary building ban. Hedgecock deflected the animosity by taking the microphone and speaking in recentilistic about the council's generalities about the council's concern for midcity's lack of building design standards, off-street parking, and open space. But at last week's meeting McColl eventually had to concede her support in face

of her documented promise.



Though she is now pledged

to oppose any construction plan that calls for more than

twenty-nine units per acre, the councilwoman won't have to vote against such projects until a formal more torium is

vote against such projects until a formal moratorium is approved by the council. That process could take months, especially with McColl's decision last week to forward Temko's draft of the moratorium to the city attorney.

moratorium to the city attorney for "review." McColl can in

the meantime continue to cast favorable votes for projects th

are counter to the spirit of the

proposed moratorium. She did that last week, when, on the very day she pledged for the

Ironically the councilwoman has only herself to blame for being forced to endorse a plan so contrary to her personal philosophy. Temko and his neighborhood strategists have long suspected that McColl was responsible for delaying the writing of a midcity plan that would have set more that would have set more realistic density limits than those now allowed by the existing plan. They say McColl dreaded the thought of having to take a position during the election campaign on what the same than the same proper for the densities were proper for the community; that whatever limits she endorsed would have angered either builders, who want higher densities, or want higher densities, or Temko's neighborhood allies. Her opponent, Filner, might have found an issue in the

an apartment project on Wilson Avenue. McColl says she voted for the higher density "be no one showed up at the no one showed up at the [council] meeting to talk against it." Yet Mayor Hedgecock opposed that same project for the very reasons outlined by Temko's group— that no large-scale building should be approved until the community plan is passed. (The council voted 7-to-1 in before that vote, McColl joined the council majority in turn down an apartment project proposed for the Mission Gorge area. The district's councilman, Dick Murphy, opposed the project because of

moratorium, she voted to approve increased density for

The next test of McColl's sentiments could come in April, when the council debates a developer's request for higher density on a mideity apartment project. At the same time — before either the community plan or the moratorium comes to a vote the council may be asked to amendment to the North Park general plan that would increase density over some eighty acres of that commun covering Park Boulevard to Idaho Street and Meade to Idaho Street and Meade to Adams avenues. McColl's stance is equivocal. "I do not want to vote for increased density in that area," she says. "But I would in fairness listen to the developer."

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gone to hell now," the caretaker says, crawling out from under his truck and wiping his greasy hands on his pants. His trailer is parked in front of the dead skateboard park — now a fish-for-fee pool — next to the Carlsbad Raceway.
"It was famous once. In Reader's Digest. The first one like it in the world. I built it myself. . . You could skate it there for a month and never do the same thing twice." What happened? He shrugs and shakes his head. "Insurance problems, is what they say. I don't understand it. The place was owned by a group of doctors from Santa Monica. They could've started

The statom run portion of the park was converted into a BMX (bicycle motocross) track, which was the next surge in adolescent thrills, and the skateboarders deeply resented the invasion of their terrain. For a while, before the pool was filled with water, BMXers rode in it, and to the skate boarders that was like losing the war and then watching the enemy dance on your grave.

Another pool, above the first, was never filled with water. Its erratic shape and curious anthill humps have no other possible use than the pursuit of fun on wheels, so it has been left to decay. Ragged tumbleweeds grow from cracks in the cement. The drains have been clogged by the heavy winter



rains, and the pool is slowly filling with mud. But the fence around it has been trampled down, and the skaters still sneak in on a full moon to worship at the oracle and perform the secret rites of their ill-fated devotion. They have spray painted on the concrete banks: "Temple Of Psychic Youth." "I just ran some off last night," the

caretaker says, but you can see he doesn't have his heart in it. "I bought a shotgun, but I couldn't ever shoot one of the kids. I just fire over their heads to scare them away. Sometimes they run off and leave their skateboards there." The smile fades from his face. He built this place with his own hands and he saw with his own eyes what the kids could do with it. He was a believer. And now the place rots.

The Ten-Year Cycle

Larry Balma puts on his aviator sunglasses, dons his safari hat, nods to his secretary, and steps outside for a



brief trek into the history of skateboarding. At thirty-nine, Balma has seen all of the sport's changes, and his mpany, Tracker Trucks, has been a major factor in those changes.

The factory is in a neighborhood, two blocks from the beach in Oceanside, that is a peculiar blend of ware-houses and older homes. Trains rattle by from time to time. Marines in uniform pass hurriedly on the sidewalk. Retirees chat over backvard fences.

Outside the Tracker Trucks factory there's a black '48 Chrysler with sagging tires and a shreaded interior. It sulks there in the sunshine, a sad/ happy monument to the business, its grill almost seeming to smile, like Balma himself, with an amused detachment that comes from having seen enough ups and downs to know that it's only a matter of time before the c/cle comes around again.

"It started in 1962 with clay roller skate wheels," Balma says. This was the era of sidewalk surfing. Some

onymous inventor had taken the old newsboy scooter - the prototype skateboard — and knocked the upright handle off. Following in the wake of surfing's popularity, a skateboarding fad spread across the country. Kids in places like Utah and Kansas were out in their driveways practicing their surf-ing kickouts and 360s. The commer-cial possibilities were obvious, and ces like Utah and Kansas were out several manufacturers cashed in on the boom. "Hobie Alter put out the Super Surfer model, and there were others Balma continues. "Skate teams sponsored by the manufacturers were competing. The whole thing really took off. But the trouble with the clay wheel was that you could only ride on concrete, and if you hit the tiniest rock or butt " The fad lasted into 1969

It looked for a time as though the skateboard had gone the way of the yo-yo and Hula Hoop. Then in 1973 Frank Nasworthy, in Encinitas, in-vented the Cadillac wheel. It was made of polyurethane, was flexible, and could be ridden on asphalt. "I was a commercial fisherman at the time,"
Balma says. "I had followed the first skateboard fad through, surfing the whole time, even after the fad faded. whole time, even after the fad faded.

Then one day a friend of mine came over and said, 'Let's go skate-boarding.' I said, 'Skateboarding?' I didn't think he was serious. We went out to La Costa, where they had all these streets where they hadn't built any homes yet. We did these long downhill runs, then we'd hop into a pickup and ride back to the top. God, we had no idea. The [Cadillac] wheels really worked!"

really worked!"

Skateboards were rapidly improved by two more inventions. One was the sealed bearing, which made the wheels dirtproof. The other was a truck, or axle, designed just for skateboards, not roller skates. "We started experinot roller skates. "We started experi-menting with different shaped boards and trucks to find the best design. We decided that a skateboard designed just the way we wanted it would have to cost thirty dollars. We figued than no-body would ever pay thirty dollars for a skateboard. Well, in 1974 Bahne Skateboards sold 100,000 skateboards

at thirty dollars apiece."
In 1975, Tracker came out with a In 1975, Tracker came out with a truck that dominated the market. "It was real wide, and everybody said it wouldn't work, that you couldn't turn it," Balma says. "But experience proved that it would work, and before long everybody knew it. We were selling 40,000 trucks a month at twelve

dollars apiece."

The smell of money attracted all kinds of predators, and they began circling the industry, hungry for some of the spoils. Balma remembers that "all of a sudden there were a hundred manufacturers in the world making

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skateboard products. They were copying our trucks everywhere. They would grind off our name, then recast them. You could tell they were a copy because every time you recast the truck it gets a little smaller, and a little weaker. Sometimes they wouldn't even bother to grind the name off, and these kids would come in with a broken truck with our name on it, and we'd have to tell them 't wasn't ours. We were patented, but that doesn't do any good. I spent a half million dollars on attorney fees, but that didn't do any good either. The companies would al-ready be out of business by the time the

lawyers got there."

Tracker wasn't the only company Tracker wasn't the only company getting ripped off. Fly-by-nighters were buying second-quality wheels rom reputable manufacturers and selling them for more than top-quality wheels were worth. In 1979 the skate-board industy started on a downward slide, gutted by its own greed.

"Some people said it was the price of skateboard now costs about one hundred dollars, and a set of protective ands another one hundred dollars.

nundred dollars, and a set of protective pads another one hundred dollars.)

"But that theory doesn't hold up if you look at it. Parents were laying out \$600 to buy their kids a new BMX bike. The recession may have had something to do with it, but I think the real reason is do with it, but I think the real reason is the ten-year cycle. All of a sudden skateboards weren't on TV anymore. BMX [bicycle motocross] was the big thing. It's just something that happens to skateboarding every ten years." Skateboarding to rock bottom in 1890. The companies who weren't

1980. The companies who weren't committed to the sport got out. Skateboarder Magazine quit publishing. Skate parks closed. Out of the nine parks in San Diego County, only one stayed in business. In the Midwest,

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where skateboarding had been very big, only one park out of thirty sur-vived. "Most skate parks weren't re-ally in the business of skateboarding," Balma says. "This was the same time the parks as a way to pay for a piece of property. As soon as it had paid for itself, they leveled them."

ing in the skating world over what happened to the skate parks, and to organized skating in general, during the late Seventies. The anger is directed toward the quick-buck companies that took and took from the sport but never put anything back. Since most of those companies got out when things turned bad, there wasn't anyone around to blame, and the anger festered as the skaters gradually realized they had been wooed, used, and dumped. For a lot of them, the disillusionment and anger ended their disillusionment and anger ended their skating years. The youngest kids — too young to understand the commercial realities — simply rolled with the punch and went into other action sports such as BMX and motorcycling. Bu the older ones carried their anger with them as they grew into their rock-and-roll years, and it found expression in the already cynical attitude of that age. To nonskaters it is difficult to under-

stand the fanatical devotion of the young hard-core skaters who refused to give up. The word "sport" doesn't encompass their enthusiasm, which was more like a secret underground movement fueled by frustration and aggression. Skateboarders began ving up at punk rock shows with their boards under their arms, and they found a curious acceptance there

Slam dancing was the craze, and the skaters found that they could understand this kind of mock ritual violence. Self-abuse was the skater's way of knowledge, and they flashed their scabby elbows and lacerated shins like credentials. You started to see skateboarders with mohawk haircuts or black pompadours, ragged jeans, or black pompadours, ragged jeans, chain wristlets, and high-topped bas-ketball shoes. They talked about "shredding" and "ripping" and "thrashing" and "grinding" as

though their sport was mass murder instead of riding a wooden board with plastic wheels.

Without skate parks, the skaters took to the streets. Many cities, including San Diego, had banned skateboarding on streets and sidewalks, so which only increased the possibility for thrills to the rebellious few. They skated in back alleys, parking lots, and drainage ditches. They started skating on the sly, late at night when people with normal cravings were already asleep. They skated the spiral ramps of downtown parking lots, lighted only by the moon or flickering neon. When the weather turned bad, they skated school corridors, empty ware and beachfront sewer pipes. They de-fied the law by using skateboards for transportation on city streets and sidewalks, and found that it was perhaps the most efficient way to move the human body in urban traffic - faster than going afoot, more versatile than a bike (you could carry it under your arm), and more maneuverable than a

Street skating had its own way of exploiting architecture. It hated ninety-degree angles and favored smooth, skatable transitions. It sud-

(continued on page 12)

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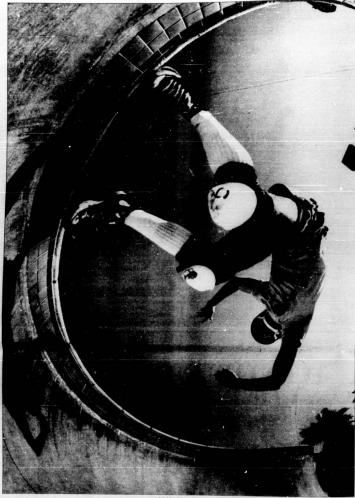


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footimud from page 11)
denly mattered whether the wall of a
building met the sidewalk abruptly, or
it if flowed into it gracefully; whether
stairs had rounded lips; if a gutter had
curbs; if a storm drain dipped with a
smooth wire mesh, or dropped into a
yawning steel grate. Nobody paid as
much attention to these things as the
treet skuters, "ald they were constantly searching for interesting, if unintentional, concrete challenges.

Urban malls became renegade skate parks because of their abundance of smooth transitions. Rowdy skate rats

would hit them in packs for a quick wenty-minute aggression session: They would terrorize the befuddled shoppers with their backside grinds off the tiled walls, no-hand pogos up the estalator, it p slides off the tapered palant pots, and 50-50s down the wheelchair ramps. Then when they could see that the security guards were getting organized, they'd flee past the bus stop doing nose-wheelte spacewalks while the little old ladies clutched their shopping bags and clucked like flustered hens. Skatebarting was getting a bad reputation.

boarding was getting a bad reputation. There were almost no pools to skate. When the parks were open. pool riding had provided the ultimate in thrilts the equivalent of dropping into a tenfoot wave every five seconds for as long as you could stand it. It was called "riding vertical," and the skaters missed it badly. Rumors would arise

now and then of an empty private swimming pool somewhere, and the skaters would show up with brooms and plastic bags to make the place ridable. But it was only a matter of time before the neighbors complained about the noise, or the cops showed up, or somebody broke his arm or had his teeth knocked out and the pool was declared off limits.

After the skate parks in El Cajon and La Mesa closed down in the late Seventies, skaters began sneaking into the empty wading pool at the city park at Lake Murray. It was only three feet deep, but that was better than nothing. The park rangers would flow to them out, but they kept returning. Then the rangers would flit the pool with water, and the skaters would have to sneak in and the skaters would have to sneak in and he skaters would have to sneak in and she shaters would have to sneak in and she shaters would have to sneak in and she skaters would have to sneak in and he skaters would have the sneaking in the same in the same in the same in the sneaking in the s















the skate park pools. Some of the more zealous skaters wrote off the loss of all pool riding as a casualty of politics and vowed they would never ride vertical again. Others still craved the thrills.

again. Others still craved the thrills.
Backyard ramps started with somebody laying a sheet of plywood up
against a picinic table. The lide was
expanded to include curving walls.
From the side, they look like a huge
culvert pipe cut in half, then squashed
just a bit. A large ramp might have
sides ten feet high, with a bottom about
twenty feet across.— like a crosssection of a swimming pool. The skatexert found that they could do almost
everything on them that they had doon,
in the pools. The large middle the gibprofour framing and plywood decks, and
the ramps Fagn popping up in backyards and vacant lots. They cost any
where from zero, to several thousand

dollars, depending on the skaters' resourcefulness. In some ways they were superior to skate parks because the skaters had control of the ramps. The skaters could set their own rules and keep their own hours, and they didn't have to worry about going out of

The skaters also began exploring the irrigation canals and drainage ditches for unique skating qualities. They found the Imperial Avenue ditch just of 1-5 in South San Diego: "Sano-land" in Cardiff, named for the nearby sanitation district's sewer plant on Manchester Avenue near San Elijo Lagoon; and the "Shell Bowl" on Pacific Street in Oceanside. Word of them passed from skater to skater, and the spots became plastered with graffiti and decals in an attempt to claim the terrain. All across the country a kind of spray-paint dialogue began that tricd to

define where the sport had gone wrong, and to plan strategies for its survival. It began with a well-known manufacturer's logo: "Live to Skate — Skate or Die." This was shortened into: "Skate. Then Die." Rlymed: "Shred Till You're Dead." Encited action with. "Skate and Destroy!" The het graffitie evolved into various forms of advice, style, and viewpoints. There was the territorial "Skate Tough Or Go Home." An idealistic "Skate to Create." A pessimistic "Skate or Live." An indifferent "Skate Or Live." An indifferent "Skate Or Live." An indifferent "Skate or Control." And perhaps the ultimate statement, which is said to have come from Texas: "Shut U P And Skate."

· Backyard Rag

Some good things came out of the downfall of organized skating and the



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SHRED

icontinued from page 131 of them was neighborhood skaters. Garry Scott Davis, age twently-one, probably knows more than anyone about these backyard magazines. We have backyard magazines. He started his own rag. State Fate. back harden howher has been also been also

Davis has been in Oceanside for about niem onntha now. He makes his home on the floor of the loft at Tracker Tracks, when he works for 53.80 per hour, spending most of his time in the shop and the remainder helping to put out the company's new magazine, Trans. World Stateboarding, He keeps a collection of neighborhood skate rags from all over the country in a battered flight bag, and as he pulls them out and spreads them around on a table in front of him, it is easy to see they are his most prized possessions. "This one's called Squid Mear, out of Ohio. This is Oh!, put out by a fourteen-year-old kid. There's Speed-zine, from San Jose, Skate Aggression, Local Chaos, and Skate Craze. Here's a generic one called Skateboarding — Net. Wr. 2.2 Oz. "He keeps pulling them out of the flight bag until the table is covered with dozens of them. There is Lump, put out by Lance Mountain, a top pro skater from Alhambers, 2IP, put only Marry Jimenez, another employee at Tracker.

Altered Skates.

'There weren't any skate magazines,' Davis says, 'and rather than wait for somebody to put one out, everybody started putting out their own. It was mostly just a bunch of kids

saving up enough change for the Xerox machine." The sponsaneous outpouring of creativity was often kept secret from adults, who only saw out-of-control skate rats roaming their neighborhoods. Some of the rags collected and published the graffit which appeared anonymously at the local skate spots. "We sweat and laugh and scream here," one of them said. "If it doesn't hurt, it in 'real," another advised. "Stop Skate Harassment,"

one demanded.
One of the first things Davis did
after arriving in Oceanside was leam
how to surf. ("I could stand up after
two months.") The next thing he div
as put out a North County edition of
Skate Fate. It was the thirtieth edition
of his free rag, which he mailed to
skaters all over the country:
For your information, the North

as Far year information, the North County area just happens to be one of the major suppliers of prime kateboarding spots in the known world. Quite an abundance of skaters, and pseudo-surf skaters populate the area. There is Del Mar skateboard park, one of the last five such parks open in the U.S. About three miles north of Del Mar is the famous "Sanoland" trench, situated far down in a very deep goge-like canyon behind the small ville of Caroliff. The trench is a concrete drainage coral which offers rain than most any ditch you'll likely ever see. The old skate park mogul field still stands inland from Carlsbad, but beware of the irate inhabitants. Be prepared to bail at speed. . These locations, and virgin spots like them, exist almost everywhere in the country. So turn off the TV and start moving, because if you don't search for them soon they simply are never going to be

noden. Following his own advice, Davis and the other employees at Tracker grab their skateboards at noon, cross the street, slip through the backyard fences, hop over the nilroad tracks, and run past the vacant lot to the Shell Bowl, a city-built asphalt drainage area, where they skate away their lunch time in front of the beach while distant ships move along the horizon.

It didn't take long for the skateboard manufacturers to realize that the backyard rags were filling a void in the skating world. In 1981 two manufacturers from the San Francisco Bay area began putting out a skate magazine

Iris 55¢
Birds of Paradise 99¢
Anthurium 99¢
Daisies \$1.98

called Thrusher. The magazine recognized that skaining had taken a radical
and permanent departure from surfing,
and it tried to appeal to the following
and it tried to appeal to the following
bush street skater. "The thickness
surfing is that they can't get rid of all
these terminal hippic casualties who
don't want to admit it's not the Sixties
anymore." one leading skateboard
maker said in an interview. An article
titled "Radical Manifesto" gave the
skater's pledge: "Hold your skate high
above your head with your right hand
and repeat the following oath: "I, being
a severe thrasher of sound mind and
and repeat the following oath: "I, being
a severe thrasher of sound mind and
body, do hereby promise to destroy all
skating situations each day that I am
physically and mentally able. I will
live to skate, will wreak havoc and
terror upon the paved surfaces of this
planet until I die." "Following the
mood of the times, the magazine's philosophy was "skate and destroy."
This was sometimes only a comical
pose—a tongue-in-check photo essay
themostrated how to knock the

pose — a tongue-in-check photo essay demonstrated how to knock the crutches out from under little old ladies — but at other times the pose became an angry and rebellious outpouring. An intelestited "Don't Tell US How to Live and We Won't Tell Vo How to Die" asked, "Can't some people accept the fact that the activity of rding a skate is as valid a reason for existence on this planet as any other? Are the corporate controllers afraid of the fact that the modem techno-societal environment is in reality just a large ferro cement playeround?"

cement playground?"

The young skaters who read Thrasher found this angry stance appealing. One reader wrote in to say. "I got into boarding about three months ago. I rode like a pussy for the first month, then I got a copy of your mag. The more I read, the more demented I got. We thrash the streets about every night, and rip down the local hills. You gave us the idea to ride through malls, so we did, and got kicked out. Who

But some of the other manufacturers began to feel that Thrasher's image would not be good for skating. Larry Balma: "They took the roughest, hardest image they could imagine, and a lot of the parents didn't like it — after all, they were the ones laying out a hundred dollars for a board."

When Thrasher published an article inciting skaters to follow the "skate and destroy" philosophy, a mother with a son who skates objected. She told Thrasher's publishers she wanted

NO HIDDEN EXTRAS to write an article in favor of the "skate to create" philosophy. "They [Thrasher] encouraged her to write it, "Balma says, "but she had new rittine an article before, and they knew that. They were baiting her. They were laying bets that she couldn't do it. The next issue of Thrasher showed a picture of a naked chick with iron cross pasties over her tits. That was the last straw. We decided we were going to put out a magazine of our own."

The first issue of Trans-World Skateboarding came out in May of 1983. It featured the mother's article:

1985. It featured the rnother's article:

The people who have been in charge of covering stateboarding only like to promote the heavy-lentherkin head/ punk side of stating. All skaters are not punk. Why then does the image come across as mostly punk, and mostly destructive?. I am sure there would be a lot of skaters who would be stoked if their own parents could relate and recognize the magnificent identi, creativity, guts, and expression of Individuality that skateboarding represents.

The first response to TWS was that it was a manufacturer's mag. But then, the same accusations had been made about Transher. Then TWS was called a puent's mag, which was partly true. The same accurate the same accurate that criticism by using about the same accurate that criticism by using the same accurate that criticism by using the same accurate that the same ac

every page.

Now, five issues later, TWS is slowly gaining acceptance. If you ask the skaters their opinion of the two skating magazines, they are very canstall to say they appreciate both of therm. They seem to sense that skating doesn't need another divisive issue. They really don't want a magazine.

Another positive thing that came out of skateboarding's underground era in the late Seventies and early Eighties was music made by and for skaters. New bands like Faction, Jody Foster's

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FEBRUARY 23, 1984 15

One began writing music about the skating experience. The music is crude, raucous, and mostly unlistenable to anyone but young skate-boarders. But they love it, and ap-preciate it, because it helped preserve a skating identity through the leanest

San Diego skater who was all-around professional world champion in 1982. He dyes his hair black and combs it back in the rockabilly style of his band, the Outriders. There is nothing rebellious about him. He has the confident ous about nim. He has the confident smile of a bright tenager who is just beginning to realize what all his pos-sibilities are. "We aren't really a skate-rock band," he says, "but I'd like to see us get into that. Skate rock is fast, has lots of energy, and is fun to skate to. I guess you could say we play a little more civilized kind of music. But it isn't really the sound of the music that makes it skate rock, it's the energy level. And the lyrics don't have to be about skating, either. Competi-tive skaters travel a lot and grow up

experience."
Probably the most popular skate rock band is Faction, from San Jose. Their bass player is one of the best pool riders in the world, even if their music is among the worst in the world. Still, helps: "The cops are chasing me/ their kids are BMXers/ they always try to

stop me/ but urethane is faster than

old skate-rock musician from Del Mar who has a reputation for being the local bad boy of skating. He was ejected from the Del Mar skate park once for climbing up on the roof. Another time he was playing football on a nearby \$10,000 putting green. He has been kicked out of school several times, and there are stories of him being thrown out of motels by irate, gun-wielding managers. Still, everybody seems to like him. He is the nice kid gone bad

Nieder recently gained notoriety by appearing in a Gullwing Skateboard advertisement dressed in full punk re-galia, including a mohawk haircut and combat boots. His image represents the style of skate rock, but h isn't sure exactly what that is. "Maybe there really isn't such a thing as skate rock," he says softly. "Maybe you could call a band like Faction skate rock, because everybody in the band, even the roadies, skates. But to me even the roadies, skates. But to me skate rock is any music that is loud, fast, and rowdy." His own band, Per-dition, has not played much since one of its members decided to join the

siderably in the last few months, mak-ing it more subtle. He still has one ear heavily ornamented with gold ear-rings, but he has shaved off his mohawk. What caused his new image? "I don't know," he says with a shy I-didn't-do-it tone to his voice. "I guess my girlfriend didn't like it that

Billy Ruff, who loves to antagonize him, says, "Maybe he's just growing



in a physics lab under controlled

It's Saturday morning at the Del Mar Skate Ranch, between the racetrack and Interstate 5. The young skaters are dressed in full gear — knee pads, elbow pads, and helmets. Some of the kids are so small they haven't grown

into their armor yet, and they wobble around stiffly like hockey players off the ice. Under their pads the skaters are wearing shorts and jerseys of colors that have never seen each other before chartreuse on blood red, lavender on orange — and the weird combina-tions look volatile and dangerous, as though they should only be attempted

The skaters have assembled here to attend a skateboarding clinic taught by professional skaters. The instructor of



and says. "Today we're going to teach you how to pump your legs in the flats, so you can get enough speed to get off the walls and get air."

One of the kids, maybe seven years

old, says, "It's hard to get enough air to really kill!" 'Yes, it is," he replies.

In a perfect world, a perfect skate-boarder could ride the pool from lip to lip, indefinitely, with no loss of speed, like a perpetual motion machine. That would get boring after a while. Be-sides, we live in an imperfect world with friction, among other defects, and the skater who wants to maintain his momentum in the pool must add power from his legs. An aggressive skater will add enough power to increase his momentum until it finally sends him

higher than the lip of the pool.

The instructor demonstrates. He drops into the pool on his board, crouches on the flat, then pounces up the other side, driving off the bottom



with his legs, getting enough speed to send him flying, for only a moment, above this world's imperfections. Dur-ing that moment, free from gravity. and the moment, tree from gravity, suspended several feet above the lip, there are an unlimited number of ways for a skater to celebrate his freedom. And that is why getting air is the hottest thing in skateboarding today. The teacher does an easy backside turn in wildely designed. midair, drops in again, then rides up the other side. Back and forth. Back and forth. Getting air every time. "Yeah!" the kids say. "Go, man!"

They are fascinated by the hypnotic rhythm and the brief second of glory. It is only a demonstration, but the kids still realize they are seeing something out of the ordinary. One of them el-bows his buddy and mutters, "I'd give my right nut to be able to get air like

Each skater takes his turn, one by one, while the instructor offers his ad-vice. "Pump it hard! Throw your



body! Put your weight into it!"

After a while the manager of the skate park, Grant Brittain, strolls out to see how things are going. He has to be pleased by what he sees. The skate park, which is crowded with skaters, is just one section of the Surf and Turf recreation center. There is also tennis, miniature golf, slot cars, trampolines, arcade games, and a golf driving range. It is this diversity which al-lowed it to survive when so many other skate parks folded. Some of the skaters have nicknamed the place "the capital

"A couple of years ago we had days when nobody at all came to skate." Brittain says. "Lately we've had some of our busiest days in two or three

In his midtwenties. Brittain continues to skate himself. "You think of the sport as being mostly for kids, but we have guys coming here who are thirty and forty years old. One guy is a

computer whiz, another guy is an air-craft design engineer." Besides work-ing at the skate park, Brittain is also the photographic editor for Trans-World Skateboarding, these two roles have piaced him near the center of skate-boarding, and have given him a perspective on its carrent direction. He says one of the important changes in recent years is in the boards themselves. He picks up one of them to demonstrate what he means. "The biggest improvements are in strength, lightness, and durability. Notice how the decks are concave, for better turning leverage. The wheels are made of a high-rebound urethane — a patented blend — that has a sure grip. There is absolutely no slipping on these wheels; they are conical, to minimize friction when they turn, like radial tires. The protected by plastic 'copers' - other-

them up. "Notice the safety gear," he says "Everybody is required to wear it here. It has cut down on injuries a lot." Billy Ruff, who also works at the

Billy Ruff, who also works at the park, adds, "Protection pads are probably the greatest invention in skateboarding. Not basketball pads — they're a joke — but the hard plastic pads. They've changed skating. Besides protecting, they help you mentally. You can do tricks you couldn't do before because you were worried about falling." (Out of the top ten sports injuries to kids under fifteen in 1982, skateboarding ranked tenth, far behind bicycling, football, and base ball, which were the top three.)

As for the future of skateboarding Brittain says, "It was a fad before Now it is here to stay. It used to be that only surfers skated. But surfing doesn't influence skating anymore -

it's the other way around now." He explains how surfers began borrowing explains how surfers began borrowing the quick, aggressive moves of skate-boarding, and how the surfboards became smaller to adapt to the new skating style. Now, even surfers are starting to talk about getting air. Brittain's photographs have done a lot to help promote skateboarding. Skateboarding magazines are really more to be looked at than read, and his hottes have beliened to make skate stars.

photos have helped to make skate stars photos have helped to make skate stars out of many San Diego locals, among them Billy Ruff, Ken Park, Tony Hawk, Tony Magnusson. There is some-thing powerful about a photograph of a skater who is captured in that instant of impossible air. Somehow, moving pictures can't do the same thing only reveal the moment's agonizing brevity. But in still photos the momen perfect, and making teenagers into

The Swedes are necking with their Bettyr at the edge of the free-style rink while a skater goes through his routine. They are watching him out of the corners of their eyes — this is world-class competition, and not to be missed — but the girls require atten-

A steady ocean breeze blows across the Del Mar racetrack to the skate park, bringing with it the faint odor of salt air and manure. When the wind reverses, briefly, you can smell the hamburgers cooking at McDonald's across the freeway. The crowd is fascinated by the action on the rink, by the rock music blaring over the loudspeakers, by the competitive tension in the air. An elderly man, at least sev-





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enty, can't take it anymore. He leaps to edge of the rink.

One Swede, Per Welinder, the current world free-style champion, is up now. His girlfriend kisses him one last time, for luck, and he nods for the announcer to begin the music for his routine. The song is called "Everything Counts," by Depeche Mode. It's an intriguing melody with appropriate

From the contract there is no turning

The graph on the wall tells the story of it The profits taken in by a suntan and a

grin.
The grabbing hands grab all they can
All for themselves, after all
It's a competitive world.

Welinder, with a fuzz-top haircut and dressed in royal blue shorts, bur-gundy T-shirt, and checkered tennies, goes through an intricate and acrohatic performance. "A handstand kickflip," performance. "A handstand kickflip." the announce rasy. "A no-hand pogo. An M-80 kickflip. In telling you, this guy really cracks it out! The Swedes won all the freestyle events last year, and they're going to be tough to beat here today." The spectators which in-ently. The more your ty to concentrate on what he is doing with his skate-board, on the flat surface of the free-style rink, and then try to imagine yourself doing the same things, the more you understand just how good he is.

good he is.

But the five judges aren't giving any indication that they appreciate it, or even see it. They look like a punk rook band, dressed all in black with pointy boots and pomaded pompadours. They stare at the routine with blank expressions. Behind their dark glasses they might be asleep.

After two minutes the routine is over and. Welinder skates back to his girl-friend, who gives him a hug. He takes and Welinder skates back to his girl-friend, who gives him a hug. He takes off his sweatband and glances at the scores. They are very good. "The judging is getting better," he says, relieved. "There didn't used to be any standards to judge by, so nobody knew what to look for. Now the rules of

By the time skateboarding had begun its decline in the U.S., it had already spread all around the world, to Australia, South America, and Europe. There were even rumors that Russia had ordered thousands of American skateboards, all painted red There are now many foreigners, like Welinder, coming back to show us how it is done. "Almost all sports in Europe are amateur," he says. "It is the capitalists in the U.S. that make professional skateboarding possible. That is why the big contests are always held in California." He is personally sponsored by several manufacturers sponsored by several manufacturers who cover his travel costs and add to who cover his travel costs and add to his winnings. He explains that in Swe-den, skateboarding is supported by the government, which sponsors summer skate camps each year with instructors imported from the U.S. (In contrast, it is against the law even to own a skateboard in Norway, and skaters there have to smuggle them in part by part.) Free-style skating is particularly popu-lar in Sweden because it is an indoor For in Sweden because it is an indoor sport which can be practiced in garages and basements, even on kitchen floors, during the long, cold winters. "Free-style skateboarding is growing all over Europe," Welinder says, "and all the countries have their own style. The Fornch are way, ground and dencellike.

free-style are starting to be defined."

French are very smooth and dancelike.
The Germans have a robot, machinelike style — not bad, you understand,
just different. And the Swedes are in
the middle, like the Americans.

Skateboarding has a big future in Europe, but not as big as in the U.S.,

where a lot of smart businessmen are

promoting it.'

where a lot of smart businessmen are promoting it.

He goes out to do his second routine, and the music begins again.

"A 180 fingertip," the announcer says. "An X-turnover. Not even the judges know what he's doing! But it are looks good. This guy's an incredible to the says of the



Ruff, who has benefited as much as anyone from competitive skating, says, "Most of the judging in professional competition is so bad. Some of the judges don't know a handplant from an eggplant. They will give the benefit of the doubt to somebody with a name. The trouble is that the sponsors are too cheap to hire good indides."

judges."

Also, Ruff says the money isn't what it used to be. "They don't really give you enough to have fun anymore," he laments. "The contests only pay \$300 to \$500." In 1979 there were sixteen-year-old pool riders who were getting \$2000 for winning a conwere getting \$2000 for winning a con-test, and they would compete in maybe four of them a month. In addition, their sponsors added fifty percent to what-ever their winnings were, gave them one hundred dollars a day in traveling expenses, plus a \$500-per-week sal-ary. Ruff is too young to have cashed in on those peak years, but if skate-boarding takes off again, he will be one of the winners. "That's what I'm loping," he says with a grin. He has already traveled to Europe to teach at Sweden's summer earnp, all expenses paid. He gets a salary from two different manufacturers — "just for being alive," he says. And he has a signature board with G&S Skateboards; the company pays him one dollar for every one they sell. "If you're really good you can make maybe \$10,000 a year, today," he says. "Four years ago (the best skaters) were making \$40,000 a

1962 to 1974 to 1984 — and if you believe in Larry Balma's ten-year-cycle theory, then it must be getting very close to the time when the cycle should peak again. "Our sales tripted in "83 over "82." Balma says. "We were backlogged through the holidays. I just got back from a trade show in Election with the second process. I just got back from a trade show in Florida and it was obvious there that people are buying again." You only have to look out the window, to the streets, to know that skateboarding is making another comeback in San Diego. So what will it look like this time

For one thing, it is probably overdue for wider public acceptance as a legitimate sport. "Skateboarding has

advanced so much that most people don't even know what it is," Billy Ruff says. "You tell them you're a skate-boarder, and they think of a kid rolling down the sidewalk."

Grant Brittain says, "You see these guys risking their lives in the pool events, then you turn on your TV to Wide World of Sports and you see two

fat guys walking around a pool table."

There probably won't be a lot of innovations in the skateboards themselves — they are already highly evolved, well-engineered machines. But the tricks the riders perform will continue to evolve. "We used to have names for moves that hobody could do," Billy Ruff says. "Invert fakies. Impossible airs. Now that stuff is Impossible airs. Now that stuff is standard practice, and it keeps on changing. The handplant became the eggplant, then eggs over easy. Now guys talk about doing something called poached eggs. Nobody can do it yet, but maybe it wi!" be standard practice six months from now."

Meanwhile, the younger kids keep coming up, pushing the sport to new limits and leaving the older skaters be-hind. "It isn't that you get old," Billy Ruff says. 'It's that you start getting

nore and more responsibilities."

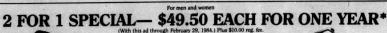
Owen Nieder says he has no trouble seeing himself growing old with the sport. "I'll skate forever," he says, repeating the skater's vow of eternal faithfulness. But at age seventeen, forever looks like some time past

After enduring the lean years, the overcommericalization, and the death of skate parks, skateboarding is on the rise again. The older skaters who sur-vived the last era have left their marks seem angry and bitter, it is really just their way of warning the younger skat-ers not to be fooled this time around.

ers not to be footed this time around.

"The herds of skate parks have nearly vanished and the ramps are rotting away with age," Garry Scott Davis writes in Thrasher. "The roads and gutters are where it's at. Out on the highway at 2:00 a.m. there are no screaming crowds no ground prepared. screaming crowds, no proud parents, no scheming Bettys. No money is in-volved. No egos, either. No trophies, no applause, no winners, no losers, no pats on the back, no friends, no prizes, no love, no nothing. The only goal is momentum. The only reason is rush. . . . Push off."











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George Von Rosen was once the most daring publisher in America

GUNS GUTS AND GIRLS

By Neal Matthews

"You want to know the evolution of the girlie magazine business?
Okay, In '47' a guy named Ioe Sorten had a magazine called Amacter Home Photography, about how to make home movies. He begged me to distribute it, but I told him it was a turkey, that it wouldn't sell. I see a turkey, that it wouldn't sell. I see a turkey, that it wouldn't sell. I see a turkey, that it wouldn't sell, it see a turkey, that it is didn't said what the hell, we'll Ity it. Sure enough, it didn't sell. I swear, more magazines came back from the newstands than we sent out! So I said, 'Joe, why don't you put in an art section, with some good-looking babes?' He said, on, no, he just couldn't dot it. So I said, 'Look Joe, just give me the flats before they got to the printer and

I'll put the art section in for you.'
And I did. The pictures wouldn't be
considered nude by today's
standards. But back then, they were
nude. And the magazine started
selling right magazine.

selling right away."
"But what did you get in return for working on the flats," a visitor asked.

"I got smart!" replied George Von Rosen, a magazine magnate who now runs his publishing and distribution company from the second floor of the Security Pacific high-rise in Mission Valley Von Rosen, who likes to point out

Von Rosen, who likes to point out that he moved from Cleveland to Chicago in 1936 with four dollars in his pocket, went on to establish in 1951 the first true girlle magazine. Modern Man, and two years later the first gun magazine. Guns. His publishing ventures led him into real estate, but the cattle ranches that rich, and in 1978 whethers made him rich, and in 1978 whethers made him rich, and in 1978 whether smooth gun magazines having been indirectly driven out of the girlle magazine business by a man the once employed. Hugh Hefner. Modern Man ceased publication in 1977. "It just didn't have an advertising audience parallel to its editorial

audience," says Von Rosen, "unlike Hefner's modern indoor urban man, which is a perfect advertiser's drawn".

Von Rosen was plenty smart before he began inserting mude photographs of sexy women into home-movie magazines. He began his magazines the he began his magazines distribution company at the age of twenty-three, capitalizing on the popularity of music magazines during the Big Band era. At that time there were eighteen music magazines and, as circulation director of Domnheat, *1 wondered. Why should music stores get eighteen separate bills when they could just get one bill















COUNTRY WITHOUT WOMEN
Juie, 1939
from a distributor handling all
on the North American contine

from a distributor handling all eighteen magazines?" "His Transamerican and Export News Company did well enough with its national distribution of Downheat, Metoday Maker, Metronome, and the rest of the faddish music magazines, but Von Rosen knew he needed to expand his offerings in order to stay to business. His initial plans of distributing European magazines in the U.S. and view eversa were mostly waylaid by the outbreak of World War II, but he was able to realize a small part of that plan. A Canadian publisher had franchise rights to publish a British nudits magazine called Health & Efficiency, which

on the North American continent was named Modern Sunbaching & Hyglene. Von Rosen, hungry for new business, was willing to distribute less reputable magazines, and he took on Modern Sunbaching & Hyglene. At the time it was almost the only magazine in America that showed coaplete, frontal diatronshed nudity, (Obscenity laws specifically probibited publication of pictures showing public hair until 1937, when the Supreme Court defined obscenity for the first time, and in so doing allowed interpretations of law that legalized the depiction of public hair i In the carty 1940s, Von Rosen discovered.

that the Canadian publisher didn't have American franchise rights to Modern Sunbathing & Hygiene, so he acquired the rights directly from the British owner and stepped onto the path that led to the girlie magazine industry.

magazine industry.

"There were three audiences," he explains, sitting in his large, sparsely furnished office. "Real audists, who truly believed in the health part, nonnulsits, who were liberal-minded and believed in the psychology, and the great unwashed, who were probably the higgest market." If fain't take a genius to figure out that men were interested in pictures of raked women; all V on

Rosen had to do was look at his sales figures. "On newstands you usually sell only about forty percent of your national release," he explains. "But the nudist magazine sold ninety percent, because the vendors only ordered what they knew they could sell. It was mostly sold from under the counter, and they didn't want a lot of the magazines around if the local authorities go both. So if was a wery profitable magazine, and a much better way to make money than distributing music magazines."

sixty-eight, has three children, six

George Von Rosen was once the most daring publisher in America

By Neal Matthews

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his pocket, went on to establish in 1951 the first true girlie magazine, Modern Man, and two years later the first gun magazine. Guns. His publishing ventures led him into real estate, but the cattle ranches that were initially tax shelters made him rich, and in 1978 he moved his publishers Development. Publishers Development Corporation from suburban Chicago to San Diego. Now he publishes mostly gun magazines, having been indirectly driven out of the girlie magazine business by a man he once employed. Hugh Hefner. Modern

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audience," says Von Rosen, "unlike Hefner's modern indoor urban man, which is a perfect advertiser's

Von Rosen was plenty smart before he began inserting nude photographs of sexy women into home-movie magazines. He began his magazine distribution company at the age of twenty-three, capitalizing on the popularity of music magazines during the Big Band era. At that time there were eighteen music magazines, and, as circulation director of Downbeat, wondered, 'Why should music stores get eighteen separate bills when they could just get one bill





from a distributor handling all eighteen magazines? "His Transamerican and Export News Company did well enough with its national distribution of Downbear, Melody Maker, Metronome, and the rest of the faddish music magazines, but Von Rosen knew he needed to expand his offerings in order to stay in business. His initial plans of distributing European magazines in the U.S. and vice versa were mostly waylaid by the outbreak of World War II, but he was able to realize a small part of that plan. A Canadian publisher had franchise rights to publish a British nudist magazine called Health & Efficiency, which

on the North American continent was named Modern Sunbathing & Hygiene. Von Rosen, hungry for new business, was willing to distribute less reputable magazines, and he took on Modern Sunbathing & Hygiene. At the time it was almost the only magazine in America that showed complete, frontal (airbrushed) nudity. (Obscenity laws specifically prohibited publication of pictures showing pubic hair until 1957, when the Supreme Court defined obscenity for the first time, and in so doing allowed interpretations of law that legalized the depiction of pubic hair.) In the early 1940s. Von Rosen discovered

that the Canadian publisher didn't have American franchise rights to Modern Sunbathing & Hygiene, so he acquired the rights directly from the British owner and stepped onto the path that led to the girlie magazine industry.

ART Photography

magazine industry.
"There were three audiences," he explains, sitting in his large, sparsely furnished office. "Real nudists, who truly believed in the health part; nonnudists, who were liberal-minded and believed in the psychology; and the great unwashed. who were probably the biggest market." It didn't take a genius to figure out that men were interested in pictures of naked women; all Von





Rosen had to do was look at his sales figures. "On newsstands you usually sell only about forry percent of your national release." he explains. "But the nudist magazine sold ninety percent, because the vendors only ordered what they knew they could sell. It was mostly sold from under the counter, and they didn't want also of the they didn't want a lot of the magazines around if the local authorities got hot. So it was a very profitable magazine, and a much better way to make money than distributing music magazines.

Von Rosen, who is now

sixty-eight, has three children, six

GUNS

to the same woman for more than thirty years. He lives in Rancho Santa Fe and has two Mercedes, a laguar, and a BMW. His family, he says, hasn't had problems with the kind of magazines he's published; in fact, his son Tom is number-two executive in the company. "My wife and family tend to be intellectuals to the extent that they know there's no harm in it." He's got plaques and other honors from various publishers' associations, and he says commented negatively on his business was during a court case. when a neighbor heard reference to Von Rosen in a radio newscast. "Do you publish those magazines," asked the neighbor, "that if you can't read them, you take them home and play them on the pornograph?'

Unlike other pioneers in the skin magazine industry, such as Hugh Hefner or Bob Guccione or Larry Flynt, Von Rosen never blustered ghmindedly about publishing for sake of "intellectual freedom." He says he had a committee of people within the company that examined each nude photograph and decided whether it was acceptable under the latest Supreme Court obscenity ruling. 'We knew the law; in fact, we made the law

sometimes in court. We were careful. Each picture was weighed for its advantage in selling magazines versus the grief it might cause us in court. If the advantage didn't outweigh the grief, why print it?" This pragmatic approach extends to Von Rosen's management style, which is austere to the point of not allowing employees to drink coffee outside of their precisely timed coffee breaks, and not allowing plants or other distracting adornments on their desktops. The pragmatism also infuses his which some publishers. Larry Flynt scandal, outrage, and malice. "The thing that allows you to publish something that some people don't like is the First Amend explains Von Rosen. "But it's misunderstood. It simply means you can print anything you want without prior censorship; it doesn't mean you cannot be punished later for what you've printed." As for the more recent, vociferous complaints that have criticized the girlie magazine business as being exploitive of women, Von Rosen is circumspect. "The exploitation rap is probably true," he says, "but to exploit is not true. "he says, "but to exploit is not necessarily a negative thing. A woman who cooks well is exploited for her cooking; a man who runs well is exploited for his speed. I agree with Benjamin Franklin: if you stopped publishing everything anybody complained about, pretty soon nothing would be published."

soon nothing would be published. In 1948, after seeing that nudes could be sold under the guise of art as well as health and hygiene, Von Rosen started a magazine called Arr

Photography. This was an age that Principaraphy, I as was an age that hadn't yet been overrun with cameras and snapshots and photo developing labs. Art Photography appealed to the amateur photographer because it had stories about photography, listed the exposure settings for the fine pictures it printed, and was filled with advertising for amateur darkroom equipment. But its appeal to nonphotographers was just as strong because of the nude women it presented in artful poses. The cool, untouchable nudity wasn't salacious but it was a step past the asexuality of the nude families pictured in Modern Sunbathing & Hygiene. The only publication that competed in boldness was something called Sexology, which was a digest-size handbook put out by a publisher softcore prose (there were few pictures) was cloaked in medical phraseology to help it avoid the wrath of the censors. "So medicin art, and health were all acceptable excuses to publish sex," says Von Rosen, who still sold the bulk of his magazines on the newsstand, not by subscription, in order to sidestep the moralistic and vigilant U.S. Postal

Art Photography sold exceedingly well (it was distributed worldwide, in English, Spanish, and German), but Von Rosen was eager to find a way to increase the price of a magazine to fifty cents. Before 1950 most magazines sold for between ten and twenty cents, and Von Rosen saw that he could benefit as both a distributor (who gets a percentage of the cover price) and a publisher if magazine prices escalated. So he

looked around at the successful magazines with the idea of fusing their best elements into a new publication. True magazine did well because of its action/adventure stories; a British magazine called Punch had a sassy, humorous, but sophisticated attitude that Von Rosen liked: Look and Life succeeded on the strength of their pictures; Art Photography sold mainly because of the nudes it presented. In 1951 Von Rosen Modern Man and became, according to Gay Talese in Thy Neighbor's Wife, his study of the sex industry, "the most daring publisher in

"Guns, guts, and girls" was the unofficial publishing motto of George Von Rosen. Modern Man was filled with stories about men in action and the accouterments of macho that would now have to tingle the battle-hardened spines of WWII veterans. There were stories about elephant hunting, elephant guns, and the legendary elephant graveyard. One popular piece told about how to pilot a submarine; another gave details on how to dock the *Queen* Mary without using tugboats. There were stories about mountain climbing, parachute jumping, and deep sea diving. Modern Man retold the legend of "Liver-eatin" took revenge on Indians for the murder of his wife by tracking, killing, and eating the liver of every red man he could find. "Our theory was that we had to give men good reading, some real value, so they could always say they bought the magazine for something else beside

the nudes," says Von Rosen. "And it wasn't any more expensive to print interesting stories than it would have interesting stories than it would have been to print junk. This became the 'redeeming social value.' And besides, we had to give 'em something of worth for when the novelty of the nudes wore off Modern Man became the first magazine in America to sell for

Initially the magazine was so risqué t'at many wholesalers wouldn't touch it. "They'd say, 'I have no trouble with it personally, relates Von Rosen, "but I have to live in this town. You don't. A few years later, after Playboy and the thers got started, these same wholesalers are calling and telling us to liven up the magazine." But fo the early 1950s, it was extremely lively. It took the giant leap of not using health, medicine, or art as a pretense to show beautiful women without their clothes. At first the without their clothes. At first the nude layouts were built around little stories, such as, "A Day in the Life of a Stripper." But there was a law against publishing pictures of a striptease, so Modern Man portrayed the stripper putting her clothes on. Soon, however, even the pretense of a storyline was scrapped and the lawouts simple was exampled. and the layouts simply presented erotic pictures of sexy women, in more or less oblique angles toward the camera, totally nude or half-clothed, but with plenty still rouded in imagination.

Most of the advertising inches in

Modern Man were filled with mail-order pitches for things such as cheap cigarettes from Indiana (where the tax structure allowed price Precision \$9.50 (m sr) Maircuts \$26.50 (m sr) breaks), and balding preventatives.

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DAVID LUTHER

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Advertising remained fatally anemic. "The fashion thing hadn't started yet," says Von Rosen. "Everybody had just three suits: a work suit, a Sunday suit, and a burying suit." And there were few subscribers, since Von Rosen was still leery of the Postal Service.

But the legal hassles came. One of the first was a federal charge of defacing the American flag. Von Rosen had published a picture of a group of revelers at the annual Artist's Ball in Paris. A woman in the group was scantily clothed, and her panties were striped. Chicago prosecutors thought that the panties looked like an American flag, and a lengthy trial ensured. Von Rosen won the case, but only after won the case, but only after observing the proper rituals of Chicago justice. The case was dragging on all winter, and both sides capitulated in a deal to end it. Von Rosen says his attorneys and the prosecutors reached an agreement that he'd loss the case, but in return a technical mistake would be intentionally inserted into the legal process. This way, the initial process the process of the proc publicity would positively favor the judge and the system, but on appeal the judgment would be vacated months later because of the legal technicality. The publicity from that would most likely be buried in the back pages of the newspapers, so the system and the judge wouldn't suffer. "And that's just how it worked," says Von Rosen, smiling

impishly.

His able attorneys also worked a similar deal with the U.S. Postal Service in the 1950s, according to Von Rosen. He needed a second-class postage permit in order purchasing people with him, along with some important mailing lists. But let's just say he memorized the

Within two years Playboy had whizzed past Modern Man in both circulation and advertising. Modern Man held on until the mid-Seventies, and then Von Rosen folded it. "It wasn't making any money, and we just weren't doing it real well," he says. "Adventure stories don't sell ads. We decided to go with the magazines in which we could sell a lot of advertising." Those were the gun magazines.

gun magazines.

So the girls are gone, but the guts and guns are still part of Von Rosen's publishing philosophy.

Guns was actually a spinoff from Modern Man, where Von Rosen first realized the level of interest in firearms. It's the oldest gun magazine in the country, and its circulation has been holding at about 110,000 for several years now. Von 110,000 for several years now. You Rosen started American Handgunner at about the same time he was folding Modern Man. Its circulation is about 139,000 and has been climbing recently. In 1981 Von Rosen took another shot at Rosen took another shot at combining the girls with at least the guts, if not the guns, when he started another new magazine called Casino & Cabaret. It was a magazine aimed at gamblers, and it contained nudes. "But we were being absolutely having the greaters." You Page 1999.

buried in returns," says Von Rosen, "and after six issues it wasn't getting any better." So after spending half a million dollars, Von Rosen learned that "gamblers don't read," and he folded it. Back to guns and guts. Girls don't define the

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to send his magazine through the mails at reduced rates. The Postal Service, which was the unofficial

arbiter of acceptable reading, had brought hundreds of cases against people it deemed were trying to send "smut" through the mail, and it had

already won a case against the publisher of *Modern Man*. At that time the Postal Service had its own

judges, investigators, and prosecutors. Von Rosen's attorneys

Agency Act of 1939, which said, in part, that federal agencies could not act with their own judges and prosecutors. The attorneys politely mentioned this law to the Postal

Service prosecutors, whose hundreds of pending cases (as well

as their own jobs) might be jeopardized if the law were upheld in

court. So, according to Von Rosen, the Postal Service gave him a

second-class mailing permit and washed its hands of him. "We had nice, soft-spoken attorneys," he explains. "We tried to work with

In 1952, while Von Rosen was

traveling on business in South
America, one of his young
employees resigned from the
company's promotions department.
The man's name was Hugh Hefner,

and within the year he'd started his

own girlie magazine called Playboy

"I thought very highly of Playboy in the beginning," says Von Rosen,

didn't split on good terms, "Hefner

"because it was designed in my office." Hefner and Von Rosen

was a tremendously energetic, avaricious guy. And he took my

noted this, and found an obscure law, called the Administrative

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Blues Degrees



JOHN D'AGOSTINO

Those musicians who claim that transcendent technique can really be a handicap when playing certain kinds of music would have felt vindicated by a recent television program that pitted classical violinist Eugene Fodor against country rocker Charlie Daniels. In a rather contrived Charlie Daniels. In a rather contrived "dueling fiddles" presentation in which Fodor and Daniels traded eights on the instrumental bluegrass standard "Orange Blossom Special," Fodor was easily the more impressive with his brilliant tone, perfect intonation, flawless double stops, and effortless articulation of that tune's finger-knotting stretch of sixteenth notes.

Daniels — who plays the fiddle as though he's trying to saw it in half — hit a dozen our notes, skipped a dozen more, and hacked away at his instrument until the horsehair on his mutilated bow once again assumed the form of the cascading mane of the duel. Daniels, for his earther, more of the duel. Daniels, for his earther, more minded of this while watching and listening to blues guitarist Lomie Brocks during his two shows here last week.

Brooks is a fifty-one-year-old Louisians-bom musician and one of the

Louisiana-born musician and one of the ranking exponents of a subspecies known as the Chicago blues. Like many blues and jazz artists who earn their daily bread by playing an endless circuit of clubs. Brooks 's reputation lies mostly with critics

recommendations in such specialized trade publications as down beat and Guitar Player. Excepts from such critical notices read like the hyperbolized blurbs in movie ads: Brooks "smokes," he "blisters," his

ads: Brooks "imokes," he "blisten," his playing is "scorching," electrifying," vigorous, "ferocious," he is a "maser." But what the critics routinely fall to illustrate — and what may have disappointed those at the Mandolin Wind and Belly Up Tavern concerts who expected to be floored by digital virusoity — is the fact that Brooks a mastery has less to do fact the Brooks and the state of t assay quickly an audience's temperament and perform accordingly, are stripes

affability. A thick-set man whose almost anachronistic Afro and uniform of denim jacket and pants add to the illusion of im-posing size, Brooks seems to shake hands with a crowd when he mounts the stage. A throughout the tight, broken (all of size) intermittent need to sing in a passionate, strangulated baritone reminiscent of B.B. King. Relentlessly but good-naturedly teasing his musicians and jostling verbally with the audience, Brooks assaults any preconceived notions that bluesmen mus preconceived notions that of the strength of the light the pain and suffering along with them like overstuffed baggage. More significantly, Brooks's personableness underscores the fact that as a form of expression the blues is limited only by the range of human emotions, and is no less legitimate when performed in high spirits.

son of Brooks is that he is a blues musician by way of rock and roll. Abetted by a going rhythm section — especially by domining the most and the second of the section of

year-old rocker from the South going by the moniker "Guitar Junior," Brooks was soon introduced to reality in the form of the

he moniker "Gustar Junion," Brooks was soon introduced to reality in the form of the blues being played in that city's tough hetto bars. Enamorred of the sound, Brooks hung around and eventually established a modest reputation as one of the city's more versatile guistraits, one which could do Justice not only to Chicago-style blues, but also to rock and roll. Top Forty, soul, and even country and weather. A Although the blue terminated British. A Michough the blue terminated British. A Chicago-style blues, but also to rock and roll. Top Forty, City, the celecticism that secured him steady employment informed his own playing style, and was in evidence during his two shows last week, both of which offered minor variations on the same program. His version of Willie Dixon's "Hoochie Coochie Man," for example, featured an okra-thick, Louisiana-cured anythmic underpinning on top of which Brooks laid down the sort of mucilaginous licks heard on several "swamp nock." his of the Seventies (e.g., Tony Joe White's Polk Salad Annie"). His fund, interpretation of "Don't Answer the Door" alid into an even funkier tune, "Hot Shot" (from his latest album of the same name), which would not sound termiby out of you which would not sound terribly out of sync in a contemporary dance club. Brooks in-

serted some country-ish turns into his solo on the medium-tempo "You're Usin' Me," and displayed his rock and roll cre-dentials on a faithful rendering of "Whole Lotta Shakin' Goin' On." But it was on fast blues pieces such as "Messed Up Again," a couple of blues boogies, and his own slow blues ("You Know What My Body Needs") that Brooks betrayed his

passion for Chicago-style blues.

Like a number of Chicago blues guitarists, Brooks builds most of his solos around the fifth or dominant note of the key in which he's playing. That usually results in a more open, more conversa-tional, less mournful-sounding style of tional, less mourful-sounding style of improvisation, a style well suited to Brooks's personality; indeed, one head relatively few 'blue notes' i'm his playing. The major drawback to Brooks's discursive style is that it doesn't allow for the intense emotional peaks — products of the intense mouth of the intense peaks — that one waits for in the playing of the more famous spitiarists, such as the one in the playing of the more famous spitiarists, such as the one in the playing of the more famous spitiarists, such as the one in the playing of the more famous more famous playing the playing of the more famous playing the playing th

archetypal image of the introverted blues musician. Unlike the ebullient Brooks, Payton keeps his head lowered, thereby avoiding eye contact with members of the audience, barely acknowledges their re-sponse to his playing, and hardly moves on stage. But when given his moments in the

spotlight, Payton plays with a sering in-tensity that Brooks rarely approaches. There are many other dissimilarities. Payton gets a fat, nasty sound from his Gibson Les Paul guitar; Brooks prefers the Gibson Les Paul guiar. Brooks prefers the lean, brittle tone he coases from a solid-body Gibson SG. Payton plays long, twisting solos that work their way to the top of the neck where the high, stiletto notes are; Brooks segments his solos, often alternating high-end stabs with low, groaning digessions and even playful "sound effects." Payton, who admits to having been an admitter of the late Jimi Hendrix, has flashly playing ayle that occasionally recalls not only Hendrix but also Johnny Winter and only Hendrix but also Johnny Winter and chief the control of the control where a side-by-side comparison re-minded me of the Fodor-Daniels duel — in terms of technical facility and vocabulary Payton is Brooks's superior. But Brooks's spontaneity manages to convey a quality that Payton's grand technique is not equipped to provide: a feel for the mo-ment. Where Payton's solos sound well rehearsed, almost programmed, Brooks's are hyperactive, impetuous, unconsage but to its effect on the audience as well. It is his ability to make the blues sound alive and responsive to ambient stimuli that gives Brooks the nod over the younger, more dexterous Payton, and many other guitarists currently making the rounds.

relishes. During one of the braks in his show at the Belly Up Tavern, Brooks was lost in a game of Pac Man when he was interrupted. Not willing to surrender his concentration, Brooks nevertheless made to get these cherries," he said, then pro-ceeded to run up one of the worst scores that machine had probably seen in some time. As soon as the video screen flashed the "Game Over" sign, Brooks turned and laughed loudly, "Damn, I'm sure glad I can at least play the hell outta my guitar!" So were a few hundred people in Hillcrest and Solana Beach last week.



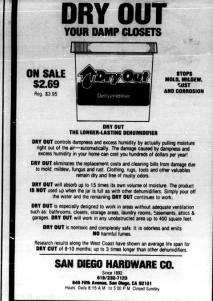


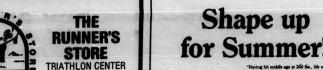
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Agnes of Pielmeier



JONATHAN SAVILLE

Good art teaches us wisdom. Is it possible to acquire any wisdom from a trashy lay indifferently produced?

This is the philosophical question posed by Agnes of God, which played at the Fox Theatre last week in the touring company production directed by Michael Linday-Hogg. Playwright John Pelmeier evidently felt he was probing a quite different denty left he was probing a quite different cect way to Truth. But in feet his chief interest seems to have been our theatrical. interest seems to have been pure theatrical sensationalism of the grand-guignol vari-ety, and his play uses philosophy as merely another tool for inflaming the audience's

.

appointed by the court to examine the ex-cused and determine her compensate to stand trial. The mother superior of the convent tries to thwart the psychiatrist's work, on the grounds that scientific psychology ignores God and the super-natural and will thus destroy Agnes's holy innocence. Not a bad framework for a serious drama of ideas. But neither the mother superior or the psychiatrist (both clearly reflecting the playwright) own hallow intellect has any capacity for hallow intellect has any capacity for superior to the property of the can be called — only in the most elemen-tary clichés. Instead of an honest confon-tation of points of view. Mr. Pielmeier presents us with a setup, a fake debtue, in which the outcome is already decided on the basis of personalities.

another tool for inflaming the audience's nerves.

A young nun gives birth to an illegitimate child and kills it. A psychiatrist is ing neurotic, a hysterical woman doctor

of hand-wringin's, nervous laughs, man-nered hesitations, hysterical smiles, and spastic gestures of confusion and helplessspatic gestures of confusion and helpless-ness, a set of busy, exaggerated, histrionic externalities that are sure signs of a Method actres at the end of her tether. If Dr. Livingston represents Science, the Science is clearly not something we had better rely on to find out what reality is like. Her opposent, Mother Miriam Ruth, is a character of equal verisimilitude and depth. Mr. Peltruiter evidently admires this obscurantist old woman, with her scorn of science, atheism, and modernity.

she hit. Pelmiser evidently admires who have been appreciated by the common with her scorn of science, atheism, and modernity, her eagerness to believe in bogies as a proof of God's mysterious ways, and her stubborn intention of protecting an infamicicide. As an exemplar of Catholic piety and wiscom, however, she leaves much to be desired; the only area of theology she is interested in a miracles, and the does not seem to realize that the Church is highly the seem of the common of the co

wit as an officer of the court. Actress Elizabeth Ashley, who has been playing this travesty of a physician since the origi-nal Broadway production, compounds the silliness with her Actors Studio repertoire

that he knows nothing about runs or Catholicism; and, similarly, his Agnes of-fers conclusive evidence that he knows nothing about either psychotics or saints (either of which, we are led to believe, (either of which, we are led to believe, Agnes may be). As to poor Maryann Plun-kett, who battles her way through this ghattly role, it is hard to tell whether she herself knows anything except the acting style of Amanda Plunmer, who originated Agnes on Broadway, and whom Miss Plunkett unashamedly imitates, down to the last hizare units of Woise intensities. Plunkett unanhamedly imitates, down to the last bizarre quirks of voice, intonation, and accent. Both Miss Ashley and Miss McCambridge are outrageously mannered in their acting, substituting artificial ties and tricks for true external signs of a real internal life; but Miss Plunkett offers us mannerism even further removed from re-ality, a mannered imitation (almost a

ality, a mannered initiation (alrows a paracdy) of a mannered original, the shadow of a mask.

But then, who cemes? This is not a play about character, and not a play about ideas.

Mr. Pielmeier's chief concern is with other things: shocking child abuse (a mother burns a little girl's genitals with a cigarette), grotesque child murder (the baby is strangled with its own unbilled cord and stuffed into a wastepaper basket), a sensational receiving of the stigmata-right in front of the audience's eyes the hysterical Agness bolds up her suddenly-bectifully allower her habit), melodramatic

hypnosis scenes (in which Agnes re-lives the murder), and a delerious descrip-tion of a brutal rape purportedly committed by an angel. Agnes of God, in short, is a theatrical machine constructed to make an audience gasp and salivate in sado-maschicitic borre, it belones like is endoraudience gasp and salivate in sado-masochistic horror, it belongs, lise its pred-ecessor in tasteless Catholic sensa-inolaism, The Exocciat, to that appall-ing genre which might be appropriately-saled "Teligious pronography." Its fun-damental exploitational vein is only sightly and intermittently concelled by speeches decrying athetus, or by a series of inspire Catholic in-joke speculation of inspire Catholic in-joke speculation of the control of the control of the con-trol of the control of the control of the parently to give Catholics in the nucleuse a little thrill of the naughty to distract them from the moral and estebtic natiness they are tacitly approving by remaining in the theater.

theater. The upshot of all this is hardly unex-pected. Under the onslaught of the re-lentlessly "rational" Dr. Livingston, Agnes decompensates, is institutionalized, and dies. It is all the faul of psychiatry and atheism — a conclusion forced on the atheroid of the conclusion of the lateral diese the playwright's loaded dice, and accepted tentatively even by the still half-skeptical doctor hereoff. Her mentatural cycle has started up again, she clearly And if God works in such mysterious ways in the life of a neurasthenic lady

psychiatrist, perhaps it is also possible that Agnes was really impregnated by that angel? On that message to the audience, the lights go down: "There's bread and cheese upon the shelf; if you want any more nonsense you can make it up

this abominable play because I too am some kind of rationalist atheist, let me say that in my opinion the true lesson to be learned from Agnes of God is the persistent presence in human affairs of the devil. I presence in human affairs of the devil. It presence in human affairs of the devil. It presence in human affairs of the devil. It presence in human affairs of the devil is far too busy intervening in real life casts of cere as stage characters), and the devil is far too busy intervening in real life to bother his horny head with frictions. It is John Pielmeier the devil has been after, and through him the audiences whose minds have been correspect by his dishell-and the stage of the devil has been after, and through have been correspect by his dishell-and the devil in the devil has been after, and through have been corrected by the dishell-and the devil in the powerful (because covert) attack on Catholicism, Christianity, and revealed re-

Catholicism, Christianity, and revealed re-ligion in general.

The Purtuns condemned, the theater al-together, because according to them it led people away from the word of the Lord. How right they were in recognizing the power of this art to affect the spiritual and moral life of its audience! They did not, however, realize that they were condemn-ing the good along with the bad. There are good plays that lead us to truth, that make us understand our nature and the nature of good plays that lead us to truth, that make us understand our nature and the nature of the universe, that purge us of our impulses to destruction and despair. There are also destruction and despair there are also sive false/hoods, that encourage our self-righteousness, that distort truth, and that indulge the most salacious fantasies of our imagination under the guise of teaching us virtue; such plays may even quote Scripture for their own nefarious purposes. Whatever their failures to perceive these important distinctions, the Puritain never made the error of supposing that the devil was a mere fantasy. They laves that he his sangers, And I know it too; I saw him at the Fox Thearte hast week, cunnigly hidden among the gargoyles of that elaborate prosencium, observing the audience as they jüggled and gasped and cast their appliaus et Agpare of God. He was laughing up his sleeve. us understand our nature and the nature of

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There are others with better memories than I for academic things, but I pride myself on a good memory for episodes in my personal life. I still remember the first Chinese meal I ate in Chinatown in New York City before the age of six and the wonder and terror the word "Chinatown" evoked is me here. worder and terror me word ... (ninatown worder in me beforehand. When we arrived at a scruffy building and had to walk one flight up, I was smitten with disappointment. Moreover, the food held none of the delights it had been touted to have. My parents ordered the most unsophisti-cated fare, chow mein, which consisted of onions, assorted vegetables, and bits of that forbidden food — pork.

I can remember the first time I ate London broil, thinking it was going to be ex-otic and discovering that it was not. I have memories of the various ethnic foods I ate memories of the various ethnic foods I are imp travels—the states, the aromas, the little, hidden restaurants. My first meals in late Jolla, more than two decades ago, at Anthony's, at La Valencia, at the Schnitzlebank are as fresh in my mind as if I had just consumed them today. I remember as well my nitital visit to Thee Bungalow, in Ocean Beach, in the days before I was a maximum of the state of the st

Bungalow, in Ocean Beach, in the days before I was a reviewer.

We had visitors from Los Angeles, friends who were staying in Ocean Beach. They had heard about Thee Bungalow and suggested we ty it. At that time (1973) we enjoyed the duck with Bing cherries, the fresh salmon, the veal. We didn't think it was the best Conti-renial meal we'd ever head, but we were piessed by the restaurant's existence, and, considering the gastroomic state of affairs in San Dego in cownership of Siegfried Heil, held promises for the future.

These promises were eventually shatered: the food became indifferent, if not badly prepared, and about five years ago

Heil left Thee Bungalow and opened a new restaurant in Oceanside called Café Europa. Frankly, I always regarded the Café Europa is superior to Thee Bungalow. The soups were superb, the portions not only large but varied — I can memmber looking down at my vegetables and wondering how I could ever get through such an assortment. But most important, the food tasted rood. This was then large part of proceeding. The presence of Mr. Heil's sister added user to the restaurant and I felt I could recommend Café rant and I felt I could recommend Café

rant and I felt I could recommend Cafe Europa as a reasonable place to dine. While the Café Europa prospered — it is still on Hill Street in Oceanside — Sieg-fried Heil longed for his original setting, Thee Bungalow in Ocean Beach. In the summer of 1983, he returned there, leav-ing the operation of Café Europa to his

sister.

Thee Bungalow has been renovated and refurbished. It looks fine. There was a fire burning in the fireplace, and on the Friday night of our visit the main dining room had a festive air and was filled with diners — a

good omen.

We were mildly put off by our waiter,
who didn't offer the wine or entrée recommendations with ease. But after all, it
may take months or even years for a restaurant to develop a skilled and professional
staff, and we awaited our dinner with
anticination.

anticipation.

The duck pâté which we shared as an appetizer arrived soon enough and so did the bread and butter. When I glanced at the butter it was as if it were a decade ago—

the bread and butter. When I glanced at the butter it was as if it were a locade ago—the pats were served over ice, a presentation considered stylish then, but no longer (butter is best at room temperature). We enjoyed the plaie and then ordered our entress: two evening specials, salmon with Hollandaise sauce (\$14.50), cwal with beats of palm (\$14.50), and one from the control of the second of the second

The major point is that the entrées were lackluster at best and mine was downright poor. I had fresh salmon with crab meat and Hollandaise sauce. After the Hollanand Hollandaise sauce. After the Hollandaise was poured on the salmon the whole was placed under the broiler. The result was a dish that looked as if it were necapulated in yellowish cement. The beauty of Hollandaise is that it flows in a creamy state; once it's broiled it hardens and loses the very texture for which it is praised. Moreover, even this brief exposure to the beat of the broiler turned the fish into mush. None of the ingredients had defined the serve texture— they all blended into one. the vegetable preparation, rows of carrots and string beans interlaced with red cab-bage. Though I am a lover of rice, the short-grained rice that accompanied the entrée was tedious, as was the rest of the





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One of the staple sentiments, or sen-tences, to be found in the negative movie review, useful especially for showing that the critic is not a bad fellow and dispenses bitter pills only accompanied by pepper-mints, takes shape along these lines: what a pity it is — or waste it is, or misfortune it is — that such-and-such a movie is unis — that such-and-such a movie is un-worthy of so-and-so's talent. Nine times out of ten (not a verifiable statistic; just a bit of rhetoric) the so-and-so who is the object of all this pity and ill fortune and whatnot will be one of the actors or actress-es. He or she will be Al Pacino in Scar-face or Ian McKellen in The Keep or Gene Hackman in Uncommon Valor or Eric Roberts in Star 80 or Anne Bancroft in To

Roberts in Sur 80 or Anne Bancroft in To Be or Not to Be or — supply your own. You will not hear it said, except that hetorical tenth out of ten times, of the cinematographer: what a pity, for an un-heard example, that Stephen Barum's big year — The Outsiders, Rumble Flish, The Entity, Something Wicked This Way Comer — should finish up in the military drabness of Uncommon Valeri, or, for candle of Hadeall Wexler should be hidden under the bourgois bushed of The Main Who Loved Women. Nor, still less, will you hear it said of the musical composer. you hear it said of the musical composer: what a waste that the celestial ear of Georges Delerue should be required to pick out a banjo tune appropriate to the

production designer: what a calamity that John Box's cavernous labyrinth in *The* Keep should be filled with so much smoke

John Box's cavernous labyrinth in The Keep should be filled with so much smoke and wind and metaphysical bot air; or of a mount of the control large. Conceiled the control large. Conceiled the control large. The control large was the control large. Not that such people won't often be singled out for good work in a bad job—like a prizefighter's cut man. But that distinct note of condoclence, that watery sadness over the way of the world, that sigh of regret that arittss to dignified should be obliged to take work so far beneath them, the control of the con

skill, rather than in luck.

One harsh league of the auteur theory, applicable here, is the notion that a director, if the is anything of an auteur, will be able to "transcend" or "transmute" his material; and if his material is seen to be beneath him, it is up to him, and all the more to his glory, to raise it to his level; there is no such thing, in effect, as something being breath him. He —even if, together with Sam Peckinpah, he makes a

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habit of disowning the final cut — is not allowed the actor's alibit of having been-betrayed, abused, Cf.Cf., from Shetila Benson last week in the L.A. Times: "Michael Caine's ability to rise above even catastrophic material gets its sevensst test in Blamel ton Rio. [and] the Artful Dodger comes out unscathed yet again'; as agains: "Stanley Donen directed this rancid romp. Astonishingly for a director of Donen's history (Funny Face, Beduzzied, Two for the tonishingly for a director of Donen on the same page, in regard to Louis Malle's Crackers: "It must be said that [Donald] Sutherland, [Jack] Warden, [Wallace] Shawn, [Larry] Riley, and Trindad Silva

Sutherinan Tibel Warden (Wallscen American Tibel) Warden (Wallscen Wallscen Walls to. Or it would seem we can. But the lion's share of sympanly apportioned to reputable actors in disreputable movies suggests that there is perhaps a thick air of something—glamout? mystique? P.R.?—surrounding what they do too. The perception that rotelike work in an actor is somehow more difficult or more sincers or more creative than anyone else's rotelike work to be considered to the control of the contro to. Or it would seem we can. But the lion's must run deep. But in some strange sense, then, higher visibility gets in the way of the

It simply does not stand up to common It simply does not stand up to common sense that, as often as we are given to believe, actors are busy striving for perfection, plumbing the depths of their souls, distilling pure artistic passion, while their teammates on the production staff are heartlessly dragging them down into the trite, the facile, the mechanical. It does not trite, the facilite, the mechanical. It does not cally stand up to inspection either. Al Pacino's Little Napoleon notions about cigar-puffing, gun-wielding, lip-curling, and chest-swelling in Scarface are no less secondhand than the remade plot, and Gene Hackman's bottled intensity in On-common Valor is as second nature in all its details as the for mularized command on a common valor is as second nature in all its details as the for mularized command on the granty of the properties of the pro than its share, too, to promote the myth of the caring thespian at loggerheads with indifferent bosses: every disgruntled Kate Jackson or Carroll O'Connor or Lynda Jackson or Carroll O Connor or Lynua Carter comes out in the press sounding like a perfectionist of Flaubertian extremes in comparison with their production crews. But there is something else to it too, I'm

tinues to be the beneficiary of our early tendency to identify with the hero. This perfectly natural tendency — perfectly natural at least superfectly natural at least superfectly natural at least up to a certain age — cannot or him as a modelled and manipulated mariometre. But he same childfilled urge to ask questions in other areas of life (how come industry) shair changed color? how come industry biair changed color? how come daddy doesn't come home for dinarr?) should lead to a eventually to modify or abandon this tendency, to eslarge our action of the color of the c

A differentiation between the actor and the role is usually the first natural step in that direction. It is as far in that direction as the rote a usually the thirs natural seep in the rote as usually the thirs natural seep in some, even through adulthood, will feel the need to go at a certain age they will give up, or taper off, imagining they are the first man into hyperspace, or the last of the Western bounty hunters, or the heavy-weight champion of the world, and will settle instead for wasting time imagining they had the actor's bank book or address book, got the same treatment as him at restaurants, were able to kits Lauren lun-definite artistic leaving, people who enroll in college film programs, people con-versant with more screen names than just the household ones, will ever bother to identify with, or envy, to want to be or be like, Fred Koenekamp or Alan Sharp or some such.

The identification with characters which is so excusable in children, or the identification with actors so understandable in some adults, is altogether unacceptable in a critic. James Agee long ago pushed crit-ical maturity to new and frightening heights when he set his hand to rewriting movies according to his own specifica-tions; and, when he went on to write some of his own, he pointed the way toward the critics-turned-creators of the French New Wave: Truffaut, Godard, Chabrol, Rivette, et al. There is no going back. The critic today who identifies first and foremost with the actor, who saves his ten most with the actor, who saves his ten-derest feelings for him, who takes the ac-tor's outward show of passion, sensitivity and the rest of the stock-in-trade to corres

not is outward snow or passion, semantically and the rest of the stock-in-trade to correspond to linear resources, betreap more thinking professional allowance of childinates in the professional allowance of childinates of course.— this set-up whereby he is relieved of responsibility for overall quality but comes in for the bulk of the sympathy better that double standard should tell us something about the standard should tell us for the something about the standard should tell us something about the standard should be something about the standard should be something about the standard should be supposed to the supposed to the supposed to the standard should be supposed to the supposed to nation "actor" suggests altogether too much initiative, and that "agent," if this did not have prior and very different con-

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George S. Kaufman always collabo-rated. Working with Moss Hart, Ring Lardner, Alexander Woollcott, John P. Marquand, Edna Ferber, and others, Marquand, Edna Ferber, and others, Kaufman co-authored all his plays. "It's nice to have company when you come face to face with a blank page," he claimed. Like Neil Simon today, Kaufman was also a "play doctor," forever traveling around the country and applying his acerbic bed-side manner to infirm scripts. One of America's greatest wits, Kaufman never regarded himself as much of a writer. His forte was a disciplined tinkering with the bemess and characters others would bring his way. But even though he shared top

billing with another playwright (often placing his name second). Kaufman's stylistic imprint is always evident—stinging one-liners, a deft ear for the terse thythms of speech, allergies to nonsense and sentimentality, and an iconoclastic urge to corral secred cows in the human barnyard. He was content with his collaborative status and was quick to praise a look of the sentimental participation of the sentimental participation of the sentimental participation. The sentimental participation of the sentimental participation of the sentimental participation. The sentimental participation of Miss Ferber have been collaborations in every sense of the word." With respect to Stage Door, which he and Ferber wrote in 1936, this statement enabled the usually generous Kaufman to dole out some of the

In effect, Kaufman was a creative editor, adept at sculpting the words of others into cogent shape. Prior to Stage Door, his three efforts with Ferber led, in Door, his three efforts with Ferber led, in 1931, to a mutual agreement never to write together again. Their reasons were more literary than personal. Ferber liked to infuse vast landscapes with thinly drawn characters and epic gushes of emotion. Kaufman preferred the action to be infused to the control of the control o doors, whenever possible, along with half-jaded characters eager to fire adroit wisecracks at the world outside. The two had promised, however, to write a play with a new twist: to have a majority of the large cast be young, innocent ingenues (seventeen in all, with each seeking large cast be young, innocent ingennes is eventeen in all, with each seeking Broadway stardom), and to see who would happen. The topic appeared to satisfy both authority and to see which you have been as the seeking between any of the seeking and the seeking the seeking

Bernice, a gifted black woman, are the wrong color for the Great White Way of 1936. And others, like Jean Maitland, whose platinum-blund hair resembles movie star Jean Harlow N, don't see Bernhardt as a role model at all. Instead, Maitland would gladly prefer the instant fame of Hollywood to the undetited demands of live theater. Terry Randall disagrees. She is singularly determined to make her name on the boards of Broadway. True to the

great actress whose portrait oversees them all, Randall refuses to compromise. "That isn't acting," she says of films when offered a lucrative contract, "that's piece work. You're not a human being. You're a thing in a vacuum . . but in the theater, when you hear that lovely sound out there, when you near man toverly sound out nere, then you know you're right. Terry's right, too — if a bit stridently so. Thus when her boyfriend Keith Burgess, a "workers": playwright possibly based on Clifford Odes, decides to spum his radical princi-ples and tap into the cash flow of Holly-wood as a screenwriter. Terry spums him is neared lives. in record time.

wood as a screenwriter. Terry spurss him in record time. The play depicts life at the Footlights Club over a period of approximately three years. In the end, after much struggle. Terry is rewarded with both a staring role and a man—producer David Kingsley—whom she had rejected earlier because of him to be the structure of the staring role and a man—producer David Kingsley—whom she had rejected earlier because of him to be the staring role and the star of the witty Judith Canfield, or to the fiery Linda Shaw, who was doing things against her mother's will, or to the sophisticated Ken-dall Adams, or to Mattie, the dutiful maid? And what became of Bernice? We'll never know. The script has treated them like Kleenex, to be used and discarded when no longer needs.

longer needed.

In some senses, Stage Door is a blue-collar reprise of The Royal Family, a comedy-drama about the Barrymores, the

Brahmins of theater at the time, which Kaufman and Ferber wrote in 1927, Both Julya see paceans to the stage. But while Roval Family is a touching, compact, and funny play. Stage Door is diffuse and sprawling, wordy and slow. Each of the play's six long scenes comes to the point, eventually, but most of the time they are busied with numerous entrances and exits, and with characters defined by a single—frebrer's preferences for the pely scope and the lives of the dynastic rich are at odds with the jobless ingenues depicted by the play. And the famous Kaufman imprint is rarely apparent. His jokes are peripheral, the best ones coming as afterthoughts. For both authors, the play appears to have been a five-finger exercise, a fresh idea that lod again, Kaufman 'mind may have been on other projects. Shortly after he finished writing Stage Door, Kaufman collaborated with Moss Hart on their classic You

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Although it has some interesting moments, and though it has accepted its taskand though it has accepted its taskand though it has accepted its taskacceptance of Stage Hoor Isils to resurrest
duction of Stage Hoor Isils to resurrest
this claumy, air-finh piay' rom its welldeserved grave. The production's strength
less in the image the stage presents to the
audience. Robert W. Zenits's scenic design — the wood-paneled living room of
the boarding house, with crocheted anrimcassars on every couch and chair — is
richly detailed and captures the period
remains and the stage of the stage of the control
remains and the stage of the stage of the control
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the men (seemingly, and appropriately,
the men (seemingly, and appropriately,
two sizes too big), and the visy silk apparel of the women. And Tracy King's hast
ryles consistently chance the overall image. Each of the ingenues, with the exception of Terry and her distasts for the
Hollywood influence, displays a variation
of the Harlow look — spir- and/or
pomaded curis — as if they had spent the

night wearing a hair net dipped in vanilla extract. In a subtle way (one of the few subtleties of the production, in fact), the prevalence of these styles may indicate the prevalence of these styles may indicate the unexpressed preferences of the young actresses. Though each pays her respects to he portrait of Sarah Bernhardt — with its long, dark, naturally curly hair — and to what it represents, it is clear that each would opf for the lightis, camera, action, and pin-up frame (not to mention the cash) made prin-up frame (not to mention the cash) made principles.

Coast. Their hair styles may betray true intentions.

The production has the look right, but little else. Guest director Mark W. Travis, from Loo Angeles, has made full use of the space, and he is usually able to keep the eye of the sudience centered, without distriction, on the main focus of individual control of the sudience centered, without distriction, on the main focus of individual control of the sudience of the main focus of individual control of the sudience of the

comings and goings, like revolving doors on fast forward, and with its persistent comings and goings, like revolving doors on fast forward, and with his persistent refusal to develop characters in any seriestent refusal to develop characters in any seriestending depth. His results are, at best, equivocal. And Davis was unable to overcome the play's ramy sedifiest, those instances when it attempts high dramat (such as Kaye Hamilton's mysterious suicide, and Terry's scene where 2-e suddently urans against both of her suitors). On these and other occasions, the play leap was a suicided and the control of the suitors of the suitors. One suitors of the suitors of the suitors of the suitors of the suitors. Suitors of the suitors. Suitors of the suitors. Suitors of the suitors. Suitors of the suitors. Suitors of the su

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OUARTER NOTES

There was a fascination in watching the way these four groups, each playing independent material and at its own tempo, were kept together and in some kind of coherent interplay by the four conductors (Thomas Nee, David Chase, Amy Snyder and the composer himself). The quadraphonic sound

effects were orten quite exciting, more so when the sound shifted from group to group than when they all played simultaneously (in the latter case the jazz bands tended to drown out everything else). There was a lively, WESTERN SPRINGS Last weekend the La Jolla demotic, quintessentially American rawness and demotic, quimessionary
American runwiss and
exuberance to the choral
mely
material, and some evocatively
material, and some evocatively
material, and some evocative
to orchestral parts. The result of
all this was a vital atmosphere
of holiday-making, of fun, the
festive atmosphere itself being
far more important than the
actual quality of the musical
ideas. A performing triumph
for Thomas Nee's dedicated
and accomplished orchestra,
which preceded the Brant work
with a well-played and firmly
conducted Tehsikovsky
"Pathétique." Civic/University Symphony Orchestra and Chorus gave the world première of Western Springs by the seventy-year-old Henry Brant, an American composer known mainly for his experiments with multiple orchestras playing simultaneously. This is an the multiplicity and productive conflict of the musical sounds of everyday life (two marching bands passing each other while playing different pieces, for example). The interest in American places also derives

HENRY BRANT

extension of a device originated by Charles Ives, who used it to give a sense of

example). The interest in American places also derives from lves (Western Springs is about hot springs in five Western states), as does the use of choruses speaking,

Anyone who doubts the intimate relationship between dance and masse would have learned something valuable from the program of the Hartford Ballet last Saturday vasaine. In the first of the program of the program of the Hartford Ballet last Saturday vasaine. In the first of the program of the program of the Hartford Ballet last Saturday vasaine. In the first of the program of the shouting, or singing popular The most striking element in the experience of hearing Western Springs turned out to Hartford Ballet last Saturday evening. In the first of two scheduled programs at the East County Performing Arts Center, sponsored by the San Diego City Ballet, Michael Uthoff's sexcellent company offered works based on a Tchaikovsky piano concerto, the Pachelbel Canon, a be — not unexpectedly — the physical interrelationship of the various performing forces: two orchestras, one at aither side of orchestras, one at either side of the Mandeville Auditorium stage, and two choruses, dressed in zany costumes and each with its separate jazz combo, at the back of the hall.

Beethoven string quartet, and violin concertos by Bach. Among other things, the program offered convincing evidence of dance treated as a form of music, with musical structure translated into visual images and musical movement translated into the movement of human bodies. No choreographer has been more aware of dance as visual

music than George Balanchine, whose Allegro Brillante began the Hartford's program. Set to the opening movement of Tchaikovsky's incomplete Third Piano Concerto, it follows in the line of the follows in the line of the choreographer's magnificent Ballet Imperial, the score of which is the Second Concerto. In both works — as everywhere in Balanchine — the vocabulary of classical ballet is used to illuminate the music, to clarify its underlying emotional impulses, and to emotional impulses, and to reflect, phrase by phrase, its musical shape. A bold choice of programming, for dance of this sort is utterly ruthless in of programming, for dance of this sort is uterly ruthess in exposing flaws of individual technique and weaknesses of succession of the control of the contro

structural coherence, and its general emotional objectivity.
Mr. Uthoff himselt
choreographed the Pachelbel
Canon in his Ode to José, a lovely, lyrical work in the style of José Limon; it was exquisitely danced by the entire exquisitery danced by the entire company. This was followed by one of Limon's own works, Orfeo, the only dance of the evening which told a story. The story is that of Orpheus and Eurydice, and the choreographer had the somewhat surprising idea of setting it to Beethoven's impassioned F Minor Quartet, Op. 95. Surprising, but not fully successful, for it was only ittently that Limon



managed to integrate the story and its dramatic emotions with a piece of music that had been structured according to quite different principles. A sign of which is lack of the grantion was the start of the start o

meanings of the music with full

meanings of the management attention and empathy.
Finally there was Paul
Taylor's Espianade, a daring part of a score that had already been set by Balanchine in one of his foremost masterpieces. The score for Esplanade The score for Esplanade comprised Bach & Balgor Violin Concerto and the second and third movements of the composer's Double Violin Concerto, the latter virtually owned by Balanchine since his glorious Concerto Barocco. Taylor showed his independence — and his own special style — by avoiding all Balanchinisms, while at the same time drawing his Balnechnistum, while at the same time drawing his inspiration from the spirit and form of the music itself. The basic movements of Esplanada re running, walking, and rolling on the floor, all of which are a far cyr from classical or neoclassical ballet. The Hartford dancers seemed completely at home in this dident, performing with grace identification, performing with grace identifications are proposed to the second proposed to the

HARTFORD BALLET MICHAEL UTHOFF

The Hartford's Sunday evening program, while continuing to display the company's versatility, elegance, and professionalism, was also evidently designed to showcase the choreography of Michael Uthoff, who was responsible for three of the four dances. The exception was Rodney Griffin's Fabric, a Rouney Critins 3 Papric, a fascinating interpretation of Charles Ives's Three Places in New England. Three groups of dancers, costumed respectively in red, white, and blue, seemed

antagonistic social classes, mocking each other, competing, exhibiting their own styles and rhythms simultaneously (in response to the composer's device of having several different kinds of music played at once), occasionally joining together in occasionally joining together in an ironic patriotic celebration, but soon disintegrating into an artfully choreographed brawl. Mr. Uthoff's contributions

were a setting of Haydn's Symphony No. 50, the pas de deux from his full-length Romeo and Juliet (to the Romeo and Juliet (to the Prokofiev score), and Weeping Willow, a series of solos and ensembles set to Chilean folk songs. What was particularly notable in these works was the choreographer's ability to



adapt to radically different types of music and dramatic intention, and to do justice to each while at the same time showing a distinct choreographic personality. His

preference is clearly for pure, music-determined ballet, in the manner of Balanchine. The spirit of that master was especially evident in Symphony No. 80, along with his neoclassical vocabulary, but both spirit and language were thoroughly informed with Mr. Uthoff's own deft, charming, and sometimes slyly humorous imagination. Other aspects of that same imagination came to the fore in the *Romeo* and the fore in the Romeo and Juliet excepts: a tender, lyrical romanticism that gave the young lovers precisely the right degree of innocence, ardor, and esstay. This may not be a company noted for famous soloists — in a sense, they are all soloists — but the dancing of Judith Gosnell and Oregory

Evans in the pas de deux had unmistakable star quality, compellingly lovely, technically adroit, emotion touching, and a lucid revelation of Mr. Uthoff's ideas (as well as Prokofiev's).

as Prokofiev's).

The evening concluded with Weeping Willow, in which the music and lyrics of the Chilean songs were interpreted with a pleasing combination of abstract dance (often of great beauth). abstract dance (often or great beauty), ethnic flavor (a tonality, a nuance, rather than any garish local color), and expressive mime. In this final category, Mr. Uthoff showed the admirable trait of using mime only where its emotiona mime only where its emotional impact would be the greatest, saving its power for the specific climactic moment of

joy, grief, or fear. Danced by the entire company, Weeping Willow showed once again the solid quality of the Hartford Ballet. There was one outstanding solo by the pert, ithe John Moody, but the general impression was of the overall excellence of the ensemble. As to Mr. Uthoff, he revealed himself as a choreographer of imagination choreographer of imagination, intelligence, and taste, and also as an artistic director skilled in choosing and training dancers and in devising varied and absorbing programs. It would be delightfuf if the plans of the San Diego City Ballet came to fruition and the Hartford Ballet, it for one, would like to see them again and again.

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etters

(continued from page 4)
misinformed, whiny British rock
and roll prostitute of the swelling
mind and expense account.
How is that for objectivity?
E. G. Smith

Erratum

In a "City Lights" article published in the Reader on February 2, the Bacchanal February 2, the Bacchanal mightchb was incorrectly described as featuring go-go dancers. The club features live music six nights a week, including Top 40, jazz, and big band ensembles. The Resider regrets this error.

Ultra-Rude Remain Unswayed

I've been wanting to say this for a long time, because it involves a matter of basic courtesy so sorely lacking in today's ultra-rude society. I was always brought up to be punctual and, when I made appointments, either to keep them or, if I couldn't, to call my host or, if I couldn't, to call my host party and inform him or her that I would not be able to make it, so that that person could then make other plans for the allotted time. Simply to not show up was

following Monday, February 13, Remer laid off his two top lieutenants, associate publisher Gregory Dennis and managing editor Susan Slavik, along with

editor Susan Slavik, along wi two bookkeepers, a graphic artist, an advertising account executive, and the paper's substriptions and promotions person. In all cases, their last day was the following Wednesden

Wednesday.

A day after Remer announced the layoffs, he confided to a friend that he

confided to a friend that he eventually might have to lay off everybod, but himself "because we've lost our backing." And an employee still on the Newsline staff confirms that as soon as Dominelli's monthly check for \$17,500 didn't arrive. Remer

lost no time in executing his unpleasant duties "because it was no longer just rumored the money was going to stop," the employee says, "it did stop." The effects were felt

inmediately. For example, copies of the February 15 issue were labeled, bundled, and delivered by hand to the post

Further cutbacks may be in store. These may include giving up the Hillcrest editorial

office — a cottage on Fourth Avenue near Pennsylvania — and consolidating operations into the graphics shop several doors down at 3609 Fourth

Avenue, and, of course, more staff cuts. "Larry abruptly pared it down as much as he

could, and, barring completely folding, he's assured us no one else will be let go," the employee says. "But the

atmosphere is real tense, and after so many layoffs, it's hard to feel it's not going to happen

to you, despite his reassurances. I kind of get this

office, whereas previously those tasks were done by a subscription firm in Linda

equivalent to standing up someone on a date. Moreover, it was an outright inselt to the individual who was good enough to set aside valuable time for me.

Whenever I place classified ad-Whenever I place classified also may printed media. the Reader included, about eighty percent of the time people will call about the items (s) I'm selling, act like they're really interested, and arrange appointments at specific hours to come by and "see" the merchandise. I then give them my address and provide them with the simpless, most direct route to their become at the amounted time, so I become at the amounted time. home at the appointed time, so I postpone any other plans I may have had, for their benefit. Then I

This is such an obvious point of

etiquette, it's hard to comprehend why people are so blatantly insensitive about it. If someone

feeling of a sinking ship."
Meanwhile, the employee adds, Remer is spending several hours a day on the

phone, trying to attract new backing to replace the buckled Dominelli, whom Remer still

has never specifically identified by name to anyone. "It was rumored all along," the employee says, "but now that all this has come down, it's really pretty obvious to all of us."

us."

Dominelli's involvement with Newsline may date back as far as August, 1982, silvely after developer Harvey Purgatch pulled out from an agreement in which he was giving Remer's enterprise a reputed \$10,400 per month. Just one month later, with Purgatch no longer a factor.

Just one month Jaier, with Purgach no longer a factor, Newsline launched upon an impressive expansion program that saw the introduction of a biweekly supplement, the opening of a separate facility for Remer's gapplic arts shop. Line Graphics, and the hiring control of the program control of the control of the program control of the control of the control of South South

was then drawing.

A number of former

Newsline employees, including former managing editor Susan Slavik, are now volunteering their time in the Newsline

office, and though Remer continues to decline comment

regarding any details of his

paper's current operations or any links to Dominelli, he predicts, 'The paper will continue,' and adds, 'These

publishers' souls."

— T.K.A. and P.K

are the times that try

have had, for their benefit. Then I wait — and wait — and wait — wait? Not only do these inconsiderates completely fail to show up, hey don't even have the common decarp; to call me back and it eine know that me had to be the new that had to be the new that the common decarp; to call when the had to be the ha Opte of Wish Party Dass 282-4757 inging telegrar

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Off the Cuff

you could take part in a recombina NA experiment, what part of yourself would you alter



David Gross

My eyes. I'd like to have the eyes of an eagle because, talk about vision, I could look all the way 'cross town to see if my friends were home. Or, the eyes of a giant cat — huge green eyes with ruby-shaped pupils. I'd go running through the forest at night and leap over logs that people couldn't see. I wouldn't want x-ray vision. You might not know where you were stepping. What was solid and what wasn't. What was



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1'd take away some of these scars on my legs. They're tiny but they 're a nuisance. They were incurred playing soccer, coller-skating and from angry brothers. In soccer you have to wear rubber cleats but that doesn't insure your total safety.

1 played fullback and when it's close to the end of the game. close to the end of the game, tied score and the forwards are rushing you, your job is to protect the goalie. You're running up to get the ball from them and if they miss and kick you instead, well, that's the breaks. The game doesn't stop them either.

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Jacque Clayton
Rullding Inspector
Linda Vista
I'd like to alter my brain so

that I had better recall. I'd like to be better able to recall the things I need when I need them — statistics for my job, for instance. I'm sure better recall reading comprehension. Overall, I'd like to be able to Overall, I'd like to be able to recall the positive things that happened in my life. I remember being three years old and being in my great-grandmother's house with my family around. It's a scene that's frozen like a picture. Still, I don't remember the feelings. I was having at the the feelings I was having at the time. The first feelings of love I recall occurred when I was four or five years old. I wish I



I'd want to be able to take off from places I didn't feel I belonged so I'd mutate wings — diaphanous spans of light that could lift me from any place I desired. It would be place I desired. It would b imperative to have a neck like a giraffe, to stretch and see in all directions and know where I wanted to be. As the space becomes more and more crowded it's important to develop the ability to see beyond the crowds . . . Because I'm living in this world, I d like to possess lung that have a filtering system so they would purge all the particulate matter from the air



L. J. Defton, M.D. Del Mar My brain, so that I could become a poet. What's a greater aspiration than to be a poet, to use the language expressively and succinctly?

-Lin Jakar

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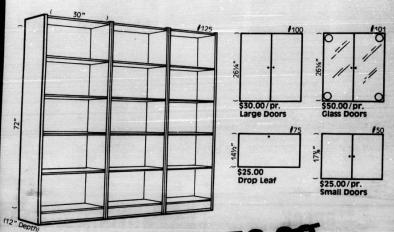
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Section 2

Events, Theater, Music, Film

Life Signs

The world of Olivia Parker's The world of Olivia Farkers still-life photographs is a private one that she presents, with delight and decorum, to the public. Filled with the imagery

public. Filled with the imagery of a woman who observes and collects the floram of daily life, it becomes a present for the viewer. Her photographs are commenced pieces, created for summer than the properties of the printing, and then, only then, given to the viewer.

This is a world of memory, observation, and control made up of traditional personal icome in the antique shops and articus of her native New England, or flowers and the vegetables of the kirchen and dooryard. Their presentation is ondered and placed, just so, for visual delight.

Objects of daily familiarity or removementance are framed within camera and then framed again within box-like structures for order and design. This structuring heightens the viewer's awareness of the soft or viewer's awareness of the line or grid. Something as familiar as a Box, peor, seen within a box, becomes a sension wonder, highlighted by Furker's intelligent use of studies light. The soft of the sof objects, either alive or dead, a signs of life. With the large-format view camera, within a studio situation, she signs of life. With the lange-format view camera, lange-format view ca

Pooches on Parade

Sit down in a comfy chair, close your eyes and hold out you right hands. Now inagine Lassie or Atta, Rin-Tin-Tin or Old Yeller—whoever your favorite fantasy dog is — faithfully lapping away at your secary lapping away at your secary of the company of the compan

at the sight of Spot's juicy jow! I refer to the elite whose refine nostrils pucker shut at the merest whiff of Fido's honest breath. But not me, I'm not one of

But not me. I'm not one of those dog-hating fops. I love dogs. And except for the occasional Doberman pinscher who would just as soon use the mailman for a chew toy, most dogs love everybody. They can't help it. So unless you have some neip it. So unless you have some important business to conduct in the middle of a junkyard at 3 a.m., your biggest sort of doggie worry should be something like whether or not to let a pal's

poodle have a tiny bite of your knockwarst. Dags beg for food, not trouble.

Anyway, mutss are me all over and they always have been. They are the simplest, yet noblest creatures on earth. They don't make bombs and they don't want money. In fact, if I could, I would throw it all over and become a dog mixelf, and dogs too, you'll love what the Silver Bay Kennel Club of San Diego has planned for this Sunday, February 26, starting at 8 a.m. What it is, is a dog

The Politics of Film

Few filmmakers have explored the inner workings of international fascism — both of the left and of the right — with more regularity and partisan zea more regularity and partisan seal than the expatriate Greek director (now a French citizen) Constantin Costa-Gavras. Over the past fifteen years he has courted controversy with a series of stark, bold, political statements, each adapted from a "true" incident on diagnet. "true" incident and each "true" incident and each couched in terms of traditional movie melodrama palatable to mainstream audiences. His first international success, Z (1969), was an angry indictment of Greece's repressive military junta see within the convention of a fast-moving police thriller. He next took on the Soviet bloc with The Confession (1970), a much more somber dissection of the Communist Party's "show trials" in Fifties Czechoslovakia.

In search of ever large

targets, Costa-Gavras took on the U.S.A., first with State of Siege (released in 1972: the last of the director's political trilogy

starring Yves Montand), then, a decade later with Missing, both of which "exposed" CIA intrusion into the internal affairs

of, respectively, Uruguay and Chile. When the latter film, a fictionalized account of the Charles Horman case during the

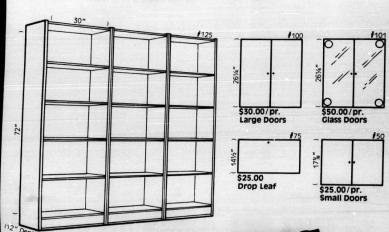


fall of Allende and the alleged U.S. coverup of his murder, was nominated last year for several Academy Awards, it was occasion for the sternest possible protest and rebuke from the

protest and rebuke from the State Department. As follow-up to the critically acclaimed but politically one-sided Missing, the director chose a more complicated study of the turbulent conditions in the Middle East. 1983's Hanna the Middle East. 1983's Hanna.
K. will receive its premiere San.
Diego screening this Friday as
part of UCSD's continuing
Political Film Series. The film
was released last fall by
Universal but, perhaps owing to
its potentially inflammatory
content, never given wide
distribution.

Working from a script by the ate Franco Solinas (the veteran

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Section 2

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The world of Olivia Parker's still-life photographs is a private one that she presents, with delight and decorum, to the public. Filled with the imagery of a woman who observes and collects the flotsam of daily life, it becomes a present for the viewer. Her photographs are constructed pieces, created for constructed pieces, created for her camera, controlled in

ner camera, controlled in printing, and then, only then, given to the viewer. This is a world of memory, observation, and control made up of traditional personal icons: dolls, laces, and old books found dotts, taces, and old books found in the antique shops and artics of her native New England, or flowers and the vegetables of her kitchen and dooryard. Their presentation is ordered and placed, just so, for visual delight.

Objects of daily familiarity or Objects of daily familiarity or remembrance are framed within the vertical format of the view camera and then framed again within box-like structures for order and design. This structuring heightens the viewer's awareness of the soft or decaying nature of the object against the harshness of the line or grid. Something as familiar as a Bose pear, seen within a box. becomes a sensuous wonder, highlighted by Parker's highlighted by Parker's intelligent use of studio light. The gravestones of New England, observed complete with their rings of mold and decay show that even in and decay show that even in and the studies of the washing of a centry or two. The photograph, then, might stop time for a moment and allow it to the studies of the studies of



pourth, Parker is aware of the powerful tradition of still lives among the Spanish, Flemish, and Dutch of the Seventeenth Century. Within these works

she designs just for the camera



Sit down in a comfy chair, close your eyes and hold our your right hand. Now imagine Lassie or Asta, Rin-Tin-Tin-or Old Yeller — whoever your favorite fantasy dog is — faithfully lapping away at your sweaty palm until you finally snap you drool-drenched digits and say "Enough, girl" or "Good boy. Go lie down." That little dogdream sounds like fun and plenty of it to a regular loe like plenty of it to a regular foe like me, but I'm sorry to report that there are piles of people around these days who fail to share my regularity. I'm talking about that fancy breed of folks prone to gag

at the sight of Spot's juicy jowls. I refer to the elite whose refined

I refer to the elite whose reline nostrils pucker shut at the merest whiff of Fido's honest breath.

But not me. I'm not one of those dog-hating fops. I love dogs. And except for the occasional Doberman pinscher who would just as soon use the mailman for a cheek row mer. who would just as soon use the mailman for a chew toy, most dogs love everybody. They can't help it. So unless you have some important business to conduct in the middle of a junkyard ar 3 a.m., your biggest sort of doggie worry should be something like whether or not to let a pal's knockwurst. Dogs beg for food, not trouble.

not trouble.

Anyway, muts are me all over and they always have been.
They are the simplest, yet noblest creatures on earth. They don't make bombs and they don't want money. In fact, if I could, I would throw it all over and become a dog myself, and the hell with all of it. If you like the hell with all of it. If you like dogs too, you'll love what the Silver Bay Kennel Club of Sur. Diego has planned for this Sunday, February 26, starting at 8 a.m. What it is, is a dog

ill of Allende and the alleges

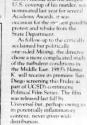


Few filmmakers have explored international fascism — both of the left and of the right — with the left and of the right — with more regularity and partisan zeal than the expatriate Greek director (now a French citizen) Constantin Costa-Gavras. Over the past fifteen years he has courted controversy with a series of stark, bold, political of stark, bold, political statements, each adapted from a "true" incident and each couched in terms of traditional movie melodrama palatable to mainstream audiences. His first international success, Z (1969) was an angry indictment of was an angry indetment of Greece's repressive military juria see within the conventions of a fast-moving police thriller. He next took on the Soviet bloc with The Confession (1970), a

much more somber dissection of the Communist Party's "show trials" in Fifties Czechoslovaki. In search of ever larger the U.S.A., first with State of Siege (released in 1972: the last of the director's political trilogy

starring Yves Montand), then, a decade later with Missing, both of which "exposed" CIA intrusion into the internal affairs

of, respectively, Uruguay and Chile. When the latter film, a fictionalized account of the Charles Horman case during the



Working from a script by the





5 FERRUARY 23, 1984

READER'S GUIDE

Compliation to READER
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P. O Ben SRISS, San Dege, CA. O. Box 80803, San Diego, CA

Dance

Benefit Dance, big band music will be featured at a tea dance to benefit

petennial favorite, Friday, February 24, 8 p.m., and Saturday, February 25, 2:30 and 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon, 560-5676.

in an evening of freeform, recre-ational dancing every Friday night, 9 p.m., 3255 Fifth Avenue, Hill-crest, 239-1713.

Jazz Concert, dances inspired by everything from bresk dancing to science fiction will be included in Jazz Unlimited's program, Satur-day, February 25, 8 p.m., Mande-ville Auditorium, UCSD, 452-4690.

Ballet, the San Francisco Ballet will be performing Tuesday, Feb-ruary 28, 8 p.m., and Wednesday, February 29, 2 and 8 p.m., Fox Theatre, 720 B Street, downtown. 459-9788.

Film:

Political Film Series continues Political Film Series Continues with the San Diego première of Costa-Cavras's Hama K. the story of an Israeli attorney assigned to defend a Palestinian, Friday, February 24, 8 and 10:15 p.m., Mandezille Auditorium, UCSD. Free, Reservations 452-2016 or 452-4450.

"The Range of Light: A Musical Interpretation of the Sierra Nevada." Jim Long's presentation will include his own photos spanning twenty years in the Sierras, at a meeting of the Asdubni Society, Friday, February 24, 7:30 p.m., Natural History Museum Lecture Hall, Bulbon Park, Free, 291-8271.

ruary 26, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 223-3821.

"The Beach, a River of Sand" about the movement of sand in a surf zone, and a film on the adaptive behavior of birds will screen Saturday, February 25, 120 p.m., Scripps Aquarium-Museum, 8602 La Jolla Shores Drive, La Jolla 452-4087.

For Children, The Hobbit and a short feature will be screened Monday, February 2.6 p.m., National City Public Library, 200 East Twelfth Street, National City-Free (474-8211); the fairs rale The Bremer. From Musicians is one of four short films to be shown Thun-Dublic Library, 640 Cyrange Averuue, Coronado, Free. 435-4187.

"The Scarlet Pimpernel," Leslie Howard and Merle Oberon star in this 1934 adventure set during the French Revolution, Tuesday, Feb-Guitar Recital, Anthony Titus will play a classical program, Friday, February 24, 7:30 p.m., Habitat

Rockwell and Chagall, the artists and their works are studied in two films to be shown Wednesday, February 2, 1 p.m., National City Public Library, 200 East Twelfth Street, National City, Free. 474-8211.

"The Conformist," Bertoluccis 1970 film about a test of loyalty for an upper-class follower of Musso-lini stars Jean-Louis Trinsgnant and screens with English subritles, Wednesday, February 29, 7:30 p.m., Sherwood Audiorium, La Jolla Museum of Contemporary Art. 700 Puspeet Street, La Jolla. 434-5349.

Music

TO LOCAL EVENTS

Bookshop, 4711 Third Street, La Mesa, 697-7922.

Mesa. 697-7922.

Opera, Mwarté Don Gissanni will be sung in English by the San Dego Opera with Faye Robinson, Marianna Christos, Stuart Burtows, and Michael Devils in principal roles, Friday, February 24, 8 pm., Sun-Aug, February 26, 230 pm., Wednesday, February 26, 230 pm., Wednesday, February 26, 250 pm., Christophia, March 3, 8 pm., Civic Theater, 202 C Street, downtown, 232-7636.

Folk Concert, the Squalling Panther fiddle Band will perform, sponsored by the Friends of Old Time Music, Friday, February 24, 8 p.m., 1260 Robinson Street, Hillcrest. 282-7833.

For Children, the Orion Duo will perform a classical guitar program, Saturday. February 25, 10:30 a.m., Mathes Cultural Center, 247 South Kalmia, Escondido. 743-3322.

MODERN & BALLET TAUGHT IN 6-WEEK SESSIONS

with gospel vocalist Sandi Patti, Saturday, February 25, 7 p.m., Golden Gymnasium, Point Loma Nazarene College, 3900 Lomaland Drive, Point Loma. 223-6008.

Chamber Concert, the Loma Linda Chember Orchestra with Cabriel Arregue, organist, will per-form Poulenc's Concerto for Strings, Timpani, and Organ, Sunday, February 26, 5 p.m., St. Paul's Episcopal Church, 2728 Siath Avenue, Hillcrest, 298-7261.

Rhythm and Blues, hits from the Fifties and Sixties will be performed by vocalists Wayne Duncan, Herter Simms, and Hassan El-Amin, Sunday, February 26, 5 p.m., Villa Montesuma, 1925 K Street, Shriman Heights. Free. 239-2111.

String Concert, students of the Academy of Strings under the direction of Isaac Malkin will per-form solo works by Bach, Vivaldi, Saint-Saens, and others, Sunday, February 26, 6 p.m., room B210.

Mandeville Center, UCSD. Free. 450-9477.

470-9477.

Organ Concert, the West Coast premiere of Robert Elimor's Curvature of the Concerts for Organ, Brass, and Ferunsian will be featured in a program that trachades works by Bach and Brighsam, to be performed by organist Robert Plingston, transpeter Dirk Koman, and others, Sunday, 1987. The Chart. 120 Part Properties Chart. 120 Part Properties Chart. 120 Part Street, downtown, 232-7513.

Classical Guitar, the Orion Dao will perform Sunday, February 26, 7:30 p.m., Union Congregational Church, 1216 Cave Street, La Jolla, 459-5045.

Baroque Concert, the Schuster Baroque Ensemble will perform Monday, February 27, noon, Athenseum Library, 1008 Wall Street, La Jolla, (454-5872); and Tuesday, February 28, 7:30 p.m., San Diego Public Library, 802 E Street, downtown. Free. 236-5849.

Brass Concert, the Fine Arts Brass Ensemble from England will per-form a classical program, Wednes-day, February 29, 11 a.m., Per-formance Lab, Palomar College, 1140 West Mission Road, San Mar-cus, Free. 744-1150 or 727-7529 x2316.

"Nueva Canción," contemporary political folk music of Latin America, will be offered by Sahi in the continuing Wednesday Evening Concert Series, Wednesday, February 29, 8 p.m., Smith Recital Hall, SDSU, 265-6947 or 265-5204.

Special

"Misterio & Salome," a Latin American cabare will be presented by Poesis Genetica, Guillermo Gomez-Pena and Sara-jo Berman. Saturday, February 23, 2:30 p.m., Multicultural Arts Institute, 425 Market Street, downtown. 236-1531.

Guided Hike, bring water and a snack for this four-hour trek to Santiago Peak waterfall, Sunday, February 26, 8 a.m., Peñasquitos Ranch, Black Mountain Road, Los Peñasquitos Canyon Preserve: 271-6710 or 294-2926.

All-Breed Dog Show, the Silver Bay Kennel Club's eighty-eighth annual, will be held Sunday. Feb-ruary 26, 8 a.m., Del Mar Fair-grounds, Viz de la Valle, Del Mar. 588-0507.

Sports

Sockers Soccer, the Socks take on Tampa Bay, Thursday, February 23, 7:30 p.m., San Diego Sports Arena. 280-GOAL.

Flying Disc Instruction, the In-ternational Plying Disc Association offers ultimate and free-style instruction each Saturday, noon, Belmont Park, Mission Buollevard at West Mission Buy Drive, Mis-sion Beach. Free. 273-7441.

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Meditation Healing Service Every Sunday evening 6:00-7:30 pm at the Old Town Education Center 2445 San Diego Avenue, San Diego



This is the Yoga of the Inner Light and Celestial Massic the Word or Logis of the Bible through which Logis of the Bible through which can be the sent to be been and it sustained. Through a living Master or .ego of this appritual science, also known have first-hand september of the Divine Light and Sound, and will threthy be put on the Plat to Self-Knowledge and Cod-Realization during this licities.

Every Saturday—11 am-noon 336 Hillside Ct., Vista 758-9458 Every Sunday—11 am-noon 4061 Highland Ave., San Diego 270-9686 or 282-5507





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med artists of the Santa Fe Chamber Richard Young, Violin Barbara Weintraub, Piano Carter Brey, Cello

Monday, March 5 at 8:00 PM Old Globe Theatre Balboa Park

"One of the dangers in performing the way the Rogeri Trio did is that audiences get used to error-free playing, good intonation and beautifully meshed ensemble, and start to take it all for granted." New York Times

MOZART BEETHOVEN Trio in D Major, Op. 36

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Mail check to:
La Jolla Chamber Music Society La Jolla, CA 92037

Hotel La Jolla 7766 Fay Avenue Suite 107 Tickets will also be available at the box office. (Night of performance only.)

CHIMBER CAUSIC

DAVID **KOREVAAR**

Pianist Benefit Recital for his

Carnegie Hall Debut Friday, March 2 at 8:00 PM Sherwood Auditorium La Jolla Museum of Contemporary



Program:

J.S. BACH

Capriccio Upon the Departure of his Dearly Beloved Brother (BWV 992) BEETHOVEN Fifteen Variations and Fugue in E-flat Major,

DOHNANYI DOHNANYI LIZST MOSZKOWSKI Caprice Espagnole

Pastorale on a Hungarian Christmas Song Capriccio in F Minor, Opus 28 #6 Sonata in B Minor

Tickets: \$12.00 / \$8.00 with \$5.00 for students / seniors

To Order: Charge by phone: 459-3724 Mail check to: La Jolla Chamber Music Society P.O. Box 2168 La Jolla, CA 92037 Hotel La Jolla 7766 Fay Avenue Suite 107

Tickets will also be available at the box office. (Night of performance only.)

READER'S GUIDE

Rodeo, touring professionals com-pete in men's and women's events, Saturday, February 25, 8 p.m., and Sunday, February 26, 2 p.m., San Diego Sports Arena, 224-4178.

Five-Cities Bike Tour, the American Youth Hostels fifth annual, covers San Diego, Coronado, Imperial Beach, Chula Vista, and National City, Sunday, February 26, 7 a.m., County Administration Center south parking lot, 1600 Pacific Highway, downtown. Benetration 239 2644 of 744.3349 Registration 234-3330.

Car Rally, the ability to follow directions and a sense of humor continuous than speed in the Car Rally, Chib of San Drego's Gimmick and Poker Car Rally, Sunday, February 26, 2 p.m., Malibu Grand Prix, 8506 Miramar Road, Mira Most. 291-9294.

town, Wednesday, February 29, 7:35 p.m., San Diego Sports Arena, 226-8456.

Aztecs Men's Basketball, the Aztecs are home to Colorado State. Wednesday, February 29, 7:35 p.m., Peterson Gym, SDSU. 283-SDSU.

California

Theater

practice weekday mornings through Fnday, March 2, 8 a.m., Federal Building, Balboa Park, Free, 692-4162.

Radio/TV

"Live from Lincoln Center," flutist James Calway is featured solust with Zulein McIria and the New York Philharmonic in the sea-son's first broadcast, Wednesday, February 29, 8p. m., KPIS, Chari-nel 15 (simulcast in stereo, KFSD-FM, 94.1), repeating Sunday, March 4, 1 p.m.

Lectures

Batiquitos Lagoon is the subject of a slide and video presentation by representatives of the City of Carlsbad and Hun Properties at a meeting of the Batiquitos Lagoon Foundatt n. Thursday, February 23, 730 p.m., Levante Park Rec-reation Building, Levante Avenue, Carlsbad. Free. 436-7125.

No First-Use Weapons Strategy, the pros and cons will be outlined in a panel discussion sponsored by

............

FRIDAY, MARCH 9, 1984

7-30 PM

Reserved Seating \$11.00/\$9.00 TACKETRON"

TICKET INFORMATION (619) 436-4030

.

Physicians for Social Responsibil-ity, Thursday, February 23, 7:30 p.m., First Unitarian Church, 4190 Front Street, Mission Hills, Free, 483-7774.

Free. 483-1114.

"The Soviet Economy: Problems and Prospects" will be detailed by University of Michigan economic Morris Bornstein, Thursday, February 23, 8 p.m., Luttle Theatre, room 31, Hepner Hall, SDSU, Free. 265-6244.

"Marrying Allen," a play by New York playwright Aquilla Byrnes will be the subject of a discussion fol-lowing a prepared reading of the script, part of the onesing Play Dis-covery Project, Monday, February 27, 8 p.m., Cassus Carrer Centry Erage, Ballison Park, 231-1941. Deerry, reading from their own sorts will be Shelle Savern, First Av, Febbuary 24, 7 p.m., Plam's Books, 1615 West Lewis Steet, Mission of Hills (Sale Macked, 1987). The Shell Shel Photographer/Artist Olivia Parker will discuss her work, including ex-perimental work with the Polaroid large-format camera, Monday, February 27, 7:30 p.m., Natural History Museum Auditorium, Bal-ixu Park, 459-1800.

bou Park. 499-1880.

"The Future of Democracy in Argentina" is the subject for Amassador Lucio Gardia del Solar sponsored by the World Affairs Council, Monday, February 27, 7:30 p.m., Froum Hall, University Towne Centre, La Jolla Village Drive, La Jolla. Reservations 231-0111.

"Central America from a Wom-an's Perspective," a discussion of her fact-finding tour organized in response to the Kasinger report will be offered by activist Jessica Govea, Saturday, February 25, 10 a.m., Wesley Methodist Church, 5380 El Cajon Boulevard, East Son Diego. 235-0485 or 755-4283.

Dramatic Reading, a prepared reading of Marrying Allen by New

York pleywright Aquilla Byrnes will York pl: ywright Aquita Oyries win be presented as part of the ongoing Play Discovery Project, Monday, February 27, 8 p.m., Cassius Carter Center Stage, Balboa Park, 231-1941.

Pre-Columbia: Archite Pre-Columbia: Architecture and its impact on contemporary work, will be outlined by Mexican ar-chitect Manuel Rosen at a meeting of the Friends of the Tel-Aviv Museum, Tuesday, February 28, 7-30 p.m., Linkabit Auditorium, 303 Science Park Road, La Jolh. Free, 459-7820 or 454-0477.

Author/Activist Naomi Haldane Mitchison will discuss her six dec-ades of writing and socialist ac-tivism in England and Scotland, Wednesday, February 29, 8 p.m., International Center, UCSD, 452-3120.

"The History of Nuclear Development" will be outlined by Harold Agnew at a dinner meeting of the World Affairs Council, Thursday, March 1, 6 p.m., Mis-sion Room, Bahia Horel, 998 West Mission Bay Drive, Mission Bay Reservations 231-6111.

Galleries

Philadelphia Print Club Interna-tional Competition, selections from the 1983 show will be on dis-play through February 25. San Diego Print Club, 320 G Street, downtown. 232-4884.

"A Collaboration," drawings and found objects form a single installation work by Richard Baker and Robert Smith, opening with an artists' reception Sunday. February 26, 7 p.m., and remaining on view through March 9, Master's Gallery SDSU, 265-5204.

"Sand Habits/Sans Habits." Black's Beach photographs by Alfred Pagano will be on display through March 3. Richard Peter-son Studio, 711 Eighth Avenue. Suite A. downtown. 236-0284.

German Naive Paintings, the work of thirty-two West German artists will be on view through March 4. Mandeville Art Gallery, UCSD, 452-2864.

"Power Places," John Ptahl's color Power Places, John Frains scool photographs of nuclear, solar, and other power sources within traditional landscapes will be on display through March 4, La Julla Museum of Contemporary Art, 700 Prospect Street, La Julla, 454-3541.

El Salvador, the documentary work of thirty-three photographers examines this country in an exhib-tion running through March 4. Museum of Photographic Arts, Balboa Park. 239-5262.

Ending it gracefully.

The Psychotherapy Institute of San Diego

February 24/Friday/7:00 pm-8:30 pm "Learning to Leave" by Lynette Triere.

March 16/Friday/7:00 pm-8:30 pm
"Battle of the Sexes" by Dr. David Jacobs

9636 Tierra Grande Street, Suite 206. San Diego Call for directions: 566-1871

*As featured in Harper's Bazaar (February)
with author Lynette Triere.

TO LOCAL EVENTS

Hair Breadth, expressionist painter Mike Glier's work will be on display through March 4. La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

Graphics by Robert Motherwell continue on view through March 4. Thomas Babeor Gallery, 7470 Girard Avenue, La Jolla. 454-0345.

Mexican Folk Art, contemporary worksan tin, woxd, and clay will be displayed through March 10, Gal-lery Eight, 7464 Girard Avenue, La Jolla. 454-9781.

Early Twentieth-century German Art, Nolde, Oross, Kirchner, and Feininger are represented in the private collection on display through March 11, San Diego Museum of Art, Balboa Park. 232-7931.

"Enchaines," an environmental work by Raul M. Guerrero is on display through March 17, Patty Aande Gallery, 660 Ninth Av-enue, downtown. 233-9242.

"Stations," three large-scale paint-ing installations and miniature col-lages by Colleen Hayward will be on view through March 17, Instal-lation Gallery, 447 Fifth Avenue, downtown. 232-9915.

Drawings by Strve Gibson, and sculpture and paintings by eight artists including Jay Johnson, Ken-neth Capps, and Robert Ginder can be viewed through March 24, Quint Gallery, 664 Ninth Avenue, downtown. 239-8592.

"Caput Mortuum," paintings by Chicago artist Michael Cook will be displayed through April 3, Wenger Gallery, 4683 Cass Street, Pacific Beach. 454-4414.

"A Distant Drum," the museum's collection of drums from around the world will be displayed through April 9, Museum of Man, Balboa Park. 239-2001.

"The Last and First Eskimos," a photographic essay by Alex Harris on modern life in remote Eskimo villages will be on display through April 29, Museum of Man, Bulbon Park. 239-2001.

Life Signs

Life Signts

Constituent from page 1)

A frequent teacher and lecturer
as well as working photographer,
Parker will be in San Diego next
week speaking about the
evolution of her work in p
lecture sponsored by the local
chapter of the American Society
of Magazine Photographers. The
event will be held in the Natural
Hatory Museum auditorium in
Balbox Park, Monday, February
27, ar 73.9 pm. For further
information, call 459.1800.

Pooches

show. Matter of fact, it's the club's eighty-eighth all-breed show, as well as their fiftieth anniversary celebration. The area's finest dogs and their proud

owners will strut their stuff at the Del Mar Fairgrounds, prancing about Bing Crosby Hall, Exhibition Hall, and Par OBeien Pavilion. It is reported that 2695 dogs representing one hundred breeds will be packed into the paw malls on Sunday. Hundle races and working police dog exhibitions are slared. Hundle races and propertied. Uniform the properties of the properties of the properties of the properties of the pro-ting of the properties of the pro-ting of the properties. The pro-ting of the properties of the pro-ting of the properties of the pro-ting of the

The Politics

THE FORMUS

American-born Jewish attorney
who is assigned to defend a
Palestinian man accused of
subversive activity and soon
finds herself in the center of an
emotional maektrom. Her
current lover, it seems, is the
arrogant, right-wing Israeli
district attorney who is
prosecuting the case, and, to district attornery who is prosecuting the case, and, to make matters even messier, Hanna and her sympathetic young client, during the course of the trial, become lovers as well. Though his heart is certainly with Iranel's Ill-treated Arab minority, the filmmaker here makes an honest attempte to evoke the contradictions and complexities inherent in the complexities inherent in the complexities inherent in the complexities inherent in the contral character's conflicts, both sentimental and ideological, has caused the film

to be dubbed, in some circles, An Unmarried Woman Goes to

lerusalem. Hanna K. will screen this Friday, February 24, at 8:00 and 10:15 p.m. in Mandeville Auditorium on the UCSD campus. Admission is free. This

entry in the ongoing Political Film Series is sponsored by the Committee for World Committee for World Democracy, University Events, and Third World Studies. For further information, call 452-2016 or 452-4450. — Rick Geary

A RODEO IS NOT **ENTERTAINMENT**

The Animal Rights Coalition of San Blage urges you to join us in protest of the Pacific Indoor Championship Rodeo, to be held at the Sports Arena, February 26 from 12 noon to 2 pm.

12 noon to 2 pm.
A radios is arreatly disquised as "aport." There are no wild horses and bulls, only, terrified animals with are brought to a freuzly by the use of cattle profice, an electric bucker, bucking straps pulled tightly-around the groin, and spurs radied along the shoulder!

Please write the management of the Sports Areas at 3500 Sports Arma Bird., "San Diego 92110, and let then know that this can't continue in San Diego."

The Animal Rights Coalition, P.O. Box 7006, San Diego 92107. For information 460-1425 or 452-1014.

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Certified by the American-Immanush FREE LECTURE; Thursday, Marchi 1, 7:30 pm Summer House Inn 7955 La Jolis Shores Dr., at Torrey Pires Rd. ESMIMAR Saturday, March 3, 10:00 am-4:00 pm Sunday, March 4, 2:00 pm-5:00 pm 1125 S. Torrey Pires Rd., La Jolia

For information call Tricia Ryan 296-1532 or leave message



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Schroeder Hall (at UHS)
\$50.00 audit fee

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Charles Tart, Ph.D., author of Altered States of Consciousness. Transpersonal Psychologies, and Learning to use Extrasensory Perception, is perhaps our greatest living researcher of paranormal phenomena and states



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fathers with the dynamic
technologies of 1984



Steven Halpern

Friday, March 2, 7:30 pm California Theater

\$12 & \$8 Tickets available at The Center and Ticketron Outlets or charge by phone by calling 231-3554

Steven Halpern will present a one day workshop on our sonic environment March 3. \$45 advance. (At the Center for Total Health)



Starring DENISE DABROWSKI, San Diego's reigning ballerina iday, February 24, 8:00 p.m., Saturday, February 25, 2:30 & 8:30 p.m. EAST COUNTY PERFORMING ARTS CENTER

210 East Main St., El Cair

FERRIJARY 23 1984 S



SCHWARZKOPF IN TRAINING



This complimentary seminar is for professionals interested in the Schwarzkopf line of hair care products.

Monday, March 5, 1984

1:00 pm-5:00 pm

La Jolla Village Inn 3299 Holiday Court, La Jolla

Rosemary Hemm (213) 641-4600



THEATER READER'S GUIDE TO THE

Jeff Smith: commentary is by Jonathan Saville and Jeff Smith. Information is accurate according material given us, but it is always wise to phone the theater for any usse to prione the treater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military; ask at the box office.

BABES IN ARMS
The Lyric Dinner Theatre offers the musical — music by Richard Rodgers, tyrics by Loren Hart. book by Rodgers and Hart — about a summer theater in Cape Cod in deep financial trouble. But the kids'll put on a show. Charlie Combs and DeAnn Johnston direct the production. Members of the cast

include Holly Babel, Dennis Bates. Elizabeth Bills, Robert Connors, Zoe Dufour, Catherine Fries, Bobby Haas David Helskills, Tarni Hunter, Howard Skulnick, Nanon Tygett, and Linus Weiss. Ken Caton is the musical

Weiss. Ken Caton is the musical director. (Sin Lyric Dinner Theatre, through February 26; Thursday through Saturday, dinner at 6:00 p.m., curtain at 8:00 p.m. Sunday, dinner at 5:00 p.m., curtain at 6:45 p.m. Matinee Sunday, lunch at noon, curtain at 1:45 p.m.

DEATHTRAP
The North Coast Repertory Theatre presents the popular mystery-thriller, by Ira Levin, about the devious machinations of a playwright. Sidney Bruhl's recent scripts have flopped.

FINAL 3 WEEKS Eriter a former student of his with a winning play. The plot tasks, and Bush contrates at Busheever Reight Description of the student Reight Members of the cast are Dan Alexandrian. Sort Standriff. Lissa Lazaro, Detbis send, and Description of the Lazaro, Lazaro,

asociation with the Educational Cultural Complex presents a dama based on the life of Mation X, the revolucionary based in the Setes, Larry 1/fer Lavershood the production, Members of the cast are polyaction, Members of the cast are Deborah Branch, lan Duckett, Hassam L-Arvin, Ayarah (Sebosn, McKerley Jones, Widan Majeed, Charles Odom, Preston Realings, Robert Sheloun, and presented for four performances only, (Sm.) only. (Sm.)

a gripping theater piece and an eloquent statement of humanity." -Welton Jones, S.D. Union

"TOP-OF-THE-LINE THEATER ALL THE WAY -Bill Hagen, The Tribune

"REP SCALES

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"INECLASS EVENUCENE
The Headland Community Theatre
presents Tennessee William's
remony play." Seri in 35 Lodds
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shy and crippled daughter and her
shy and production. Members of the cast are
June Philips. Lauri. Johnson, "Nais
design a by Sardon flows, the
coultures are by John Bryan Densi,
the lighting is by Sel wiconhouse and
Cente Essentia, under John Sel,
Baccott Community School,
Bancott and Tyler, Spring Valley,
March 4 and Sunday, March 1 at 200
pm. For information cal 466-6982 or
568-2261. EL HAJJ MALIK SHABAZZ In celebration of Black History Month, Sister Clara Muhammad's School, in association with the Educational

only. (Sm.) Educational Cultural Complex. Friday. February 24 and Saturday. February 25 at 8:00 p.m. Sunday. February 26 at 2:00 p.m. and 7:00 p.m.

GEORGE M
The Lawrence Welk Village Theatre
presents the massical tribute to George
and John and Fran Pascol, music and
years by George M. Cohan, with
additional bytics and musical revisions
production. Veteran actor Rob Barron
plays George M. Cohan and is also the
chrecographer for the show. Other
these Mission of the Show Cohe
Neckles (Sm.)

Michelle (Sm.) Neal, Nikki D'Amico, and Bridget Michelle. (Sm.) Lawrence Welk Village Theatre, through February 26; Thursday through Saturday at 8:00 p.m. Matinee Thursday and Sunday at 1:45 p.m.

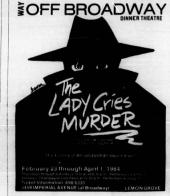
GEORGE WASHINGTON SLEPT

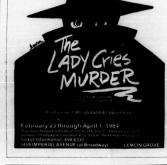
The Fallbrook Players present the bucolic farce by George S. Kaufman and Moss Hart — their final

collaborative effort — first produced in 1940. The play is about Prestor Fuller and has faire Fullers buy a count of the first play in the play of the

GOOD
The South Coast Repertory Theatre
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714-097-4033.
The La Jolas Stage Company presents the popular mascial — by Arbuz Laurents, Jule Styne, and Stephen Sondheim — allow a misgalade to the popular mascial and impaid to the control of the present of the p





THE

HOTHOUSE

by

HAROLD

PINTER

Wed.-Sat. 8:00 pm

Sun. 2:00 pm

This production made possible in part by The Koll Company

(+1 88 C+) 83

GASLAMP QUARTER THEATRE COMPANY

Theater Directory LAWRENCE WELK VILLAGE THEATRE 8860 Lawrence Welk Drive. Escandido 749-3448 LEMON GROVE PLAYERS

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a provocative evening of sophisticated heater art" - Welton Jones, S.D. Union a splendid production . . . an exceptional cast . . . a stunning set design" —Bill Hagen, The Tribune

READER'S GUIDE TO THE THE

Cusack. (Sm.)
La Jolla Stage Company, through
March 4 Thursday, February 23
through Saturday, February 25, and
Thursday, March 1 and Friday, March
2 at 8:00 p.m. Matines Saturday,
March 3 and Sunday, March 4 at
2:30 p.m.

THE HOTHOUSE INE HOTHOUSE

I strongly recommend the Gaslamp

Quarter Theatre's production of an
early (though it was not produced u

1980) Harold Pinter drama. It is 1900) Head of Priesr dama, it is mong the beat work the Galliamp has ever done. The play is set in a rest horne, where the plates are proposed to the control of the play in the play but one has the sense of the play, but one has the sense of the play, but one has the sense are fed up with the institution and plan as apocalypic overhald. Among other things, Profitocare is a murder mystery, and the play in the pl Simpson. He has captured Priter's irre ability to make everything on the control of the play. And the director's epi to the billing numer and the removas glance, as well as for and the removas glance, as well as for and factoris elements, creaters as labyrith of clases and suggestions that may be assign everything, or nothing be assign everything, or nothing the supports in lanchasting, she supports and then to off the play— the last of suspects in lanchasting, she supports and then to off the play. The last of suspects in lanchasting, she support is the support of the support of the last of the support of the last of supports of the support of supports on the support supports on the support supports sup remote Miss Cutts — all are worthy suspects for the unamond orine , who to take they are And Dawler First , who to take they are the control to the control

CAU p.m.

Sch in its physical demands and in its flemms, the San Diego Repertory
Thesthris XC beans a distinct
Thesthris XC beans a distinct
Action Alegals According this and advance Alegals Action Alegals Accord Alegals Accord Alegals Accord Alegals According this some management extreme they give the own management extreme management according to the Accordin

than a thousand feet below the summer of K2, the world's second highest mountain. The play's two offus extent. The play extent exte confront the essential truths—about their situation and about themselves. Like the focus of the play, Dan Dypden's midmatle set design for the Rep's production is also devoid of details. Although the set is more Z-m-like than savage and realistic, nonce actor Sam Woodhouse begins to climb it, unpromising theatrical lillusions give well to actual reality, and the production begins a compelling instemal descent into the heart of the

drama. That first climb, which takes place after a slow beginning, punches life into this production. As do the direction of Andrew J. Traister and the performance of Woodhouse, as Taylor, and Douglas Jacobs, as Harold. Traister's direction effectively captures the play's jarning, often violent demands, and the two actors sustain a demands, and the two actors sustain level of raw, visceral intensity that rarely lets up. Though Taylor and Harold begin the play as opposites. Woodhouse and Jacobs bring them to a touching crossroads where, if only for a moment, cor possibly an eternity, the characters join and discover a viceritistic and the property of the control of the property of the control of the property of the control of the property the characters join and discover a primitive union that goes beyond attempts to explain its meaning in anguage. To find out what they say, and how this blending is a chieved, 1 suggest that you go climb K2 with them. Soon. (Sm.) San Diego Repertory Theatre. Suth Avenue Playhouse. through March. 11. Thursday through Sunday at 8:00 p.m. Mattnee Sunday, March. 4 at 2:30 p.m.

THE LADY CRIES MURDER
The new Way Off Broadway Dinner
Theatre opens its doors with John
William See's detective spoof, which

DEATHTRAP by Ira Levin

A Comedy Thriller



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SEXCEPT linal Sunday, March 2: 2 P.M. Mattreet

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READER'S GUIDE

was first performed at the San Diego Repentory Theatre in 1980. In the coronely, needs in 1980 in the coronely, needs in 1980, to the coronely, needs in 1980, to the coronely, needs in 1980, the coronely the detection of the section of the Sovernon Sarray. Darmond finds himself pitted against spice, thangs, fermen falless, and the mystery of the Slovenon Sarray. See the section of the Sovernon Sarray. See the section of the Sovernon Sarray See thangs, for the Sovernon Sarray. See the section of the Sovernon Sarray See the Sarray See the Sarray See the Sarray See than See that See the Sarray See the Sarray See that See that See the Sarray See that See t

The Way Off Broadway Dinner Theatre, 3459 Imperial Avenue (at Broadway), Lemon Grove, Thursday, February 23 through Aprik Thursday through Saturday, dinner at 6:30 p.m. cutain at 8:00 p.m. Morines Sunday, champagne buncheon at 12:30 p.m. cutain at 2:00 p.m. For information call 6:98-6330.

LILES OF THE FIELD

Commado Playhouse is staging F Les OF THE FIELD Coronado Playhouse is staging F, ew Lesile's stage adaptation of overby William E Berrett in the word by William E Berrett in the word of the control of the week who encounters a group of typing to subsist in a wasteland of tush and cactus. The mother or, Maria Marthi, believes that that been sent by the Lance recent the production. Members set Include Torry Dee Winters, epipan, Predetic Edmund, atthews, Susan Nerder, Ched and Donald Playh, The scending designs are by Jeff Sm.)

LOOK, WE'VE COME THROUGH
The Marquis Gallery Theater is staging
the drama, by Hugh Wheeler, about
two people who meet coincidentally in
New York. An attraction grows, as do
their fears of having to break out of the
fragile shells that keep their identities

and that his daughter has already set her sights on someone else. Steve King directs the production, with assistance by Mary King, Members of the cast include Stephen Blair, Scott Fagan, Wendy Kleinman, Raymond Carlburg, Don Florang, Mary King,

Ron Channon, Keneen Brown, Ann Smith, and Kevin Smith. (Sm.) Ramona Town Hall, 729 Mair: Street. Ramona, through March 4: Friday through Sunday at 8:00 p.m. Matines Sunday at 2:00 p.m. For information call 789-2394.

real res-csvi.

HEW IMAGE TEEN THEATRE
Sponsored by Planned Parenthood of
san Diego, the New Image Teen
Theatre begins its third season. Its
show, wattern and performed by eight
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secure. Ben Luppilis directs the production. Members of the cast include Bill Bennett. Bob Blomgren. Peter Gomper. Jim Johnston. Linda Libby, and Catly Ripley. (Sm.) Marquis Galley Theater. Thursday, February 23 — open-ended run: Thursday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

LOVES LABOUR'S LOST
The (CSD Department of Drama is staging Shakespare'n cornedy about four noblemen who want to devote three years of their lives to the noble pursuits of mind and spirit. They set up a school and vow to abandou all centify pleasures. The play takes place in a park in the court of the King of Neverre, and things don't go as

Marceline Hugot. The scenic and costume designs are by, all Moon, the lighting is by Jenet Wolfertz, and the sound a by Peter Ward. (Sm.) Man-ried Weiss Center, UCSD, through March 3; Thrundby, February 25 through Saturd

THE MISER
The Townhall Players of Ramona present Molècrès Classic cornedy about the rich and miserly Harpagon, who wents to marry a young woman for her large down, and to marry off his own daughter to a rich old man. But Harpagon doesn't realize that his own son is a rival for the young girl —

drights the production. Members of the cast are Liza Rosa, Gabriel Jacques, Laura Somer, Sarah Grosa, Alison Grodner, Steve Moramarco, Ted Friedman, and Kevin Str. (Sm.) Old Town Opera House, Sunday, February 26 at 2:00 p.m. and 8:00

TOPIC THE TOPIC

On GOLDEN PORD
The Pine Hills Players of Julian present
Ernest Thompson's popular disma
about the interactions among a treegeneration family. Scott Kinney directs
the production. Members of the cast
include. Jim Langham and Deve
Goodman alternating as Norman
Thayer. J., Exhibition Reventally as
Thayer. J., Exhibition Reventally as
Charl Kilchole as. Challes. Joby
Romano as Billy, and Bill Holten as Bil. Abarbocue dimner precedes the show
(and a vegetating notified is show
(and a vegetating notified is show
(and a vegetating notified is show).

THE OVERCOAT
The Santee Community Theatre
presents the drama by Russian autho

READER'S GUIDE

Nilsolei Cagol that combines both Instany and social commentary. Meric Milliams direct side hypoth commentary. The social ranging in age from eleven to insteam. The production also features special splring effects (so underscore the play's desemble qualities) and the play's desemble qualities) and the play's desemble qualities and the play desemble qualities and the play desemble qualities of play the play of Santee Community. Thesite, 10025 Los Ranchino, Ladenside, through Fotoway 25 Friday and Saturday at 800 p.m. Mories dansily, Fotoway 260 p.m. Mories dansily, Fotoway 448-5673.

A449-5072.

OLIVATERMANNE'S TERMS
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SCIABBLES
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STAGE DOOR Reviewed this issue. Old Town Open House, through February 25; Thursdey through Saturday at 8:00 p.m. Marinee Saturday, February 25 at 2:30 p.m. For information call 693–4637 or 298–0082.

at 800ps. Matthew Sunday, rescrib, and Sunday, Amelia 1 at 200 pm.

THE WAGER Marks and sunday and

WEST SIDE STORY
The Lamb's Players Theater opens has severth season with the music clearle by what Lavents, with many clearle by the clear by the c WEST SIDE STORY

The scenic and lighting designs are by David Thayer, and the costumes are by Terann Medcalf. Keith Nater is the musical director, and Famela Tumer is the choreographer. (Sm.) Lamb's Riyers Theatre, through March 17: Tuesday through Saturday at 8:00 p.m. Matinee Saturday at 2:00 p.m.

THE WORLD OF SHOLEM
ALEICHEM
The Marquis Public Theater offers
Arnold Peris dramatic adaptation of
three stories — The Tale of Chefn
Bontche Schweig, and The High

- UCSD University Events Office presents

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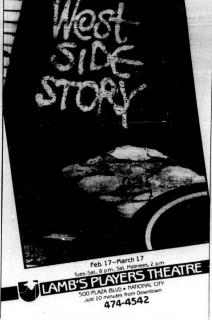
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4040 Twiggs S A Presentation

READER'S GUIDE TO THE MUSIC SC

Music commentary is by John D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92138.

The rock and roll tumpike is littered with the crushed careers ittered with the crushed caree of musicians who tried to ride their famous siblings' slipstreams to wealth and popularity. Paul McCartney's younger brother, Mike McGear, had only minor success with a band called the Scaffold in the late Sixties. The attempts of that the care are same and the state of the care late Sixties. The attempts of results.
Townshend, if you haven't

Townshend, if you haven't figured out by now, is the younger brother of the Who's Pete Townshend, mastermind of one of rock's most important, longest-lived, and best-loved groups. The elder Townshend's impact on rock and roll



conceptualist (rock operas, rock films), power-chording rhythm guitarist, and published theorist, has been such that every major event in his personal and creative life has been seen by rock journalists as correlative to changes in rock itself. For the younger

first saw print almost a decade ago, when Pete mentioned in one of his ubiquitous interview — and with detectable pride that his fourteen-year-old brother was making some brother was making some interesting noise with his own band, the Sounds of Green Lightning. Although in recalling that band many years later Pete would admit that he'd recalling that band many years later Pete would admit that he'd "never seen such a miserable bunch of people in that) life, and that that particular of the people with the pe his twenty-year association with the Who: recording very personal material on which he plays most of the instruments and does virtually all of the singing. Simon even hired the

same producer who had called the shots on Pete's solo albums

Thursday TONIGHT

LAWS OF MOTION

Friday FEBRUARY 24 The return of

JOEY HARRIS&

Saturday FEBRUARY 25

SCREAMIN'

featuring Kosie Flores, guitar, Pleasant Gehman, vocals; Arlo Zoos, bass; Marsky, fiddle; and Boom Boom Dixon, drums. The L.A. Times sags, "Shatternly, wanton she devils with Rough-and-Tumble' country

OUTRIDERS

CLEAR

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SIRENS

PENETRATORS

THE

THE HEARD THE FRAMES

THE SPEEDSTERS MISS D'MEANOR

TUCSDAY FEBRUARY 28 Invasion of the Sax Maniacs

RICK GAZLAY & THE BLUE ZOO REVIEW

Warning: An evening of explicit and graphic sax madness is expected. Not for the squeamish or easily offended. ALL JAMMERS WELCOME, SIGN UP BY 9.

Wichnesday FEBRUARY 29 9/X'4 Sal Paradise

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NEW MARINES with MITCH CORNISH & THE HELLHOUNDS and NEOPHYTE.

NEW MARINES with NEW CONNIN THE HILLIHORINS on WORPHTEN

NOTING EXC. THIS C MINARD.

Come a long way given for known them

I was a strength of the bear of the conning of t

featuring San Diego's most feared registered sax offenders: JON & GEORGE of King Biscuit, MIGHTY DAVE of the Hellhound DANIEL CAIRO of Trowsers, and UNCLE CHRIS ROBERTSON

BEAT

FARMERS

the shots on Pete's solo albums.—Pete.
—Pete.
—Pete.
—Lest this all begin sounding a mite chummy; it should be pointed out that the Townshend boys had never enjoyed a look of the pointed out that the Townshend boys had never enjoyed a look of the pointed out that the Townshend boys had never enjoyed a look of the Townshend out the Tow

because of smillial ties to their composer.

As for the record itself, both the similarities and the differences that east between the smillarities and the differences that east between the smill ties of the smill smill ties of the smill spithes, Simon can be expected to exhibit some of the characteristics of his rock contemporaries, and he does. His songs come at you with the sunge of new rock, and his impatient quality common to post-punk wecalists. But unlike (continued on page 12)



Townshend to step out of such a large shadow and into the light of public scrutiny can be seen

either as an act of laughable

presumptuousness or of blind courage, but that he has done



(continued from page 10) many of his peers, for whom an agressive attack is an end in itself. Townshend provides his songs with fetching melodies and above-average harmonic foundations. This hard-won compromise between the fough compromise between the tough and the lyrical — the achievement of which is apparently a family trait — lends the material on Sweet Sound a depth that can be piumbed from various angles

with each listening.
While they may be considered a hindrance in some obvious

ways. Townshend's youth and relative inexperience give him an advantage in any current comparison with his brother. By the time he was Simon's age, Pete had identified and patented the constituents of a sondwriting ship that gave the songwriting style that gave the Who its distinctive sound: rich Who its distinctive sound: rich harmonic progressions, alluring melodies that served as foils for booming block chords, and lyrics that combined a wry social perspective with the cheeky impetuosity of youth. In the last few years, however, and despite stylistic changes that

were actually more cosmetic were actually more cosmetic than substantive, the elder Townshend's writing has been besset by a stass that may be the result of a self-conscious need to live up to his reputation. At least in his mangural effort, Simon proves that not having a proves that not having a artistically liberating and beneficial. His sengt move in the way that all good rock songs move, propelled not by structural trickery but by their own natural momentum, as own natural momentum, as though they had fairly leapt from the heart to the guitar to

the vinyl in a headlong rush. To Pete's credit, his participation in these proceedings was evidently less a fraternal one than that of a hired professional. While the hired professional. While the listener can occasionally detect the Pete Townshend imprint— his own high vocal harmony added here and there, familiar shifts in dynamics and texture between verses, choruses, and bridges — for the most part, Pete satisfied himself with exercising the producer's prerogative of choosing the colors that would make the best

use of Simon's bold strokes. The pairing of Pete's studio expertise with Simon's nascent craftsmanship works less to net title cut, which opens the about a constant of the cut, which repeat the about a constant of the cut, which are the cut, which admost immediately by a synthesized-base riff one might expect to hear on an Earth, Wind, and Fire turne, By the constant of the constant of the cut grip that eases only slightly thereafter. Other standout





Thursday-Saturday
9:30 pm-1:30 am Jim Hawley Rock 'n' roll

Bruce Cameron/ 9:00 pm-1:00 am Hollis Gentry Ensemble Jazz

Monday & Tuesday 9:30 pm-1:30 am Echoes Rock 'n' roll

Tuesday is Restaurant Employee Night

Wear your T-shirt. \$1.00 drinks. Wednesday Leap Year Party with **Ricky & the Jets**

4287 Mission Blvd., Pacific Beach 270-7522



DAN SIEGEL BAND

WAYNE JOHNSON TRIO

> March 9, Friday, 8:00 p.m Mandeville Auditorium G.A. \$9.00. UCSD St. \$6.00 UCSD Box Office & Ticketron: 452-4559



DEVOCEAN



AMIS60 KPOP

"AFTERNOON TEA DANCE" THE KINGSMEN BIG BAND

HAL CROOK 14-PIECE JAZZ BAND all good.
True to its title, Sueer Sound
True to its title, Sueer Sound
is a garden of succulent musical
delights, thanks in laye part to
Pete's imaginative application of
tonal huses drawn from
synthesisters and other
electronic and acoustic
guilars, mandolin, assophone,
percussion infortuments that open
percussion infortuments that open
percussion infortuments that open
string music arranged by
composer Ted Astley. I don't
understand why most of the
rock publications that pride

themselves on digging up the newest musical truffles have largely ignored this effort (and I'm even more perplexed by Musicalorn magazine's three-sentence condemnation of Sieved Soural as a "blandly competent" outing). Based on what I hear on this performance were better in the performance when the performance were better in the performance when the performance in the performance between better in the performance but the performance when the performance were better in the performance but the performance but the performance when the performance were better in the performance but the performance when the performance were better in the performance but the performance when the performance were better in the performance when the performance were the performance w Diego appearance.

If, like me, you've been

chasing with a butterfly net public notices of an alleged concert here by the reunited Band, the latest (and, I'm assured, the last) word is that the group will be at the Rodeo on Tuesday night. This is the second rescheduling of a show that has caused more than the usual amount of comment with the concerts could cause this critics heart to palytiste harder in anticipation than one featuring the Band. The backup group for Bob

Dylan throughout the mid-Staties, the Band later came to perform the same function for its spokeman and songwirter. Robble Robertson's introduction of Robble Robertson's introduction of Robble Robertson's introduction of Indiana, and execution of rural, antabellium mythology in songs that combined rock and roil, goopel, country, and riythm and bisus were from the Robble Robble

contributions by the group's other members. Rick Danko's grumbling bass and restrained vocals, Garth Hudson's vocais, carth Hudson's enigmatic, churchy organ playing, Richard Manuel's voca and piano playing that alternated between the old-timey and the old-timey and the impressionistic, and Levon Helm's galley slave drumming and almost painfully impassioned vocals all played supporting roles in the creatio of one of the most original counds in role. sounds in rock.

\$1.50 ICE TEAS "SUPER" VIDEO LOUNGE

Looking for Mr. GoodBod' T-Shirts for participants Champagne Be there for "Ladies'Nite"



FORWARD

MOTION







CONCERTS & SPECIAL EVENTS

THURSDAY, FEBRUARY 23 9 PM SOUL QUEEN OF ROCK & ROLL

ETTA JAMES





WEDNESDAY, FERRUARY 29 9 PM COUNTRY R&B

HOT BAND

THURSDAY, MARCH 22 9 PM GRAMMY AWARD WINNER KING OF RHYTHM & SOUL JR. WALKER



SUNDAY, MARCH 4 9 PM AN EVENING WITH **BONNIE RAITT**



SATURDAY, MARCH 24 9 PM SLASH RECORDING ARTISTS LOS LOBOS





6 PM - 40s style Big Band Swing with THE CHICAGO 15 Joey Harris and the Speedsters, the Rick Elias Band, and Miss D'Meanor: Spirit, Friday, February 24, 9 p.m., 1130 Buenos Avenue. The James Harman Band and Hammersmith: Belly Up Tavern, Saturday, February 25, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022. THE RHYTHM KINGS

Abum release party for INTERNATIONAL REGGAE ALL + STARS

HOT BAND

Coming:
Sunday, Merch 4 9 pm.—
Sunday, Merch 11 9 pm.—
Sunday, Merch 12 9 pm.—
Sunday, Merch 24 9 pm.—
Sunday, Merch 24 9 pm.—
JR WALKER 6 THE ALL STARS

PREE AFTERNOON CONCERTS 6 TO 8 P

STONE'S THROW Wednesday Virtage Jazz & Swing

HAPPY HOUR 7 DAYS A WEEK TO 7 PM

FEBRUARY PIZZA SPECIALS
Tues. 69 pm ALL YOU CAN EAT \$3.25
Mon. & Thurs. 69 pm LG. SLICE \$.75

FOR INFORMATION CALL 481-9022

Serving lunch, dinner & snacks 7 days a week Located in the Belly Up Tavern.

Simon Townshend: Rodeo, Sunday February 26, 8 p.m., La Jolla Village Drive and Villa La Jolla Drive, La Jolla. 457-5590 or 483-6339.

tinued from page 13)

The Bus Boys and the Trowsers: Fox Theatre, Sunday, February 26, 8 p.m., 720 B Street, downtown. 747-1173.

The Hot Band: Belly Up Tavern, Wednesday, February 29, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Pretenders and the Alarm: Golden Hall, Thursday and Friday, March 1 and 2, 8 p.m., Community Concourse: downtown, 236-6510

Madness and Mr. Mr.: UCSD Gyn Friday, March 2, 8 p.m. 452-4559 The New Marines: Spirit, Friday, March 3, 9 p.m., 1130 Buenos Avenue, 276-3993.

CHICAGO SIX Friday Diselend Jazz GBH, Battalion of Saints, and the Front: Adams Avenue Theater, Sunday, March 4, 8 p.m., 3325 Adams Avenue, Normal Heights. WHOLLY CATS Sunday

Bonnie Raitt: Belly Up Tavern, Sunday, March 4, 9 p.m., 143 South Cedros Avenue, Solana Beach. THE FIRST BITE

"Jazz Live" featuring Bobby King: San Diego City College Theater, Tuesday, March 6, 8 p.m., 14th and C streets, downtown, 230-2481.

Holly Near, Nina Golden, and Deborah Cassell: California

SIGNED & RED SIGNED OF RED ISLANDS



TIM MAZE PRESENTS

BATTALION SAINTS THE FRONT SUN · MAR 4 · 7:30 pm

ADAMS AVE. THEATRE Advance tickets at Ticketron, Off The Record, Stiff Competition & Lou's.

WANTED: NEW WAVE RECORDS

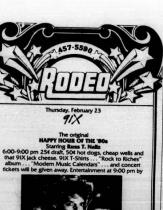


Buttons, t-shirts, promos & posters

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ENCORE RECORDS 296-9277

Get the most for records & tapes-TOP CASH. We buy sheet music & song books.



Fantasy fashion auction.

February 24 & February 25



SIMON TOWNSHEND

THE BAND



Re-scheduledil Tickets at Rodeo & Ticketron

LONDON BROTHERS

this Kids



MATHEW WILDER

New Rodeo Happy Hour— Tuesday through Friday 754 most drinks 4:00-6:00 pm \$1.00 6:00-7:00 pm, \$1.25 7:00-9:00 pm

Rodeo Records Clay 160 1100 Courtesy of The Rodeo is located on the corner of La Jolia Village Dr. and Villa La Jolia Dr. for more information, call 457-5590. You must be 21 or older to enter and picture I.D. is required. Dress Code.

45 Grave, Alien Sex Flend, Community FK, and Eleven Sons: Arlams Avenue Theater, Saturday, March 10, 8 p.m., 3325 Adams Avenue, Normal Heights. 565-9947.

Carole King: Fox Theatre, Sunday, March 11, 8 p.m., 720 B Street, downtown. 235-4203.

Doc Watson: Belly Up Tavern, Sunday, March 11, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Billy Idol: Del Mar Pairgrounds, Thursday, March 15, 7:30 p.m., Via de la Valle turnoff from I-5, Del Mar.

Echo and the Bunnymen and Let's Active: SDSU's Montezuma Hall, Thursday, March 15, call for time. 265-6562 or 265-6947.

Peter, Paul, and Mary: Fox Thea Friday, March 16, 8 p.m., 720 B Street, downtown. 235-4203.

The Boys of the Lough: La Paloma Theater, Sunday, March 18, 7 p.m., First and D streets, Encinitas.

Yes and Berlin: Sports Arena, Tuesday, March 27, 8 p.m. 224-4176.

José José: Fox Theater, March 29, p.m., 720 B Street. 235-4203.

UK Subs, TSOL, and Personal Conflict: Adams Avenue Theater, Friday, March 30, 8 p.m., 3325 Adams Avenue, Normal Heights. 565-9947.



Club listings are compiled by Linda Nevin. If you wish to be included, please call 469-6022 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County

Barr-X Ranch House, 119 East Broadway, Vista. 724-0510: Gary MacKenzie, swing. Thursday through Saturday.

Berlig Us Tween, 143 South Cedros Avenue, Solana Beach, 481-9022: The Rhythm Riggs, rock and blues, Thursday afternoon and Sunday; Etta James, rock and roll, Thursday evening the Rebel Rockers, rock and regige, the San Diego-Trinidad Seefe Band. Caribbean music, Friday, the James Harman Band, rock and rhythm and the San Seefe Band. and blues, Saturday, the Mar Dels, vintage nock, Monday, the International Regigne All-Stars, regigne, Tuesday; Emmylou Harris's Hot Band, country blues, Wednesday, Afternoon Cencerts: Stone's Timov, vintage jazz, swing, and rock, Wednesday, the Chicago Six, Disieland, Friday, the Chicago Fifteen. '40s swing, Sunday, Dels and Pricker, Indiana, Sunday, Pricker, Indiana, Pricker, Indiana, Indiana,

Betty's Burger Garden, 2747 Carlsbad Boulevard, Carlsbad. North Coast Jazz Society, jazz

Bobby C's, 485 First Street, Encinitas, 436-7397: The Source, rock and roll, Thursday through Saturday, the Johnny Almond Rhythm Revue, rock and blues, Sunday through Tuesday, Network, rock and roll, Wednesday.

Bookworks/Pannikin Coffeehous lower Hill Center. 2670 Via de la a⁰e, Del Mar. 755-3735: Ra!ph er.ior, jazz piano, Friday.

The Bridge, 1103 North Hill Street, Oceanside, Don Tennison, country and contemporary, Sunday and

Charlie's Niteclub, 680 West San



744-4120: Wes Reo and the Countrymen, country, Wednesday through Saturday.

Chopping Block, 1740 East Vista Way, Vista. 726-8770: Hip Pocket, rock and roll, Tuesday through Saturday; live rock and roll, Sunday and Monday, call club for

Country Creek, 1660 Capalina Road (at Rancho Santa Fe Road), San Marcos. 744-9730: Cathy Curtis, contemporary, country, and folk, Thursday and Friday.

The Country Side Restaurant and

country, Wednesday through Sunday; Lone Star Country, country, Monday and Tuesday

The Cupboard, The Vineyard, 1535-6 East Valley Parkway, Escondido. 743-0421: The Orion Duo, classical guitar, early evening Friday; Paul and Carla Roberts. evening Saturday.

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach. 755-6733: Bratz, rock and roll, Thursday through Saturday; Dirk Debonaire, rock and roll, Wednesday.

El Comal, 12845 Poway Road,

Poway. Don Tennison, country and contemporary, Wednesday through Saturday

Fish House West, 2633 South Highway 101, Cardiff, 753-6438: Barrie Cunningham, contempor Thursday through Saturday.

Gizmo's, 380 North El Camino Real, Encinitas. 942-1676: The Heaters, rock, rockabilly, and reggae. Thursday through Saturday; cornedy night with MC

Fireside Lounge, 439 West Washington, Escondido, 745-1931. Bandit, rock and roll, Thursday through Saturday, Paris, rock and roll, Wednesday.

Hill House, 2730 Via de la Valle, Del Mar. 755-6614: Ricky and the Jets, vintage rock, Thursday through Saturday; Barrie Cunningham, contemporary, Sunday; the Breakers, rock and pop, Tuesday; the Roosters, rock and roll,

Tony Stone, Sunday: Purl,

contemporary, Monday; the Reflectors, rock and roll, Tuesday

Henry's, 264 Elm Street, Carlsbad. 729-9244: Tony Soraci and Co. with

Judy Arnes, contemporary, Tuesday through Saturday.

Hungry Hunter, 1221 Vista Way.

Oceanside, 433-2633; P.J. Fog. contemporary, Wednesday through Saturday, Russ Kirkpatrick, contemporary and country, Sunday through Tuesday.

Hungry Hunter, 11940 Bernardo Plasa Drive, Rancho Bernardo. 566-2400: Mama's Pearts, contemporary, Thursday through Saturday. Besson and Cerbracht, contemporary, Sunday and Monday. Terry Scheidt, contemporary, Tuesday and Wednesday.

Jolly Roger, 1900 North Harbor Drive, Oceanside. 722-1831: Russ Kirkpatrick and Dan Lehner, contemporary and country,

Mulvaney's, 340 East Grand Avenue, Escondido. 741-0935: Some Girls, rock and roll, Thursday through Saturday.

through saturday.

Old Time Cafe, 1464 North
Highway 101, Leucadia. 436-4030:
Sam Hinton, Roik music, Thursday.
John McCutcheon, Appalachian
music, Friday, the Unstrung
Heroes, bluegrass and country,
Saturday, Ina Luw, Judy Lipnick,
and John Tuoby, Irish instrumental
music, Sunday, Old Time Hoot
Night, Tuesday, open poetry
reading, Wednesday.

El Camino Real, Encinitas. 436-1248: The Peter Sprague Trio, jazz, early evening Friday and Saturday.

Pancho's, 1309 Carmino Del Mar. 481-0414: Purl, contemporary, Friday and Saturday; the Five Careless Lovers, blues jam, Sund aftermoor.

Ptzza Chalet, 918 South Santa Fe, Vista. 758-5740: San Diego North County Bluegrass Club open stage, fourth Tuesday of each month.

Pomerada Club, 12237 Pomerado Road, Poway. 748-1135: Telegraph Carryon, country, Wednesday through Saturday, country dance

lessons, Wednesday.

Poway Mine Company, 12375 Poway Road, Poway. 748-7296, 566-2070: The Johnny Almond Rhythm Revue, rock and blues, Wednesday through Saturday.

Ralph and Eddle's, 390 Grand Avenue, Carlsbad. 729-2989: YaBoo rock and roll, Friday and Saturday; Incognito Rockers, rock and roll, Sunday through Tuesday.

Ramada Inn, Scotty's Pub, 2500 South Escondido Boulevard, Escondido. 747 5000: Ted and Dave, contemporary, Tuesday through Saturday: Rex Paris, contemporary

Rancho Bernardo Inn. 17550

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo. 487-1611 or 277-2146: Jim Gates and Sound Irvestment, contemporary, Tuesday through Saturday; the Joe Azarello Trio with Linda Wakefield, contemporary and jazz, Sunday and Monday.

Rudi's Hidden Acres, 3700 Carrnel Valley Road, Del Mar. 481-9656: The Bob Long Band, bop, boogle, and jazz, Friday and Saturday.

Stagecoach Inn., 1865 Vista Way, Vista. 724-9090: Road Way, country, Wednesday through Saturday.

Teepee Room, 1270 Main Street, Ramona, 789-3755: Pavdirt.

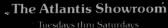
country and vintage rock, Friday and Saturday.

Valley Center Inn Saloen, 27555 Valley Center Road, Valley Center. 749-1466: Brushfire, country rock, Thursday through Saturday.

Vista Entertainment Center, 435 Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032: Jockey Chub: Starfire, contemporary, Thursday through Saturday, Turf Room: True Spirit contemporary, Tuesday through Saturday, Derby Room: Recorded music with DJ Lou Taverna, Thursday through Saturday.

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640: Now Appearing

"STAMPEDE"





Monday nights





BILL BRACKETT

BOB LONG Beginning February 28



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





BUFFALO & THE LONG RIDERS

JOEY HARRIS & THE SPEEDSTERS

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LIVE ENTERTAINMENT AND D.J.s-

Thursday (all night) \$1 drinks

Beat the Clock Night 600630 25¢ drinks 630700 75¢ drinks 700730 \$1 drinks

Coors College

Night 50% Coors draft

Tuesday, February 28 Ladies' Night at Flanigan's

February 28 through March 3

Wednesday, February 29 Flanigan's Leap Year Party

- Stolichnaya vodka drink \$1.25
 Draft beer 75¢
- Live music by Clubland
- Fashion International presents Super Fashion Auction



THE CURBS Great up & coming rock & roll band AUDITION NIGHT Bands start 8:00 pm

THE HEARD What more can you say?

Monday, Feb. uary 27

WOMEN'S OPEN POOL TOUR
for the ladies—50s well drinks, bottle beer & wine

Wednesday, February 29 **MOJO**

Kickoff 1984 Presidential Campaign with special guests
COWBOY SKID ROPER CHRIS DAVIES



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KING **RISCUIT** BLUES

Thursday, Friday, Saturday

NEUTRAL GROUND

Wednesday, February 29 THE HURRICANES and BILLY SEWARD



MANDOLIN WIND RESTAURANT

(Located atop the East Highrise)



& Apropos Tues. through Sat. 8:30 p.m. - 1:30 a.m.

Lounge open from 6:00 p.m.

Pavillon Lounge

TOWN AND COUNTRY HOTEL 500 Hotel Circle N., Mission Valley, 291-7131



The Best of the '50s

Every Monday night from 8:30 pm

Happy Hour Thursday & Friday, 5:00-7:00 pm Complimentary hors d'oeuvres



Ducktail Revue

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DAVID BRADLEY & the MANIAC BAND.

Tuesday & Wednesday, February 28 & 29.

> Join us Tuesday for opening night, open bar 8 pm-8:29 pm and 9-10 pm 2 for 1 specials.



BOBBY CHEVROLET & THE SHAMES



SAN DIEGO'S NEWEST VIDEO DANCE ROCK 'N' VIDEO

> BREAK DANCE CONTEST EVERY THURSDAY



ELLA RUTH PIGGEE

NO COVER CHARGE

2-6 pm. Doubles \$1.00, free hors d'oeuvres, two beers for \$1.00.

25¢ DRINKS

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Thursday \$1.00 for any well drink.

PROFESSIONAL MAGICIAN **BARTENDERS**

magicians at no cost in the Magic Lounge from 8:00 pm-1:30 am. They Il perform for you at your table!

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Dress code, no cover charge, must have properT.D. 6205 ET Cajon Boulevard (TV): blocks east of College Blvd.) 287-7332

BBC, rock and roll, Thursday through Saturday; the West Coast Twisters, vintage rock, Sunday and Monday: Planet, rock and roll, uesday and Wednesday

Beaches

Aimee's, Hotel La Jolla, 7766 Fay Avenue, La Jolla, 454-3001; Bruce McKeithen, contemporary plano and vocals, Tuesday through Saturday; J.J. Frank, contemporar and jazz plano. Tuesday through Friday happy hours.

Atlantis, 2595 Ingraham Street, Mission Bay. 224-2434: Elements contemporary. Tuesday through Saturday.

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

Friday and Saturday.

Bahla Betel, 998 West Mission Bay
Drive, Mission Bay, 488-6551
Mercedes Lounge Forward Motion,
contemporary dance masic,
Tuesday through Saturday, izaz jam
session with Jeannie and Jimmy
Cheatham, early evening Sunday,
Plano Bar: Buddy Reed, Tuesday
through Saturday, Boh MacLeod,
Sunday and Monday.

Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822: Notice to Appear, rock and roll, Thursday; Tranzaction, rock and roll, Friday

and saturaay.

Carlos Murphy*, 4303 La Jolla Village Drive, La Jolla 457-4170. Thunderbolt the Worstercolt, rock and roll. Thursday and Friday; recorded music, Saturday; live entertainment. Sur day, John Ingram. contemporary, Monday; the Rebecca Drake Revue with Robb Huff, Tuesday, Tommy Rocker, comedy and music, Wednesday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach. 488-1081: London After Dark, contemporary, Tuesday through Saturday happy hour and evening

Chuck's Steak House, 1250 Prospect Street, La Jolla. 454-5325: Heaven and Earth, Jazz, Wednesday through Saturday.

The Comedy Store, 916 Pearl Strect, La Jolla. 454-9176: Billy Braver, Blake Clark, and Tom Wilson, comedy, Thursday through Sunday, with Thom Sharpe, Friday

Elario's, 7955 La Jolla Shores Drive, La Jolla. 459-0541: Stone's Throw, vintage jazz, swing, and Throw, vintage jazz, swing, and rock, Wednesday through Saturday

Halcyon, 4258 West Point Lorna Boulevard, Lorna Portal, 225-9559: Moving Targets, rock and roll, Thursday through Saturday.

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

Hotel del Coronado, 1550 Orange Avenue, Coronado, 435-6611: Gloria Michaels and Spring Fever, contemporary dance music, Tuesday through Saturday.

Islandia Hotel, Circle Lounge, 1441 Quivira Road, Mission Bay, 224-3541: Sandy Stewart and Company, contemporary, Tuesday through Saturday.

Jose Murphy's, 4302 Mission Jose Murphy's, 4302 Mission Boulevard, Pacific Beach. 270-3220: The Siers Brothers, rock and Beatles music, Thursday through Saturday, Bobby Cherrolet with the Sharmes, rock and blues, Sunday and Monday: David Bradley and the Maniac Band, cornedy and music, Tuesday and Wednesday.

La Avenida, 1301 Orange Avenue Coronado, 435-6262: Music Magic contemporary, Friday and Saturda

DISTILLERY

40 S. Sierra Ave. Solana Beach 755-6733

Thursday, Friday and Saturday



Dance to the Breaking **Every Sunday** Club Mix

D.J. George for further info call 942-991

Grammy Awards Party

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DIRK DEBONAIRE

Wednesday 7/X Happy Hour of the '80s 254 beer, \$1.00 wers \$ free munchles

THE NEW DISTILLERY **HAPPY HOUR**

Tuesday-Saturday 7:00-9:00 pm 254 beer, \$1.00 wells & free munchie

ESCONDIDOS DISTILLERY

EAST Ages 17 & up Bill Coviello Presents

Shy Hands

plus special guest stars.

Also Rockin' Video with Ty Alexander Friday and Saturday

VIDEO DANCE BONANZA

featuring DJs Ty Alexander & Hollywood Hub Sunday

Rock n Video, featuring D.J. Ty Alexander

Admission \$2.99

Shy Hands

Coming in March from Hollywood Renegade, plus a special guest appearance by Romeo. Arista recording stars THE BUS BOYS.

All concerts minimum age 16.
Mission & Metcalf, Escondido, 741-9393 8:30 pm until 1:35 am every night All events subject to cancellation.



While you dance watch yourself!

NEW 13' VIDEO SCREEN.

FREE ADMISSION plus 75¢ giant beers weeknights

until 9:00 pm

\$1.25 DRINK SPECIALS Wednesday & Thursday all night.

Thursday, February 23 through Saturday, February 25



Thursday LADIES' NIGHT

Free admission. \$1.25 Long Island Iced Teas all night.

NEW

Friday & Saturday come early & save

8:00-8:30 \$1.00 COVER & 50¢ WELL DRINKS 8:30-9:00 \$2.00 COVER & 50¢ WELL DRINKS

Tuesdays \$1.00 WELL DRINKS until closing

Tuesday, February 28





Look for the return of POCKETFUL La Posada del Sol, 5450 La Jolla Boulevard, La Jolla 459-6834: Colin and Karen, contemporary, Friday and Saturday.

La Valencia Hotel, 1132 Prospect Street, La Jolla. 454-0771: Bob MrcLeod, piano and vocal variety early evening Tuesday, and Thursday through Saturday.

Le Chalet, 5046 Newport Avenue, Ocean Beach. 222-5300: The Hurricanes, blues and rhythm and blues, Thursday through Saturday, Buddy Reed and the Rockits, rock, and roll, Stunday and Monday: the Source, rock and roll, Tuesday and Wednesday.

McP's, 1107 Orange Avenue, Coronado, 435-5280: Fundi and Good Company, contemporary, Thursday through Saturday.

Mexican Village, 120 Orange Avenue, Coronado, 435-1822: Moment's Notice, contempora Friday and Saturday.

Moby's Broiler, Adam's Rib Restaurant, 1403 Rosecrans Street, Point Loma. 226-1871: Espresso. contemporary, Monday and Tuesday, Delene, contemporary, Monday and Thursday; Cowjaz, Country and jazz, Friday and Saturday.

Mom's Saloon, 945 Garnet Avenue, Pacific Beach, 483-7737: Dirk Debonaire, rock and roll, Thursday through Saturday; Illusion, rock and roll, Wednesday.

Mulvaney's, 1631 Orange Avenue, Coronado, 435-4660: John Ingram, contemporary, Friday and Saturday talent night, Sunday.

Mulvaney's, 4230 Mission Boulevard, Pacific Beach. 483-7383 Rick Cosey, contemporary, Friday and Saturday.

Mustang Club, 3595 Sports Arena Boulevard, Loma Portal. 223-5596: Coyote, country, Tuesday through Saturday.

Old Pacific Beach Cafe, 4287
Mission Boulevard, Pacific Beach.
270-7322- Jim Hawley.
Contemporary, Thursday through
Saturday, the Bruce Cameron and
Hollis Gentre Ensemble, jazz,
Sunday, the Echoss, 60s rock,
Monday and Tuesday, Ricky and the
Jets, vintage rock, Wednesday.

Rodeway Inn, 2901 Nimitz Boulevard, Loma Portal. 224-3655: The Rockaways, music and fun from the '50s to the '80s, Thursday

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay. 274-3314: The Kirk Bates Trio, contemporary dance music, Wednesday through Saturday.

Texas Teahouse, 4970 Voltaire Street, Ocean Beach. 226-8849: Tom "Cat" Courtney, blues, Thursday; Michael Fleming, country blues, Saturday.

Upstart Crow and Co., Seacoast Square, 4475 Mission Beach Boulevard, Pacific Beach, 272-8990: Light classical music, Sunday

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay. 274-4630: Shine It On, contemporary, Tuesday through Saturday, musical entertainment. Sunday and Monday, call club for information.

Windrose, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335: Clubland, rock and roll, Thursday through Saturday, the West Coast Twisters, vintage rock, Tuesday; Moving Targets, rock and roll, Wednesday.

San Diego North

The Abilene Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Mission Valley. 291-7131: Stampede, country Tuesday through Saturday.

Wind rose



esday-Saturday, February 22-25

February 26 & 27







NETWORK



W.C. TWISTERS

Moving Targets



nternational Fashion Auction by FASHION INTERNATIONAL You name the price! (Free giveaway every show)

The Windrose weekly drink specials: Sunday: Cuervo Gold \$1.25 Monday: Heineken on draft \$1.25 Tuesday: Margaritas \$1.25 Wednesday: Stoly Kazes \$1.25 Thursday: Iced Teas \$1.25

223-2335 The best of live rock & disco in San Diego At Windrose, we serve fun!

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

Bacchanal, 8022 Clairemont Mesa Boulevard, Kearny Mesa. 560-8022: Devocean, contemporary, Thursday through Saturday; the Curt Stan Big Band, big band swing, Sunday the Hal Crook Big Band, big band

Black Angus, 10370 Friars Road, Mission Valley, 563-5862: Kicks, rock and roll, Thursday throug Saturday: RPM, rock and roll.

The Blarney Stone Pub, 5617 Balboa Avenue, Clairemont. 279-2033: Irish music with Sean McVicker, Wednesday through Saturday; Jeff Bryan, Sunday.

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa. 578-8666 Double Take, contemporary, Thursday through Saturday.

Carriage House, 7945 Balboa Avenue, Clairemont, 278-2597; Dan Connor, country originals, Wednesday through Saturday.

Donegal's, 5323 Mission Center Road, Mission Valley, 297-6370: Road, Mission Valley, 297-6370. L.A., rock and roll, Thursday through Saturday

Flanigan's, 5373 Mission Center Road, Mission Valley, 291-8635: Automatics, rock and roll, Thursda through Saturday; Ipso Facto, rock and roll, Monday; Clubland, rock and roll, Tuesday and Wednesday.

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Piano Bar: Jack Pollack, Tuesday through Saturday; Sharon Skidgel, Sunday and Monday.

Hajji Baba, 104 Mission Valley Center West, Mission Valley. 298-2010: Live Arabic music and entertainment, Tuesday through Saturday, with open stage belly dancing Tuesday: live Greek music

Holiday Inn/Mission Valley, Cricket's, 595 Hotel Circle South, Mission Valley, 291-5720; Aria with Debbie Fernandez, contemporary, Tuesday through Saturday.

Hungry Hunter, 2245 Hotel Circle Place Mission Valley, 291-8074: Double Dose, music and fun from the '50s to the '80s, Friday and Saturday.

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101: Signed, Scaled, and Delivered, contemporary. Tuesday through Saturday, Moment's Notice, contemporary, Sunday and Mondry.

Jose Cuarvo's, 10415 San Diego Mission Road, Mission Valley. 280-9060: Rex Paris, contemporary variety, Tuesday through Saturday.

Kearny Mesa Bowl, 7585 Clairemont Mesa Boulevard, Kearny Mesa. 279-1501: Third Degree, contemporary, Tuesday through Saturday.

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley. 298-8281: Kenny Laursen. contemporary and vocal impressions. Tuesday through impressions, Tuesday through Saturday; Bill Brackett, comedy

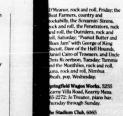
Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley. 299-2828: Heroes, rock and roll, Thursday through Saturday, with the London Brothers, rock and Navajo Inn, 8515 Navajo Road, San Carlos, 465-1730: Quest, rock and roll, Tuesday through Saturday; Shock, rock and roll, Sunday and

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

Pavillon Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131: Apropos, pop and jazz, Tuesday through Saturday.

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East, 291-7170: Jack and Diame, contemporary, Thursday, Johnny Cadillac and Ace, contemporary, Friday and Saturday, Delene, contemporary, Tuesday, Fee Paris, contemporary, Tuesday, Fee Paris, contemporary, Tuesday, Fee Paris,

Spirit, 1130 Buenos Avenue, Bay Park. 276-3993: The Heard, rock and roll, Laws of Motion, rock and roll, the Frames, rock and roll, Thursday, Joey Harris and the Speedsters, rock and roll, the Rick Elias Band, rock and roll, Miss



nount Extension (at Twain on Gorge, 282-3286; Billy has and the Ambush Gang ry, Friday and Saturday.

Leo's/Mira Mesa, 10787 ino Ruiz, Mira Mesa. 695-1461: ny Lopez, contemporary, day and Tuesday; the Bruce eron and Hollis Gentry imble, jazz, Wednesday; Joe art, country and



Mission Gorge Road, Mission Gorge. 280-9944: Joe Stewart contemporary and country Tuesday, Friday, and Satur Espresso, contemporary

San Diego South

Anthony's Harborside, 1355 North Harbor Drive, downtown. 232-6358: Ducktail Revue, vintage rock, Tuesday through Saturday.

Astec Bowl, Turquoise Lounge, 4356 Thirtieth Street, North Park, 283-3135: Moment's Notice, contemporary, Thursday; Mixed Company, contemporary, Friday and Saturday.

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

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

Cafe del Rey Moro, 1549 El Prado, Balboa Park. 234-8511: Dale Vernon, piano and guitar variety, Tuesday through Saturday evening



- 73 keys (6 programmable), pr
 Crumar Portormer String brass synthesizer \$599

POLKA DANCES

ALL-YOU-CAN-EAT SMORGASBORD from 5:00 pm \$5.25

Bavarian Inn 1410 Broadway. Chula Vista 425-4000



VAN HALEN May 20 MITZI GAYNOR May BEACH BOYS May 2 MARCEL MARCEAU

roll, Friday and Saturday, the Reflectors, rock and roll, Sunday and Monday; the Siers Brothers, rock and roll. Tuesday and Wildnesday.

Monk's, 10475 San Diego Mission Road, Mission Valley. 563-0060: U.S. Male, rock and roll, Thursday through Saturday; the Linden King Band, contemporary, Sunday

Monterey Whaling Company, 887 Carnino del Rio South, Mission

Valley. 291-1638: Steve Hudson, comedy and music, Tuesday

through Saturday; Tommy Rocker, comedy and music, Sunday and

The Moonglow, 4615 Clairemont Drive, Clairemont. 273-1022: Justice, top 40, Tuesday through Saturday; live country music, Sunday and Monday, call club for

8650 Miramar Rd., San Diego 92126 578-7669, open Saturdays



Notice

to Appear Schnapps Shooter Friday & Saturday, February 24 & 25

TRANZACTION

Friday nigh Kamikaze Night

ext week DARK RYDER & THE SOURCE



Classes begin tonight, Thursday, February 23 Beginning literbug – 7:30-8:30 pm Beginning Swing – 8:30-9:30 pm Learn to dance to rock, country/westr '40s swing, rockabilly music.
For recorded information, call 281-0361.



2424 Fifth Ave. • 232-1773

next to Mikisan Japanese Restaurant



Thursday, Friday & Saturday, February 23, 24 & 25



Moving Targets

Sunday & Monday, February 26 & 27 RICK ELIAS BAND

EVERY WEDNESDAY IS DOLLAR NIGHT Draft beer & Wine \$1.00 Well drinks \$1.25

Every Friday Rock & Roll Happy Hour

* FREE FOOD * GREAT DRINK SPECIALS

RICK ELIAS BAND 3:30-7:30 pm

Coming attraction
Tuesday-Saturday, February 28-March 3

THEWEROES



Tuba Too CHICAGO SIX

JAZZ BAND TOBACCO ROAD JAZZ BAND TOP 40 D.J. 8:00 pm-1:00 am
FAMILY BLUEGRASS BAND & Sunday BARBECUE 7:00 pm

VIDEO ROCK CONCERT WHO, STONES, BEATLES

WET TOAST 9:00 pm LUCKY LARRY D.J.

7149 EJ Cajon Blvd. (just east of 70th St.) 698-6042

Tuba Mans #1

D.J. LARRY oldies Saturday W.C. & CO. rock 'n' roll & contemporary Sunday JAM SESSION 8:30 pm

> 2551 University Ave. (just east of Texas St.) 295-9426



Giant screen T.V. Cocktails, beer and fine food Families welcome.
Food to go at both locations



NORTH COUNTY RESTAURANT **PEOPLES' FIESTA NIGHT**



5 CARELESS LOVERS BAD HABIT HORNS SMOKEY WILSON & MEMBERS OF JAMES HARMAN BAND

Morriay, February 27 KAMIKAZE NIGHT—75C KAMIKAZES with D.J. PANCHO

Fuesday, February 28
PANCHO'S ANYTHING GOES HIGHT
Margaritas \$1.00

LEAP YEAR DANCE

Thursdays
THE MEXICAN CONNECTION our famous house drink
Dancing with D.J. PANCHO

Dancing & entertainment nightly 1309 Camina Del Mai. Del Mar. 481-0414



presents This Friday, February 24, 9:00 pm

GLOOM/GLAM SHOWCASE **OUTER CIRCLE**

CATHEDRAL OF TEARS T.S.O.L, MIDDLE CLASS & ELEVEN SONS

San Diego's favorites. Students \$3.50, General \$4.50.

Coming soon: March 2-STEELER plus VICTIM March 7-ICICLE WORKS

March 8-RF-FIFX March 18—THE THREE O'CLOCK/dance contest

YOUR A.S. AT WORK!

4 Tickets available at all Ticketron outlets, Aztec Center box . office and Off the Record. For more information: 265-6947 or 265-6562. Presented by the Associated Students of S.D.S.U.

.

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

Bacchanal, 8022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022 Devocean, contemporary, Thursday through Saturday; the Curt Stan Big Band, big band swing, Sunday the Hal Crook Big Band, big band swing, Monday.

Black Angus, 10370 Friars Road, Mission Valley, 563-5862: Kicks. rock and roll, Thursday through Saturday; RPM, rock and roll, Tuesday and Wednesday.

The Blarney Stone Pub, 5617 Balboa Avenue, Clairemont. 279-2033: Irish music with Sean McVicker, Wednesday through Saturday; Jeff Bryan, Sunday.

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666 Double Take, contemporary, Thursday through Saturday

Carriage House, 7945 Balboa Avenue, Clairemont, 278-2597; Dan Connor, country originals. Wednesday through Saturday. Crumar Sale

Crumar Combo Electric Piano

Crumar Composer Synthesizer

• Crumar Performer

Donegal's, 5323 Mission Center Road, Mission Valley, 297 6370. Road, Mission Valley. 297-6370: L.A., rock and roll, Thursday through Saturday.

Hajji Baba, 104 Mission Valley

Center West, Mission Valley. 298-2010: Live Arabic music and

entertainment, Tuesday through Saturday, with open stage belly

dancing Tuesday, live Greek musi-

Holiday Inn/Mission Valley, Cricket's, 595 Hotel Circle South, Mission Valley. 291-5720: Aria with Debbie Fernandez, contemporary, Tuesday through Saturday.

Flanigan's, 5373 Mission Center Road, Mission Valley, 291-8635: Automatics, rock and roll, Thursday through Saturday, Ipso Facto, rock and roll, Monday, Clubland, rock and roll, Tuesday and Wednesday. Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley, 297-I101: Signed, Sealed, and Delivered, contemporary, Tuesday through Saturday, Moment's Notice, contemporary, Sunday and Mondry.

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley. 291-7131: Piano Bar: Jack Pollack, Tuesday Monday. Jose Cuervo's, 10415 San Diego Mission Road, Mission Valley. 280-9060: Rex Paris, contemporary through Saturday; Sharon Skidge variety. Tuesday through Saturday

> Kearny Mesa Bowl, 7585 Clairemont Mesa Boulevard, Kearny Mesa. 279-1501: Third Degree, contemporary, Tuesday through Saturday.

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley. 298-8281: Kenny Laursen contemporary and vocal impressions. Tuesday through Saturday: Bill Brackett, comedy

Hungry Hunter, 2245 Hotel Circle Place, Mission Valley, 291-8074: Double Dose, music and fun from the '50s to the '80s, Friday and Saturday. Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley. 299-2828: Heroes, rock and roll, Thursday through Saturday, with the London Brothers, rock and roll Friday and Saturday: the ters, rock and roll, Sunday and Monday: the Siers Brother rock and roll, Tuesday and Wednesday.

Moak's, 10475 San Diego Mission Road, Mission Valley, 563-0060: U.S. Male, rock and roll, Thursday through Saturday; the Linden King Band, contemporary, Sunday through Wednesday.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley. 291-1638: Steve Hudson, comedy and music, Tuesday through Saturday: Tommy Rocker comedy and music, Sunday and Monday

The Moonglow, 4615 Clairemont Drive, Clairemont, 273-1022: Justice, top 40, Tuesday through Saturday: live country music, Sunday and Monday, call club for Navajo Inn, 8515 Navajo Road, Sar Carlos, 465-1730; Quest, rock and roll, Tuesday through Saturday; Shock, rock and roll, Sunday and

Pal Joey's, 5147 Waring Road, Allied Gardens. 286-7873: Fro Brigham's Preservation Band, Dir. cland, swing, and oldies, Friday a. d Saturday.

Pavillon Lounge, Town and Country Hotel, 500 Hotel Circle North. 291-7131: Apropos, pop and jazz, Tuesday through Saturday.

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East. 291-7170: Jack and Diane. contemporary, Thursday; Johnny Cadillac and Ace, contemporary. Friday and Saturday; Delene, contemporary, Tuesday; Rex Paris, contemporary, Wednesday.

Spirit, 1130 Buenos Avenue, Bay Park. 276-3993: The Heard, rock and roll, Laws of Motion, rock and roll, the Frames, rock and roll, Thursday; Joey Harris and the Speedsters, rock and roll, the Rick Elias Band, rock and roll, Miss





at 8:00 pm

ALL-YOU-CAN-EAT SMORGASBORD from 5:00 pm \$5.25

Bavarian Inn 1410 Broadway, Chula Vista 425-4000



8650 Miramar Rd., San Diego 92126 578-7669, open Saturdays



HALCYON



Moving Targets

Sunday & Monday, February 26 & 27 **RICK ELIAS BAND**

EVERY WEDNESDAY IS

DOLLAR NIGHT

Every Friday Rock & Roll Happy Hour

* FREE FOOD * GREAT DRINK SPECIALS

RICK ELIAS BAND

Coming attraction Tuesday-Saturday, February 28-March 3

THE WERVES



Tuba Too

CHICAGO SIX JAZZ BAND

TOBACCO ROAD JAZZ BAND TOP 40 D.J. 8:00 pm-1:00 am FAMILY BLUEGRASS BAND &

Sunday BARBECUE 7:00 pm Monday VIDEO ROCK CONCERT

WHO, STONES, BEATLES

WET TOAST 9.00 pr LUCKY LARRY D.J.

7149 El Cajon Blvd. (just east of 70th St.) 698-6042

Tuba Mans #1

D.J. LARRY oldies W.C. & CO. rock 'n' roll & contemporary JAM SESSION 8:30 pm

2551 University Ave. (just east of Texas St.) 295-9426



Cocktails, beer and fine food

D'Meanor, rock and roll, Friday; the Beat Farmers, country and ockabilly, the Screamin' Sirens, ock and roll, the Penetrators, rock roll, the Outriders, rock and , Saturday; "Peanut Butter and ies Jam" with George of King cuit, Dave of the Hell Hounds, aniel Cairo of Trowsers, and Unck hris Robertson, Tuesday, Tammie ad the Monthlies, rock and roll, ana, rock and roll, Nimbus ah, pop, Wednesday

ringfield Wagon Works, 5255 army Villa Road, Kearny Mesa. 5-2272: Jo Treanor, piano bar, sday through Sunday.

Stadium Club, 6065 mount Extension (at Twain ton Gorge, 282-3286; Billy nas and the Ambush Gang try, Friday and Saturday.

eo's/Mira Mesa, 10787 Ruiz, Mira Mesa, 695-1461 nny Lopez, contemporary, nday and Tuesday; the Bruce on and Hollis Gen



Mission Gorge Road, Mission Gorge, 280-9944; Joe Stewart

Tio Leo's/Mission Gorge, 6333

contemporary and country Tuesday, Friday, and Saturo

San Diego South

Anthony's Harborside, 1355 North Harbor Drive, downtown. 232-6358: Ducktail Revue, vintage rock, Tuesday through Saturday.

Aztec Bowl, Turquoise Lounge, 4356 Thirtieth Street, North Park. 4.356 Thirtieth Street, North Pari 283-3135: Moment's Notice, contemporary, Thursday, Mixed Company, contemporary, Friday and Saturday.

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

Boat House, 2040 Harbor Island Drive, Ha-bor Island, 291-8010; The

Cafe del Rey Moro, 1549 El Prado, Balboa Park. 234-8511: Dale Vernon, piano and guitar variety Tuesday through Saturday eveni



Notice

to Appear Schnapps Shooters Friday nigh

Friday & Saturday, February 24 & 25 TRANZACTION **Kamikaze Night**

ext week DARK RYDER & THE SOURCE



Classes begin tonight, Thursday, February 23 Beginning Jitterbug – 7:30-8:30 pm Beginning Swing – 8:30-9:30 pm Learn to dance to rock, country/weste '40s swing, rockabilly music.
For recorded information, call 281-0361. BOBBY GORDON TRIO plays swing mu

Coming Friday, March 4 and Saturday, March 5 ART RESNICK JAZZ TRIO

OUR PLACE

2424 Fifth Ave. • 232-1773 (next to Mikisan Japanese Restaurant)



NORTH COUNTY RESTAURANT **PEOPLES' FIESTA NIGHT**



5 CARELESS LOVERS, BAD HABIT HORNS SMOKEY WILSON & MEMBERS OF JAMES HARMAN BAND

Monday, February 27
KAMIKAZE NIGHT —750 KAMIKAZES with 0.J. PANCHO

Tuesday, February 28
PANCHO'S ANYTHING GOES NIGHT
Margaritas \$1.00

LEAP YEAR DANCE

The MEXICAN CONNECTION our famous Dancing with B.J. PANCHO Dancing & entertainment mightle

1309 Camino Del Mar. Del Mar. 481-0414

k D o o li (is GO!) 91X

presents This Friday, February 24, 9:00 pm

GLOOM/GLAM SHOWCASE **OUTER CIRCLE**

CATHEDRAL OF TEARS

T.S.O.L., MIDDLE CLASS & ELEVEN SONS

San Diego's favorites. Students \$3.50, General \$4.50.

Coming soon: March 2-STEELER plus VICTIM March 7—ICICLE WORKS March 8-RE-FLEX

March 18-THE THREE O'CLOCK/dance contest

စိုလလလလလလလည်းသွဲလွဲလွဲလွဲ

AT WORK

4 Tickets available at all Ticketron outlets. Aztec Center box . office and Off the Record. For more information: 265-6947 of 265-6562. Presented by the Associated Students of S.D.S.U. office and Off the Record. For more information: 265-6947 or

.

Don't just sit there. Play something.

Understand, perform and create any music better.



Bobby G's

THE SOURCE





y. February 29-Saturday, March 3 **NETWORK**

485 FIRST ST., ENCINITAS 436-7397



and Sunday afternoon

Crossroads, 345 Market Street, downtown. 233-7856: The Big City Blues Band, blues and jazz. Wednesday and Thursday; the Bruce Cameron and Hollis Gentry Ensemble, jazz, Friday and Saturday; open jazz jam session, Sunday and Monday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island. 233-2572: Oh! Ridge, comedy and music, Thursday through Saturday, L.A., rock and roll, Sunday and Monday; the Ron Bolton Band, rock and roll,

Dookle's, 4225 El Cajon Boulev East San Diego. 283-6581: Paul Gregg, piano bar, Wednesday through Monday.

Drowsy Maggle's, 31st and University, North Park. 298-8584: Ruth Hertz, folk music, Thursday; Torn and Judy Carlstrom, folk music, Friday; the Paradise Street music, Friday; the Paradise Street Band, Irris, and original music, Saturday; Tobacco Road, vintage jazz and boogie-woogie, Sunday; Old Time Hoot Night, Monday; the Peter Sprague Trio, jazz, Tuesday; Bluegrass Jamboree, Wednesday, Early Evening Show: Ken Baesler, the West Street Street Street Street weeks Street Street Street Street Friday; Tom Cahoon, folk, Saturday

The Escape Cocktall Lounge, 421 University Avenue, Hillcrest. 295-8282: Marcia Griffith, pop music, Wednesday and Thursday; Barbara Casler, pop and standards, Friday and Saturday; Ann Denning, piano bar, Sunday through Tuesday

Fat City/China Camp, 2137 Pacific Highway, downtown. 232-0686: Harvey and 52nd St. Jive, jazz, wing, show tunes, and pop, Friday

Hotel San Diego, 339 West Broadway, downtown. 234-0221: Skip Garcia, contemporary, oldies, and comedy. Monday through Friday happy hour: Deborah Liv Johnson and Rick Erlien, folk, blues, ragtime, and jazz, Friday and

Imperial House, 505 Kalmia (at Park Boulevard). Hillcrest. 234-3525: Richard James, Jazz piano, Wednesday through Friday happy hour; Wayne Juré and Richard James, Jazz, Friday and Schurdes.

"The Invader," at the dock at 1066 North Harbo. Drive, downtown. 298-8066: The Invaders, contemporary music for dancing, early evening seven nights.

Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4300: John Barker and Melissa McCracken, contemporary, Wednesday through Saturday.

Mandolin Wind, 308 University Avenue, Hilkrest. 297-3017: King Biscuit Blues, blues and rhythm and blues. Thursday through Saturday; Neutral Ground. rock and roll, Tuesday; the Hurricanes, blues and rhythm and blues. Wednesday.

Mona Lisa Restaurant and Cocktails, 2061 India Street Cockais, 2061 India Street, downtown. 234-4893: Guy and Jackie with Gil Warner and guests Italian songs, pop standards, and opera, Saturday.

Our Place. 2424 Fifth Avenue Hillcrest. 232-1773: John Engren, show tunes and requests. Tuesday through Thursday happ; hours; the Bobby Gordon Trio, 30s and 40s swing, Friday and Saturday

Pacific Wine Bar and Bistro, 480 Market Street, downtown. 239-9839; Mel Goot, jazz, early Saturday (downstairs).

Patrick's IL 428 F Street Fatnecks II., 428 F Street, doentown, 231-3077: The Sy Rainey Pro., sazz. Wednesday, Fro-Brigham's Preservation Jazz Band, jazz, early evening Thursday. Nitetrain, 50s and 60s light rock for dancing, early evening Friday and Saturday.

Prophet Restaurant, 4461 University Avenue, East San Diege BRUCE CAMERON/ **HOLLIS GENTRY IAZZ ENSEMBLE**



AM SESSION

Every Sunday & Monday No cover •

BIG CITY BLUES BAND

owntown in the Gaslamp Quart on the corner of 4th & Market





283-7448: The Orion Duo, classical guitar, early evening Wednesday and Saturday; Lori Rell and Friends jazz, early evening Thursday; Lori Bell and Shep Meyers, jazz, early

Raphael's, Travelodge Tower, 1960 Harbor Island Drive, Harbor Island. 291-6700: Jarrett Renshaw,

North Park. 280-6163: The Richard James Trio and Charles McPherson, jazz, early evening Tuesday and Thursday: Richard James, jazz piano, Ann Williams, vocals, early piano. Ann Williams, vocals, early evening Wednesday; Anna Bjarnson, Herman Salerno, and guests, opera highlights, pop. and show tunes, early evening Friday and Saturday.

Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island. 291-2900: George Colovus and Co.,

Entertainment by the Sea

LIVE ENTERTAINMENT 7 NIGHTS A WEEK

NEW HAPPY HOURS: Wednesday 5-9, wear your favorite San Diego bar T-shirt and get well drinks for 95¢. Friday 4-5, Early Bird Happy Hour. Well drinks 95¢. Monday-Saturday, 5-7, well doubles \$1.25.



The blues are back Thursday, Friday & Saturday February 23, 24 & 25



BUDDY REED THE ROCK-ITS Sunday & Monday, February 26 & 27

THE SOURCE Rock & Roll

Tuesday & Wednesday, February 28 & 29

EVERY SUNDAY AFTERNOON IS AUDITION DAY New bands-call B.J. for information

SATURDAY POOL TOURNAMENT 2:00 PM Pitchers of Michelob \$3.00
7-FOOT WIDE-SCREEN T.V. THURSDAY IS IMPORT BEER HAPPY HOUR

> 5046 Newport Ave. Ocean Beach 222-5300

contemporary, Tuesday through Saturday; Ducktail Revue, vintage rock, Thursday and Friday happy hours and Monday evening

Soledad's, 425 West B Street, downtown, 232-7588; Ron Satterfield and Kevyn Lettau, jazz, Thursday through Saturday,

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island. 291-9110: Dusty and Melissa. contemporary, Wednesday through Sunday; Donna Cote, contemporary, Monday and Tuesday.

The Top of the Park, Park Manor Hotel, 525 Spruce Street, i illcrest. 295-2181: Bee Jee Kunkel, piano bar, Thursday Lirrough Saturday.

Triton, 6011 El Cajon Boulevard. East San Diego. 583-3240: Ella Ruth Piggee, jazz and blues, Thursday through Saturday.

Tuba Man's, 2551 University Avenue, North Park. 295-9426: Recorded music, Friday; Men That Don't Work, rockin' country blues, Saturday.

Tuba Man's No. 2, 7149 El Cajon Boulevard, East San Diego. 698-6042 Tobacco Road, vintage jazz and boogié-woogie, Thursday; recorded music, Friday and Wednesday; the Chicago Six, Dixieland, Saturday; the Family Bluegrass Band, Bluegrass, early evening Surday, video rock. Monday; Wet Toast, "good-time jazz." Turesdo."

East County

Baxter's, 1025 Fletcher Parkway, El Cajon. 442 9271: The Head Band, rock and roll, Tuesday through

Black Angus, 1000 Graves Avenue, El Cajon. 440-5055: Network, rock and roll, Thursday through saturday; Random Sample, rock and roll, Tuesday and Wednesday.

The Boondocks Restaurant, 8320
Parlaway Drive, La Mesa. 465-3660:
Jerry Burchard, contemporary
plano, Thursday through Saturday,
Plance Robbins, contemporary,
Sunday and Monday; Jim Moore,
contemporary, Tuesday and
Wednesday.

Bull and Bear, 690 North Second Street, El Cajon, 440-5757: Chain Reaction, contemporary, Tuesday through Saturday; Delene, contemporary, Monday.

The Calypso Lounge, 975 Greenfield Avenue, El Cajon. 440-9526: Ron Morin, contemporary, Friday and Saturday.

Circle D Corral, 1013 Broadway, El Cajon. 444-7443: Country Cajon. 444-7443: Country Casanova. country, Tuesday through Saturday; live country music, Sunday and Monday, call club for information.

Don's West, 5286 Baltimore Drive, La Mesa. 462-0533: Sheriandoai: country. Wednesday through Sunday, with country dance lessons

Flinn Springs Inn, 15505 Highway 80, El Cajon. 443-9568: Free Rein, country, Friday through Monday.

The Horseshoe Tavern, 7664 Broadway, Lemon Grove, 469-6344: The Smith Brothers, country rock, Friday and Saturday.

Hungry Hunter, 402 Fletcher Parkway, El Cajon. 442-0517: Ed Cunningham, contemporary, Tuesday through Thursday; Delene, contemporary, Friday and Saturday

Kentucky Stud, 11377 Woodside Avenue, Santee. 448-3402: Southbound, country, Friday through Sunday.



THE WEROES ROCKIN' WEEKEND

THE WEROES



Two dance floors
Three bars
Three must Two bands Three music video screens

SUNDAY

Sunday, February 26 Drink specials & surprise

THE REFLECTORS

MONDAY

9/ NIGHT wen STEVE WEST and 9/ /pe

LATE NITE HAPPY HOUR IO PM TO MIDNIGHT 1/2-PRICE POTATO SKINS

THE REFLECTORS

TUESDAY & WEDNESDAY

SUPER FASHION AUCTION NIGHT WITH FASHION INTERNATIONAL



Dress code & picture LD. strictly enforce CABARET DRINK SPECIALS

Long Island Iced Tea \$1.10

10 pm to midnight

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550: Random Sample, rock

Mr. Bill's Backroom Saloon, 399 North Magnolia, El Cajon. Hutson and Best with Dave Sizemore, contemporary and variety, Wednesday through Saturday. Steve Moris, comedy and contemporary, Sunday through Tuesday.

Park Place, 1280 Fletcher Parkway, El Cajon. 448-4111. Ipso Facto, rock and roll, Thursday through Saturday; U.S. Male, rock and roll, Sunday and Monday; Diamond, rock and roll, Tuesday and Wodnarday. Our Favorite Place, 8646 Mission Gorge Road, Santee. 449-6240: Bob Sortillon and Key Largo,

The Ox Bow Inn, 9816 Campo Road, Spring Valley. 469-9616: Dan Rivers and Terry Martin, country, Tuesday through Thursday; Curly Lyon and the Sundowners, country, Priday and Saburday.

Silver Spur, 7941 Mission Gorge Road, Santee. 448-4882: Lightnir Train, country, Wednesday throu Saturday.

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

The Turquoise Lounge, 5975 Severin Drive, La Mesa. 465-1525:

Hard Times, rock and roll, Tuesday through Saturday.

Van Win.'de's, 10055 Mission Gorge Road, Santee. 449-0060: California, country, Thursday through

South Bay

Bavarian Inn, 1410 Broadway, Chula Vista. 425-4000: The Gene Dewez Polka Band, polka music, Friday; live polka bands, Saturday

Black Angus, 707 E Street, Chula Vista. 426-9200: Live rock and roll, call club for information.

Ducktail Revue



larborside

PACIFIC EAST ESPRESSO





Peter Sprague Month

Rob Schneiderman

at the plano. Appearing Fri. & Sat. night, Feb. 24 & 25, 8:00-11:15 pm Brunch 10:00 am:1:00 pm

WE HAVE THE FINEST FRESH-ROASTED COFFEES IN SAN DIEGO. NOW WE HAVE THE FINEST JAZZ ENSEMBLE IN THE CITY, TOO!



Sue Jo Mitchell at the plano daily, 12:00 noon-2:30

Open Mon.-Thurs. 6:30 am-9:00 pr Fri. & Sat. 6:30 am-midnight: Sunday 9:00 am-4:00 pm



Whiskey Flats



"Birth of the Beatles" Beatlemania

"Good God, they sound right!... a tasteful emotional, high-times show,"
Entertainment Review, Harrah's Reno & Taboe
"They are hauntingly familiar... they joll you sense of time ..."
Allantic City Press
"Rain is the next best thing to seeing the Bealtes. If you can't go ahead, at
least you can look back ..." The Denver Post
"... Oh, that music. Beale music; hard, straight, Lennon-McCartneywould-have-approved, nock-nord music ..." Phoenix-Gaætte

Tuesday, February 28.
No opening act—show starts promptly at 9:00 pm
Dance floor open.
Advance tickets now on sale: \$6.00. Call 745-8640 for information

March 15, 9:00 pm STRANGE DAZE

B.B.C.

3 huge video screens

Whiskey Flats, 1260 W. Valley Parkway, Escondido







Bar Bar Bard

NO COVER CHARGE



Simply The Best

PERFORMANCE · ADVICE · SERVICE · PRICE

High Performance Auto Sound



Radioman's Zapco Reference System

This 150-watt Zapco system features all "state of the art" components throughout. The radio is the advanced Blaupunkt Tuxon, chosen for performance, features and specs. The speakers are the incomparable ADS 300 or Visonik David, lepending on space available for installation and esthetics. These fine midrange/weeters are mated with 8" subwoofers for full, rich sound at all frequencies.

Move into the future with a system that is already there—the Zapco reference system. Treat yourself









CLARION XD5 STUDIO

The 4-channel multi-track recorder/mixer every serious musician can afford (\$1,095). Recording capabilities include synchro ("overdubbing"), transfer ("ping-pong"), mixdown, punch in . . .

ROLAND TR909 RHYTHM COMPOSER

Analog and digital, amazing lifelike sound, tunable, up to 96 patterns, MIDI interface . . .

PEAVEY FOUNDATION BASSES

Featuring a totally new neck design for unparalleled comfort and action! Full range response and exceptional output along with Peavey's unique hum rejection circuitry!



THIS WEEK'S SPECIALS!

	Reg	NOW
Boss MS100 Stand Monitor Speakers	\$165	\$99
Peavey Vesias 400 Guitar Amps	499	365
Roland SEQ331 Equalizers	495	275
Cerwin-Vega V31X Speaker Systems	650	450
Roland SH101 Synthesizer		
w/MGS1 Grip	. 595	419
Boss TU12 Chromatic Tuners	89	49



Remember, AES is San Diego's favorite Peavey Sales and

578-6660 8470 Production Avenue Open Mon.-Fri. 10-6 Sat. 10-5 Bull Nº Stick, 608 Palm Avenue Bull N' Stick, 608 Faim Avenue, Imperial Beach. 429-5330: Thrillseeker, rock and roll, Thursday through Saturday, dance to recorded music, Sunday through

China Five Restaurant, 569 H Street, Chula Vista, 426-5951; Jeff Bryan, acoustic contemporary, Thursday through Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach. 429-1161: Tall Cotton, country honky tonk, Tuesday through Saturday; live vintage rock, Sunday and Monday, call club for information.

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

Dock's Cocktails, 317 Third Avenue, Chula Vista, 422-1566; Lee

Hungry Hunter, 1344 Palm Avenue, Imperial Beach. 423-0953: Colin and Karen, contemporary, Thursday, live entertainment, Friday and Saturday, call club for

Hutch's, 1463 Palm Avenue, Imperial Beach, 423-3479: Leather and Lace, country, Friday and

Joey's, 415 Broadway, Chula Vista. 420-4828: Louie and Piña, contemporary and Latin, Thursday through Monday: the Rebels, rock, oldies, and Latin, Tuesday and Wednesday.

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City. 475-7313: Fonda Turner and the Silver Spurs, country, Friday and

The Lantern, 1322 Third Avenue, Chula Vista. 427-4200: France, rock and roll, Tuesday through Saturday.

Lourdes Restaurant, 1125 National City Boulevard, National City. 474-4442: Vergie and the Orient Express, contemporary dance music, Friday and Saturday.

Marisol, 1680 Broadway (at Main Street), Chula Vista. 429-8045: Colour, Latino, Thursday through

The New Trophy Lounge, 999 National City Boulevard, National City, 477-5753: Extreme Reaction, contemporary, Sunday through Tuesday, Fortune, country and vintage rock, Friday and Saturday.

Oasis Bar, 1121 Third Street, Chula Vista. 426-2977: Four Star Country, country, Thursday through Sunday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, 479-3537: Wayne Gire and Tony Irvine, contemporary, country rock, and comedy, Thursday through Saturday.

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

Royal Vista Inn., 632 E Street, Chula Vista 426,2500: Nick Montana, contemporary variety, Friday and Saturday; Mike Sanders contemporary variety, Sunday through Thursday.

Wild Turkey, 5080 Bonita Road Bonita. 267-2550: The Blitz Brothers, rock and roll, Tuesday through Saturday; dance to recorded oldies, Sunday and

PERFORMERS

Performers listings are compiled by Linda Nevin. If you wish to be included, please call 469-6022 Thursday afternoon or Friday before 5:00 p.m. The listings are

Rock & Roll

The Johnny Almond Rhythm Reviet Bobby CS Automatics: Farnigam's Bandlit: Pireside Leunge BBC, Whishey Falos The Beat Parmers: Sprint, Bodie's, Spring Volley Iran The Bitte Brothers: Wild Turkey Bobby Cherotet: Joke Murphy's The Ron Bolton Band: Doc Musters:

The Ron Bolton Band: Doc Masters Bratz: Oscillery Nightchab The Braders: Hill House Clubband: Anne Murphy's Windrose, Flanigam's Cystal: Dance Machine Dancod: Puth Place Dirk Debonaire: Mon's Salcon, Joseph Williams, Aller Salcon, Joseph Williams,

The Echoes: Old Pacinc Beach Cafe The Rick Elias Band: Spirit Fiywell: Alarno Fortune: The New Trophy Lounge The Francs: Spirit Francs: The Lontern Hard Times: Turpuciós Lounge The James Harman Band: Belly Up

The James Harman Band: Belly Towers
Josy Harris and the Speedsters:
Spirit
The Head Band: Barker's
The Heaters: Opin'
The Heaters: Climo's
The Heaters: Lahr's Greenhouse
Illusion: Mom's Saloon
Incognite Rockers: Ralph and
Eddie's
Lean Park Place, Plantom
Eddie's

Eddies | Bacto: Park Place, Flanigan's |
Esta James: Belly Up Tavern |
Kickes: Black Angus/Mission Valley |
LAA: Doc Masters, Donagal's |
Laws of Motion: Spirit |
The London Brothers: Lehr's |
Greenhouse |

The London property active and according to the Conditions of the Condition of the Conditio

Tavern
The Rebels: Joey's
Buddy Reed and the Rockits: Le
Chalet
The Reflectors: Gizmo's, Lehr's

Greenhouse
The Rhythm Kings: Belly Up Ricky and the Jets: Hill House, Old

Ricky and the Jets: Hill House, Old Pacific Beach Cafe
The Roosters: Hill House, Old PRM: Black Augus, Mission Valley
The Screamin' Shens: Spirit
The Stern Brothers: Jose Murphy's, Lehr's Greenhouse
Some Girls: Multimety Miscondido
The Source: Le Chalet, Bobby CS
Tammies and the Boothlies: Spirit
Thrilisecker: Bull N' Stick
Thrilisec

Thunderbolt the Wondercolt: Carlos Murphy's Jo Tokyo: Belly Up Tavern Transaction: Beach Club The Twotones: Boat House U.S. Male: Monk's, Park Place U.S. Male: Monk's, Park Place Windrose, Whiskey Flats Windrose, Whiskey Flats VaBoo: Ralph and Eddie's

Contemporary/ Top 40

Judy Ames: Henry's Apropos: Le Pavillon Lounge Aria: Holiday Inn/Mission Valley The Joe Azarello Trio: Rancho Bernardo Inn
John Barker and Melissa
McCracken: Jolly

Roger/Seaport Village The Kirk Bates Trio: Sandtrap

TO CHARGE TICKETS
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TELESE
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S COMPYTION & PROSMING
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Lounge Beeson and Gerbracht: Hungry Hunter/Rancho Bernardo Jeff Bryan: Bunbury's, Chino Five Restaurant rry Burchard: The Boondocks

Calendar

CLIPPERS!

padres

OPENING GAME

PRETENDERS

BILLY IDOL

* POMANTICS

SIMON TOWNSHEND

MATTHEW WILDER

BILL NELSON

MINK DeVILLE

CLEO LAINE *

S D SYMPHON POPS! SEAS

S.D. SYMPHONY BENEFIT CONCERY ORCHEODIA MUSICIANS PRASSON PUNIC

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SEATURE

SAME SEAT AVAILABILITY A

BOX OFFICE TO THE RESE

ANOTHER CONVENIEN TELESEAT LOCATION

INNER WORLD

The CLIPPERS

Restaurant
Barbara Casler: The Escape
Chain Reaction: Bull and Bea Jutch Cargo: Vista Enterta

Clutter Les per Center Colin and Karent La Posada del Salla Molla, Hungry Hunter Imperial Beach George Coleves and Co.: Sheraton Harbor Island Rick Cosey: Multemey's Parific Beach, Smuggler's Iran Doens Cote: Tom Ham's Lindflows:

Social, Straighers from Jones Chell Tree House, Fish House Fish House, Fish House Fish House, Fish House Robert Creek Catty Curtles Country Creek Catty Curtles Country Creek Catty Curtles Country Hunter/El Cigns, Bull and Bour, Straight's Into Double Done: Hengry Hunter/Mission Volley Double Thier Bunhary's Double Done: Hengry Hunter/Mission Volley Country Lighthouse Last Coast Let Mace Demonstrate Administration of the Country Lighthouse Pass Coast Let Mace Demonstrate Administration of the Country Lighthouse Pass Coast Let Mace Demonstrate Administration of the Country Lighthouse Pass Coast Let Mace Demonstrate Administration of the Country Lighthouse Pass Coast Let Mace Demonstrate Administration of the Country Letter Macanda Mission Copper, Mobyl Bruiler Extrems Reaction: The New Trophy Loomer.

Trophy Lounge Forward Motion: Bahia Hotel

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J. Frank-Mine Hotel
J. Frank-Mine
Hotel Chatene Leange
Hotel Chatene Leange
Hotel Chatene Leange
Hotel Chatene Leange
Hotel
Hotel Chatene Leange
Hotel
Hot

Mr. Bus Execution Salout his Ingram; Mulvaney's/Coronado, Carlos Murphy's be Invaders: "The Invader" ck and Diane: Smuggler's Irin huny Cadillac and Ace:

Smuggler's Irm Justice: The Moonglow Puss Kirknatrick and Dan Le

RIIEKS TEKETS rsday, March J lay, March 2—Golden Hall

PRETENDERS Sunday, March 11—Fox 1

BILLY IDOL

Friday, March 16—Fax Theater
PETER, PAUL & MARY day, March 27-Sports Areno

YES with BERLIN OZZY OSBOURNE riday, April 13—UCSD Cym

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Hotel
Danny Lopes: Tio Leo's/Mira Mesa
Loule and Phila: Jony's
Main Street: "Rohio Belle"
Mama's Parats: Hungry,
Hunter/Rancho Bernardo, Boat
House Crossroads Jeannie and Jimmy Cheatham:

Hunter/Rancho Bernardo, Boal House Bruce McKeithen: Airnee's Clorta Michaels and Spring Fever: Hotel del Coronado Mixed Company: Actoe Boal Moment's Notice: Maxican Village, Islands Letunge, Artee Boal Mick Montana: Royal Vista Irm Jim Moore: The Boondocks Restaumat

Restaurant
Steve Mouzas and Finest Action:

Recitational
Steen Monass and Places Actions
Steen Monass and Places Actions
The Mertill Moore Dace Learnes's
Bon Mortans Calipson Journey
Marie Naglic Le Avenida
Nikerinke Partick's II
Rec Paris: Romanda InvelSecondido.
Rec Paris: Romanda InvelSecondido.
People Moores: Hillion Hoole
P. J. Fagi: Hourgry Hunter Blancho
Bernardo, Monreey Whalley
Paris: Claron-Se Harnes Rephael's
Braves Boldbins: Electrical Mones
Paris: Claron-Se Money Investigation
File Reclamment, La Mone
There Secondic Hungry
Hunter Republic Demardo
Shabe III On: Vaccation Village
Hool on: Vaccation Village
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Hotel
Signed, Sealed, and Delivered:
Hotel
Signed, Sealed, and Delivered:
Hotel
Hotel
Lowes, Lenry
Hotel

Don Tennison: El Cornal, The Bridge Third Degree: Kearny Mesa Boucl Triple Play: Hilton Hotel True Spirit: Vista Entertainment Center Vergie and the Orient Express: Lourdes Restaurant Vision: Nite Oul East Linda Wiskefield: Rancho Bernardo

Inn
Lee Whittington: Dock's Cocktails

Blues/R&B/ Reggae

The Johnny Almond Rhythm Revue: Bobby G's Big City Blues Band: Crossroads, Le Challe Bobby Chevrolet: Jose Murphy's Tom "CA" Courtney: Texas Teahouse

Techouse
The Five Careless Lovers: Pancho's
Hammer Smith: Belly Up Tavern
The James Harman Band: Belly Up
Tavern
Emmylou Harris's Hot Band: Belly

Emmylou Harris's Hot Band: B Up Tusern The Heaters: Gizmo's The Hurricanes: Le Chalet, Mandolin Wind International Regges All-Stars: Belly Up Tusern King Bliscuit Blues: Mandolin Wind

Wind
The Bob Long Band: Rudi's Hidden

Acres
Men That Don't Work: Tuba Man's
Ella Ruth Piggee: Triton/San Diego The Rebel Rockers: Belly Up

Tavem
The Rhythm Kings: Belly Up
Tavem
The Shames: Jose Murphy's

Jazz

Apropos: Le Pavillon Lounge The Joe Azarello Trio: Rancho Bernanto Inn Lori Bell: Prophet Restaurant

Fro Brigham's Preservation Jazz Band: Pal Joey's, Patrick's II, Lorenzo's Bruce Cameron and Hollis Gentry Ensemble: Tio Leo's/Mira Mesa, Old Pacific Beach Cafe,

Bahia Hotel The Chicago Fifteen: Belly Up

The Chicago Fifteen: Belly Up Tavern The Chicago Six: Belly Up Tavern, Tuba Maris No. 2 Cowjazz: Moby's Broiler The Hal Crook Big Band: Bacchanal

Bistro
Bobby Gordon Tho: Our Place
Harvey and 52nd St. Jive:
Soledad's, Fat City/China Camp
Heaven and Earth: Chuck's Steak

Heaven and See House, House, Salemo's Wayne June: Imperial House, Salemo's Wayne June: Imperial House The Bob Long Band: Rudi's Hidden

Acres Charles McPherson: Salerno's Shep Meyers: Prophet Restaurant The North Coast Jazz Society:

Betty's Burger Garden Ella Ruth Plagee: Triton/San

Ella Ruth Pigee: Triton/Sun Diego The Sy Rainey Tric: Patrick's II Aon Satterfield and Kevyn Lettau: Soledati's Raiph Senior: Booksuo ks/Parnnikiri Collechouse Peter Sprague Trite: Drussy Maggie's, Pactife Rast Expresso Stone's Throw: Elario's, Belly Up

Tavern
Tobacco Road: Drowsy Maggie's,
Tuba Man's No. 2
Ann Williams: Salerno's

'84 OLYMPICS

YES DIES BERLIN, March 27 VAN HALEN May 20

PRETENDERS 3/1 & 3/2 CAROLE KING 3/11 MADNESS 3/2 BILLY IDOL 3/15 PETER, PAUL & MARY 3/16 ROMANTICS 4/13

LOS ANGELES LOS ANGELES
VAM HALEN
BILLY IDOL 3/12 & 3/18
JOHN MCENROE VS.
JIMMY COMMORS 4/21
SUGAR BABIES DEPOSIT NOW
MICHAEL JACKSON
OZZY OSBOURNE
BILLY JOEL
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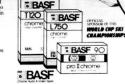
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FEBRUARY 23, 1984 27



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CLARION XD5 STUDIO

The 4-channel multi-track recorder/mixer every serious musician can afford (\$1,095). Recording capabilities include synchro ("overdubbing"). transfer ("ping-pong"), mixdown, punch in . .

ROLAND TR909 RHYTHM COMPOSER

Analog and digital, amazing lifelike sound, tunable, up to 96 patterns, MIDI interface .

PEAVEY FOUNDATION BASSES

Featuring a totally new neck design for unparalleled comfort and action! Full range response and exceptional output along with Peavey's unique hum rejection circuitry!



THIS WEEK'S SPECIALS!

Reg	NOV
\$165	\$99
499	36
495	27
650	450
595	419
89	45
	\$165 499 495 650 .595



Remember, AES is San Diego's favorite Peavey Sales and

578-6660 8470 Production Avenue Open Mon.-Fri. 10-6 Sat. 10-5 Bull Nº Stick, 608 Palm Avenue perial Beach, 429-5330: inllseeker, rock and roll, sursday through Saturday; dance recorded music, Sunday through

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Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161: Tail Cotton, country honky tonk. Tuesday through Saturday; live vintage rock, Sunday and Monday, call club for information.

Dance Machine, 1862 Palm Avenu Dance Machine, 1862 Paim Avenue, Imperial Beach, 429-1161; Crystai, rock and roll, Tuesday through Saturday; live rock and roll, Sunday and Monday, call club for

Dock's Cocktails, 317 Third ue. Chula Vista, 422-1566: Le ountry. Thursday through

Hungry Hunter, 1344 Palm Avenue, Imperial Beach, 423-0953; Colin and Karen, contemporary, Thursday, live entertainment, Friday and Saturday, call club for

Hutch's 1463 Palm Avenu Imperial Beach, 423-3479: Leather and Lace, country, Friday and

Joev's, 415 Broadway, Chula Vista, 420-4828: Louie and Pina contemporary and Latin, Thursday through Monday; the Rebels, rock. oldies, and Latin, Tuesday and

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City, 475-7313; Fonda Turner and the Silver Spurs, country, Friday and Saturday

The Lantern, 1322 Third Avenue, Chula Vista, 427-4200: France, rock and roll, Tuesday through Saturday.

Lourdes Restaurant, 1125 National City Boulevard, National City, 474-4442: Vergie and the Orient Express, contemporary dance music, Friday and Saturday.

Street). Chula Vista. 429-8045; Colour. Latino, Thursday through

The New Trophy Lounge, 999 National City Boulevard, National City, 477-5753; Extreme Reaction, contemporary, Sunday through Tuesday; Fortune, country and vintage rock, Friday and Safurday.

Oasis Bar, 1121 Third Street. Chula Vista 426,2977; Four Star Country, country, Thursday through Sunday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479-3537: Wayne Gire and Tony Irvine. contemporary, country rock, and comedy. Thursday through

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

Royal Vista Inn. 632 F Street nogal vista Inn., 632 E Street, Chula Vista, 426-2500: Nick Montana, contemporary variety, Friday and Saturday, Mike Sander contemporary variety, Sunday through Thursday.

onita. 267-2550: The Blitz Brothers, rock and roll, Tuesday through Saturday; dance to orded oldies. Sunday and

PERFORMERS

Rock & Roll

The Johnny Almond Rhythm Revue: Bobby G's Automatics: Flanigan's Bandit: Fireside Lounge BBC: Whiskey Flats The Beat Farmers: Spirit, Bodie's, Spring Valley Irm
The Blitz Brothers: Wild Turkey

Bobby Chevrolet: Jose Murphy's The Ron Bolton Band: Doc

Bratz: Distillery Nightclub The Breakers: Hill House The Breakers: Hill House Clubland: Jose Murphy's, Windrose, Flanigan's Crystal: Darnee Machine Diarroad: Park Place Dirk Debonaire: Morn's Saloon, Distillery Nightclub Ducktail Revue: Sheraton Harbor Island: Authony's Harborside

The Echoes: Old Pacific Beach The Rick Elias Band: Spirit Fortune: The New Trophy Lounge The Frames: Spirit Hard Times: Turquoise Lounge The James Harman Band: Belly Up

Tavem
Joey Harris and the Speedster

Spirit
The Head Band: Buxter's
The Headr: Spirit
The Heaters: Gizmo's
The Heroes: Lehr's Greenhouse
Illusion: Mom's Saloon
Incognito Rockers: Ralph and
Eddie's

Ipso Facto: Park Place, Flanigan's Etta James: Belly Up Tavern Kicks: Black Angus/Mission Valley L.A.: Doc Masters, Donegal's The London Brothers: Lehr's

The Mar Dels: Belly Up Tavern Men That Don't Work: Tuba Man's Miss D'Meanor: Spirit iss D'Meanor: Spirit oving Targets: Windrose,

Halcyon Network: Black Angus/El Cajon, Notice to Appear: Beach Club The Outriders: Spirit The Penetrators: Spirit Planet: Whiskey Flats Quest: Navajo Irm Random Sample: Magnolia

Mulvaney's, Black Angus/El The Rebel Rockers: Belly Up

The Rebels: Joey's
Buddy Reed and the Rockits: Le

The Reflectors: Gizma's, Lehr's

The Rhythm Kings: Belly Up Ricky and the Jets: Hill House, Old

Pacific Beach Cafe
The Roosters: Hill House
RPM: Black Angus/Mission Valley The Screamin' Sirens: Spirit Shock: Navajo Irm The Siers Brothers: Jose Murphy's.

Lehr's Greenhouse Some Girls: Mulvaney's/Escondido The Source: Le Chalet, Bobby G's Tammie and the Monthlies: Spirit Thrillseeker: Bull N Stick Thunderbolt the Wondercolt:

Carlos Murphy's

Jo Tokyo: Belly Up Tavern

Tranzaction: Beach Club

The Twotones: Boat House

U.S. Male: Monk's, Park Place

The West Coast Twisters: Windrose, Whiskey Flats VaBoo: Ralph and Eddie's

Contemporary/ Top 40

Judy Ames: Henry Apropos: Le Parillon Loung Aria: Holiday Inn/Mission Valley The Joe Azarelle Trio: Rancho John Barker and Melissa

McCracken: Ad The Kirk Bates Trio. Nandle

eson and Gerbracht: Hungry Hanter/Rancho Bernardo Jeff Bryan: Bunbury's, Chino Five Restaurant Jerry Burchard: The Boondocks Barbara Casler: The Escape Chain Reaction: Bull and Bear Clutch Cargo: Vista Entertainment

CLIPPERS! :

padres

PENING GAME

HOMEGAMES

ADD THE BOMANS.

PRETENDERS

S.D. OPERA

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BILLY IDOL

★ THE ROMANTICS

SIMON TOWNSHEN

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Imperial Beach
George Colovus and Co.: Sheraton
Harbor Island
Rick Cosey: Mulvaney's/Pacific
Beach, Smuggler's Inn
Donna Cote: Torn Ham's

Cathy Curtis: Country Creek Delene: Moby's Broiler, Hungry Hunter/El Cajon, Bull and

Bear, Smuggler's Inn evocean: Becchanal Double Dose: Hungry Hunter

st Coast: La Maze ments: Atlantis resso: Tio Leo's/Mira Mesa a Mission Gorge, Moby's Broiler reme Reaction: The New

Trophy Lounge orward Motion: Bahia Hotel Forward Motion: Bahia Hotel
J. J. Frank: Aimee's
Full Circle: Chateau Lounge
Fundi and Good Company: McP's
Jim Gates and Sound Investment:
Rancho Bernardo Irm
Wayne Gire and Tony Irvine: Old

Wayne Gire and Tony Irvine: Old Bonita Store Restaurant Marcia Griffith: The Escape Jim Hawley: Old Pacific Beach Cafe Robb Huff: Carlos Murphy's Lonnie Hutson and Dusty Best: Mr. Bill's Backroom Saloon

John Ingram:

Multimey's/Coronado, Carlos
Murphy's
The Invaders: "The Invader"
Jack and Diane: Smuggler's Inn
Johnny Cadillac and Ace:

WINE TASTING
RARE WINE
AUCTION **BUCK'S** TICKETS S.D. SYMPHO

PRETENDERS MADNESS

CAROLE KING

BILLY IDOL PETER. PAUL & MARY

YES with BERLIN

OZZY OSBOURNE ROMANTICS

VAN HALEN CLIPPERS/76'ERS

MICHAEL JACKSON + STORES +
- BILLY JOEL + TEO NUGENT +
- TALKING HEADS - JOURNEY +
- ADAM ANT + POLICE +
- SPRINGSTEEM - DURAN OURAN +
- SCORPIONS - JIMMY SUFFETT +
- PADRES - AND MORE!

273-4567 2125 GARNET, PACIFIC BEACH Jolly Roger/Oceanside Kenny Laursen: La Hucienda

London After Dark: Catamaran

Danny Lopez: Tio Leo's/Mira Mesa Main Street: "Bahia Belle"

Mama's Pearls: Hungry

Hunter/Rancho Bernardo, Boat

Hunter/Rancho Bernardo, Bout House Bruce McKeithen: Airnee's Gloria Michaels and Spring Fever: Hotel del Coronado Mixed Company: Actee Bout Moment's Notice: Mexican Village, Islands Lounge, Artee Bout Nick Montans: Royal Vista Inn Jim Moore: The Boundocks Boutment

Restaurant
Steve Mouzas and Finest Action:

Sexton's
The Merrill Moore Duo: Lorenzo's Ron Morin: Calypso Lounge Music Magic: La Avenida Nitetrain: Patrick's II Rex Paris: Ramada Inn/Escondido.

People Movers: Hilton Hotel
P.J. Fog: Hungry Hunter/Rancho
Bernardo, Monterey Whaling

Co.
Eddie Preston: Barnacle Bill's
Purls Gizmo's, Pancho's
Jarrett Renhauer: Ranhael's
Bruce Robbins: Boondocks
Rostaurant. La Mates
The Rockaways: Rodway Inn
Mile Saders: Rogal Vista
Terry Scheidt: Hungy
Hunter (Bancho Bernardo
Shine It On: Vacation Village
Hotel

Hotel Signed, Sealed, and Delivered: Islands Lounge
Tony Soraci and Co.: Henry's
Bob Sortillon and Key Largo: Our Favorite Place Starfire: Vista Entertainment

Joe Stewart: Tio Leo's/Mira Mesa and Mission Gorae and Mission Gorge Sandy Stewart and Co.: Islandia

Ted and Dave: Ramada hm/Escondido
Don Tennison: El Comal, The

Bridge Third Degree: Kearny Mesa Boxel Triple Play: Hilton Hotel True Spirit: Vista Entertainment

Vergie and the Orient Express: Lourdes Restaurant Vizion: Nite Oud East Linda Wakefield: Rancho Bernardo

Lee Whittington: Deck's Cocktails

Blues/R&B/ Reggae

The Johnny Almond Rhythm Revue: Bobby G's Big City Blues Band: Crossroads. Robby Chevrolet: Jose Marnha Tom "Cat" Courtney: Texas

The Five Careless Lovers: Pancho's Hammer Smith: Belly Up Tavern The James Harman Band: Belly Up

Emmylou Harris's Hot Band: Belly

Up Tavem
The Heaters: Gizmo's
The Hurricanes: Le Chalet, Mandolin Wind International Reggac All-Stars: Etta James: Belly Up Tavern King Biscuit Blues: Mandolin

The Bob Long Band: Hudi's Hidden Men That Don't Work: Tuha Man's

The Rebel Rockers: Belly Lin

The Rhythm Kings: 14-lly Up The Shames: Jose Murphy's

Jazz

Apropos: Le Pariffon Isranie The Joe Azarello Trio: Parife

Fro Brigham's Preservation Jazz Band: Pal Josy's, Patrick's II.

Bruce Cameron and Hollis Gentry Ensemble: Tio Leo's/Mira Mesa, Old Pacific Beach Cafe.

Jeannie and Jimmy Cheatham The Chicago Fifteen: Belly Up

The Chicago Six: Belly Up Tavern, Cowjazz: Moby's Broiler The Hal Crook Big Band:

Wayne Jure: Imperial House The Bob Long Band: Rudi's Hidden

Acres
Charles McPherson: Salerno's Shep Meyers: Prophet Restaurant The North Coast Jazz Society:

J. J. Frank: Aimee's Mel Goot: Pacific Wine Bar and

Bobby Gordon Trio: Our Place Harvey and 52nd St. Jive:

Soledad's, Fat City/China Camp Heaven and Earth: Chuck's Steak

Richard James: Imperial House,

The Sy Rainey Trio: Putrick's II
Ron Satterfield and Kevyn Lettau

Ralph Senior:

Peter Sprague Trio: Droxest Stone's Throw: Elario's Belly Un

Tobacco Road: Drowsy Maggie's

Ann Williams: Salemo's

'84 OLYMPICS

YES plus BERLIN, March 27 VAN HALEN May 20

PRETENDERS 3/1 & 3/2 CAROLE KING 3/11 MADNESS 3/2 BILLY IDOL 3/15 PETER, PAUL & MARY 3/16 ROMANTICS 4/13

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Bank Cornelly and mask, Jose
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John Engines shou Ensie and
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CURRENT MOVIES

reviews are by Duncan Shepherd ness are indicated by one to five stars antipathies by the black spot. Unrated ies are for now unreviewed.

and separate by the block soci. United course as for other united of Ago.

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STREET with appraisable to Lincoin Centre, following the blue-ribbon cases are topic of Fellin's Bts., of inter
migatic easily, stress, and memory, but appropriate and appropriate and the separate course of the separate course t

kstage at the Kirov — Docu-tary by Derek Hart on the cele-ed Leningrad ballet troupe.

more interest of the control of the

2249

Mame It on Rio — Quits being a chroning travelogue just often enough and one enough and one enough to be a directing set of the set of the control of the set of the control of the set of the s

padway Danny Rose — Woody on directs and stars in a comedy out a small-time theatrical agent: starring Mia Farrow. herama, Flower Hill Cinemas; La a Village, Oceanside 8; Rancho march 6; December 1988

nd Plaza 6)

e Big Chill — Much the same mise as Mary McCarthy's (or Sid-y Lumer's) THE GROUP: a circle of initial idealists in their college days rounited years later for the first eral within the circle. But it is sted more in the form of THE RE-RN OF THE SECAUCUS SEVEN, a g shapeless weekend of rehero's enemies become the car's enemies, and his friends become its rivals. But after all, they would seem to be made for each other: the car radio plays only goldie-oldies, and the hero is a bit of a Buddy Holly lookalike, or is, TURN OF THE SECAUCUS SEVEN. a ong shapeless weekend of re-sequaristance and revelation, without he scope provided in THE GROUP vs flashback. The premise still need yourn the different generation of dealsts, the different generation of dealsts, the different generation and the different generation been delinated in specific. Instead been delinated in specific. Instead on he way that one of the characters in the way that one of the characters. is a bit of a Buddy Holy lookalies, or is, anyway, unth inexplicably discards in the historia management of the historia management of the historia management of the historia management of the both Dain lookalike. One of the best movie position of the car from pile of junk to like-new—is legislated, and the historia management of the historia they are delineated in general, much in the way that one of the characters ournalistically attempts to label the theme of the picer: Studied, Daspair. Where did our hope go? Lost hope. That's it. Lost hope. We never do find out what the characters did or thought in the Sicties, or why, or whether any of in the Sicties, or why, or whether any of from any of the others. And the degree of their subsequent compromises and of their subsequent compromises and depressing, headlights coming on, dents mending themselves. This last

effect, as if the car were made of in-flatable rubber, isn't bad. With Keith Gordon; directed by John Carpenter, 1983.

(Poway Theater, from 2/24; Santee Village 8; Studio 3 Cinemas; Vogue, from 2/24)

Incom 22/49

Clash of the Titens — The Itlans in question are the Kraken and the Corgon, or rather the Gorgonis decapitated head, brandished as awapon by Peresul. Keeping up your into est and your eyelids until their is a

Smith, and Laurence Olivier; directed

Dominique Sanda, Stefania Sandrelli 1970. *** (La Jolla Museum, 2/29, 7:30 p.m.)

The Conformist — The enormous suppose potential of the Alberto Morevia novel, about an Italian Facilist Morevia novel, about an Italian Facilist coptence has brought him the assignment of mundering his former professor, remains buried brewaith his expense of mundering his former professor, remains buried brewaith net acleries induded in by Berinducci—the shuffled time sequence, the overload colories or professor of the control of the con

The Deer Marter—Michael Climno's Visinam Was story centers around an 'ours not to reason why' title of middlessly patriotic Middle Americans of the Common Control of the Co

tempts to out-cute R2D2, deadens things a lot. With Harry Hamilin, Judi Bowker, Burgess Meredith, Maggie MOVIE DIRECTORY

Balboe, 4th and E (233-3326) Footcose, Steying Alive, and Tracing Places Cinema 21, 1140 Hotel Circle North (291-2121) Reuben, Reuben Footboak, Sillying Alex, and manage from 1976.
Blook, the and G (205-0054).
Alex York Hights and Cabobience, from 2024.
Broadway Playshause, 816 Broadway (226-3242).
Classification of the Cabobience for program information.

Cove, 7730 Girard, La Jořa (459-5404) Backstage at the Kirov

Fine Arts, 1818 Garnet, Pacific Beach (274-4000) Entre Nous, from 2/24 Frontier Drive In., 3601 Midway Dr. (223-5636) Call theater for program information

Lassier
Sports Arena Skiplax, 3350 Sports Arena Bivd.
(202-9333)
Footboor
Theater 2: The flig Chill
Theater 2: The flig Chill
Theater 3: Sclusting Risk, from 2/24
Theater 4: New York Kights, from 2/24
Theater 6: New Cry Midd
Theater 6: Sudden Impact and Uncommon
Vator

Strand, 4950 Newport, Ocean Beach (223-3141) Call theater for program information Call theater for program information.

10.4 Glassahouse 6, 3166 Sports Anna Blvd.
(223-2546)

Theater 1: Linkelfully Yours

Theater 2: Sillimotor Rio

Theater 2: Call theater for program information.

Theater 5: Call theater for program information.

Theater 5: Call theater for program information.

Theater 6: Call theater for program information.

Theater 2: Necuses and size of, north-les Jolla Village Theaters, 8679 Villa La Jol (455-7831); Broadway Danny Rose Theater 2: The Dresser Theater 3: Blame 8 on No. Theater 4: Unfaithfully You's

Theose 4: Unlambuly Yours Mire Mesa Cinemas, 818 Mire Mesa Bivd. (566-1912) Theose 1: A Minor Miracle and Jimmy the Kid Theose 2: Gorky Hart and Surfiller Impact Theose 4: Scarfact, from 2:24 Theater 4: Scarfact, from 2:24

Theater 4, Scarlisch, norm 224

Div. (452-7766)
Theater 1, Lassahir
Theater 2, Educating Rita, norm 2/24
Theater 3, Educating Rita, norm 2/24
Theater 3, Educating Rita, norm 2/24
Theater 4, Stavescof, norm 2/24
Theater 6, The Right Staff
Theater 6, The Right Staff Christine - Hauntert car thriller, from livel by Stephen King. It's love at sight when a klutzy high-school avileyes on a 1958 Plymouth Fury.

enter 3 Cinemes, 2120 Cernino de 97-1608) Theater 1: Steme it on Rio Theater 2: Silvecod Theater 3: Unfathfully Yours

Teaclon Valley 4, 110 Fashion Valley (291-404)
Theater 1: The Dresser
Theater 2: Lassier
Theater 3: Footboos
Theater 4: The Big Chall, from 2/24 Valley Circle, Mission Valley Center West (297-3931) Terms of Endearment

Century Teln, 54th and El Cajon Blvd. (582-7690) Theater 1: The Right Stuff Theater 2: Sudden Impact Cinerame, 5889 University Ave. (583-6201) Broadway Denny Rose crodensey userby Rose College, 6302 El Cepon Blvd. (26s-1455) Theater 1: Never Cry Heal Theater 2: Southou Theater 2: New York Rights, born 2/24 Theater 4: The Big Chill and Educating Rise, from 2/24

Ken, 401 Adama Ava. (293-9909)
Rebol Wilhout a Cause and East of Eden. 2/23
Flashdance and All That Jazz. 2/24
Local Hero and King of Herot. 2/25
Thunderball and Glodfinger. 2/25
The Deer Heros and Rimer vs. Numer. 2/27
Heising Force and Potentially Yours. 2/28 and 2/25

State, 4712 El Cajon Boulevard (563-8050) Chinese movies

Ace Drive In, 5000 Broadway, Lemon Grove (469-5338) mayor and Uncommon Valor Souther Impact and Uncommon Valor Aero Drive In, 3-d and Broadway, El Cajon (469-540) and Trading Places (Footbooks and Trading Places Grossmort, 5500 Grossmort Center Dr., La Mr. (465-740)

Greenhort Mell Theatres, Grossmont Shopping Center, La Mesa (465-3040) Theater 1; Later Theater 2; Footbook Theater 3; Star 80, form 2/24; A Minor Minacle, 2/25 and 25 mallanees only

Parkway Theaters, 1285 Fletcher Parkway (445-7800)
Call theater for program information Santee Drive in, 10990 Woodside Ave., Santee (445-7447) (446-7447)
Theater 1: New York Nights and Hollywood:
Fight — Part II: from 2:24
Theater 2: Reckless and The Lonely Guy, from
2:24

\$224
Santee Viltage 8, 9625 Mission Gorge Road
(862-7910)
Theater 1: Footboole
Theater 2: Lassife
Theater 4: Star 60, from 2:24

Spring Valley, USF Select Blvd. Spring Valley (466-6633).

406-6633 For Dog. from 224

UA Chemiss, Intentated at Magnotis. El Cajon (460-000).

Theater 1: Linksthully Yours
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sociative & Timedrea, 1920 Syspectivates
National City (474-7949)
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Theolor II. Broadway Denny Rose
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Theolor 3. Extractive 14 and Reck
Theolor 4. Educating Alls, from 274
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UA Movies 6, 200 3rd Ave., Chula Vista (425-7600 Theater 1: Unfathfully Yours Theater 2: Zellig Theater 3: Sillivood Theater 3: Sillivood Theater 5: Call theater for program information Theater 5: Call theater for program information Theater 6: Call theater for program information Theater 6: Call theater for program information Theater 6: Call theater for program information

Village, 820 Orange Ave., Coronado (435-6161) Reckless and Angel, from 2/24

Vogue, 226 3rd, Chuia Vista (425-1436) Christine and Flashdance, from 2/24

Avo, Vista Way (726-3040) Call theater for program information

Sparesh movines Camino Cinema 4, 2253 El Camino Real. Oceanside (433-9144) Theater 1. Uniterativity Yours Theater 2. Silkwood Theater 3. Rockless Theater 4. Call theater for program in

Bijou, 509 East Grand Ave., Escondido (743-9082 Spanish movies

To bronze Main and Angry Dragon, from 21 Escondido Drive In, 636 West Mission Ave. (745-231) Lessiter and Deal of the Century Flower HII Clinemae, 263 Via de la Valle, Del M. 778A-5611 Fleeta Twin, 475 Sth. Chula Vista (422-5287) Herbor Drive In, 32nd and D, National City (477-1392) Lassiter and Deal of the Century

Plower Hill Cinemas, 263 Via de la Valle (755-5511) Theater 1: Lassier Theater 2: Broodway Danny Rood Theater 3: Rear Woodow, from 2/24 Laster and Deal of the Century Please Bonkla, 805 Freeway at the South Bay Freeway (479-6266) on 760 - Theoler 1: Share to 760 - Theoler 2: Sacialier Mights, from 2/24 Theoler 3: Sacialier Mights, from 2/24 Theoler 4: Sacialier Impact Theoler 5: The Big Chill Theoler 6: Never Cry Wolf

Theses 3. Res Wildow, John 2014
Palema, CT Peta S. Encintes (CS-7-469)
Lincommon Vator and Sudden Impact, through
Scoaffice and Recisions, from 2019
Rest Valley Drive III, 2640 Mission Avr., Cocaractel
(757-2656). Posticione and Tailory Palese
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Cinema Pissas Devides 5, 2566 El Caminol Cardelas (725-7487)
Theater 1: Blame if on Alo Theater 2: Blame if on Alo Theater 2: Street Theater 3: Yeard Theater 4: News Cry Holf Theater 4: News Cry Holf Theater 5: The Robot

These to develop the process to the

Star, 402 N. Hill. Oceanside (722-2395) New York Nights and Cahohlanco, from 2:24 New York Nights and Cabossenco, from 2/24 Towns, 217 N. Hill. Ocea-tacle (722-2155). Jack-Wilnged Dragon, Kung Fu Mystery Klotes and Fury of Roaming Mons, through 2/25 Dragonalisys: Cleah of the Titles, and The Sword and the Sorciers, 2/26 through 28

Sword and the Sorone. 208 through Virusper bink Classess. 1539-2 Elliat Volley Parkeys, Escondolo (143-122). Thealer: 1 From of Endeament Theater 2 From Grand Endeament From the Company (145-145). Wegnard Plaza 6, 220 North El Camino Res. Encotina (145-5544). Theater 2 Cale on 8 on 160. Theater 2 Cale on 8 on 160. Theater 2 Cale of 160.

CURRENT MOVIES

ut never mind that) and where Vier Cong torture technique and as is personal metaphor for the entire war (a complete fabrication, but never mind that either). This scene has a lively imaginative quality, a claus-trophobic compactness in its staging.

from Robert De Niro that approxi-mates the pumped-up intensity of an athlete just prior to the Big Game, and, as a final bonus, a rousing outburst of Errol Flynn heroics, which, taken all together, give it a solidity difficult to find elsewhere in the movie. Chris-tind elsewhere in the movie. Chris-

the monster is finally, and magnifi-certly, revealed in its full height and breadth. The identicalness of some of these shots to some of those in JAB-BERWOCKY doesn't blunt their im-pact, but rather goes to prove that facetousness a not the only possible facetousness a not the only possible attitude for the modern cosmopolitic take toward dragons. With Peter MacNicol, Califin Clarke, and Rall Richardson. Hall Balwood co-wrote and produced. Maitthew Robbins co-wrote and directed, 1981.

"" (Towne, 2/26 through 28)

East of Eden - Flia Kazan's variation on the Cain-and-Abel theme an ac-cursed net -6 well and his biessed goody-goody brother compete with one another under the stem, critical eye of their Bible-fruunging father. The color and the locales (in John Stem-bocks Caltornia, circa World War I) are perceived with the Jane wide-rate processed with the Jane wide-sed by the color of the color of the James Dean, Julie Harris, Raymond Massey, Jo Van Fleet. 1955.

Educating Rita - The determination Educating Rita — The determination of an uninettend. Liver-pudlian based research is a soft of a recommendation of an experiment of a recommendation of a recommendati

nuly resists taking a couple of paths open to it (extracurricular remance, alcoholic rehabilitation) which would have diverted the relationship from pure teacher-student. Michael Caine (working with the director, Lewis Gil-bert, who really launched his career in ALFIE) is thoroughly, uncompromis-ionly, majestically seepts set his ferra-

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there are plenty of times when the length seems not to be so necessitated, when it seems instead to have been determined by such principles as decide the "suitable" size of a park statue or grave marker. One wonders, then, how many viewers have found the three and a quarter hours easier to endure any weeks have found the three and a quarter hours easier to endure any weeks have no saver under the endure, and even to savor, under the threat of Bergman's widely broadcast pronouncement that tris movie would be his last. With Ewa Froling, Bertil Guve, Pernilla Allwin, Erland Josephson, and Harriet Andersson, 1983 " (Wiegand Plaza 6)

Flashdance — What a feeling! Something between amused exapperation and outright dereror. At rathic document, in any case, of what life is not like for a fermale wider in a Pitts-burgh steel mill who works nights as a beer-hail doncer and who would really rather be a ballerna. Vish Jerailer Beats, directed by Adrian Lyne, 1983.

• (Ken, 224, Vogue, from 2/24)

demographics, calculated their risk, and decided to stick out their necks on the bet that the movie audience

contain as many bottles as books. Julie Walters has to grow on you, or just grow. And she grows a lot. 1983. "(College: Sports Arena 6; Sweet-water 6. Univercity Towne Centre, from 224)

Entre Nous — Semi-autobiographical film by Diane Kurys about the friendship between her mother and another woman, with lashelle Huppert and Mou-Miou.

(Fine Arts. from 2/24)

Fanny and Alexander — It should be enough to say, by way of recommendation, that no one who has followed Ingmar Bergman this far in his career will want to miss out on this comwill want to miss out on this com-prehensive regime of his themes and obsessions. With that said, it can next be said that the attempted summary of tony years of termisering is a table with the said that the said that the said with the said that the said that the said with the said that the said that the said said to be recessitated simply by a second to be recessitated simply by the said to be recessitated simply by the said to be recessitated simply by the said to be recessitated to the said reason enough for complaint; but reason enough for complaint; but

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Dragonslayer — It would appear to be an extremely difficult assignment to kill a dragon, and more to the cnematic point, an equally difficult assignment to "shoot" one of them. The visual possibilities are explored thoroughly and suspensefully, with much attention to isolated body parts and subjective points of view, before the monster is finally, and magnifi-

The Dresser — A backstage view of a Shakes, earean touring company, with Albert Finney and Tom Courtenay, directed by Poter Yates (Fashion Valley: La Jolla Village)

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Footloose - They've studied the

CURRENT MOVIES

ans more teenagers than Moral only members. The battle lines are on straight off, as John Lithgow, turn-around coilar, rants from the turn-around collar, rants from the pill fill be in testing us, how do account for the proliferation of this cand-roll music?" (Haydin, he ar-ns to his daughter in private, is y "It's uplitting, It doesn't confuse ple's minds and bodies.") Trouble is to brew in earnest when an upopie's minds and bodies.") irrouble uts to brew in earnest when an up-date Chicagoan (Kevin Bacon) oves to this Hicksville, which is mowhere in the Bible Belt, but might well be in Iran: dancing is officially tawed. And trouble soon perco-es into a determined campaign for om, fought all the way to ncil, where, in a stroke of Clarence Darrow, tha y or crarence barrow. If a pinel-haired hero demonstrates ven the Good Book would ap-it's a measure of how low this is willing to bow to its desired noce, that, when the big night ar-and director Herbert Ross has a ice to depict the efforts of kids ve never in their pubescent lives on a dance floor, he trots out a us line of Broadway-Vegas resionals. 1984. ero Drive In; Balbos; Fashion Val-

hero Drive In: Balboa: Fashion Val-Grossmont Mall; New Valley Drive Decanside 8; Rancho Bernardo 6; tee Village 8; South Bay Drive In; orts Arena 6; Sweetwater 6; Uni-sity Towne Centre; Wiegand

Goldfinger — The first of the Bond moves self-consciously to flout the tendency of some commentators to tsk-tsk about the serie, and the first of them to exhibit a formidable degree of self-assurance about establishing a separate identity from the Bond books. Askire from all that and in sobtle of rate identity from the Bond books. Askide from all that, and in spite of some good gadgetry, the good thiuld available, and a good theme value in the properties of the good things on good theme song using by Shriey Bassey, it is not quite the appar of the 60°, beries that at its Sean Convey, Hond Blackman, Shriey Eaton, Gert Frobe, directed by Guy Hamilton 1964. "" (Ken. 2/26)

Carry Pete . Three bodies have been found burled in the provious of the condition of the co dance routine of two men tussling over one gun, the qun going off (out of frame), the two men gazing meanings) into each other's eyes, and the viewer being given several seconds to guess which of them will drop dead. With William Hurt, Lee Marvin, Brian Denriety, and Joanna Paculis, directed by Michael Apted. 1983.

"(Mira Mesa Cinemas)

King of Hearts — One of Philippe De Broca's sticky confections. Music box melodies, fairy-tale costumes, and prance-y performances are enlisted to demonstrate that war is not nice and that the inmates of a funny farm are saner than the people wheeling and dealing in the real world. With Alan Bates. 1966. (Ken. 2/25)

Kramer vs. Kramer — A variation on the theme of THE CHAMP, much more mundane but not much less maudin, about a women site widower raising a chick on his own when the mother lody fight that ensues when she returns eighteen months later as Whole Human Beng. The move is atmost with the second some state of the second some second so There is almost no deception

emotional dietician and dispensed in concentrated, capsule form, Careful, neat, no mess. With Dustin Hoffman, Meryl Streep, Justin Henry, and Jane Alexander, written and directed by Robert Benton. 1979. ** (Ken, 2/27)

Lassiter — A TV star, a TV director, a TV sort of title, a TV sort of script — it all adds up, subtracting only some bits of non-TV sex, to a TV-sh Movie of the Week, about a cool (to the point of dull) jewel their, conscripted in prewar London into the anti-Nazi cause. Tom Selleck, Jane Sewmour, Luuren Hui-Selleck, Jane Sewmour, Luuren Hui-London into the anti-Nazi cause. Tom Selleck, Jans Beymour, Luren Hul-ion; directed by Roger Young, 1984. (Escondido Drive In Fashion Valley; Flower Hill Cinemas, Grossmont Mali; Harbor Drive II, Loma: Occanaide B. Piaza Bonita, Rancho Bernardo 6: Santee Village 8; University Towne Centre)

Santee vitage 8: University committee of the content of the conten swebbad dae javond frend nates The initial stages of their sojourn are summed up, in large measure, by the susal incorpraty of their subs, ties, susal incorpraty of their subs, ties, susal recorpraty of their subs, backdrop of beaches, rocks, and sea, necessary to the subsection of fischard Nison trudging along the sual. The Texas, in the later stages, moves gradually toward pull-overs and beard stubble. His Birtish counterpart remains more partial to his wading neck-deep rind the suffi-her of the subsection of the larger context, a away from any but the wad to the subsection of her context of the beard to the subsection of subsect toward the more durable interests of man — and Mother — nature. With Peter Riegert and Burt Lancaster, writ-ten and directed by Bill Forsyth. 1983. "(Ken, 2/25)

Never Cry Wolf — Carroll Ballard John Fort Job Dax on the promise of ward on the fair year. The photography here may be less glossily organized the photography and the photography of the photography or the photography of the photography Rear Window — A p emise with broad appeal for the casual and oc-casional voyeur a globe-trotting photojournalist, confined to a wheel-chair with a broken leg, whiling away the hours of a summer hot spell by Never Cry Wolf — Carroll Ballard chair with a broken log, whiling away, with a broken log, whiling away, spying on his neighbors around the termenent courtyad. begins to sus-pect the neighbor across the way of having done away with his wide. And as the control of the control of the the control of the control of the of the more than casual and occa-sional movegoer an unsual amount of material born extreme borg shot, an unsual amount done in first-perison, point-of-we shots. (Better, however, to say it the other way person point-of-we shots. (Better, however, to say it the other way companied amount of the prespond termity well, to the human eys.) With James Stewart, Grace respond termity well to the human eys.) With James Stewart, Grace with the stem of the line, and flaymond but risks.

Rebel Without a Cause — Nicholas Ray's studious, textbook illustration of adolescent alienation as it was under-stood in the 1950s. The mixed-up kids (James Dean, Sal Mines, and Natalie Wood, the last-named turning in a

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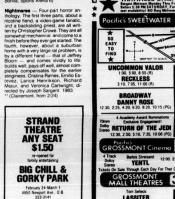
fine, tense, sensual sixteen-year-old performance) are treated with a social worker's tolerance, while their insensitive parents, to be repaid in kind, are treated very insensitive) — Jim Backus dressed in a ruffled apron. William Hopper wiping of a lipsticky smooth from his "glamorpuss" daughter, etc. 1955.

"(Ken., 2C:395.

Reckless — Rebellious teens in a small town, starring Aidan Quinn and Daryl Hannah, directed by James

Foley. (Camino Cinema 4; Clairemont, from 2/24; La Paloma, from 2/29. New Valley Drive In; Santee Drive In, from 2/24; Studio 3 Cinemas, from 2/24, Sweetwater 6; UA Cinema 3; Village, from 2/24)

Return of the Jedi - Another those that came before. The third and final chapter in the adventures of Luke Skywalker and his pals ties up all loose ends, but the initial chapter,





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STAR WARS, remains the only one of the three that can stand on its own Mark Hamil, Harrison Ford, Carrie Fisher, Billy Dee Williams, co-written (with Lawrence Kasdari) and executive produced by George Lucas, directed by Richard Marquand. 1983. *(Sweetwater 6)

Heuben, Neuben — Gowan McCland is what might be, and undoubtedly has been, described as a Brendan Behanesque (i.e., drunk as a skunk, randy as a goat) poet; he has not composed a poem in five years, and

sees out instead a meager existence on the secture circuit (or as his enormal to the control of the control o

bors few illusions adout him. Based on a novel by Peter DeVines winter by Judius. Epstern, derected by Robert Elia Miler 1983.

The Right Stuff — Why go to epicingms— a three-and-a-quarter him. St. Proposition Miler. Character after the stee, everyone etial in the cast of control of the cast of the cast of control of the cast of control of the cast of control of the cast of control of the cast o

movie of average length, but not to sustain one twice that long. Based on the book by Torn Wolfe, with Ed Harris. San Stepard, Soott Glenn, and Den-is Quad. 1993. "(Century Twin, Cinema Plaza 5, Uni-versity Towne Centre; Wiegand Plaza 6)

the standard rise-and-fall gangster storyline from the 1932 opus of the same name. Re-settlement of it, how-ever, in the Cuban cocaine under-world in southern Florida has



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incloned the director to give the ingrant gangster as American reports of the second second ingrant gangster as American reports of the second second in flower clickes than the ency opedic Coppola epic. De Palma set, in order to reach epic propor-ris, stretch out the ones here as it on torturerack. It is the viewer, of varies, who suffers most. As in soorany other contributions to the New American Chema Responsity Mose of the New Island-American Chema De Halland, Scriebes Coppola), progress a measured cheefly in terms of the amount of profusing and/or gipe that contribution of the contribution

Silkwood - Most people who will be Silkwood — Most people who will be exercised on a move about the animal manner of the control of coateness of it. And as sciented by coateness of it. And as sciented by coateness of the co

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Star 80 — The Dorothy Stratten story, led into the Bob Fosse automatic silicon-dicer and sallad-tosser-back and forth in time, after-the-fact interviews with patricipants, lost of marginal defail of marginal interest. The method does not make great sense of the slaying of the ex-Playmate of the Vear by her sleazed husband. And cell by her dileazoot husband. And disublescenses of Strates, and the total mobile and generality of everyone feels but her husband, arouse single-constitution to being implementation to be more than the properties of properties properties of properties of properties of properties of properties of properties of properties properties of properties pro too, the total innoce

obertson, 1983.
Clairemont, from 2/24; Grossmont all, from 2/24, Oceanside 8: Santee allage 8, from 2/24; Studio 3 nemas, from 2/24)

Staying Alive — More embarrassment than an impoemn ordiooker than an impoemn ordiooker than an impoemn ordiooker society of the property of th

recleat and co-works, and who ex-cuses all of Manero's most deplorative character fasts as products of an at-most entrediction morconer. The final most entrediction morconer in the final of the control light and an application day see colored light and an application improvisation—is to musch to stand, but there are picinty of other tortures before then the unremittingly uply sold sortly investigation of the torture before the the unremittingly uply sold sortly investigation of the torture of the torture of the countries. Frank), the savagely hacket up-diance numbers, and the countries (closeups of the Travolta face, the glistering eyes telling us sayan and pilly, if not also our love. 1983.

Sudden Impact — The resuscita-tation of Dirty Harry Callahan, after seven years peaceful slumber, is the first of Harry's adventures over which Clint Eastwood has deigned to take

detectional command, this disrupting the pattern wherethy Estateouth has tended to detect his most allevesting trought himself, which the distingtion projects himself, which the distingtion of the pattern of the patt

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controllers quirks quirks quotable queries, impure styres of dress, impured queries, and the properties of the propertie

Thunderball — Sean Connery's James Bord act at the most blase. In the fourth installment of the series, there is an aimost complete surrender to gadgein; see 007 lies lake highly og adgein; see 007 lies lake highly to the highly see the series of the ser

To Be or Not to Be — As remakes go, this one seems more purposely than the chargost the seems of conniving expression on his face, a split embodied in that lopsided split embodied in that lopsided mouth, makes anything seem a bit funnier than it has a right to be. Anne Bancroft, Charles Durning, and Jose Ferrer create some nice moments for themselves, too. 1983.

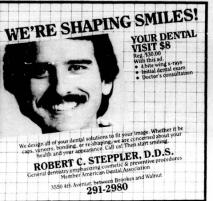
** (Studio 3 Cinemas, from 2/24)

ghetto black, and they trade places through no choice of their own, but through the mischlevous intervention of the Duke brothers, of Duke & Duke commodities brokerage, in order to commodities brokerage, in order to settle a wager on the old heredity-vs.-environment debate that one of them has been reading up on in SCIENTIFIC AMERICAN. The social Sign I has determined by on in sign of the pression of the pre

FIRST BLOOD, Ted Kotcheft con-venes another post-Vertaum threapy-session. This one, about a POW res-cue operation in postwar Lace, ad-dresses the specific feeling that these a runfinished business, or, as it is put elsewhere, that the books are still in the red" (pur intended?). Cottany, the red "pur intended?, Cottany, that we undersop amone cause as put have undersop amone cause as put have undersop amone cause. have undergone some psychological processing when it has become grist for a DIRTY DOZEN-GUNS OF AVMAPONE-type plot formula. All the NAMAPONE-type plot formula. All the name of the name o

Sweetwater 6)

Untaithfully Yours — Remake of the 1948 Preston Studges connecty about a symphony conductor's revenge-schemes against his wife, failed your conductor's revenge-schemes against his wife, failed your conductor's revenge-schemes against his wife with the conductor of the failed your conductor





CURRENT MOVIES

ample, in the dueling-violins scene where he fiddles his supposed rival right off the stage and under the table. Albert Brooks is very good, too, as the conductor's business manager and the actual cuckold. But the major cast the actual cuckoid. But the major cast nombers tend rather to balance each sher out, in number if not in schual acteen minutes, with Nastassija Kinski and Armand Assante luunitating in in-positicable vanity. Written by Valence Cuttin, Barry Levinson, and Robeit Klane, directed by Howard Ziett. 1884.

James Slewart and Kim Novak.

(Cloud)

Yend — As Bartis Streisand has gotten more ambitious, more powerful,
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22dig — Woody Allen's documentary purdo very purdo very purdo on a ficiatious celebrity of the "turnelise and Thirties, Isoome as the human chameleon." Allen's expension and the human chameleon. The human chameleon is the human chameleon. The Home of the human chameleon is the human chameleon is the human chameleon. The Home of the home of the human chameleon is the human chameleon in the human chameleon in the human chameleon is the human chameleon. The human chameleon is the human chameleon is the human chameleon in the human chameleon in the human chameleon is the human chameleon in the human chameleon in the human chameleon is the human chameleon in the fects here, if we can remember to speak of special effects as something other than bug-eyed monsters, laser rays, and the gelatinous coze that eminates on the one when on those in KANE. In sharp contrast to the other undisciplined fancifuldress of special effects in the horror and sci-faone often undescribered sandoriness of openies. These are conceived and executed within classical constraints, the authentic architect lookage provide in the constraints of the constraints to the constraints of the constraints and chimming effects of manning and chimming effects of manning and chimming effects of manning and chimming effects of the constraints the constraints of the constraints which is a constraint WEARP LAID, no other example leases to much, and that other one disactive. ZELIG passes up its own, on the other hand, down to every last scratch on the constraints of the constraints and the constraints which is the constraints which is the constraints and the constraints the constraints and the constraints track in view of all that and much else, it would no be overstaing the case to note that all the real excitement in ZELIG takes place precisely on the surface, and often on very restricted areas of that surface. This excitement runs a little low, eventually, even a conf. eighty-three minutes (give or lake). With Ma Farrow 1983. "" IUA Movies 6



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PRETENDERS, 2 societs for Thursday; will sell for face value. Mike Taylor 270-6341. RECEIVER HARMON-KARDON, \$135, Advent speak-ers, \$75/pair; Bic turntible, \$50, 453-0275.

VOX COUGAR HOLLOWBODY biss gutar, \$200. Ampeg model 8-15-N biss amp. \$200, both early 60s Rck 486-0569 evenings & weekends (Poway) Borreway species; Leik, 1350 Den; 446-127

southern Leik, 1350 Den; 446-12

BASS PLAYER with lead & backing vocats looking for working or near-working band. Experience, equipment & transportation. Paul 2(2):-9535.

CERNIN VEGA CABNET containing a 15" woofer & 2" pixel Giret for vocals keyboards & gutar, \$200 PJ 223-935.

MOBILE FIDELITY Sound Lab records, played once, \$10, new \$12, UHOR, \$32, others including Jap imports at cheap prices, 276-5136 evenings. IF YOU RE THE FUNDEST drummer in San Diego & available for possible LA gigs, call us. We mean business 272-9129 arytime. STRATOVARIAT VIOLIN with case. A bargain at \$200, includes bow. 272-9700.

GOLDEN OLDIE ARP keyboards for sale! Customand Odyssey (pressure pitchbend) & Omni-II, both for 1500 or offer, also Roland Space Echo, good shape, 1300.

MARTIN D-285, BEALTIFUL 454-8346, PARTIN SHOP

TENOR BANUO, Orpheum no. 1, beautiful inlay, im-miculate condition. \$300 firm. Paul Roberts 749-6977.

CLITAR, YAMANIA FG-335 acoustic, excellent condi-tion, \$165, 692-4136. TRUMET CITZEN, see new with care. 1125.
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DRUM SET. MAXMIN Pearl-C8700, 9-pece double bass with Exiglian cymbais and heavy duty hardware. \$1500 or best offer, 695-0265. MUSICIANS WANTED with strong vocats to band forming. Must be full-time pro, dedi-

BASSHONDO II Professional Excellent condition, great lound and playability 19th handbell case and cord. 15th Ere 457-5551.

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LEFT-HANDED CUITARS Gloson Let Paul Custometro-trik and 2 Talamine account (6-string and 12-string).

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TEAC 40-4 TAPE DECK and Model 2 mixer, Both in great condition for \$1250, negotiable. Get the best, 5cm 457-076, https://doi.org/10.1009/10.10

KRAMER BASS MODEL 6000, 1425; Yamana Nes amp 15" speaker, 5-band equation, 100 watts, 1460; Korg MS-20 1350, Kip. 421-2636.

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3525 University 281-6652

PIANO, 1900 SCHILLER, beautiful scroll work, excellent tone and condition, 5900 or best offer, S63-1392.

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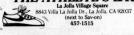
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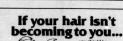
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1977 MASTANG IR AUTOMATIC. Excelers condition rock and out. 12100, 270-6270. Sect 1971 DATEAN 1200, EXCELLENT gas makeape, our great, with 5 new radius tires and AMA/TM Caustie see red call clot of thome and closes. A electric rock flow of the Caustie see (see 1971 DATEAN 1200, EXCELLENT gas makeape, our great with 5 new radius tires and AMA/TM Caustie see red call clos of thome and closes. A electric rock flow of the Caustie see (see 1971 DATEAN 1200, EXCELLENT gas makeape, our great see (see 1971 DATEAN 1200, EXCELLENT gas makeape, our gr NO. Ser condition, needs calest, solds great. My power, air, cuber Abut set, best offer great gr

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1977 TOYOTA SIS PICKUP, camper shelt, Jackman 1978 MGB — GOOD CONDITION, low mileage rans, 91,000 miles, runs great, \$2500, 272-1260 after \$2700 or offer. Geoff, 483-2115.

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sport classic, MA/TM cassets erem, new parts, up.
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224-6372 MMI 750 6 SRBS. Nev During ties, retail touke 1978 FORD PRITO, AM/FM casette, new tiers, system, new multiers, quality farengines, shell stroke who excess werstow delayer. The car gen good mileage and a chemitable 1700 on less dies.

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By Don Rubin This puzzle may be played in the key of D, but no great knowledge of music is required

to solve it.

We'd like you to identify the
song being played on the
instrument at the right. The
notes are in order, left to right.
A penny (whistle) for your
thoughts.

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

Reader Puzzle will be Reader Ts-shirts.

2. All entries in the Reader Puzzle contest must be received by the Reader Puzzle. Contest must be received by the Reader Puzzle. P.O. Box 80803, San Diego. CA 92138) by 900 a.m.. Friday, eight days following the issue date.

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

adoress, and sunt sate (5, M. L. XL). Palpoyees of the Reader and their immediate families are not eligible.

5. In the event of disputes of the Reader will be final, and arbitrary.
We've only got five T-shirts a week to give away, so if there are more than five winners, we'll have a lottery.

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

7. One entry per person

Winners of and Answers to Reader Puzzle #293, Acid Our answers to the burning questions in Acid Test: camomile filtertip linoleum

oil burner

salt shaker

heating ducts whisker

Sixty of 108 were able to

1. Sheryl Whitcomb, La

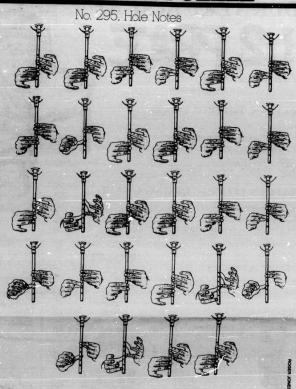
Bo Murillo, El Cajon
Denise Gillen, San Diego

4. Laura Eighmy-Jones, La

5. Bob Osborne, San Diego

pass the test.
The T-shirt winners are:

conduit



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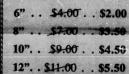
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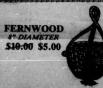
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