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One Week - March 8th - March 15th

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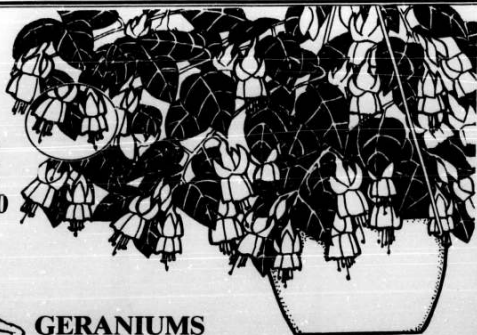
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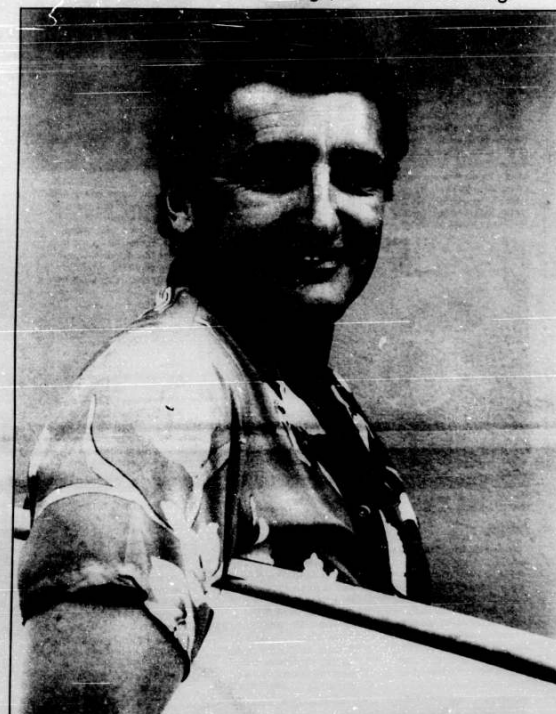
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READER

VOLUME 13 NO. 10 MAR. 15, 1984 SAN DIEGO'S WEEKLY

Mike Doyle had already gone far beyond the critical point.
And as if that weren't enough, Curren was coming.



Mike Doyle, 1984

Making Waves

In the spring of 1960, a tall skinny kid with sun-bleached hair, a nose his body hadn't yet grown into, and a tan that could only have come from Hawaii, parked his '47 woody (nicknamed the Trestle Special, after the famous surf spot just north of San Onofre) in the alley behind Curren's Surf Shop in Encinitas. He shut off the ignition and sat there hunched over the wheel, staring out into the overcast day. He had come all the way from his

home in Inglewood that morning, only to have second thoughts now.

He kept repeating in his mind the words he had heard over and over that winter on the north shore of Oahu: "Curren's coming! Curren's coming!" It had started to sound like the obsessed chant of madmen. "Curren's coming! Curren's coming!" And god knows they were madmen, he thought. Rash, excitable, easily unhinged.

(continued on page 10)

By Steve Soransen

City Lights

Ring Around The Collar?

College-area landlord Robert Waters has been the recipient of plenty of criticism in the last two months concerning his self-styled boarding house at 5754 Dorothy Way, which he has converted from a three-bedroom home into a ten-bedroom "apartment building" that currently houses fourteen tenants, mostly San Diego State University students.

In late January the *Daily Aztec*, San Diego State's campus newspaper, ran a front-page, three-part series by reporter Bradley Fikes detailing such alleged abuses as remodeling the house without proper permits, using racial epithets against tenants, unlawfully deducting utility bills from security deposits, improper eviction procedures, and even threatening to withhold portions of deposits if tenants didn't perform assigned "chores." A week and a half before this series appeared, the College Area Community Council, a group of local residents, sent a letter to City Councilman Dick Murphy complaining of zoning violations and such other violations as placing toilets side-by-side in one bathroom. Murphy, in turn, asked the city manager's office to investigate. That investigation has not concluded. Another investigation, likewise ongoing, had already been prompted by a letter of complaint sent to the consumer fraud division of the city attorney's office by SDSU off-campus housing director Irma Muñoz.

Keeping a keen eye on the proceedings is none other than the Catholic Church, for Robert Waters is actually Father Robert Waters, a Catholic priest for twenty-four years who was suspended from the San Diego diocese last May by Bishop Leo T. Maher. "The fact is, he wasn't doing any priestly work anymore," Maher says. "He was just managing his apartments, so we felt he should return to his home diocese [of Sioux City, Iowa]. He refused to participate in parish work here, and he didn't want to go back until he cleared up his investment."

Waters does not dispute Maher's description of what transpired, but doesn't feel the blame should fall on him. After spending most of his career as a priest in and around Sioux City — he was teacher and then principal at a small Catholic high school, and later worked in the admissions office at Briarcliff College, where one of his duties was overseeing such promotional matters as television commercials — the fifty-year-old Waters requested a transfer to the San Diego diocese in 1980 and went to work in the admissions office at the University of San Diego. "Basically, [the San Diego diocese] didn't give me the job they had promised me,"

Waters says. "They told me they would tailor-make a public relations post for me. But when I got there I started working under a sixty-five-year-old nun who wouldn't let me out of the office, and I was stuck reading transcripts all day long. That's not what I wanted to do with my life; my job was drudgery, and would get back to the bishop."

Around the same time, Waters says, a religious order reneged on its scheduled takeover of the SDSU Newman Center (a student program administered by the Catholic Diocese of San Diego), so he was asked by Bishop Maher to take over as director of the center. He gladly did so in July of 1980.

In the meantime, a \$6000 inheritance Waters had received from an aunt had more than doubled through some stock market investments, and in September he used the money for the down payment on the Dorothy Drive house, which he bought for \$120,000.

"I figured I'd be here [at the Newman Center] for years, and I bought the home as a hobby, hoping to fix it up and rent it out to students." A year after he took over as head of the Newman Center, however, the religious order that had originally intended to run it reconsidered, and, Waters says, Bishop Maher wanted to reassign him to a local parish as assistant pastor. "After my twenty-four years as a priest, as a school principal, as a counselor, that would be like asking a reporter to stop writing and start emptying wastebaskets in the newsroom," Waters says. "So when I told the bishop I didn't want to do that, he just said, 'You might as well go home.' But I had this house here, and a huge negative cash flow, so I really couldn't leave."

After he converted the three bedrooms to seven in February of 1982, Waters says, he still



Robert Waters

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Slotting The Nogs

When Paul Krug bought the Le Chalet nightclub near the foot of Newport Avenue in Ocean Beach a year ago last December, he was well aware of the club's notoriety as a hangout for bikers, and of the reputation of the entire 5000 block of Newport as a troublesome area. But he was determined to revitalize the club, which features live

entertainment by local rock, jazz, and rhythm-and-blues bands. So when he arrived at his club one day last month and saw four freshly painted motorcycle parking spaces directly outside his front door (a parking space for a car and a portion of the red zone adjacent to the crosswalk had been removed to make room), he was livid.

In the weeks since, Krug's concerns have been more than realized; because his dress code — which disallows

biker insignias, chains, and knives — effectively prohibits bikers from coming inside his club, groups of motorcyclists have been congregating just outside. And he's already counted five fights, as well as an incident of vandalism in which all his front windows were knocked out by bottles five days after the appearance of his diagonal parking stripes. "I really have nothing against bikers," Krug insists. "But I've worked so hard to clean things up down here, and then

this happens without me even being notified. I'm trying to attract couples, but if people come down here and see four or five motorcycles parked out in front, they're not going to come in. There's a big public parking lot right across the street, by the pier. Why did they have to put those spaces here?"

A complaint last month to City Councilman Bill Cleator's office prompted a Cleator aide to request the city engineering department to remove the stripes. "The stripes will be gatted and modified to reduce weight. He'll be pushing it a good 14,000 feet above its normal ceiling. The flaps and slats on the wing will be fixed in place and smoothed over to give maximum lift at high altitude, and the plane's pressurization system will be removed. (The jumpers and the flight crew will be wearing partial pressure suits made in France.) The four jet engines will also be modified. Half and the jumpers figure the best way to leave the plane will not be through the



Photograph by Peter Bazzucchi

(continued on page 38)

City Lights



Barry Lastinger

Tell Moscow We Said Geronimo

Come July 4 those damn Rookies are going to get a lesson in American know-how. A group calling itself Ten Miles High, based in Newport Beach, will make an attempt on the altitude record for a parachute jump, which is currently held by the Soviets at 48,478 feet. A team of twenty experienced jumpers — ten men and ten women — plans to exit a modified Boeing 720B (the short-range version of the 707) at more than 55,000 feet above El Centro. They also plan to survive.

The project has been in the works for about a year, and funding for it (about \$3.5 million) has come from private investors, contributions, advertising, and sale of a movie and documentary. According to co-director Barry Lastinger, between eighty and one hundred practice jumps will be performed before the record attempt, which will be filmed from a chase plane as well as from the jump plane. Several practice jumps have been made already at the Ramona Airport, where Chuck Hall, the pilot selected to fly the jump plane, runs an air facility.

Half flies 747s for Japan Air Lines, and he also is a top air racer. He says the jump plane, which is being purchased for less than a million dollars in Ecuador, will be gutted and modified to reduce weight. He'll be pushing it a good 14,000 feet above its normal ceiling. The flaps and slats on the wing will be fixed in place and smoothed over to give maximum lift at high altitude, and the plane's pressurization system will be removed. (The jumpers and the flight crew will be wearing partial pressure suits made in France.) The four jet engines will also be modified. Half and the jumpers figure the best way to leave the plane will not be through the

side door but through the wheel wells beneath the fuselage. Holes are to be cut in the fuselage above the wheel wells, and at maximum altitude the wheels will be lowered and plastic chutes will be inserted to extend down below the airplane.

The jumpers will exit in quick succession wearing their pressure suits, helmets, altimeters, lights (a record altitude night jump will be attempted July 6), and sealed barographs that will record the maximum altitude and be used to codify the record officially. Encumbered with all this equipment, the skydivers won't attempt to try to link up with each other, but will remain close together for the almost four-minute free fall. During the descent they'll be breathing pure oxygen, and as they fall back into the atmosphere, their suits will depressurize gradually. At 2000 feet they'll pop their chutes, they'll land on the drop zone of the Parachute Test Center at the El Centro Navy base, and the Rookies will hold one less upper hand. The public is welcome.

— N. M.

They Smile When They Are Low

It sounds like the plot of an old Judy Garland/Mickey Rooney movie — the frenetic optimism of the theater pitted against the sudden maneuverings of the business world. When the Way Off Broadway Dinner Theatre opened late last month in Lenson Grove, it seemed that it was destined for a long, successful life. Most of the local papers carried glowing reviews of the theater's first production, *The Lady Cries Murder*, and its inaugural weekend was a sellout. On February 26 when the curtain rang down on the Sunday matinee, the cast and crew had time to cool down until their next performance on Thursday. But when showtime rolled around later that week and the cast and crew arrived at the theater, it looked as if it had been sacked by Huns: Light fixtures had been removed, the kitchen had been gutted, moldings had been torn from the walls, the redwood picnic tables where the patrons sat were missing, sinks and toilets were gone, and the two front doors had been wrenched from their hinges. The question on everyone's mind was, what had happened? Vandals? A

tornado? An act of God? Wrong. It was an act of Tommy Stark, owner of the building that housed the theater. On Monday following the hang-up weekend, Stark showed up at the theater with a couple of trucks and a group of brawny guys in dungarees. They all set to work like a troop of African ants, and by the time they had finished on Thursday, nothing but the building's basic structure remained. Stark had taken what he felt was his own. Since filing for Chapter Eleven bankruptcy last June, Stark had struggled to keep the holder of his second mortgage, Susana Nesaim, from foreclosing on his \$140,000 promissory note to her. After the court gave Nesaim the go-ahead to foreclose in mid-February, Stark panicked and, as Merrill Nelson, general manager for the theater said, "He finally realized that he was going to lose everything, so he took what he could and ran."

If Nelson had been cast in the Garland/Rooney flick, he would have played the part of the cigar-chomping business brains with the fedora tilted back on his head. He had originally negotiated an agreement with Stark to pay his (Stark's) \$2400 monthly installment to Nesaim in lieu of paying rent. And he takes the theater's sacking as a mere nuisance; he plans to reopen in thirty days. "Sure, it looks bad now," he says. "But the fact that he's gutted all those rooms lends us an opportunity to create a better space."

— R. O.

We'll Get Right On It

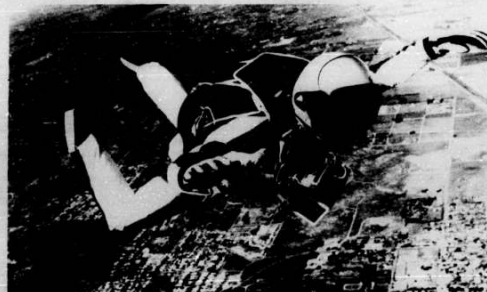
Attorney Tom Homann will be surprised if the San Diego County Grand Jury acts positively on his demand for an investigation of the hiring practices of the county sheriff's department. Homann was angered when he read a March 5 *Union* article in which Sheriff John Duffy, acknowledging that public employers can't discriminate against gay job applicants, insisted nonetheless that he will never hire a homosexual deputy sheriff. So Homann last week asked the grand jury to determine if the sheriff is flouting the law.

Duffy, though, has a few friends on the grand jury. One is jury's foreman, Pascal Dilday, who has been a member of the countywide Honorary Deputy Sheriffs Association for thirteen years. That group has actively assisted in Duffy's election campaigns, as has Dilday, who was general chairman of Duffy's first campaign in 1970. And Dilday took it upon himself to introduce twelve of his fellow grand jurors to the honorary sheriffs' association by making them his guests at an association luncheon last November at the Catamaran Hotel. Place settings at the luncheon were decorated with envelopes for voluntary contributions to the association, and the jurors heard a speech by a ranking member of Duffy's department.

Foreman Dilday says he took the jurors to lunch because he thought the keynote law enforcement speech "would be an education for them." He denies that his membership in the association is evidence of any bias in favor of Duffy, and he says there's no conflict whatsoever "in how he would review complaints against the sheriff. Duffy says three other members of the current grand jury are close friends: contractor Dan Larsen, ex-county supervisor Lee Taylor, and former Ocean-side police chief Ward Rauscher, who now sits as chairman of the grand jury's public safety and jails committee. This week is reviewing Homann's complaint. But Duffy points out that since he's been in office, "there's never been a grand jury on which I didn't know a half dozen people," including the 1975-1976 jury, which issued a report critical of the sheriff and his department's administration of the county jail.

— P. K.

Paul Krueger, Neal Matthews, Thomas K. Arnold, and Randy Opincar



Lastinger in free fall

Photograph by Joe Kelen



Singles Out In Left Field?

I have a personal reaction that I would like to share in reference to the article entitled "The John Patrol," which appeared in the March 8 issue of your newspaper ("City Lights").

I happen to live near Presidio Park, so that I drive by an area of the park and the restroom on Taylor Street referred to in your article — two times every day, at least. It has been very obvious to me that "unusual behavior"

occurs in and around this particular area of the park. First, on cloudy days and most evenings at dusk and after dark, and at all other unusual times, single men are sitting in the parking area close to the restroom. There are always men going into and out of the restroom when I drive by, too. These men do not show up on sunny, weekend days when this area of the park is inhabited by picnicking families. I used to walk my dog through this area after work, but the area has become too unsavory. I am not exaggerating the frequency of my observations nor am I a conservative, "moral majority type." I wasn't one of the people who complained, although I applaud those who did. We are not talking about a gay issue here. We are talking about lone men, loitering around the bathroom at the park. A reasonable-minded person would assume that these men are frequenting this area for immoral, at the very least, questionable behavior.

I think the police department is handling this situation in a very responsible manner. They could and I hope will begin an undercover operation if these men don't heed the warning and clear

out of the park. I also commend Councilman Cleator and his assistant, Pat Barnes, in addition to the police department. The ACLU has picked a loser issue to defend.

Letters

What about my "right" to use the park? I can't go there any more because of the weirdos.

Vicki L. Talley
Mission Hills

Moore Like A Long Letter

I seldom see any reader response to Judith Moore's writing in your paper and today I decided to quit waiting for someone else to come forward.

A cover story from Moore gets the same reaction from me that I used to reserve for long letters from close friends. I settle into a comfortable chair and savor every word. I find her writing interesting, personal, poignant,

reflective, and warm. It doesn't matter that I haven't had identical experiences; I recognize the thoughts and emotions she expresses in relating hers.

I have other favorites as well. Jeannette DeWitte — I think she is one of the most competent journalists in San Diego. Sometimes she writes on subjects of no interest to me but as in the Kayspro article ("Little Computers and Big Bucks," January 19), she draws me in in spite of myself, doing such a thorough job that I know if a small question is raised in reading, she will answer it. She covers a story.

Gordon Smith — the scope of his writing amazes me. He can be wildly funny, or factual and informative, but what he writes about is so diverse that the only link I've found is that Smith's pieces are well done.

Sieve Sorensen — I've read every article of his, but have to say the bar article ("In Search of the Genuine, Authentic, Sawdust and Spittoon Honky-Tonk," March 1) was my favorite. Because of his attention to detail, I saw every bar as clearly as if I'd been along, and the pace was beautifully maintained.

(continued on page 38)

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The 1984 Easter Seal Telethon Weekend will begin with a "Flower Festival Benefit" at Presidio Garden Center. Presidio will be closed for business Thursday evening, but open for the Easter Seal Benefit that will feature thousands of flowers from all over the world, celebrity guests, an Easter Parade Fashion Show of men's, women's and children's spring clothes, an amateur photo contest, prizes, gifts, refreshments and entertainment.
Your donation of \$10.00 for the entire evening is going totally to the Easter Seal Telethon because the majority of the expenses have been underwritten by dozens of generous individuals and businesses.
Overflow parking will be available at the University of San Diego parking lot. The fraternity Phi Kappa will provide shuttle service and security for the parked cars. When you arrive at the Garden Center, you will find yourself in a jungle of foliage, plants and hundreds of flowers that designers will be making into beautiful European and

Japanese ikebana arrangements. Thousands of silk flowers have been imported from China and will be on display for this benefit.
The Telethon host, Jerry G. Bishop, and the Easter Seal kids will be on hand to greet you, as will several other celebrity guests (including the Easter Bunny). Entertainment will be provided by "Live Wires," the "Dubois Family Quartet," and several other individuals and groups.
After the Thursday Benefit, Presidio's Spring Flower Show will continue with the Homespun Crafts Fair for a weekend of fun and entertainment.
On both Saturday and Sunday, you can also take the Pepsi Challenge: buy a Pepsi and hot dog for a dollar and your dollar will go to the Easter Seal Telethon. It's a great way to spend an afternoon, viewing one of the largest flower shows of the season, eating a hot dog, drinking Pepsi and donating to the Easter Seal Telethon.

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Straight from the Hip

Dear Matthew Alice:
Let me get straight to the point. Do elephants have webbed feet? Yes, I know, one normally associates webbed feet with ducks, platypuses, and the like, but can elephants in fact be said not to have webbed feet? This question keeps surfacing in the office where I work, with heated arguments both pro and con. At one extreme we have those with the "What a ridiculous concept" attitude, and at the other extreme are those who adopt the platform of "Well, what's between their toes, then?" Mr. Alice, let us see the Truth in print.

Knut H. Myhrvold
Encinitas

It should be obvious to anyone who has ever seen a full-grown elephant in person that "what's between their toes" is simply whatever is too slow to get out of the elephant's way. When a six-ton, ten-foot-tall creature goes for a stroll, everybody pays attention. And when one of these giants gets mad, that's bad news for the slowest of foot—even though the elephant can't actually "run." That is to say, because of its great weight, the pachyderm usually keeps one foot on the ground at all times. But it can shuffle along at a pretty good pace, so be nice to any elephant you meet.

The Truth is, Knute, that elephants do not have webbed feet. In fact, you can't even see their toes. The bones that would form toes are concealed deep within the animal's foot, and the only outward manifestations of these digits are the toenails. But even these toenails are slightly deceptive regarding the toe truth: the nails are not attached to the toe bones themselves, and the number of visible nails is not an indication of the number of toes. All elephants have five toes on (in) each foot, and usually have five nails on their front feet. But most elephants have only four



Illustration by Rick Gray

nails on the hind foot, and some may show only three.

As it has evolved, the elephant paw is a remarkable thing. The soles of all the feet (circular in front, oval behind) are ridged and soft, like the bottom of a tennis shoe; this provides a sure-footed grip on terra firma. And I doubt if elephants get many sore feet, since they have built-in shock absorbers in the form of the fatty, fibrous tissues that constitute most of the foot. The most unexpected feature of the elephant's foot is hidden from view. It's those non-webbed toes. An x-ray would reveal that the creature is really walking on its tiptoes — red on the left, blue on the right, siren in the middle — though there are some interesting varieties. One style has "valley lights," which are bright white lights mounted on the ends of the bar that shine degrees to either side of the vehicle. Another has auxiliary "take-down" lights, those spotlights that illuminate the interior of your vehicle if you are stopped at night. The most intriguing variety being tested by

San Diego area there seems to be no consistency either in the lights mounted on their roofs or in their use. Is there a convention that the various departments adhere to, or is it just how the officer feels on a particular day?

Michael Perks
La Mesa

The San Diego Police Department is currently testing on its patrol cars six different types of light bars, those structures whereof you speak. Even a small boat kept on the department's downtown parking lot is outfitted with a light bar. The six trial bars are essentially identical in appearance — red on the left, blue on the right, siren in the middle — though there are some interesting varieties. One style has "valley lights," which are bright white lights mounted on the ends of the bar that shine degrees to either side of the vehicle. Another has auxiliary "take-down" lights, those spotlights that illuminate the interior of your vehicle if you are stopped at night. The most intriguing variety being tested by

the police is one that has a particular kind of plastic shell across it that in effect conceals the familiar blue and red lights within, until those lights are switched on. Potential do-badders might not recognize them as police light bars from a distance. All the light bars function in the same way, either exhibiting a flashing amber light to the rear, a flashing amber light in conjunction with a constant red light beaming forward, or dramatically flashing blue and red lights. County sheriff vehicles are equipped in the same fashion, except for older cars that may have a single red spot-light atop the roof. California Highway Patrol vehicles are outfitted in one of three ways: with a roof-mounted light bar, amber to the rear and red to the front; a streamlined, two-light system, with the same colors; or a new, more aerodynamic version of the first type, with a potential for flashing blue and red lights simultaneously.

Officer discretion rather than set policy dictates the use of emergency lights by SDPD personnel, so in a sense you are correct. But the common practice is that a policeman will use the minimum display necessary to accomplish his purpose, beginning with the simple red light and culminating in the flashing blue-and-red light show, supplemented with siren and loudspeaker. One interesting difference between SDPD and CHP policies is that the highway patrol officer doesn't usually leave his emergency lights on when stopping a car on the freeway, since the flashing lights supposedly attract the unwanted attention of other drivers who, thus diverted, are likely to do all kinds of crazy things with their vehicles.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 90803, San Diego, California 92138.

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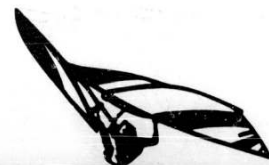


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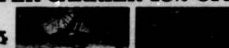
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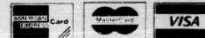
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THE INSIDE STORY

BY PAUL KRIEGER

MAYOR ROGER HEDGECOCK'S MOST formidable re-election opponent appears to be challenger Dick Carlson, who has pledged to exploit Hedgecock's embarrassing ties to the J. David Company, Jerry Dominelli, and Nancy Hoover. But Hedgecock's incumbency is equally threatened by his deteriorating relationship with the press.

The mayor tried to repair his bad standing with editors and reporters by making himself available twice last week to press questions, filming an interview with Channel 10, and releasing on Monday canceled checks and other memoranda detailing both his questionable \$130,000 "loan" from Hoover and the sale of properties to controversial developer Frank Domingues. But Hedgecock's displays of temper and bad press judgment over the past month have so alienated some newspaper readers that rehabilitation seems impossible.

The mayor is in worst standing with the *Tribune*, the daily paper that has been least supportive of the Hedgecock incumbency. *Tribune* editors did do Hedgecock the favor of staying neutral in the mayoral primary last spring while the morning *Union* jumped to endorse Maureen O'Connor. But the *Tribune* lashed out in

January, when it rebuked Hedgecock over the probable cost overruns associated with the mayor's convention center plan. (Three front-page *Tribune* stories highlighted the discrepancies between Hedgecock's construction cost estimates and those of an architectural consultant; one "analysis" predicted a re-election crisis for the mayor.) And the *Tribune* was first to publish an editorial expressing anger over Hedgecock's refusal to offer a full disclosure of the Dominelli-Hoover connection.

That March 3 lead editorial, entitled "Mayor needs strong opponent," was a direct result of Hedgecock's refusal to answer questions put to him the day before by *Tribune* reporter Alison DaRosa. "We just couldn't ignore [Hedgecock's refusal to answer questions] any longer," says *Tribune* chief editorial writer Ralph Bennett. But the editorial failed on two counts: it didn't succeed in persuading O'Connor to run again, and Hedgecock is still not talking to reporter DaRosa.

The enmity between Hedgecock and DaRosa dates from last fall's convention center campaign, during which DaRosa relentlessly pushed the mayor for an answer on whether he would take responsibility for the facility's



Roger Hedgecock

possible operating deficits. At one press conference,

Hedgecock continually refused to acknowledge the possibility of deficits, prompting DaRosa to ask the mayor if his confidence on that point was such that he'd resign if there were deficits. "No," the mayor replied solemnly, "but I'd shoot you, Alison."

Hedgecock is currently angered by two DaRosa stories he feels unfairly criticized him, including one article which detailed how a local development corporation paid some of the cost for a staff campaign retreat held at La Casa del Zorro resort in Borrego Springs. (That story didn't mention that the resort is

owned by the Copley Press.) Hedgecock's office has since informed DaRosa that the mayor will not answer any of her questions, even those on subjects other than the Dominelli-Hoover controversy.

Reporter DaRosa says her editors will not pull her from city hall and that she will simply insert mayoral "no comments" at appropriate places in her stories.

(Hedgecock did answer DaRosa's questions at Monday's press conference.) Hedgecock's two-week press embargo also prompted a chastising March 4 editorial from the *Los Angeles Times*, which last year endorsed Hedgecock over O'Connor. In

this case, the mayor has a similarly poor rapport with *Times* reporter Scott Harris, who broke the first stories detailing Hedgecock's "loan" from Hoover and the condominium sales to Domingues. While Hedgecock's predecessor, Pete Wilson, dispatched his press secretary to upbraid reporters, Hedgecock delivers such messages himself. He let his anger with reporter Harris spill over into a tape-recorded interview with another *Times* reporter, in which he accused Harris of being "either dumb — and you can play this tape for him — or deliberately avoiding the evidence" (presented by the mayor in

response to Harris's questions). While Hedgecock was refusing any public comment on his financial dealings, he was concurrently maneuvering to limit what was printed about him. The mayor appealed to *Times* editors for a private meeting in which he

volunteered to discuss discrepancies in his earlier statements about his financial dealings. Hedgecock stipulated that none of his explanations be quoted in any story, and that those stories not even refer to the meeting. *Times* editors refused the offer because of concerns that Hedgecock, having provided a satisfactory explanation, would then pressure them not to publish

any story. "He could have answered all our questions, but that wouldn't explain the issues to the public," says *Times* city editor Bill Furlow.

The mayor's refusal to cooperate with these two newspapers appears to parallel his distaste for the papers' coverage of his problems. But Hedgecock surprisingly broke his silence last week by giving a half-hour interview to one of his biggest broadcast antagonists — Channel 10. That station's news department had earlier aired a segment on the mayor's and Dominelli's alleged willingness to broker influence in the relocation here of a United States Football League franchise. Several

newspapers did follow up reporting on the Channel 10 story and couldn't confirm enough information to warrant a story. Hedgecock press secretary Elizabeth Bradford meanwhile characterized Channel 10's report as "one of the real low points" in coverage of the Hedgecock story, and says that Mike McDade, the mayor's chief-of-staff, asked for and was given a meeting with a Channel 10 news executive in which he complained about the segment. The half-hour televised interview, which took place after McDade's meeting, was broadcast last Sunday on the station's "Newsmakers" program. "Newsmakers" is

produced by Channel 10's public affairs department, not by the news department.

Dick Carlson says he'll make Hedgecock's transgressions the focus of his campaign to unseat the mayor, and Hedgecock has told his supporters to brace for a "vicious" Carlson campaign. Such viciousness will probably include making an issue of Hedgecock's admitted use of illegal drugs during his college and law school days. Maureen O'Connor, during the general election last spring, printed thousands of flyers detailing that information, but canceled

the mailing just hours before the flyers were scheduled to go. Carlson and his advisor, Ken Rietz, may also make use of a paternity suit filed against Hedgecock in December of 1987 (it was settled on terms undisclosed by either party), and the controversy surrounding campaign contributions to Hedgecock while he was still a county supervisor by partners in a sanitation company that had received a contract to run a portion of the county's trash disposal program. Carlson's campaign advisors have already discussed these and other possible issues with former O'Connor campaign strategists.

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Making Waves

(continued from page 1)

addicted to the rush that comes from placing your life in jeopardy. But for madmen he had found them to be mostly harmless, even kind, and at their best, wildly entertaining. Not Curren, though. There was something dark and menacing about him, some unspeakable thing the kid couldn't understand, and which made his journey here to Curren's shop seem more reckless and foolish than anything he had done on the north shore.

At age nineteen, less than a year out of high school, Mike Doyle had already established a reputation as one of the most talented and versatile surfers in the world — first in California, then in Hawaii. He had started surfing when he was thirteen, after spending several weekends at the Manhattan Beach pier. He had watched the surfers from the beach many times, but somehow it never made sense — were they sliding, falling, being pushed? What was the mystery that moved them and their boards? But from the vantage point of the pier, looking down, he could see the swells welling up and the surfers gliding along on the incline in front of the waves; he could see how they threw their weight to turn their boards, and how they ran back and forth to keep the boards in trim; and most of all, he could see the expressions of delight on the surfers' faces, so close. Now the whole thing made sense; it fascinated him.

Mike started serving his apprenticeship by shagging boards for the older



Doyle and Testle Special, 1960

surfers. He would wait on the beach until one of them fell off his board, then he would wade out to meet it. The board would come at him sideways and knock him off his feet, then he would scramble back up, turn the board around, hop onto it, and paddle two or three strokes before he met the surfer coming in. "Thanks, kid," the surfer would say, leaving him standing there with bruises across his thighs, watching in awe.

One day Mike managed to talk the owner of a fourteen-foot "kukebox" into letting him borrow his board. The guy had a reputation for never letting anyone use his board, and he warned the kid to be careful. Mike paddled out with the hollow, square-railed board and after a few tries managed to get the awkward thing going left on his first wave. For a few brief, glorious seconds he was surfing. Then the wave began to break, and he'd never thought about that — what do you do now? He panicked and bailed off the nose,

the hundred-pound board hit him in the groin, and he washed up on the beach like a dying seal. He was afraid to look and see what sort of damage he had done to himself, but when he reached down, he could feel it. One blood-filled testicle was swollen up to the size of a grapefruit.

Mike could hear the doctor whispering to his mother: "I think we're going to have to take it off," he said with a tone of indifference. Horrified, Mike began to imagine what it would be like showing up at gym class with just one. He begged the doctor not to cut. "You know," the doctor said, "you can still have children. You only need one. Besides, it'll never work right anyway."

"I don't care," Mike insisted. "I want both of them." And eventually he talked the doctor into sparing him. The testicle never again retracted properly in cold water, but to Mike it somehow seemed like more than just dead weight.

With that first unkind lesson, Mike

had learned that surfing can be dangerous, but he kept trying, still using borrowed boards, and before long he was pestering his mother to buy him a surfboard of his own. His mother's first response was that ancient answer mothers always give: "I know if I buy you this, you'll use it for about a week then you'll want something else." And usually they're right. But not this time.

Mike's first board was a nine-foot-six-inch, custom-made balsa wood board from Velzy and Jacobs of Hermosa Beach — the first surf shop in California. "Where do you surf, kid?" Dale Velzy asked.

"I don't, yet," he answered. "I see... Well, we'll fix you up with just the thing." And together they planned the dimensions of the "custom" board.

When he went that Friday to pick it up, the board he got wasn't the same board he ordered — whoever got there first got whatever was finished — but it didn't matter. It was called "the island" style, had a small fin, almost no curve (or "rocker"), and had sixty-four ants embedded in the resin. Mike's mother painted an Indian totem pole on the deck, partly to cover the ants and partly to give the board a touch of personal style.

That summer Mike's stepfather worked for the navy at Point Mugu, and every day he would drop off Mike at Malibu on his way up the coast. Mike would go into the grocery store, buy a half-gallon of milk and a box of Barbara Ann sweet rolls, eat the whole dough ball, then paddle out in the water and surf all day, only coming in when he saw his father was there waiting for him. Sunburned and exhausted, he would flop into the back of their

(continued on page 12)

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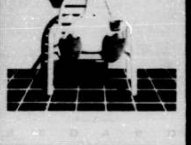
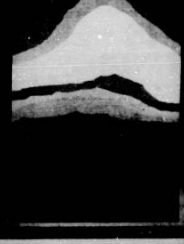


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Doyle at Sunset

Making Waves

(continued from page 12)

killed in surf like that. It was scary over there.

Which was exactly what the California thrill seekers were looking for. That summer Mike was invited to a barbecue where a bunch of them were together in the same backyard. He saw that they all had that nervous, hand-driving energy like somebody on Benzedrine. A lot of them were heavy drinkers, others were antisocial and couldn't seem to carry on a conversation without turning it into an argument. They had a big hole dug in the ground, and when it came time to cook the meat, they tore down the cyclone fence and dragged it over the coals for a grill. One of them carried out a half a cow and flopped it down on the fire, and when Mike put his own little steak next to it, one of them growled, "Whatta matter, kid? Our meat not good enough for ya?"

They only seemed to care about one thing: riding big waves. If they were doing that, or at least talking about it, they felt fine; if they weren't, they got a little edgy. They were madmen, and something about them captivated Mike's imagination. He knew he would have to try riding the big waves himself.

In November, after the lifeguarding season was over, Mike bought a ticket to Hawaii on flight #202 out of Burbank. The airline was the cheapest he

could find — USOA, which the older surfers said stood for "Use Some Other Airline." The DC-6 broke down on the runway and Mike had to spend two days at the YMCA while they replaced a faulty engine. The rescheduled flight left on November 17, 1959. Mike kept looking out the window the whole way, hoping to catch his first glimpse of the islands. When the plane finally passed directly over Waikiki at dusk, he looked down and saw the surfers in the perfectly clear water, just like the picture in *National Geographic*.

Buzzy Trent was there at the airport to pick him up, as he had promised. He grabbed Mike's bags and tossed them in the jalopy he had bought for fifty dollars at Surf Motors in Honolulu. "How'd you like the rubber-band flight, Doyle?" Mike just smiled and held up the surfboard he had made that summer just for Hawaii. "What do you think of it?" he asked, but he could see by Buzzy's expression that he didn't think too much of it.

"Don't worry about it," Buzzy said. "Curran's coming. He'll fix you up. Christ, Doyle, you should have been here yesterday! It was twenty feet at Sunset. Peter Cole took the worst wipeout I've ever seen. He was under for at least fifteen seconds. We all thought he was dead." And the war stories continued all the way to the north shore.

Home for the hardcore surfers was a seventy-five-dollar-a-month army Quonset hut, right on the beach. It had a rusted tin roof covered with old surfboards, an outdoor cold-water shower, and an outhouse. Inside, a few mattresses were tossed around on the floor, the walls were plastered with travel posters of exotic places, and the

kitchen sink was stacked high with dirty dishes. The only things polished in the place were the surfboards.

It was dark when they got there, the shack had no electricity, and Mike felt disoriented and a little ill at ease in the unfamiliar surroundings. But the other surfers, who were waxing their boards by lantern light, tried to make him feel comfortable. Not all of the Californians lived at the Quonset hut, but they all seemed to come and go as if it were their own. There was Greg Noll, nicknamed "the Bull," who could always be spotted in the water by his boldly striped baggies; Peter Cole, who wore thick horn-rimmed glasses and had a fierce talent for taking the worst wipeouts of anybody; Ricky Grigg, who was an oceanographer studying at Scripps when he wasn't on the north shore; Bud Browne, who was there to film their adventures; and many more. They were all older than Mike by several years, but he had already shown himself to be a candidate to play their games, so they took him in, gave him his own moldy mattress and filthy plate. They were going to help out the new kid, show him the ropes, and get him started. But they were going to work him over a little bit first.

There wasn't much to do at night on the north shore, so everybody went to bed after the boards were waxed, planning to get up at dawn to check the surf. Mike couldn't sleep much that first night. Lying there in the dark, he could hear the waves breaking less than a hundred feet from his head. They sounded loud and violent, like the crack of an axe on a chopping block, and even after he dozed off he could hear them in his sleep. He would dream of himself with his arms raised



Doyle, 1960

over his head, tripping desperately into one of the big, impossible waves out of Buzzy's stories, knowing he was already far beyond the critical point and had no chance at all of making it — dropping, dropping, "seen — crash!" — and he would wake up to the rumbling sound of the break outside the shack.

In the morning he couldn't wait to get out in the water and burn off some of the nervous energy he had been accumulating in the past few days. As soon as Buzzy was awake, Mike asked him where he could go surf, and Buzzy rolled off his mattress, motioning for Mike to follow him outside. "When Sunset isn't breaking," he said, "we just surf right out here in front."

Mike looked at the shorebreak Buzzy was pointing to — it was the hollowest wave Mike had ever seen, and big enough that you could have stood up inside of it. He could see that it was breaking over a shallow reef, and every time the waves sucked out, the dark underwater pinnacles jutted up within a few feet of the surface. "You gotta be kidding me," Mike said.

"No," Buzzy shrugged, "we surf it all the time. Since this is your first day, why don't you go out alone while we watch you from the beach and see how you do — we'll come out in a little while and join you."

Mike paddled out, figuring that whatever wave judgment he had brought with him from California didn't mean much here, and he'd better do what the older guys advised. On the way out, he got a chance to look down the barrel of one of those waves — it was like looking into a kaleidoscope, a spinning green vision — and he was left with the uneasy feeling that

he had seen something he wasn't meant to see.

When he reached the take-off point, he sat there waiting for a set, thinking it was impossible for a ten-foot board to fit into a wave as fast and tight as that. They came out of deep water, hit the reef, and pitched up so quickly there was no way to get into them early, and he knew that if he tried to go straight in and do a bottom turn, the way he did back at Malibu, he'd get ground around inside that tube and soggy lump of meat.

He took off at an angle, going left, hoping the board would be fast enough to get him down the line. He took the drop in good control, and using the speed he had gained, and even harder into the wall. As he crested low, in that second of ultimate power, he knew he had defied the odds, his dreams of the night before: he could do this; it was scary as hell, but he could do it. And he actually rode a couple of more waves before he noticed that the others weren't coming out to join him. They were just standing there on the beach, watching.

He paddled back in, thinking maybe they wanted to go somewhere else. But nobody said anything to him; they just stood there yawning and scratching and pretending to look at the sky. It wasn't until later that somebody told him that the place he had surfed was called the Banzai Pipeline; and in those days, with those boards, it was considered an impossible wave. Suicide. Banzai.

After breakfast they all went over to Sunset, about a mile away. Mike had already passed test number one, so this time Buzzy went out with him and

(continued on page 16)



Pat Curran

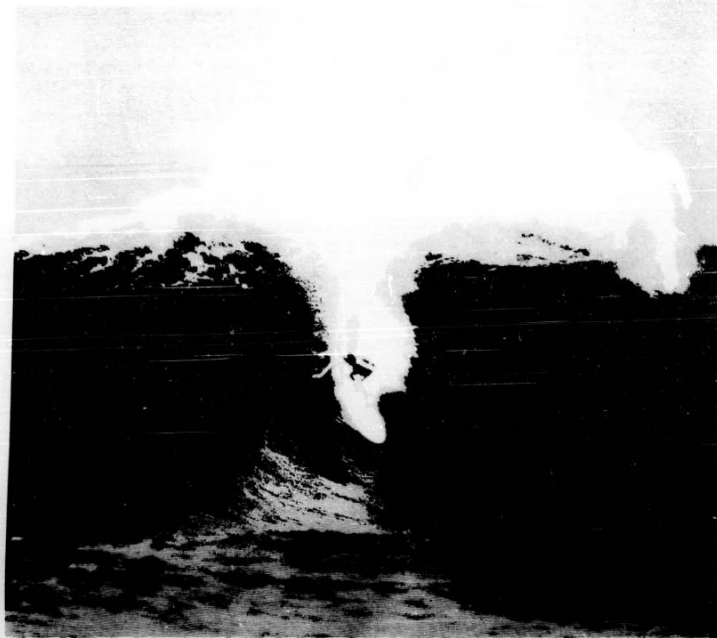


Pat Curran at Waimea Bay



Buzzy Trent

Photos: Arthur Maderian



Doyle at Sunset

Making Waves

(continued from page 12)
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Doyle, c. 1960

over his head, trapping desperately into one of the impossible waves out of Buzzy's stories, knowing he was already far beyond the critical point and had no chance at all — making it . . . dropping, dropping . . . making it *crack!* — and he would walk to the rumbling sound of the break outside the shack.

In the morning he couldn't wait to get out in the water and burn off some of the nervous energy he had been accumulating in the past few days. As soon as Buzzy was awake, Mike asked him where he could go surf, and Buzzy rolled off his mattress, motioning for Mike to follow him outside. "When Sunset isn't breaking," he said, "we just surf right out here in front."

Mike looked at the shorebreak Buzzy was pointing to — it was the hollowest wave Mike had ever seen, and big enough that you could have stood up inside of it. He could see that it was breaking over a shallow reef, and every time the waves sucked out, the dark underwater pinnacles jutted up within a few feet of the surface. "You gotta be kidding me," Mike said.

"No," Buzzy shrugged, "we surf it all the time. Since this is your first day, why don't you go out alone while we watch you from the beach and see how you do — we'll come out in a little while and join you."

Mike paddled out, figuring that whatever wave judgment he had brought with him from California didn't mean much here, and he'd better do what the older guys advised. On the way out, he got a chance to look down the barrel of one of those waves — it was like looking into a kaleidoscope, a spinning green vision — and he was left with the uneasy feeling that

he had seen something he wasn't meant to see.

When he reached the take-off point, he sat there waiting for a set, thinking it was impossible for a ten-foot board to fit into a wave as fast and tight as that. They came out of deep water, hit the reef, and pitched up so quickly there was no way to get into them early, and he knew that if he tried to go straight in and do a bottom turn, he'd be back at Malibu, he'd get thrashed around inside that tube and ground down on the coral bottom like a soggy lump of meat.

He took off at an angle, going left, hoping the boat would be fast enough to get him down the line. He took the speed he had gained, and using the harder into the wall. As he crested low, in that second of ultimate terror, he knew he had defied the enormous dreams of the night before: he could do this; it was scary as hell, but he could do it. And he actually rode a couple of more waves before he noticed that the others weren't coming out to join him. They were just standing there on the beach, watching.

He paddled back in, thinking maybe they wanted to go somewhere else. But nobody said anything to him; they just stood there yawning and scratching and pretending to look at the sky. It wasn't until later that somebody told him that the place he had surfed was called the Banzai Pipeline; and in those days, with those boards, it was considered an impossible wave. Suicide. Banzai.

After breakfast they all went over to Sunset, about a mile away. Mike had already passed test number one, so this time Buzzy went out with him and

(continued on page 16)



Pat Curren



Pat Curren at Waimea Bay



Buzzy Trent

Photo: Surfer Magazine

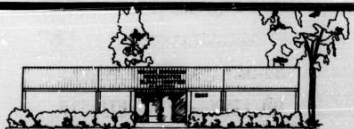
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Making Waves

(continued from page 15)

showed him the line-up. "It's a big
ocean out here," Buzzy said, shouting
over the roar of the fifteen-foot waves.
"See that palm tree on the beach? See
that house on the point? Those are your
bearings. If you get too far out, you'll
get caught in the rip and we'll never
see you again. If you get too far in,
you'll get caught by a sneak set. Right
here's where you want to sit."

Mike sat astride his board and
watched the other surfers ride a few
waves. It was a different style of surf-
ing from what he was used to; all the
hot-dogging and nose-riding, all the
goofy nose tweaks, bell-rings, and
Quasimodos had been left back in
California. The big-wave riders did
only one thing: get down in their
broadest stance and go like hell, driv-
ing for their lives.

When he thought he was ready,
Mike swung his board around and
dropped into one of the peaks. It was
so steep he had to tromp on the tail-
block to keep from peeling the nose
into the bottom; he carved a long turn
and angled right down a long, wildly
shifting wall; within seconds he had
traveled more than a hundred yards to a
point where the more experienced sur-
fers pulled out. But they forgot to tell
Mike that, and he kept going until the
wave began to wrap around on both
sides of him like a giant horseshoe. As
it passed over a shallow, inside sec-
tion, the bottom of the wave suddenly
sucked out, the shoulders closed in,
and seeing that he had nowhere to go,
Mike bailed off the front of his board.

— the same unfortunate error which
several years before had nearly cost
him one of his testicles.
The board flew up and hit him in the
back just before the wave pulled him in
and threw him over the falls, helpless
as a jellyfish. He hit the bottom hard
and thrashed around for a few seconds
before he was able to get his feet on
something solid. He pushed off the
bottom as hard as he could and fought
toward the surface, but the water was
so light and frothy from the turbulence
that he couldn't get anywhere. Just
when he knew he was moving close to
the top, he got hit by the second wave
on the bottom again. At this point he
remembered what the experienced
water men always said: "Relax. Go
with it. Don't take your air fighting it."
So he tried relaxing. For about a
second he was going to black out if he
didn't get air right now. In complete
panic, he flailed his way to the surface.
After he had washed up on the beach
and collapsed in the sand next to his
board, the doubts started: "I don't
think... maybe... this is too..."

"You'd have been a lot better off
bailing out the back of the wave than
trying to go off the nose," Buzzy said
quietly. He had seen what had hap-
pened and knew what sort of thoughts
would be going through Mike's head.
Maybe the new kid had paid his dues.
They talked for a while, then paddled
back out together.

Mike never got hit that hard again.
He took his share of wipeouts that
winter, but there were also certain
magical days when he felt as if he had
been riding big waves all his life, and
nothing could have been more natural.
There was a day at Waimea Point when
the surf was breaking twenty-five to

thirty feet and nearly everybody in the
water was getting crunched. Boards
were being broken, people were lining
up on the rocks to watch the Crabs
voluntarily sacrifice their bodies, and
there were at least a dozen cameras
with lenses a foot long mounted on the
beach less than 300 feet from the peak,
recording the whole thing. Everyone
said they'd never seen Waimea any
bigger, yet somehow, to Mike, on that
special day, it seemed as though he
were back at Malibu in three-foot surf.
It was almost eerie. He would take off
on those massive mountains of water,
start a relaxed turn at the top, drop
down thirty feet, swing back up into
the shoulder, crouch low, and drive
hard across the wall. He did it over and
over that day, so calmly and simply he
wondered if maybe he was doing it
wrong.

But he was doing it right. Bud
Browne asked him to be the
star of the movie he was film-
ing that winter, of course Mike agreed,
and later, when it was shown in civic
auditoriums back in California, Mike
Doyle became an immediate legend.
Still, he knew he hadn't put it all to-
gether yet. He was getting by on abil-
ity, but his equipment wasn't right,
and one day he complained to Buzzy
about it. "When I made this board last
summer, I'd never seen big waves," he
said. "I was just going on what I
thought a big-wave board should look
like. . . . I can see now that it's all
wrong. It's too wide in the nose, too
thick in the tail, too straight, and way
too heavy."

Buzzy just nodded. He had known
that the first time he had seen the board
at the airport. "Don't worry about it,
Doyle. Curren's coming pretty soon."
That was it. Mike couldn't stand
anymore. "Everybody keeps telling me
Curren's coming! Who the hell is
Curren?"
"I thought you knew," Buzzy said.
"He's the man who fixes the rhino
guns."

"Rhino guns?" you go hunt
rhinoceros.
"Yeah, you don't take a cap gun.
You gotta have a rhino gun. It's the
same."
"It makes the guns that ride big
waves."

Over the next few days, Mike heard
more about Pat Curren from the other
surfers. Curren was about thirty, they
said, making his living as a deep-sea
diver in La Jolla, had recently opened a
surf shop in Encinitas, and had the
design skills of an engineer, even
though he wasn't. Until Curren came
along, it has been difficult to put
rockers into the shape of a board be-
cause the balsa could only be bought in
pieces four inches thick, and by the
time they were glued together, carved,
and shaped, the boards came out
nearly straight. On big waves it was a
constant struggle to keep them from
nosing into the water. But Curren had
developed a way to slice a three-foot
scab off the bottom of the tail and glue
it to the top of the nose, giving the
boards rocker; he also used rounded
bottoms on his boards, which made
them go faster than flat-bottom boards;
and most importantly, he had designed
the perfectly clean rail lines which al-
lowed his boards to slice across nearly
vertical walls of water with the least
resistance. He was a very talented
man, everybody agreed, even if he was
a little bit weird.

After hearing about Curren's reputa-
tion, Mike began to imagine all sorts of
superhuman qualities about the man —
a great surfer, a dynamic personality,
an impressive physique — so perhaps
it was inevitable that when Curren fi-
nally showed up, Mike was disap-
pointed. Everybody went to the air-

port to pick him up, and Mike was
shocked to see that the man waiting
there was small and thin, with a gaunt,
almost stark face, a military-style hair-
cut, intense eyes, and a gnarled-up
brow that gave him an angry, even
bitter look. Mike thought the guy
looked as if something was wrong with
him.

During the drive back to the north
shore, Mike sat next to Curren, feeling
confused and intimidated. Everybody
in the car obviously liked and re-
spected Curren, and they kept up their
usual excited banter, apparently trying
to humor the man with their stories.

But Curren never said a word. He just
sat there staring straight ahead, silent
and sullen.

Later, when they all went surfing at
Sunset, Curren paddled out farther
than everyone else and sat there by
himself, sulking, while the others rode
wave after wave. After an hour of that,
Mike figured the guy really wasn't
there to surf, he just wanted to be alone
and maybe watch the swells roll in
while he unwound from his trip. Then,
as always, there was one set of waves
that was bigger than all the others, and
while everybody else had to scramble
outside to keep from getting hit,

Curren was sitting in perfect position.
He snugged the wave of the day, while
everybody else could only watch in
amazement.

Curren didn't ride it with much
style, Mike saw. Not that he was a bad
surfer, it was just that he seemed to be
following some personal vision that
nobody else could appreciate. Still, the
others might have all gotten twenty or
thirty waves that day to Curren's one,
but his was the one they all remem-
bered, and to Mike it seemed that any-
body with that much determination
and single-mindedness was downright
scary.

In the next few weeks, Mike made a
timid effort to get to know Curren,
hoping to approach him on the
subject of his designs, which were
clearly everything everybody had said
they were. He knew he would never
own a Curren gun, even though he
admired them. It went back to that
thing about the all-around water man
making his own equipment, and no
matter how good somebody else's
boards were, Mike would make his
own. But he did want Curren's design,
he wanted the template that would
allow him to make his own guns. And
(continued on page 16)

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Making Waves

He knew he couldn't come back to Hawaii again without one.

Curran never responded to Mike on anyone else, for that matter. When asked a direct question, he would answer "Yeah," or "Nah," but not a word more. In two months Mike never once saw him smile, and when Mike

left Hawaii to return to California, he felt frustrated and unfulfilled, and knew there would be a future confrontation between the two of them. And it would have to be soon.

That winter season he faced, back in Encinitas, parked around the corner from Curran's Surf Shop, trying to work up the courage to approach the man who was unapproachable and ask him for something you just didn't find in another man: his ideas, his inspiration, his failures, his trial-and-error experimentation, and all the day-to-day drudgery of making an idea work.

asking somebody for his soul. As much as he didn't want to do it, Mike knew he couldn't go home without this template.

It was like being out in the water on a big day, thinking you would rather not be there but at the same time knowing there was only one way in and as the first swell rolls under you, you think, "It's too big," on the second swell you think, "It should have gone for that one," and on the third swell you say, "It's now or never." He sucked in a deep breath, rolled out of the Trestle Special, and slammed the

door behind him. This was it. Past the critical point. No turning back.

That door of Curran's shop was locked, and a sign on the door said, "Closed. Be Back Sometime." Mike peeked in the window and in the dim light he could see the rack of tall new guns, standing against the wall, sleek and powerful, like primitive idols. He tried desperately to memorize their lines, but when he closed his eyes they disappeared and he knew it couldn't be done. He turned to go—then stopped. He couldn't believe what he was seeing. Right there in front of him on the

sidewalk, drawn in grease pencil, was the full-scale template of a Curran gun. It was a miracle. He stepped inside the magical lines, crouched into his big-wave stance, and looked down to see how the water flowed perfectly over and around Curran's brilliant design.

What was it doing there? Who knows? All he cared about was getting it into his hands. He ran down D Street, across Highway 101, and up the hill to Mayfair Market, where he bought ten feet of butcher paper and a felt pen. Then he ran back down D Street, thinking frantically that before

he could get back the miracle might disappear. He unrolled the butcher paper on the sidewalk, placed rocks at all four corners, got down on his knees, and began tracing over the lines.

When he looked up, Curran was standing there at the corner, motionless, watching the theft of his soul. He had that same intense look of a madman, his brow twisted in anger and his eyes narrowed into mean little slits. Mike froze, unsure if Curran even recognized him. Should he try to explain? Or hit out?

Curran stared—and stared slowly, putting it all together. The north shore. The kid with the nose, terrified, but hanging in there just the same. He must be crazy, Curran thought. Then slowly, in spite of all he did to prevent it, Curran was amused. What truer compliment could the kid pay him than stealing his design? He was flattered.

And for the first time ever, Mike saw Curran smile.

Mike Doyle went back to Hawaii that next winter and rode a board he

made from a tree's sculpture. During the next few years, he went on to win nearly every major surfing championship in the world. He now owns a sports clothing store in Encinitas. Curran's Surf Shop went out of business years ago, but his big-gun designs are still the fastest boards in the water. In 1981 Mike Doyle was Pat Curran in Costa Rica. Curran was packing his horse into a remote beach where he planned to make some surfing away from the crowds. His son, Tommy Curran, is presently one of the top surfers on the professional circuit.

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(continued from page 1)

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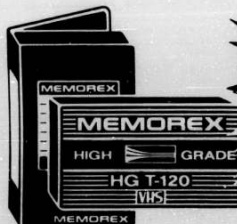
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THE POCARI INVASION



JAPAN'S ANSWER TO GATORADE TRIES TO MAKE A SPLASH IN SAN DIEGO

BY JEANNETTE DeWYZE
Photographs by Craig Carlson

The Japanese businessmen who've opened an office on Opportunity Road in Kearny Mesa want free samples of Pocari not once or twice, but several times. With relentless determination they've been thinking of ways to give away the drink — at local marathon races, at Aztec football games, in grocery stores. One recent weekend, they had special displays at twenty Vons supermarkets throughout the county. On duty at the Vons on the southwest corner of Midway and Rosecrans was Natalie Gaines. A perky San Diego State accounting student and part-time aerobic dance instructor, Gaines is a veteran hawk of Pocari samples. "I've heard it all," she says. "I've probably heard a hundred times that it tastes like Squirt gone flat. Or flat Seven-Up. I can't count all the times men have walked by and said they didn't want any if it didn't have any alcohol in it."

None of these rejections fazes Gaines. She also resists pressuring those who sample the "light, isotonic sports drink." Sometimes she mentions that San Diego is the only place in America where Pocari is being sold at the moment, but she doesn't hint at the implications of the current market test. If enough shoppers at the store hoist a six-pack from Gaines' display table into their shopping carts, their actions are likely to lead directly to the first successful incursion of a nonalcoholic Japanese beverage into the immense American market. But Gaines says nothing of this.

She just keeps on smiling. "Would you like to taste Pocari?" she calls out to the middle-aged woman in a blue jogging suit.

"I wanna know how it is calorie-wise," the woman demands eagerly.

Gaines' well-practiced answer is almost a singsong. "It's only sixty calories. It's made from natural sweeteners. It's specially formulated to match your body chemistry."

A sip causes the woman's eyes to squeeze shut and her mouth to pucker. "Too sweet!" She apologizes, "I guess I'm so used to diet drinks."

On her heels, another middle-aged woman, fussy as a wine connoisseur, accepts a sample. She barely stops short of sniffing the liquid and holding it to the light. "Do you like it?" Gaines asks hopefully as the woman stands in silence, working her mouth.

The shopper replies. "At first I thought it was kinda watery. But then after a minute it *refreshes*." Though her reaction is clearly positive, she thinks she detects a certain saltiness, prompting Gaines to state that Pocari's salt content is about equivalent to that of a glass of milk. A few minutes later, a man in his thirties claims he can "taste the balanced electrolytes" — and he

doesn't like them.

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Gaines calls out to a plump Hispanic matron about to guide her cart into a check-out line, and this woman also inquires first about the drink's sweetness. Gaines' spiel induces the woman to try a sip, but the result is another grimace. "It doesn't have any taste at all!" the woman cries. "I miss the sugar!"

Reactions like this fail to disturb Fukumasa Ito. "We know if you try for the first time this product, you might feel it strange or different," Ito says. "For me also, I felt it very strange taste and I doubted this product if it would have good sales or not."

But today Ito is a man who displays few doubts about the eventual success of Pocari in America. As general manager of the Pocari office here, he's the man most responsible for that success, though he was only one of a chorus line of bowing, business-suited Japanese men who gathered at the Islandia Hotel last May to celebrate the U.S. launching of the new drink. After dining on a very American

buffet of seafood and cold cuts, washed down with Pocari, the Japanese men listened to an executive director of Otsuka Pharmaceutical Company talk about why the sixty-plus-year-old Japanese drug company had entered the sports drink business, speaking in Japanese, the director explained that Otsuka is the largest maker of intravenous solutions in Japan. Who better to develop a drink which would be absorbed by the body almost as fast as it reached the stomach?

The director went on to say that here in America Pocari was like a helpless little child who needed to be nurtured and loved in order to grow into a healthy maturity. He enjoined the audience: help look after Pocari! Then he yielded the floor to a young American guitarist who played and sang an English translation of a song that hailed the salubrious effects of Pocari. After the song, several vivacious young American women dressed in blue-and-white leotards and tights (the Pocari colors) trooped in, turned on a tape recorder, and performed lengthy aerobic dance routines.



The coriary program — the chairman's solicitousness, the amateur entertainment — almost belied the magnitude of the success Pocari has enjoyed in Japan since its introduction there four years ago. More than mere experience with intravenous solutions led Otsuka, the parent drug company, to develop a new drink. Back in 1965 Otsuka invented its first beverage, Oronamin-C, a carbonated, honey-flavored concoction spiked with caffeine, vitamin C, and other nutrients. Sold as a "tonic," in four-ounce glass bottles, Oronamin-C was an immense triumph; today Otsuka sells more than one and a half billion bottles of it every year, making it the second most successful drink in Japan after Coca-Cola. So the drug company's interest in a second drink product was understandable.

Otsuka boasts that the product it came up with, Pocari, is assimilated by the body even faster than water. This is particularly important after exercise because exercise tends to change the balance of positive and negative ions in the body, and many bodily functions are affected by the ion balances. Otsuka says Pocari is matched to the ideal electrolytic balance of the body's fluids, which enables the quick absorption and restores the depleted elements. The drink took ten years to perfect, but with its introduction Otsuka once again dramatically changed the Japanese beverage industry.

One of Ito's assistants in San Diego explains that before 1980 there were two so-called sports drinks in Japan, American-made Gatorade and a Scandinavian product called XL-1. Gatorade commanded well over ninety percent of the Japanese market, which amounted to some five million dollars a year in sales. Then Pocari

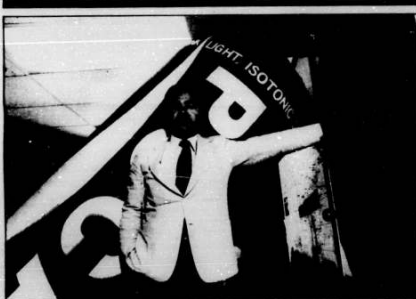
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Katsuyuki Nakazawa, who works under Ito as Pocari's marketing manager in San Diego, offers several explanations for the Japanese people's ready embracement of Pocari. A thirty-one-year-old marketing expert, the lean, chain-smoking Nakazawa says, "When we introduced Pocari in Japan, social trend was really critical of the soft drinks. After the World War Two, the Japanese people were eager to get the high-calorie product like chocolate, but now that the society become affluent, people need the low calories." Thus Pocari (seven and a half calories per ounce versus the twelve calories per ounce in Coke) was perceived as one of Japan's first diet drinks. Its minimal supplements, coming at a time of rising nutritional consciousness, were also welcomed. Nakazawa adds the final observation: that his fellow Japanese are far more enthusiastic about and less suspicious of medicines than Americans. "So trust of Otsuka's products comes easily in Japan."

A reputation for the high quality of Japanese food products also helped Otsuka win fast acceptance of Pocari in Hong Kong — though the Hong Kong weather helped. "It's easy to have perspiration in Hong Kong, so even if Hong Kong's majority of people don't have high income, they need Pocari," Ito says, encouraged by all the success, the drug company began training its sights on several new targets: the

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Tom Oshiro

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(Continued on page 24)

POCARI

(continued from page 23)

Middle East, Korea, and America, where Ito journeyed in January of 1982.

At first he stayed in New York City, commissioning studies on such things as American drinking habits and attitudes toward soft drinks. The question of where to stage the test marketing also preoccupied him, with San Diego an obvious candidate. Among beverages which have been test-marketed here recently are Like, Miller's Special Reserve, Coors Golden Lager. Several factors explain this. For one thing, the demographic mix of people living here corresponds fairly closely to the overall American population, and for another thing, although the city is a major urban center, its geographic confinement (by the mountains, ocean, Mexico, and Camp Pendleton) places a welcome limit on the amount of advertising dollars which any would-be tester must spend. In addition, Ito hoped the relatively high educational level in San Diego might increase the willingness of people here to try a new taste. He also saw the large number of sports events scheduled regularly throughout the county as providing just so many more opportunities to distribute free Pocari. So Ito moved here in March of 1982 and Nakazawa flew in from Japan to join him two months later. Ito knew from the outset that the cans of Pocari sold in America would have to carry nutritional

information worded slightly differently from that required on the cans in Japan, and he also assumed that the cans sold here would not carry any Japanese lettering. But Ito didn't count on any change in the basic can size — the 8.2-ounce steel container which is the Japanese industry standard — nor in the name of the product, which ever since its Japanese introduction had been "Pocari Sweat." The cans in Japan have always carried that name both in Roman letters and in a Japanese transliteration which renders the name as po-ka-ri-sue-cho-to. Nakazawa explains that "Pocari" is a word coined from the combination of the English words "power," "care" (in the sense of health care), and "ion," all of which have been adopted more or less whole into the Japanese language. The use of the English word "sweat" is somewhat more difficult to explain, but Nakazawa says Otsuka intended for it to suggest the drink's restorative functions to Japanese consumers who might know the word from their English-language studies. "Sweet in Japan has a different connotation," adds another Otsuka employee with just a touch of defensiveness. "In Japan, the sweat is very valuable. It symbolizes hard work, rather than laziness." Nonetheless when Otsuka employees under Ito's direction began passing out the first samples of "Pocari Sweat" to San Diego athletes in September of 1982 (almost a full year before the drink would even go on sale in stores here), it didn't take the Japanese long to grasp that whatever "sweat" symbolizes in America, it isn't likely

to help sell drinks. The name was shortened. Different attitudes toward soft drinks were among the more minor of the cultural differences that greeted Ito and his small staff as they settled down to their mission. When asked how he prepared himself in advance to deal with these cultural pitfalls, Ito's impassive demeanor split for a moment. "It something like on-job training," he says wryly. He learned that perhaps the most dramatic difference between selling a canned drink in Japan and selling it in San Diego is the way those cans reach the consumer. In contrast to America, where the great majority of all soft drinks are sold through supermarkets, Ito explains that probably forty percent of all canned drink sales in Japan come from vending machines, machines placed not just in obvious places like subway stations and amusement areas, but outdoors along city sidewalks, even next to picturesque trails in the countryside. Only a small fraction of canned drink sales in Japan occur in supermarkets. The rest of the Pocari in Japan is sold by the individual can in tiny little stores which might also carry candy, bread, and other odds and ends. Ito says there are 600,000 such small retailers in Japan (substantially more than the estimated 125,000 food retailers, large and small, in this country). To distribute Pocari to that multitude, Otsuka in Japan relies on some 300 or 400 small wholesalers, whose sales efforts are augmented by another 400 or so Otsuka salesmen. Ito learned that his two practical

choices in San Diego County were to sell Pocari either through one big beverage distributor or through what is known as a "food broker." He says he interviewed the Coca-Cola Bottling Company of San Diego, but didn't like the idea of a competitor controlling the flow of the new Japanese drink. He also talked to the company that distributes Coors beer, but was discouraged by the fact that the beer distributor only delivers products to supermarket liquor sections, an area that Ito thought was unsuitable for his company's health-oriented drink. He instead settled upon Impact Sales, one of the twenty-five or thirty independent food brokers operating in San Diego County. These brokers represent the products of companies such as Dole, General Foods, and Nabisco Brands when those firms lack their own direct sales forces. For example, the six sales people in San Diego directed by Impact's area manager Don Leedy are responsible for shepherding all the Fleischmann's yeast and Kool-Aid and Northern napkins that make their way to every grocery store in the county. When Ito hired Impact at the end of 1982, Leedy says he immediately saw that the product would have to overcome four drawbacks. First was the taste, which Leedy sized up as being merely "okay" — not good and not bad. Second was the price, a stiff \$2.99 per six-pack, substantially more than most American soft drinks. The third problem was the unfamiliar size. "American people are simply used to twelve- and sixteen-ounce containers," Leedy explains. The

thinner but taller Japanese container also led to a fourth handicap: namely, the fact that Pocari cans don't fit in American vending machines (not a major retail outlet, but one more source of sales). Despite all this, Leedy was profoundly impressed by the Otsuka men's diligent preparation and patience. "Most American companies hardly let the ink dry on the label of a new product. They make something yesterday and want to sell it today," Leedy thought that Ito, on the other hand, appeared almost incapable of conceiving that Pocari might fail its American "test," given enough persistent thought and effort. "I could see from the beginning that [Ito and his team] were going to be super thorough and succeed at any cost," Leedy recalls. Apparently Leedy conveyed that impression to San Diego's supermarket chains when he began presenting Pocari's sales pitch one year ago, and as a result all but one welcomed Pocari into their stores. The only exception, Lucky Stores, Incorporated (which owns Gemco and Food Basket stores in San Diego County), rejected the Japanese only because the chain didn't want to make San Diego County an exception in its Southern California-wide distribution system. Six-packs of Pocari thus were on the shelves of sixty-five to seventy percent of the stores throughout San Diego County when the first Pocari billboards and television commercials began appearing here at the beginning of last summer. To find an advertising agency to produce those ads, the Otsuka men first asked for "creative

presentations" from several agencies, and the large, local firm of Phillips Ramsey responded with a sample thirty-second television commercial that won the Japanese patronage. That first commercial used a camera panning over the tops of a sea of indistinguishable soft drinks as an announcer declared, "There are a lot of drinks to choose from. But most soft drinks contain caffeine. Diet drinks are artificially sweetened. And most fruit drinks are high in calories. But now there's a choice for today's world." Pocari. Try Pocari. It's what the world's been thirsty for." Pocari as the all-purpose beverage — that's what the commercial clearly suggested. "That's Pocari's slogan in Japan," says Tom Odishoo, the Phillips Ramsey account executive assigned to the Pocari project, who adds that the Japanese public also seems to perceive Pocari as being interchangeable with drinks such as Seven-Up and Coke. In promoting the all-purpose image, Phillips Ramsey was following the wishes of the Japanese clients. But there are perils involved in using a Japanese approach to television advertising in America. Indeed, from the outset both Ito and Odishoo knew that TV commercials in the two countries reveal marked philosophic differences. Japanese advertisers shun direct comparisons with their competitors, and the advertising messages, while noted for their beauty and artistry, also tend to be very emotional and abstract. In the Kearny Mesa office, the Otsuka staff has videotapes of

Japanese Pocari commercials that illustrate this perfectly. One series features a beautiful Caucasian woman drinking Pocari in Paris, Spain, on safari in Africa, a vaguely worded love song plays in the background of each commercial, and only at the end of the thirty-second spots does an announcer intrude with a few words about Pocari. "They're kind of like perfume commercials in the United States," Odishoo says. Odishoo says most marketing in America doesn't work that way. "People in America tend to buy products on a very, very rational basis." Accepting this, the Japanese didn't balk at Phillips Ramsey explicitly comparing Pocari to other drinks. But Odishoo says that in addition to the tendency for American television commercials to be very blunt and rational, they also tend to focus as much as possible on those things that differentiate the product — something the first Pocari commercial here completely failed to do. "That original advertisement got Phillips Ramsey the business," Odishoo says. "But later, after we'd gotten the account and really began to get involved with the product, we said, 'Oh, geez, we don't know if this is an all-purpose beverage. We got a great commercial that says it is. But we don't know...'" Odishoo's suspicion deepened last summer as the Otsuka men combined the television commercials and supporting billboards ("Pocari. It's What The World's Been Thirsty For") with a veritable blitz of sampling sessions at dozens of sports events. "The samplings really gave us our first clue," says Odishoo. People here

obviously liked the new drink much more when they were introduced to it in a state of thirst. "It soon became obvious that this is a drink that's most appealing when you're hot," Odishoo says. Last fall Phillips Ramsey and the Japanese decided to try a second commercial that stressed this appeal. The new ad, which debuted last October 17, shows a female karate practitioner, a male runner, and a welder, each of whom first appears hot and sweaty, then takes a swig of Pocari, only to be instantly transformed into a cool, dry comfort. "When you're hot, Pocari beats other drinks cold. That's the new slogan," Odishoo says with obvious satisfaction. He says the Japanese are continuing to air this commercial on a fairly conservative schedule. Although the Otsuka men decline to specify their advertising budget, Odishoo says, "The funds are not there to do that blitz you might see from a Pepsi or a Coke." (The industry giants routinely spend forty to fifty million dollars on the national introductions of new drinks, he says.) Instead, Ito has opted to spend enough money on advertising to keep Pocari within San Diegoans' collective consciousness — but the Japanese also have staunchly clung to their strategy of sampling. The local ad man describes that sampling effort as "unbelievable — but it's the Japanese way." He says its main drawback is the immense amount of organizational effort required to hire, train, and supervise the product demonstrators. "But

(continued on page 26)

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POCARI

we've learned a lot from [his and his team] about hard work." In addition to the work involved, Odisho says he also initially feared that the in-store samplings (as opposed to the samplings at athletic events) might be a waste of time, since most grocery shoppers, neither hot nor thirsty, aren't likely to buy Pocar's taste alone. But he has found a way to combat this disadvantage too.

That method utilizes a two-pronged price-lowering strategy, which first consisted of dropping the basic six pack price from \$2.99 down to a range of between \$2.59 and \$2.69. On top of

that, he has been heavily experimenting for several months with coupons. "With coupons, they've found they can push people over the edge," Odisho says. At the recent Venice samplings, for example, Natalie Gaines offered interested shoppers a certificate for a forty-five-cent price reduction.

He readily admits to some abrasiveness in the way he initially priced his company's product for its American introduction. He explains that in Japan, cans of Pocar cost 120 yen, roughly fifty American cents. He simply set the same price here, too high, he knows now. The coupons have provided a means to experiment with better prices, and he adds that the results of those experiments have strengthened his conviction that Pocar can prosper in

America.

"If this product [was] not accepted by the American people, we couldn't sell even if we reduced the price," he says. "But when we use a coupon in the store, we sell a lot," he says. "A lot" translates to more than 900,000 cans of Pocar sold here since last May, well within Osaka's first-year sales goals. Despite the cultural gulf that may divide Japan from San Diego County, the sales figures here are just about equivalent to the rate of sales (roughly one can for every two people) Pocar achieved in the first year after its introduction into Japan.

The only problem is that, at the lowered prices, Osaka can't make a profit by continuing to ship Pocar all the way from Japan. The obvious solution is to bottle the drink in

America, but that solution has some not-so-obvious drawbacks. He explains that whereas steel cans are commonplace in Japan, they're prohibitively expensive in America. Aluminum is common here, but unfortunately those scientifically balanced electrolytes that distinguish Pocar interact chemically with aluminum.

Undeterred, he says Osaka's team here in Japan are working at the moment to produce a new "package," specifically designed for American manufacture. That package may turn out to be a twelve-ounce aluminum can coated with some kind of protection against the electrolytes, but Nakazawa says the researchers also are evaluating glass, plastic, and cardboard containers. Whatever type container is chosen,

the basic graphic design on the outside will not change, despite the fact that last December the San Diego Osaka office received a threatening letter from Coca-Cola of America, charging the Pocar design with being too close to Coca's "dynamic ribbon" design.

Nakazawa scoffs at this claim, pointing out that in the first place, Coca-Cola never said a word when the Pocar design appeared in Japan in 1980. Secondly, Nakazawa says the Pocar design represents not a ribbon but a "life-giving wave," he elaborates. "Because the balance of electrolyte [in Pocar] is quite similar to human body fluid, and human body fluid is similar to oceanic ocean [the can] is ocean's blue and this [white] is ocean wave's white."

Osaka did more than scoff at the threat from Coca. The Japanese company also promptly filed a lawsuit charging Coca with violations of antitrust laws, which Nakazawa says has effectively silenced Coca's protest.

He says if no additional problems with the new package design turn up, he should have no problem getting Pocar made here in a plant either by Osaka or someone else. And if he can do this, then Pocar faces no other obstacles to major success, he says. Expansion beyond San Diego probably into all of Southern California could come as early as this summer, though more likely will not occur until next year.

"I believe the consumer [has] started to understand this product, so there is no problem in the market

itself," he states. He thinks the American drink market, now eighty percent carbonated, will evolve to accommodate zero-calorie, anti-adhesive sentiment. This evolution will require education, he concedes, noting that one of the more common questions San Diegans ask is whether Pocar contains caffeine. "Very rich-tasting," he says. "Right now, the brain of the [American] people want more carbonated drink, but the body itself needs more and more noncarbonated drink. So what we have to do is to change their brain."

That's why he has to be do the heavy wet sampling.

Back at the Venice, an old man in a jaunty gray beard scales up to the Pocar display and accepts a can from Natalie Gaines. He takes a sip,

nothing, and passes the sample on to his wife, who makes a terrible face.

"I'd rather drink a glass of shablon," she says finally, tossing the remainder of the sample into a trash can. As she and her husband stroll away, Gaines's antic at the woman's snuffing mood and antics among the "successors" of Pocar.

Voice: "I let my ten-year-old son," Gaines comments cheerily, then calls out to a young woman, Marie, who stops politely and takes a sample. For many seconds, he says nothing as he alternately ups and downs. When Gaines asks if he liked Pocar, he answers with a frustrated groan. "I can't decide!" He asks this price and continues to a female customer. "It's pretty good," he says, snatching a can back. "I'll give

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Inge By Inge?



Cheryl Harvey, Anne Harris

JEFF SMITH

The collaboration necessary for all theatrical enterprises helped to secure fame for playwright William Inge. It also may have driven him crazy. Inge's first drama, *Come Back, Little Sheba* (1950), was only moderately successful. In 1953 Inge offered his second play, entitled *The Front Porch*, to a collaborative mill of producers, a director with a reputation for autism, and other consultants. That play, a slice of Midwestern life with glimpses of turmoil at its center, had an unhappy ending. After he read the script, director Joshua Logan suggested some changes — the title and the conclusion among them. Others involved in the project agreed with Logan's emendations, and the revised play became *Picnic*. It ran for more than 500 performances on Broad-

way, won both a Pulitzer Prize and the New York Drama Critics Circle Award for best play of the year, and was made into a popular movie. Almost overnight, Inge became an "important" playwright — even though the play, and the production at the Music Box Theatre, barely resembled Inge's original intentions.

The San Diego Little Theatre is staging a production of Inge's unrevised script, which he retitled *Summer Brave* for a Broadway revival in 1962. The setting and situation of both versions are the same. It is the last day of summer in a sleepy Kansas town, a place where Picasso is not a household word, where the writings of Carson McCullers are too risqué for young minds, and where daily life is an unrelenting series of mundane tasks performed in seeming placidity. It is also a place where, for a young woman, the past is a mirror of the future, and life is an eternally commonplace passage given meaning, she

is told, only by marriage to a proper man. As the play begins, the members of two adjoining houses, all women, prepare for a Labor Day picnic that afternoon, and for the beginning of school the next day. Their eager anticipation of both events suggests that this summer, like all the rest, has offered few such memorable occasions. But the season is coming to an end, and excitement — over the picnic, school, and the presence of Hal Carter, a handsome, wayward stranger — is in the air. As are the forces determined to thwart it.

Like the arrival of Teddy in Mark Medoff's *When You Comin' Back, Red Rider?* — but without Teddy's sardonic venom — Hal Carter's appearance in this small, lower-middle-class community disrupts its normality. Though she is engaged to Alan Seymour, a nice, comfortable (if dour) man, the attractive Madge Owens is drawn toward Carter's visceral, taboo energy; her instincts are in conflict with the codes of behavior shared by the community. Other lives, and standards, are affected as well. Rosemary Sidney, a self-proclaimed old maid schoolteacher, decides that Howard Bevens has courted her too long from afar. And Millie Owens, Madge's younger sister, takes the opportunity provided by the disruptions around her to criticize the town's boondock attitudes and moral myopia. Her mother Flo is a prime target. Flo, who regards Carter as a "worthless young man," is convinced that a woman's place is in the kitchen of a decent — even if not necessarily loving — man's home. It's the way Flo has lived, and therefore it is right for her two daughters as well.

At the end of *Picnic*, Hal lures Madge away from this town poisoned by the need to maintain appearances at the expense of true feeling. *Summer Brave* concludes, however, with Hal leaving and with Madge staying behind. She is torn between propriety and a newly acquired ear for the sounds of torments and trains — and for the life of dark adventure they promise. Her life will be complex from now on — as will the lives of the others. And one senses that, even without the arrival of Hal, the need to express inner dreams, desires, and torments in this town would have exploded eventually. Hal only sped up the process.

At the San Diego Little Theatre, director Tavis Ross has staged *Summer Brave* with a distinct fidelity to the original. The show, bursting with energy from curtain to curtain and replete with the director's gift for introducing the telling detail, has many strengths — and two major weaknesses. Among the strengths is an almost democratic concern for all of the play's characters. Each of them, from the pubescent paper boys to the two widows who own the shacklike houses (which Arthur Henderson's set has recreated in detail), becomes more than merely a function of the narrative in this lively production.

The characters suffer lives, in the end, of not-so-quiet desperation. This emphasis, as the play begins, the members of two adjoining houses, all women, prepare for a Labor Day picnic that afternoon, and for the beginning of school the next day. Their eager anticipation of both events suggests that this summer, like all the rest, has offered few such memorable occasions. But the season is coming to an end, and excitement — over the picnic, school, and the presence of Hal Carter, a handsome, wayward stranger — is in the air. As are the forces determined to thwart it.

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ters, other cast members turn in top-caliber work. Parker Tenney and Anne-Marie have converted rich roles — two schoolteachers out to have a borderline frolic before the advent of school — into a mini-opera of giddiness and gossip. Tenney, in particular, is the essence of primness and purse-lipped propriety. And though her character's overly precise behavior may eventually admit her to heaven, it will be a hell of a way to get there. Tom Kilroy's Howard Bevens, recalcitrant suitor of Rosemary Sidney, prefers voyeurism to commitment in comical ways. Julie Anne Simone's Rosemary doesn't think so, however. Simone's character is all energy, and all need. She wants more than just a good time, and beneath Rosemary's surface swagger, Simone offers us a sharp look at a very lonely soul. So does Pam Gorman. In *Red Rider* at the Bowery Theatre, Gorman played Teddy's quiet companion, a role of reactions and few speeches. In *Summer Brave*, as if she had been saving up for it, Gorman is terrific as Millie Owens, upply duckling of the family. Part tomboy, part existentialist sage, Gorman's character is at once a frustrated child and a perceptive observer of the scene. And Gorman's work throughout is rich, fully developed, and amazingly real.

William Inge died in 1973, an apparent suicide, some say, resulting from too many battles over how his plays should be staged. Few American playwrights, in fact, have been as concerned as Inge with the collaborative process of interpreting their plays, and none have written more than Inge about its pitfalls. Showcase San Diego, a newly formed organization, is currently offering an intriguing demonstration of how a single text can be reinterpreted for the stage in different ways. Designed to enable amateur and professional actors to cultivate their craft between jobs, the organization is staging two completely different versions of August Strindberg's playlet *The Stronger*.

Strindberg wrote the brief, two-character sketch for an experimental theater project in Copenhagen. In the play, Madame X and Madame Y meet by accident at a cafe on Christmas Eve. Both are actresses. They are also rivals, we learn, for the love of Madame X's husband Bob. This latter competition, and its effects, is the subject of the play. But there's a twist. Instead of a screaming match between the two women, only Madame X speaks. Madame Y is silent. She listens and reacts, with facial expressions, gestures, and body language. And during this debate in the form of a monologue, one begins to wonder which of these two women — the vocal though somewhat passive Madame X, or the mute but seemingly firm Madame Y — is, in fact, the "stronger."

Ginny-Lynn Safford has directed both versions of the play. In the first one, Wendy Warren plays Madame X and Cheryl Milow as Madame Y. The actresses wear costumes appropriate to the period in which the play is set, the late 1880s, and they use Austen's English translation, written around the turn of the century. This version is a straightforward, restrained treatment of the piece, in keeping with the decorum of the era. Then, after a short intermission, the actresses reverse roles, with X becoming Y. They wear bright, contemporary clothes and use a more modern (though curiously more wordy) translation of the play by Bjorkman and Fritsch. And though this second version is set in the 1980s, it's still the same play.

Or is it? The translations are miles apart. The differences of emphasis, Safford's direction, and styles of acting — from cool to warm — between the two versions generate conflicting perspectives on the meaning of the text. The two periods, for example, look on the same subject with quite different eyes. What was strength in the Victorian era seems like a mere facade today. And the woman who is deserving of the play's title shifts — or does she? — by the time the second, updated rendition has concluded. Strindberg would have been pleased by the initial version. He wrote a lengthy description of how it should be staged, and the Showcase group is faithful to his expressed wishes. But I wonder how he would feel about the second one, which depicts *mad* women tampering with the sense and subtleties of his text — and which I found to be more interesting of the two.

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Icicle Works

JOHN D'AGOSTINO

If I were to tell you that there is a new band from Liverpool which the British pop press has been lauding for its "melodic inventiveness," "musical sophistication," and "bright," "jubilant," "buoyant" sound, you would understandably make certain assumptions. Those of you over twenty-five would guess that the band sounds a bit like the Beatles, who put that seaport on the world map in 1964 with music that was described in similar terms. Those younger than twenty-five might as easily think of Frankie Goes to Hollywood, Echo and the Bunnymen, Tears for Fears, Orchestral Manoeuvres in the Dark, or other more recent Liverpoolian sensations. Neither camp would be entirely right or entirely wrong. The group in question — which made its San Diego debut this

past week at SDSU's Backdoor — is called the Icicle Works, and like the early Beatles they make music that elevates the listener's mood in its adherence to predominantly major keys and intervals. But the comparison ends there. Like some of the other above-mentioned groups, the Icicle Works laquers its sound with a new-music veneer of synthesizers and sustained-tone guitar work and features hyperkinetic drumming (by Chris Sharrock), but the comparison of Icicle Works to their hometown contemporaries must also be considered superficial.

Terms such as "melodic inventiveness" and "musical sophistication" have real meaning, but are too vague to provide clues as to what makes the Icicle Works different from any other current British pop band. In an effort to explain why the British critics have been fawning over this trio of lads in their early twenties, I'll begin by saying that their songs create a

feeling of suspension, the optimistic, anticipatory high engendered by "bright" sounding pop songs that by their very tone seem to portend good news. Even jaded pop critics are susceptible to the effects of such tunes, even when — especially in the case of British writers — they are unable to pinpoint the origins of these effects. A slightly more exacting analysis of the music of the Icicle Works reveals that unlike most bands that specialize in "buoyant" pop, this group almost completely eschews the traditional verse-chorus-verse formula. What distances the Icicle Works from many of their peers is their more effective use of a hoary old songwriter/composer's device known as sequential melody.

This device has many guises. There is the sort of sequential melody in which either a short motif or a longer melodic line is repeated over and over to little or no accompaniment and with little or no variation. In its prolonged repetition the melody (which has its own built-in rhythm) suggests development in the listener's mind. Modern composers such as Terry Riley, Steve Reich, and Philip Glass have used this device to great effect. A second type of sequential melody is that in which a motif is established in one key, and is then immediately repeated either elsewhere in the same scale or in an altogether different key (examples include the familiar opening bars of Beethoven's Fifth Symphony and the refrain of the Beach Boys' "Good Vibrations"). The Icicle Works employs yet another type of sequential melody in which a motif is established and repeated intact while only the background harmony (chords) changes.

An important distinction to make is that with rare exceptions, sequential melodies are not memorable in and of themselves. Unlike, say, the melodies to Paul McCartney's "Yesterday" or Rachmaninoff's "Rhapsody on a Theme of Paganini," which are instantly identifiable even when stripped of all accompaniment, motifs used in sequence for effect are like the faces on mannequins — devoid of the features and idiosyncracies that bestow character and singularity. A sequential melody is almost always dependent upon attendant harmony and/or rhythm to give it substance and make it stick in the mind. Since it is this kind of sequential melody that Icicle Works uses in all three songs on their import 45, including the British hit "Birds Fly (Whisper to a Scream)," "Reverie Girl," and "Gun-boys," as well as on several songs they performed at the Backdoor and which are scheduled for inclusion on their upcoming American debut album (to be released later this month), it could be fairly argued that this band is not at all inventive when it comes to writing pure melodies.

But while there is nothing terribly innovative about the use of sequential

melody, the Icicle Works gives the device a novel twist by changing not only the harmonic foundations for their melodies but the instrumental textures as well, and that's not an easy task for a trio. In concert the group accomplishes this when guitarist/vocalist/songwriter Ian McNabb's guitar chordings and arpeggios, which have his own rack of keyboards) take turns introducing keyboard parts to a sound otherwise commanded by McNabb's guitar chording and arpeggios. Imagine, then, a short vocal motif of five or six notes — usually beginning in the middle of a major scale and thereby promoting that "suspended" feeling — sung above the drone of sustained or arpeggiated guitar chords, bass, and feverishly pumping drums. Imagine the guitar being gradually overtaken by the sustained peal of synthesizers whose shrill chords create cathedrals of ice around that vocal motif, which seems cast in various new lights as its context changes. Imagine an eventual return to the original guitar-dominated sound, during which transition the vocal motif assumes strength in its being the only constant. That should give you at least some idea of what this group sounds like, and what specific brand of invention belongs to them.

The Icicle Works sound is one that is even more appealing in concert than it is on vinyl. With the addition of colored lighting that changes with the textual shifts (a very modest "light show" that the band admits is a throwback to late-Sixties psychedelia), the Icicle Works' blend of rich harmonies and chilling instrumental timbres has a mesmerizing effect on an audience, and Sharrock's methodical thumping gives the music a kick that induces dancing. The crowd at the Backdoor was small but responsive, and I have no doubts that when they appear here again the Icicle Works will benefit from some healthy word-of-mouth advertising. I only hope that by then someone has persuaded them to rely less on volume to get their point across. As one who has endured the Who, the Rick Wakeman-era Yes, the Clash, and countless other mega-decibel bands at close quarters, I was nonetheless dismayed at how painfully loud the Icicle Works played, especially given the size of the room at the Backdoor. I was not alone in my discomfort, as during the course of the gig several people approached the sound board to plead with the technicians to turn the volume down to below the torture level. Aside from that one reservation, the Icicle Works' performance underscored the impression I had after listening to their record that this is a band with a future.

The few hundred people in UCSD's Mandeville Auditorium Friday night were twice blessed. Not only were they rewarded with a competent set of fashion-funk from the evening's featured attrac-

tion, Dan Siegel and his band, but they were also treated to a tantalizingly short set by the Wayne Johnson Trio, who may return as headliners this summer to claim once converts. Johnson, the guitarist for the Manhattan Transfer who has recorded two albums with his trio (*Arrowhead* and *Grasshopper*) and has another in the works, is in one respect like a number of musicians who have earned their diplomas in jazz before enrolling in other curricula: he stresses unimpeded and spontaneous communication between band members as the key to fruitful improvisation. The trio is well-primed for such communication in that Johnson, bassist "Film" Johnson (no relation), and drummer Bill Berg (a full-time animator for the Disney studios) have played together for more than six years. But in one of several ways in which Johnson differs from many jazz and fusion guitarists, he places great importance on composing pieces that function as complete, individual musical units with or without improvisation.

The fact that Johnson writes at least as well as he plays served him well in concert Friday night, since he was forced to make his San Diego debut without his usual bassist, who is touring with guitarist Allan Holdsworth. Film's replacement, Neil Stubenhaus, is an accomplished and highly regarded musician, but his relative lack of familiarity with Johnson's tunes dictated that he read from charts throughout most of the set, and held ensemble improvisation to a minimum. For some instrumental groups such a situation would have proven disastrous, but in this instance it merely redirected the spotlight to Johnson's compositions and guitar playing, both of which are remarkable. Beginning with the sprightly title track from *Grasshopper*, the trio breezed through pieces from that and the *Arrowhead* albums, and included in its set a lovely, as-yet-unrecorded piece entitled "Memories," and a tune so new that Johnson himself had to consult the charts before performing it. The audience —

most of whom one had to assume, came to hear Siegel — was given a representative sampling of old and new Johnson material that is alternately characterized by lush romanticism, delicate "improvisational chamber music," and hot swinging. Perceptive ears may also have noticed that Johnson avoids many guitar clichés. There are virtually no bends, finger vibratos, or hackneyed blues or rock phrases in his playing, due both to personal and technical considerations on which Johnson elaborated in a casual chat the day after the concert.

"I consciously try not to sound like other guitarists," he explained, "but another reason why I don't do certain predictable things on guitar is the fact that I use very heavy-gauge strings. My 'high' strings are heavier than most guitarists' 'low' strings, so just the thought of trying to bend them is painful. I resort to other things to achieve both similar and different results." Those "other things" include deft slides, slurs, perfectly articulated

hammer-ons, and the use of carefully selected tone modifiers and a custom-built, twin-neck, six- and twelve-string guitar. Although the guitar was built to Johnson's specifications, he couldn't resist further modifications: "I don't use the usual string arrangement on the twelve-string," he said. "I've reversed the order of the strings so that the high strings are on top and the low strings are on the bottom. I can get some pretty unusual overtones and harmonic effects that way."

In performance such modifications translate to a dulcet, chiming tone which, when coupled with Johnson's masterful technique, allows for dynamics that range from a tickling whisper to a stabbing squeal. Those in attendance at the Mandeville showed their appreciation for Johnson's — and the band's — captivating and tasteful playing with several spontaneous bursts of applause. I believe that a number of them will make a point to purchase tickets if and when the Johnson trio makes a return engagement this summer. □

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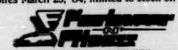
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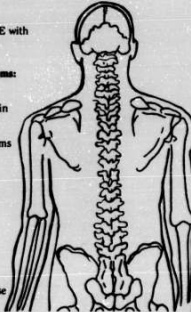
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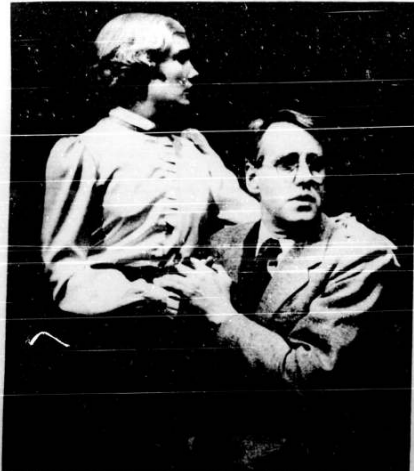
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Good Not So



Dennis Howard, Ann Gillespie/Good

JONATHAN SAVILLE

Aristotle tells us that drama lies between history and philosophy. Like history, it deals with concrete individuals in particular situations. Like philosophy, it makes universal statements about reality and human nature. Applying Aristotle's scheme to 2500 years of drama, we discover that the test plays are those that maintain an optimum balance between the specific and the universal, the experience and the idea. Plays which cast too sharply in one direction or the other lose power, like a radio signal when the tuning indicator moves away from the center of the frequency.

As though to illustrate this point, South Coast Repertory is currently (through March 25) presenting C.P. Taylor's *Good* in their Mainstage theater and Sybil Pearson's *Sally & Marsha* on their Second Stage. *Good* takes place in Nazi Germany. Its chief character is Halder, a professor of literature. Halder is a respectable man who tries to live as morally as he can, but who, out of weakness and self-interest, compromises his integrity, all the while nervously trying to justify himself. He keeps

his senile mother in a nursing home, attending to her dutifully but wishing her dead. After much soul-searching, he leaves his incompetent wife and his children in order to set up house with a twenty-year-old girl who has been one of his students. He is gradually drawn into the Nazi regime, first joining the party, then becoming a member of the SS, abandoning a close friend who is Jewish, helping to administer the euthanasia program, and finally winding up as an official at Auschwitz. He desperately goes on believing that he is a "good" man, even as he sinks deeper and deeper into evil. To dramatize this moral descent, playwright Taylor has made effective use of various "theatricalist" devices (that is, devices that take advantage of the artificiality of the theatrical medium to make their points). Ralph Funicello's single, unlocalized set at SCR serves to represent homes, offices, and various outdoor settings. Scenes switch rapidly from one line of action to another and from present to past. Professor Halder sometimes participates in the action and sometimes narrates it. His stream of consciousness is at one point projected through a ranting speech made by a character representing Hitler.

The professor's transmutation into a functionary of the regime is given stunning physical embodiment in a scene where he removes his civilian suit and recostumes himself in the uniform of an SS officer. And, in Taylor's most theatrically fruitful invention, Halder's experiences (and the memory of them) are accompanied by various sorts of band music; these are explained as hallucinations resulting from a progressive breakdown, which is evidently less psychological than moral.

So the little on-stage band (stylishly directed by Diane King) provides an ironic background of Wagner, Beethoven, cabaret songs, and dances of the period; German high culture and *gemütlich* popular charm juxtaposed against brutality, dehumanization, anti-Semitic persecutions, and concentration camps. This clever device culminates in the final scene at Auschwitz, where Halder at last encounters a band that is not imaginary but real: one of the notorious prison orchestras that played perky tunes while the systematic execution of "undesirables" was going on. The effect is of course thoroughly contrived, making it clear that all the earlier music was mainly a calculated buildup to this predetermined punch line, but as a piece of artful theatricality the device undoubtedly works. The visual and aural symbols on stage produce the intended *frisson* while clearly and efficiently conveying the theme: the "good" professor, so concerned with his own career, his own contentment, his own imagination, his private, inner life, now sees that he is responsible for real acts in the real external world, and those acts are acts of mass murder.

The theme of *Good* is thus a general moral statement about human corruption. Professor Halder constitutes a warning example of how a man whose humane principles are not sufficiently strong, who allows himself to be governed primarily by considerations of his own welfare, and who resolutely deceives himself about what he is actually doing, can become the tool of a bunch of murderous thugs. The implication is that if such a thing could happen in cultivated, civilized Germany, it could also happen here—England, America, anywhere—in spite of the overlay of traditional humanistic values.

This may be true, but one cannot make a convincing case for such a thesis without anchoring the argument in a vividly evoked historical reality. The crucial flaw of *Good* is that it is excessively dominated by its theme and does not pay sufficient attention to the concrete details of life and history. To believe in Professor Halder's career of moral degradation we should know what it meant to be a professor in a German university; what kind of environment this man grew up in; who his parents were, what church they attended, what values they taught their son. We should see the traditional German attitudes toward authority, government, individual conscience. The German class structure, the social consequences of German history, the tastes, habits, idiosyncrasies, customs of the German people and of the various groups within it—these should form the

texture of immediate experience in which the decisive actions of the play take place. And we should be made to understand the tendency of German philosophical language to divorce itself from common life, to lose itself in abstractions, to treat mind as the ultimate reality rather than flesh and blood.

Only if we know, feel, experience all this can we have a concrete sense of who Professor Halder is, what he is, what he leads, and how and why a man like that could come to the point of knowingly participating in the crimes of the Nazis. And only if we experience Halder as a real man, corrupted in a real society and a real historical situation, can we move on to an understanding of human beings in general, their desires, their weaknesses, and the potential fragility of their moral convictions. Theater of the highest sort tells us of human nature in specific, individual truth. *Good* is too abstract, too overtly thematic, and too little concerned with lived life in a real historical world, to make a convincing case for its thesis.

This flaw in the script is emphasized in the SCR production by the pervasive lack of any authentic flavor of Germany—or even of the period. The acting style is completely modern and American. The scenes could be taking place in Columbus, Ohio, rather than Hamburg or Frankfurt. Dennis Howard's portrayal of Halder, in particular, has absolutely nothing in it of a real German university professor (and vice chancellor)—not the accent, not the mannerisms, not the authoritarianism, not the class pride, not the passion for learning, not the identification with German culture, not anything that would distinguish him decisively from (for example) a worried California accountant or dentist in 1984. Mr. Howard is not in fact acting a German professor but Crippleable Man in general, and his performance consequently has no variety or concreteness of detail. He expresses one emotional attitude—guilty anxiety—and merely repeats it as the play unfolds.

Perhaps this cultural and historical anonymity is what director David Emmes wanted from his actors (they are all that, whatever their individual abilities): let them be unspecific in their venue, or even suggestively American in their mode of acting, and the audience will understand that respectable modern Americans, too, might go fascist. But such a project cannot work. If American tendencies toward fascism are to be shown theatrically, and to make a real impression, they must be shown in a totally and unmistakably American context (as in Preston Jones's *The Last Meeting of the Knights of the White Magnolia*). If for there is going to be an American fascism it will be something very different from German National Socialism of the 1930s. One cannot deduce history from theory—a principle good theater has always respected, and a truth of wide validity as well.

On the other hand, history without theory is shallow and trivial, and so is human experience without a context of interpretive ideas. That is the lesson to be



Laura Esterman, Gun-Marie Nilsson/Sally & Marsha

learned from *Sally & Marsha*. Unlike *Good*, Sybil Pearson's play offers no devices of staging that exploit the theatricality of the medium. It is pure, contemporary realism, a look through the fourth wall into the day-to-day lives of people we might actually meet, and it would no doubt be just as effective in the movies or on television.

Sally and Marsha are neighbors in a New York apartment building. Sally is a simple-minded Dakota émigrée, married to a salesman, devoted to her children, a wonderful cook, completely unintellectual, and a warm-hearted woman of old-fashioned femininity. Marsha is a New York neurotic, married to a rich physician, thwarted in her imagined artistic career, indifferent to her family, clever, lonely, sexually unfulfilled. Both women are basically sensitive and lovable, and they become friends in spite of their cultural differences. Like all good friends, they help each other, educate each other, fight, are reconciled, become at times the other's parent or child, extend each other's range

of experience, share their deepest joys and sorrows. There is no plot to speak of, no dramatic action: the play simply depicts, honestly and in close detail, the way this friendship develops, and the characters of the two women involved in it.

Sally & Marsha is strong precisely because it goes beyond the particular individual, to particularized psychological and social reality. The two actresses at SCR, Gun-Marie Nilsson (Sally) and Laura Esterman (Marsha), give performances of such truth, so natural in every detail of voice, movement, and gesture, that they often succeed in creating that illusion so relentlessly sought by the realistic theater—namely, that what we are seeing is not a play but life itself. Cliff Faulkner's set (Sally's tacky, lower-middle-class apartment) and Shigeru Yaji's costumes (impeccable, mass-taste drab for Sally, expensive Bohemian for Marsha) transform the intimate thrust stage in Costa Mesa into an authentic slice of Manhattan's Upper West Side. Director Lee Shallal seems to

know these people and their environment as if he had lived among them all his life, and every one of his countless directorial choices enhances "the sense of a palpably, authentically experienced, precisely localized life."

Such staging complements the script, which is rich in revealing details of personality, social class, cultural atmosphere, historical context: Sally's systematic method of folding sheets, Marsha's plan to take her friend for coffee at Remy's, the plastic model of Dieter's praying hands, the roaches in the kitchen, the comments about "smile" buttons and Princess Di. Nor is this merely a matter of surfaces. Within the accurately observed world of this play, we are shown a developing relationship that is true to a human reality far deeper than styles of dress, housing, cooking, decorating, child care, or joke telling (though it can never be manifested without them or outside of them). Both in its social observation and its portrayal of friendship, *Sally & Marsha* carries with it the ring of truth, with the humor of recognition and the capacity for touching the heart that only such truth can give rise to.

Nevertheless in spite of these considerable virtues, there is something ultimately unsatisfying about the play. *Sally & Marsha* is certainly not totally devoid of ideas that go beyond the particular individuals shown us, and their particular historical and cultural moment. It says something about the nature of friendship, about the ability of people of different backgrounds and tastes to reach out to each other and to find in someone else an extension of their own perceptions, feelings, and self-identity. It shows how friendship can help to change us for the better, to enlarge our spirit and enrich our life by empathic interaction with another person struggling in similar human dilemmas. But its scope is very narrow. The broader significance of friendship, of and relationships in general, is neglected. Notions about the kind of society that produces people like Sally and Marsha, a critical

treatment of the values the two women live by, the problems of feminine and masculine roles in the family and in the world at large, the nature of the universe in which these people live and in relation to which their friendship has its meaning—these issues are either barely touched upon or ignored entirely. In *Good* we are nowhere, anywhere, in the realm of rootless abstraction, where characters are mainly illustrations of an idea (an idea which is never tested in reality). In *Sally & Marsha*, we are imprisoned in that realistic apartment on the Upper West Side, and the air of philosophical thought and general ideas cannot get in through the window (characteristically crooked in its sash) to make more than parochial sense of the apple pie, the praying hands, and the two contemporary American women confessing their needs, hopes, and disappointments.

These, then, are relatively valid plays that prove inadequate because they do not maintain a suitable balance between the particular and the general. Greater playwrights have achieved more success in treating the same themes by utilizing the unique position of drama between history and philosophy. For a more compelling and more instructive play about the corruption, in soul and act, of a "good" man, we might take a look at *Macbeth*. And if we want to know not only what friendship is like but also what implications it has for the universe we twentieth-century people have to live in, we will find out a great deal more from *Waiting for Godot* than from *Sally & Marsha*. Indeed, both *Good* and *Sally & Marsha* might have been much more effective if C.P. Taylor and Sybil Pearson had collaborated on them. Mr. Taylor would have pulled toward philosophy and generality, Miss Pearson toward history and particularity, and between these contrary forces the plays might have found their proper place in the spectrum of human creativity, the place from which they could tell us and show us most powerfully who we are and where we are going.

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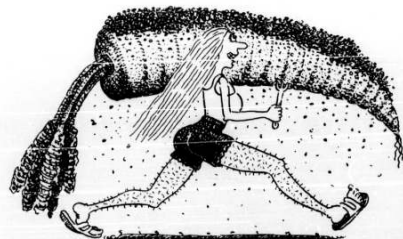


Illustration by Shag Sparrow

ELEANOR WIDMER

The Restaurant: *Da Kine*
The Location: 576 North Highway 101, Leucadia (942-5145)
Type of Food: Vegetarian
Price Range: Individual items, approximately two dollars to \$5.95
Hours: Open daily, 7:00 a.m. to 9:00 p.m.

The Restaurant: *Govinda's*
The Location: 1470 North Highway 101, Leucadia (942-2330)
Type of Food: Vegetarian with Indian emphasis
Price Range: All-you-can-eat buffet, lunch, \$3.49; dinner, \$3.95
Hours: Tuesday through Sunday, 11:30 a.m. to 2:00 p.m.; dinner, 5:30 p.m. to 8:30 p.m.

The Restaurant: *Rox's Restaurant*
The Location: 517 First Street, Encinitas (416-5501)
Type of Food: Vegetarian with Middle Eastern emphasis

Price Range: Two dollars to \$5.50
Hours: Monday through Saturday, 11:00 a.m. to 9:30 p.m.; Sunday, 11:00 a.m. to 8:30 p.m.

Vegetarian restaurants! These two words polarize feelings, evoking either thrills of anticipation or chills of revulsion. I actually know women who will not date men who are hard and fast vegetarians on the notion that they are penny pinchers who are rarely spontaneous, lack sensuality, and are lousy in bed. On the other hand, I've met men who will assert that women who are strict vegetarians don't shave their legs, don't own a silk dress, never use perfume. Or, that they haunt the health food aisles, reading labels and eating unwashed carrots.

None of these stereotypes is true. What comes closer to the mark is that we've been conditioned to think of good food and good wine as part of the good life. It's hard to revamp our traditional notions of a relaxing evening into one that centers on a meal of fruit and vegetables, no matter how they are prepared. Yet, I must confess that I often go on vegetarian binges.

The other weekend I sorely needed a retreat and I stayed at home from Friday noon to the following Tuesday. During that time I experimented with several vegetarian dishes. I cooked white beans with apricots and dates, but that combination missed the mark. I had better luck with the eggplant which I combined with caraway seeds, Muenster cheese, plum tomatoes, and fresh basil. Still better was the Tabianini squash baked with orange juice and coconut. A fresh apple and fresh pear crisp (with walnuts, butter and brown sugar) was the ultimate success.

In that mood, I set out to visit several vegetarian restaurants, all of them in the Encinitas-Leucadia area of North County. I passed by the Shepherd (1126 First Street, Encinitas, 753-1124) which I've reviewed in the past. I will only repeat that it serves excellent breakfasts the day long, as well as innovative vegetable dishes. My first stop, however, was to a place in Leucadia called Da Kine, which in Hawaiian pidgin means "the best." It could also be called Da Schmutz — which literally means muck. Like him, if you have a need for aesthetics while dining, don't expect it from Da Kine.

As you enter, you approach a counter where you place your order. The regular menu is written on a chalkboard attached to the wall and the nightly specials appear on a sheet of paper which lies on the counter. Behind the counter is a large garbage can filled to the brim with used paper cups, plates and whatnots, uncovered and in bold view. Beyond this is the kitchen where several young people mill around. When you look at the dingy carpet, the large hole in the wall, the peeling paint on the window sills, and the general state of disrepair, you marvel that anyone can eat here.

In front of the counter there's a wooden crib that holds newspapers. Diners pick up papers and begin reading at the wooden tables, oblivious to their surroundings. Recently some light fixtures were installed, but the shades don't obscure the light bulbs which shine nakedly over the tables. The latest addition, a stained-glass window, contributes the single touch of beauty, but only when the sun shines through; at night, the window loses its power to affect the surrounding ugliness.

I went to Da Kine with a former student. She sat next to a big hole in the wall, but thought the experience was great — off-beat and an adventure. I say this to balance

out my own feelings that there's no reason for any dining place to be this shabby and neglected. I can't enjoy food served in surroundings which are so bereft of care. Yet, the food was tasty, even noteworthy. I had the evening special, which cost \$5.95. This included soup or salad and the entrée. I chose the vegetable soup, ladled out of a crock. It had fine flavor, though I felt it wasn't heated through enough. The entrée that night consisted of potatoes and onions au gratin, lentil and mushroom balls, both beautifully done, and accompanied by steamed zucchini. It was impossible for me or my friend to finish the potatoes, especially since we had ordered some of the "Mexican" specialties. We had an Avo-taco, or avocado taco (\$2.30) and half of an Unreala Tostada (get it?) that cost \$2.65. These were adequate, though they didn't light my fire as much as did the salsa on both of them.

Da Kine serves very fine fresh-fruit smoothies, especially in the summer months, and it does have take-out. It also has its ardent followers who eat there almost nightly. I happened to meet one of them just when we were almost done eating. He had, in fact, recommended this place to me and he sat right down at our table and ate all the food that we couldn't finish, including a carrot cookie and a piece of sour cream cake. No one paid the slightest attention — some diners even bring food from home and eat it in addition to what they order.

There's a basket on the counter at Da Kine that reads "Tips are nice." I left a dollar. But the service is so disorganized and takes so long that it was a charitable gesture on my part. The tastiness of the food and the generosity of the portions took me by surprise; but unless you're a hardy soul, you'd best be aware of the surroundings. When I asked my son about Da Kine he summed it up by saying, "It's holistic dirt — they think it's good for them."

At the other end of the spectrum is Govinda's, also in Leucadia, which is run by Americans associated with the Hare Krishna movement. The rooms are immaculate, every table top gleams, and the steam table is a model of cleanliness. The all-you-can-eat buffet costs \$3.49 at lunch and \$3.95 at dinner and there's a modified lunch special for \$2.49. The buffet provides a small but very fresh salad, fresh soup nightly, vegetables, and Indian specialties. I had cream of potato soup,

salad, two types of Indian bread (chappati and pappadam), dal, a really splendid brown rice, and the vegetables. My friend had all of the above and vegetarian spaghetti. One vegetable combination was labeled sweet-and-sour because it had pineapple chunks in it. The other consisted of baked cauliflower and zucchini. The vegetables are adequate, and the Indian food very mild. Many people ate bowls of dal (pured lentils, which may be regarded as soup) with pieces of pappadam broken into their bowls, and the result was stimulating. The desserts were rather interesting. Called halvah, they were balls made from cream of wheat (farina) and

flavored with either orange or carob. The food, identical for lunch or dinner, is served on paper plates, the soup in paper bowls. On Monday nights vegetarian feasts are free, though you have to be present for the Bhakti Yoga seminar and the mantra meditation before the food is served. There's no proselytizing on the other nights and everyone is extremely friendly. If you are in the area, you might try this modest establishment.

Last, there's the Rox's Restaurant in Encinitas which looks for all the world like an ice cream parlor and offers, in addition to ice cream specialties, a selection of vegetarian dishes, wine, beer, and smoothies.

Just as Govinda's provides a touch of India to its vegetarian dishes, Rox's should be noted for those dishes with Middle Eastern emphasis. While I did not try the vegetable plates, I do recommend the stuffed grape leaves (two dollars). Unlike most, these are not in rolled form but in squares filled with rice and raisins. This was the first time I had eaten raisins in stuffed grape leaves and the result was stimulating. Those who like spicy falafel should try either the falafel burgers (\$2.95) served on whole wheat buns with sprouts and melted cheese (the menu is nothing if not eclectic), or the falafel plate, which consists of falafel balls, tahini sauce, salad and

pita bread (\$3.50). The large room has booths and the atmosphere of a small-town ice cream establishment.

Of the vegetarian restaurants reviewed here, none can compare to the Prophet (4461 University Avenue, 283-7448). Not only does the Prophet serve the most interesting vegetarian food, but it provides a totally integrated atmosphere, one that nurtures the soul. Like all restaurants, vegetarian dining places should have philosophies behind them, concepts of what they are providing, or why. It's not enough to contemplate evenings without fish, meat, chicken. We need dining rooms that will give our hearts ease, as well. □

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NEGYESY & FRANÇOIS

The chief flaw in last week's Mozart recitals with violinist Janes Negyesy and pianist Jean-Charles François was the concert location. This is intimate music, without grandiose concert pretensions. It calls for intimate, pleasant surroundings, an atmosphere of relaxed elegance and civility. No concert hall in San Diego fits this description less than UCSD's large, ugly, impersonal Mandeville Auditorium, a space even its designer can never have loved. The small size of the audience made the oppressive, antithetical nature of the auditorium all the more evident. The music, and these graceful, learned, and stylish performances, deserved a hall of modest and attractive proportions, or the music room of a comfortable private residence.

If this music is intimate, it is by no means unimportant. It is always hard, and especially here, to distinguish between major Mozart and minor Mozart (I am speaking of significance, not keys). Many of these works, within their relatively small compass,

exhibit a copious, inventive imagination that places them high above the level of most occasional or salon pieces. There is also a wide variety of forms and emotions in them, as Wednesday's program demonstrated. The light, popular-sounding K. 301; the passionate, operatic K. 303; the grand and brilliant K. 306; the intense expressiveness and exuberance of K. 378; the intellectual daring of K. 402, a prelude and fugue composed under the inspiration of Bach, whose work Mozart had just discovered — this grouping offered a comprehensive traversal of the various Mozart manners, from the most serious to the most playful.

What was chiefly notable about the performers at the Mandeville concert was their command of the composer's style, within which they were able to express the wide range of ideas and feelings embodied in this varied collection of pieces. Jean-Charles François is best known as a percussionist, but there was no percussiveness to be discerned in his piano performances, which were characterized by limpid tone and delicacy of touch. A musician whose entire career is devoted to the piano — and to Mozart — might

QUARTER NOTES

BY JONATHAN SAVILLE

have brought out more nuances and given greater meaning to details, but Mr. François's sense of style and his comprehension of the music's formal structure were of a high order. There was similar stylishness in Mr. Negyesy's playing, as well as an admirable shaping of phrases and lines that continually communicated the music's inner vitality. This violinist's tone is wiry rather than lush, somewhat in the manner of Joseph Szigeti (himself a superb interpreter of Mozart), but he made it a supple medium of expression by his artful use of vibrato and his finely shaded dynamics. The two musicians seemed in great rapport with each other and with the composer; all they needed was a setting more suitable to the music and to their talents.

Besch. Consequently, the soldiers' actions gave us no sense of reality, no background of lived life, no dramatic energy. So it went throughout the production, which belonged thoroughly to what Peter Brook has called "deadly theater." Singers, chorus members, and extras were unilluminated by any directorial imagination, and expressed nothing human or dramatic, but only the director's need to move flesh around the stage.

Within this lethargic, lifeless, hack production, the principals struggled vainly to look, act, and sound like passionate Spaniards engaged in a tragedy of love and murder, but in general they conveyed only an embarrassing awkwardness, relying on those exaggerated, formulaic, and essentially laughable gestures

Diego performers that an opera like *Carmen* is supposed to show us real people engaged in real actions and experiencing real emotions, with everything intensified and universalized by the addition of music.

Some of the singing was on a more acceptable level of professional competence. But this was in most cases a matter of a good voice and a solid vocal technique rather than a convincing dramatic interpretation through the sung word. Rachel Gertler's *Carmen*, adequately sung, lacked fire, passion, depth. After a feeble beginning, tenor Jacques Trussel (*Don José*) found his voice's focus, negotiating the high notes of the last act with considerable dramatic effectiveness. As Escamillo, Charles Long exhibited a rich, dark baritone of barely sufficient strength, along with a completely wooden characterization. Only Pamela Myers, as Micaela, gave a substantially satisfying performance, both vocally and dramatically; lovely, floated tones, and a believable projection of character and textual meaning (in spite of Miss Myers's refusal to pronounce initial consonants).

Opera as music was best served in this production by conductor Theo Alcañiz, with his vigorous and well-balanced realization of the score, and by the opera orchestra, which played with exceptional brilliance; there were exquisite solos by flutist Damian Bursill-Hall and oboist Elizabeth Enkells. But *Carmen* is drama above all, and the meandering lifelessness of the stage could scarcely be outweighed by a couple of good windward plays.



amateurs use when attempting to imitate real actors. Peter Brook himself has recently shown what a gripping theatrical experience *Carmen* can be, and Jean-Pierre Ponnelle, in his San Francisco production, brought out the opera's psychological and social realism with a similar power (and without eliminating half of Bizet's contribution, as Brook felt impelled to do). But apparently there was no one around to explain to the San

CARMEN

In the first act of the San Diego Opera's *Carmen*, the outbreak of the fight among the women working in the cigarette factory was immediately followed by the entrance on stage of the soldiers, who had sometime before retired into the offstage guardhouse to relax. Yet these soldiers emerged in snappy military order, fully and immaculately buttoned up, carrying their rifles at the ready. In this early but typical example one sees what was wrong with the entire production. It had never occurred to stage director Anthony Besch to think about what the soldiers had been doing in that house, to identify with their feelings and actions while they were offstage. That they might have let their alertness dissipate, that they might have unbuttoned their neat uniforms, that they might have put their rifles down in corners, or be cleaning them, or be eating cheese and bread — none of these possibilities seems to have occurred to Mr.

ROGER TRIO

Continuing their deadweight praised Old Globe series, the La Jolla Chamber Music Society presented the Roger

Trio last week. This youthful group, formed in 1976, and currently the resident ensemble at Oberlin Conservatory, consists of Richard Young (violin), Carter Brey (cello), and Barbara Weintraub (piano), of whom the last two are familiar to San Diego music lovers from their participation in the Santa Fe Chamber Music Festival last August. The Roger Trio, judging by their recent concert here, is a first-rate ensemble, remarkable for its technical excellence, its musicianship, and its originality in programming.

The three musicians have quite distinct musical personalities. Miss Weintraub is brisk, energetic, straightforward; Mr. Brey is introverted, dreamy, often submerged in rapt contemplation of the inner meaning of a phrase; Mr. Young is passionate and lyrical, with a tone of great expressive sweetness. These three diverse temperaments are nevertheless perfectly attuned to one another in their understanding of the music they play, so that one is given a sense of variety within



unanimity, a particularly delectable quality for the performing of chamber music.

The program, too, was interestingly varied, giving a concise overview of the development of the classical trio from pleasing social entertainment (the Mozart Trio, K. 496) to intensely emotional autobiography (the Smetana Trio in G Minor). The Mozart is an exemplary work in its genre, its cheerfulness of melody and gracefulness of scoring held together by a firm but never obtrusive formal structure. Typical of a particular Mozartian manner that no other composer has ever matched, it achieves depth not by any passionate emotional

appeal, any faint spiritual drama, or any daunting intellectual complexity, but rather through the inimitable perfection of each phrase, each section, each interplay of instruments. This is surely the music the angels play in Paradise, and while the Roger Trio is merely human, these three musicians seemed completely at home in a work requiring measure, decorum, and a divinely proportioned exuberance.

They seemed equally at home in the Smetana, a thoroughly human work infused with the composer's anguish at the death of his four-year-old daughter. The expressiveness of the string

playing in this performance conveyed authentic grief, nostalgia, resignation, and rebellion, without ever crossing the line into the melodramatic. At the same time, the musicians made clear that, for all its rootiness in the composer's personal experiences, this trio is a well-shaped piece of music, with certain effective innovations of structure, and with the typical mid-nineteenth-century penchant for folklike melodies and popular dance forms given the stature of classically organized compositions.

Between these two works came the most unusual item of programming (although neither the Mozart nor the Smetana are played as often as they deserve to be). This was Beethoven's astonishingly neglected Opus 36 Trio, an arrangement by the composer himself of his Second Symphony. It is a fascinating work, above all because it reveals so clearly Beethoven's attitude toward the relationship between the musical material and the way it is scored. There is no attempt to reproduce the sounds and textures of the original

symphony. Instead, Beethoven divorced the material entirely from its symphonic orchestration and rethought it in terms of the radically different ensemble of piano, violin, and cello. That the material — themes, harmonic movement, dramatic structure — could be translated in this way while maintaining its integrity, tells us a great deal about the Classical musical imagination, and about how it differs from later compositional attitudes. (Could one conceive, for example, of *Ein Heldenleben* arranged for trio?) More significantly, the translation resulted in a remarkably exciting piece of music, completely idiomatic for its performing forces, far in advance of the trios Beethoven had written previously, and a confident step forward toward the great trios of Opus 70 and Opus 97 (the "Archduke"). The Roger Trio proved this virtually unknown composition to be one of Beethoven's major chamber works, a score thoroughly worthy of the shapelessness, formal power, and lyrical energy of their performance.

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Letters

(continued from page 4)
Thank you, Reader, for giving Moore, DeWine, Smith, and Sorensen a home base. They have brought the many hours of reading pleasure.
J.A. Antrim
Savilla Beach

Precious Is A Word

Jonathan Saville consistently writes the most intelligent, knowledgeable, and morally serious reviews going. But recently he has undone himself. I

refer to his reviews of John Lill's performances in the Beebeeven Festival and of the plays *Agnes of God* and *Quatermain's Tears*. What is happening in these reviews is not merely the astute assessments of technical and aesthetic successes and failures. These three reviews — one positive, one negative, and one mixed — all call on the theater and the concert hall to deliver not just competence but greatness. In doing so, they exhibit us to imagine and demand the same. Both voicing his enthusiasm and bemoaning his disappointment, Mr. Saville, in clear, forceful prose, has knocked us out of our complacent acceptance of self-indulgent and trivial mediocrity and raised our

expectations by expressing the deep and lasting truth that human beings need more than entertainment: to help us value rightly this mysterious life we live in a status universe, we crave the profound experience of meaning that only great art can provide. As such, Mr. Saville's critiques are themselves significant works, precious resources for which all San Diego artists and their patrons should be grateful.
Gordon Ruppert
Normal Heights

My Woody's Insides

Duncan Shepherd in his review

of Woody Allen's *Broadway Danny Rose*: "Like No People I Know." March 11 evidences a total lack of understanding of the movie and its purpose. Shepherd spends a good deal of time and ink complaining that the movie is not funny, that some of the events of the story are too serious, "too hard to laugh," in his words. Having recognized that much, Mr. Shepherd, like the fans in *Saturday Night Live*, still judges all Woody Allen films in terms of Mr. Allen's early screen comedies. Woody Allen's art has grown and developed as he has continued to make movies, works as diverse as *Interiors*, *Maiden*, and *Zelig* show that Mr. Allen is not content to play it safe and remake the type

of comedies with which he had success in the late Sixties and early Seventies. It is okay to criticize his later movies and find fault with them when appropriate. It is too disturbed by the *Hallmark* III mania in *Broadway Danny Rose*, but a movie reviewer of any credibility or perception should at least understand what type of movie he is viewing. In my opinion, *Broadway Danny Rose* was a dramatic story with elements of both comedy and tragedy. I think it is one of Woody Allen's best movies and recommend it very strongly to all moviegoers. I also think that Mr. Shepherd's short-sighted review was a disservice to all your readers.
J.K. McNamara
Pacific Beach

City Lights

(continued from page 2)

and development department, which put in the parking stripes in the first place, to remove the stripes. Associate traffic engineer Dave Alvarez says the stripes were painted "because

of a request we received some time ago from somebody who said there was a need to provide parking space for motorcycles," although he refused to divulge who originally made the request for fear of starting a

"neighborhood feud." But Cleator spokeswoman Pat Barnes says her own investigation has led to the identity of the culprit: police. "Apparently they felt the bar was a hangout for bikers, and they felt a lot of the area's problems would be solved if the bikers could park right in front," Barnes says. "But as it turns out, the bar didn't want the bikers and even has a dress code so they can't get in. So

they just been congregating out in front, drinking beer." (Captain Mike Tyler of the police department says, "We were trying to accommodate some additional motorcycle parking at the foot of Newport, but the officer who put in the original request didn't envision all those motorcyclists being there.") In light of Barnes's request, however, the city's Dave Alvarez says the parking

stripes are now slated for removal "sometime within the next week or two," just a month after they were painted, and the red zone will be repainted to its previous length and the car parking niche restored. "Apparently it's caused a lot of problems and complaints," a nonchalant Alvarez states, "so we're just putting it all back in."

—T.K.A.

COMIC UPDATE #1

My hero's comic update #1 with this week's HALF-PRICE SPECIALS!
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Off the Cuff

What piece of advice would you like to share with us?
(Asked at the Arroyo Vista Convalescent Center)



Frances Hubbert

Retired R.N.

"My mother used to say, 'Don't let the sun go down on your anger.' It's true. I found that it's just pure poison to go to bed angry. Work things out during the day. No carrying it over and making yourself a wreck. Also, if you write someone an angry letter, let it sit there, don't mail it right away, because you might regret it later. Oh, I remember another one. My brother always said dishwashing was woman's work. I'd hand him a towel and say, 'What your hands find to do, do.' I think those are words to live by."



Annie Reynolds

Retired Nurse's Aide

"Accept all challenges in life because you never know if you would have succeeded unless you tried it." "That's what my minister told me. I think the greatest challenge in my life was my marriage because I married the wrong mate. After thirty years of marriage I finally asked him to leave. We'd get mad at each other and just rehash all the old things. Funny thing is, now we're the best of friends, and I did have four beautiful sons. It was a challenge; I stuck with it. I raised the kids and I'm proud of what I did with them."



Bernice Alworth

Retired Homemaker

"To your own self be true." That meant a lot in my life. I went through the Great Depression. At the time, I was living in Ohio, and my husband thought I should take our little boy Jimmy and go visit my mother in Indiana. When he came up to join me later, he was laid off. They laid off three hundred draftsmen in one day. I made a decision to stay at my mother's and I sent my husband home to take care of things there. Out of seven adults I was the only one with a paying job. I took care of an insane woman and brought home a little money. My mother canned, canned, canned and we all helped with the garden. That's how we made it."



Judith Ebner

Retired Assistant Credit Manager

"Set a good example." That's what my mother did. She was a lovely woman, I was one of eight children. My father died when I was ten and my mother had to raise us all. She played the piano and sang, and all the children would sing with her. I remember standing outside the church and I could hear my mother's sweet voice above everybody else's. She played the organ too. I'm eighty-eight years old and I still have the book of church songs she used to sing. She was an awfully good person."



Jane Church

Retired Hospital Director

"Don't worry." Ninety-eight percent of the time, what you're worrying about doesn't happen. Sometimes it's easier to say than do. I worry. I used to worry about everything. I worried when I was a little girl that my mother favored my twin brother. When I was older and met my husband my parents called him a Chicago city slicker. I worried about that. We were married fifty-one years. I still worry. When I first came here I was hoping I'd get to keep the same room. Like I say, ninety-eight percent of the time, what you're worrying about doesn't happen."

—Lin Jakary

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Section 2 Events, Theater, Music, Film

Going Ingrand Style

Chamber orchestras have come and gone in San Diego. There was the La Jolla Chamber Orchestra, which finally disappeared last year after a long, weak career (its sponsoring organization now brings the Los Angeles Chamber Orchestra to Sherwood Hall in La Jolla, and to ECPAC in El Cajon). There was the Sinfonia of San Diego, which performed for a while at the Spreckels before going bankrupt. There was Peter Erza's San Diego Symphony Orchestra, which gave a season of concerts at USC's Camino Hall. Recently there was a concert by a mainly student orchestra calling itself the Nautilus Chamber Orchestra. And there have been others as well, slipping in and out of solvency and the public's consciousness.

Not a particularly propitious atmosphere in which to launch still another chamber orchestra. But that is precisely what conductor Leonard Ingrand has done. The Monteverdi Chamber Orchestra gave its initial concert on January 15 at the Old Globe; a second concert was reviewed favorably in this paper; now a third concert is coming up; and there will be two more before this first season is over. How did this orchestra come into being? And what are its prospects? Ingrand himself is a thirty-one-year-old musician, born in San Diego and educated at Juilliard, the Cleveland Institute, and USC, from which he holds a master's degree (he studied conducting there with Daniel Lewis). The idea of forming a new chamber orchestra here had been germinating already for five years in his mind when he returned from New York a year ago and began to put his plans into operation. He obtained



legal advice, formed a board, chose musicians, raised money, negotiated with the Globe for use of the theater on Monday evenings, and, in virtually no time at all, the orchestra was performing — and performing well — music ranging from Haydn to Wagner to Stravinsky. A chamber orchestra is less than half the size of a regular symphony orchestra (the Monteverdi group numbers some thirty-two to thirty-four musicians), and the small size of the string sections, in particular, leaves the weaknesses of the individual musicians dangerously exposed. What is remarkable about Ingrand's discernment in personnel matters (the equal of his drive in organization) is that he has managed in so short a time to assemble an orchestra with such excellent string intonation and with so strong a sense of ensemble — the latter being something which the other San Diego chamber orchestras never consistently achieved, even over several years. These are all good, natural musicians (some from the San Diego Symphony), and all local, evidently, what was needed was someone like Ingrand to find them and bring them together.

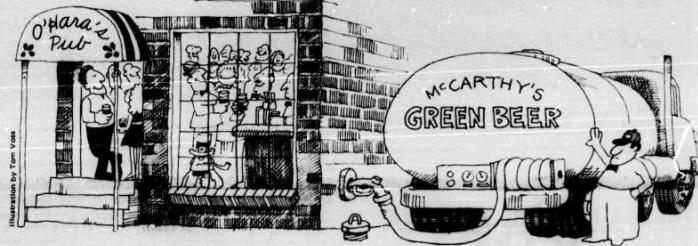
Next week's concert at the Old Globe will conform to the pattern already set up in the earlier concerts: the program ranges from eighteenth-century Classicism to modern America. The eighteenth-century work will be Mozart's Symphony No. 39, one of the composer's greatest masterpieces in the form. There will also be performance of Rossini's Overture to La Scala di Sca (The Scales Ladder). Twentieth-century America will be

(continued on page 6, col. 3)

Irish Gigs

Bob Dale has yet to mention it, and you know that Clark Anthony's rose-tint has blinded him to it, but the fact is that the weather's turned a wee bit greener lately — a little more time in the morning air, a freshening chairreuse on the afternoon breeze; that loitering emerald in the sunset. A glance at the calendar tells why: Saint Patrick's Day approaches.

It's an odd piece of festivity in America, this annual March 17 celebration of the sainted Irish snake slayer. Men who never drink anything bolder than light beer are compelled to take on the brawny, bulky stout of Guinness. Women bound by conscience and Weight Watchers to white wine and quiche find themselves chasing plates of corned beef and cabbage with shots of Tullamore Dew. Average citizens dress as leprechauns and carry on shamelessly in public, while parades fill the streets and all but the loyal Brits and a few stubborn Lutherans and Calvinists start the day wearing at least a shred of telltale green.



Maybe it's the lure of being able to start drinking in the morning with reasonable cause. Or maybe it's snakes, Jack. London called the snake man's natural enemy, and of course there was that nasty affair with Eve and the phallic sidewinder. Perhaps it's only proper to honor a man who saved his people from the physical, if not the moral, inconvenience of having to live among the slithering reptilian slime.

Whatever the reason, this year's St. Patrick's Day will again bring on a full schedule of fun and games. The most visible will be the fourth annual San Diego St. Patrick's Day parade sponsored by the Irish Congress of Southern California. Called by its organizers the largest St. Paddy's parade west of Chicago, the show will begin at noon on Saturday, March 17, at the intersection of 6th and Juniper on the west side of Balboa Park, and it will carry up and down 5th and 6th avenues between

Grape and Upas. Mayor Roger Hedgecock will serve as the parade's Grand Marshal. Further parade information is available at 696-0688 and 283-4494. On Friday, March 16, the St. Martin de Porres Irish Club will sponsor a concert at the East County Performing Arts Center featuring renowned Irish tenor Louis Boone. Joining Boone will be an array of local talent including singers, dancers, and violinists. KFMB's Joe Bauer will host the show, which will begin

at 7:30 p.m. The phones are 276-5974 and 293-6202. The Parade Street Band will be busy on Saturday playing Irish folk instruments and music first at Bazaar del Mundo at 2 p.m. and 3 p.m. in the central courtyard, and later at the Old Time Cafe in Leucadia at 7 p.m. and 9 p.m. The phone at Bazaar del Mundo is 296-3161 and at the cafe is 436-4030. The Irish American Club of San Diego will hold a dinner

(continued on page 6, col. 3)



Fran Peavy, Charlie Varon

Atomic Comics

When picturing a nuclear activist, one generally imagines some serious individual in a Pendleton shirt waving a crucifix over his head, demanding to know, "Why is this lobster glowing if the reactor is so safe?" or urging preschoolers before Senate subcommittees to admit that, after all, they're terrified of being vaporized by a warhead. One even envisions Carl Sagan or Helen Caldwell intoning that an all-out, world-class nuclear holocaust is not the skill-warping tragedy we imagine it to be — it's worse. All this is enough to make anyone start searching through Uruquian real estate catalogues for that charming, rustic, subterranean

hideaway he's always dreamed of. The unrelenting seriousness of the anti-nuclearists make the upcoming "Fran and Charlie Comedy Show" seem unusual and refreshing. Fran and Charlie (San Franciscans Fran Peavy and Charlie Varon) together have developed a routine of sketches and monologues that deal with the absurdity and the lighter side of life in the nuclear age. Some of the material they will cover when they perform here this Friday are scenes involving an "Adopt-a-Missile" program for private citizens, a man who calls the president, worried about the effect a nuclear war might have on his Individual Retirement Account, and a housewife planning a welcome for invading Russians. No doubt many of the chuckles the team generates are nervous ones, but Varon contends that much of the

(continued on page 6, col. 4)

READER'S GUIDE

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday on which the event is to be held. The Editor reserves the right to edit materials and to use them in any way deemed appropriate. Please do not phone. The Editor reserves the right to edit materials and to use them in any way deemed appropriate. Please do not phone. The Editor reserves the right to edit materials and to use them in any way deemed appropriate. Please do not phone.

March 15 through Saturday, March 17, 8 p.m., City College Theatre, Twelfth Avenue and C Street, downtown. 250-6755.

New England Country Dancing to live music with caller Joseph Tardieu will be held Thursday, March 15, 8 p.m., United Commercial Travelers Hall, 4580 Third Street, North Park. 440-4030.

Flamenco, Jazz and Modern Dance will be performed by the Gloria Campbell Dance Company of Mexico, Friday, March 16, 8 p.m., Studio Theatre, SDSU, 265-6824.

"Low-Tech Series," an informal evening of new choreography by Edward Winslow followed by an open discussion will be sponsored

by Three's Company, Saturday, March 17, 8 p.m., and Sunday, March 18, 7 p.m., 3255 Fifth Avenue Studio at Thorn Street, Hillcrest. 296-9523.

"Freemove Delight," an evening of spontaneous, improvisational dance will be held Saturday, March 17, 8 p.m., Balance Dance Studio, 2195 Chatsworth, Ocean Beach. 273-2461.

"Dance Jam," create your own style in an evening of freestyle, recreational dancing every Friday night, 9 p.m., 3255 Fifth Avenue, Hillcrest. 239-1713.

"The Legend of the Boy and the Eagle," a Hopi Indian story, is one of two short films to be shown Saturday, March 17 and Sunday, March 18, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 232-1831.

"A Midsummer Night's Dream" (1915) stars James Cagney, Mickey Rooney, Olivia de Havilland, and Richard Powell, and will be shown Tuesday, March 20, 8:30 p.m., Coronado Public Library, 840 Orange Avenue, Coronado. Free. 435-4187.

Colonial America is the subject of two short films, the Metropolitan Museum of Art's The Century Near East, and an archaeological film, Colonial Six, to be screened Wednesday, March 21, 1 p.m., National City Public Library, 200 East Twelfth Street, National City. Free. 474-8211.

"The Seventh Seal," Max Von Sydow and Bibi Andersson star in Ingmar Bergman's 1956 allegorical film to be screened Wednesday, March 21, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 200 Prospect Street, La Jolla. 454-0267.

For Children, film will be shown Friday, March 16, 3:30 p.m.,

with two films on women. From part of Class, set in North Africa and directed by Jean-Louis Bertrucci, and Simplemente Jerez, Helena Luhr, co-ed, with Latin American women. Friday, March 16, 7 p.m., room 307, Third Lecture Hall, UCSD. Free. 452-2016 or 452-4450.

"Wolves and Wolfmen," the natural history of this much-maligned animal will be screened Saturday, March 17 and Sunday, March 18, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 232-1831.

"The Legend of the Boy and the Eagle," a Hopi Indian story, is one of two short films to be shown Saturday, March 17 and Sunday, March 18, 1 and 2:30 p.m., Museum of Man, Balboa Park. 239-2001.

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For Children, film will be shown Friday, March 16, 3:30 p.m.,

Chula Vista Public Library, 365 F Street, Chula Vista. Free. (619) 570-7070; and Thursday, March 22, 1 p.m., Coronado Public Library, 840 Orange Avenue, Coronado. Free. 435-4187.

Music

Pops Concert, Keith Henderson, conductor of the New York Pops, will direct the San Diego Symphony Orchestra in a program of light classical and pop selections to benefit the Orchestra Musicians' Pension Fund, Thursday, March 15, 7 p.m., Fox Theatre, Seventh Avenue and B Street, downtown. 239-9721 or 287-7328.

Concerts International continue with a performance by folk duo Laurie Brown and Rob McIntosh, Thursday, March 15, 7:30 p.m., Mathews Cultural Center, 247 South Kalmia, Escondido. 741-6991.

Guitar Recital, Walter Clark will perform classical and flamenco pieces, Friday, March 16, 7:30 p.m., Habitat Book Store, 4711 Third Street, La Mesa. 697-7922.

Chamber Concert, Lincoln Center's resident quartet, the Emerson String Quartet, will perform a classical program, Friday, March 16, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 200 Prospect Street, La Jolla. 459-3724.

Folk Concert, Del Rey and the Blues Guitars will perform blues and jazz, sponsored by Friends of Old Time Music, Friday, March 16, 8 p.m., 1260 Robinson Street, Hillcrest. 282-7833.

Violin Recital, graduate student Lorraine Collard will present a program of works by Bloch, Wieniawski, and Prokofiev, Friday, March 16, 8 p.m., Smith Re-

TO LOCAL EVENTS

ital Hall, SDSU. Free. 265-6031.

Organ Concert, Jared Jacobson will perform transcriptions for the organ, Sunday, March 18, 2 p.m., Spreckels Organ Pavilion, Balboa Park. Free.

Organ Concert, Handel's Concerto No. 4 in F Major for Organ and Orchestra will be the featured work performed by the USC Ch-

Choral Concert, the USC Choral Choir will present works by Mozart, Bach, Brahms, Britten, and Copland, in a performance Sunday, March 18, 8 p.m., First United Methodist Church, 2111 Camino del Rio South, Mission Valley. Free. 297-1166.

Chamber Concert, San Diego's Monteverdi Chamber Orchestra, will perform works by Rossini, Händel, Mozart, and by soloist Mark Watters, Monday, March 19, 8 p.m., Old Globe Theatre, Balboa Park. 584-0204.

Spring Chamber Music Series continues with soprano Kathleen O'Neil performing an all-French program, including songs by Faure, Bizet, Debussy, Ravel, and others, Tuesday, March 20, 7:30 p.m., San Diego Public Library, 828 E Street, downtown. Free. 236-5449.

Harp and Violin Concert, Amy Schulman and Peter Kent will perform works by Bach, Saint-Saëns, and others, Wednesday, March 21, 11 a.m., Palomar College Performance Lab, 1140 West Mission Road, San Marcos. Free. 744-1150 or 727-7529 x2136.

Wind Concert, the Westwood Wind Quartet will play Samuel Barber's Summer Music, Berio's

Opus No. 200, Carlson's Night Songs for Wind Quintet and Trio, and other works, Wednesday, March 21, 8 p.m., Smith Recital Hall, SDSU. 265-6947.

Special

"The Ball of Mr. Misterio & Salome," a multimedia cabaret by the Latin American troupe Pirene Centuria, will be performed Thursday, March 15 through Sunday, March 18 (repeating Thursday, March 22 through Sunday, March 25), 8 p.m., Sushu, 852 Eighth Avenue, downtown. 235-8466.

Puppet Show, the Kent Family will exact "Beauty and the Beast," Friday, March 16, 10 a.m.; Saturday, March 17 and Sunday, March 18, 11 a.m., 1, 2, 3, and 4 p.m., Puppet Theater, Presidents Way, Balboa Park. 420-0794.

Political Satire of the nuclear age by San Francisco's "Frat and Chae Comedy Show" will benefit the San Diego Nuclear Weapons Freeze Campaign, Friday, March 16, 8 p.m., Old Town Education Center, 2445 San Diego Avenue, Old Town. 278-3730.

Guided Hikes, bring water and a snack for this four-hour jaunt through the canyon, Saturday, March 17, 8 a.m., Pecosquito Ranch, Black Mountain Road, Los Peñasquitos Canyon Preserve, (714) 670-0294, wear hiking boots to climb Cowles Mountain with the Canyoneers, Saturday, March 17, 10 a.m., Golfcrest Drive and Navajo Road, San Carlos. 232-3821 x223.

St. Patrick's Day Parade and Festival, floats, bands, and dancers leave from Sixth Avenue and Juniper Street and continue along Fifth and Sixth avenues between

Grape and Uppas streets, Hillcrest, ending with a Irish festival in Balboa Park, Saturday, March 17, noon (parade starts). Free. 299-7812.

Black Party, skateboard, rock bike riding, and Frisbee demonstrations, food, and entertainment will be offered, Saturday, March 17, noon, Balboa Park roller coaster, Mission Boulevard at West Mission Bay Drive, Mission Beach. Free. 488-0306.

Cheney, navigate unfamiliar territory with map and compass in this weekend event sponsored by San Diego Orienteering, Sunday,

Tidepool Exploration, marine biologist Craig Barlett will lead the group (age fourteen and over), Saturday, March 17, noon, Scripps Aquarium, 8602 La Jolla Village Drive, La Jolla. Reservations 452-4578.

Black Party, skateboard, rock bike riding, and Frisbee demonstrations, food, and entertainment will be offered, Saturday, March 17, noon, Balboa Park roller coaster, Mission Boulevard at West Mission Bay Drive, Mission Beach. Free. 488-0306.

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Sports

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March 17, 10 a.m., Mira Mesa Boulevard west of Parkdale, Mira Mesa. 578-9456 or 451-9174.

Sackers Soccer, home games this week are with Vancouver, Thursday, March 15, and Chicago, Saturday, March 17, 7:30 p.m., San Diego Sports Arena. 580-LAVAL.

Clippers Basketball, the Clippers are at home against Houston, Friday, March 16, 7:35 p.m.; San Antonio, Sunday, March 18, 7:05

FREE LECTURE & EXPERIENCE

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Battle of the sexes.

"Battle of the Sexes: The Struggle of Intimate Relationships" is one in a series of seminars offered FREE to the public by

The Psychotherapy Institute of San Diego

March 16/Friday 7:30 pm-9:00 pm
"Battle of the Sexes" taught by David Jacobs, Ph.D.

April 27/Friday 7:30 pm-9:00 pm
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Tuesday, March 27
"Men's Night"
at Lehr's Greenhouse
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21 and up welcomed
Information on future Party Time Happy Hours will be available at the above locations and times. For other club information 691-0415.

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James Watt

speaks out on
"The Raging Controversy:
Preservation vs. Development"

Monday, March 19, 7:30 pm
Open Air Theater, SDSU

SDSU students \$2, other students \$3,
general public \$4.
Tickets available at Aztec Center Box Office
(265-6947) and all Ticketron outlets.

READER'S GUIDE TO LOCAL EVENTS

p.m., and Detroit, Wednesday, March 14, 7:35 p.m., San Diego Sports Arena, 326-8456.

Bicycle Time Trials, twenty-five-mile events for riders of all abilities will be held Sunday, March 18, 7 a.m., west parking lot, Southwestern College, Olay Lakes Road, Chula Vista. 444-6425.

Radio/TV

Palmer Baseball, exhibition season coverage continues with broadcasts from Arizona, Friday, March 16 through Thursday, March 22, noon (except Tuesday, March 20, 6 p.m.), KFBM-AM (760).

Laurel and Hardy, a compilation of clips from their funniest moments on film will be broadcast Friday, March 16, 10 p.m., KPBS, Channel 15.

"The Soldier's Tale", Stravinsky's story is animated by New Yorker Magazine cartoonist Robert Blechman with voices by Max V. Strydom and Gailina Panova and will be broadcast on "Great Performances," Monday, March 19, 10 p.m. (repeating Sunday, March 25, 11 a.m.), KPBS, Channel 15.

Clippers Basketball, they travel to Portland for a game to be televised Tuesday, March 20, 7:30 p.m., KFBM, Channel 8.

Public Forum, the third in a series, will examine "Mexican Migration to California: Is Any Policy Effective?" moderated by KPBS's Ken Kramer, Wednesday, March 21, 9 a.m., Colón del Sol Recreation Center, 5319 Orange Avenue, East San Diego, and will be broadcast live on KPBS-FM (89).

Lectures

Poetry, reading from their own works will be Anne Harter Jones and Forrest Cato, Thursday, March 15, 7 p.m., Multicultural Arts Institute, 423 Marker Street, downtown.

town, Free. (236-1521); various Southern California Chicano-Forts in the Play Cane Festival, Sunday, March 18, noon, Chicano Park, Logan Avenue & Broadway, Logan Heights. (230-2238); Laverne Brown, Sunday, March 18, 3 p.m., Friends of June, 1525 Front Street, Hillcrest. (291-8864); Rina Swartz, Tuesday, March 20, 7 p.m., Bookworks, Flower Hill Center, 2670 Via de la Valle, Del Mar. Free. (755-3735); James Scully, Thursday, March 22, 3:30 p.m., Scripps Cottage, SDSU. Free. (265-5443); an open reading will be held Friday, March 16, 7:30 p.m., Sears Savings Community Room, 345 West Broadway, Vista. (722-8095), all are invited to read Irish poetry or prose, Saturday, March 17, 7:30 p.m., D.G. Wills Books, 7527 La Jolla Boulevard, La Jolla. Free. 456-1088.

Utah Rock Art is the subject of a slide lecture by curator Ken Hedges, Thursday, March 15, 7 p.m., Hewitt Hall classroom, Museum of Man, Balboa Park. Reservations: 39-2001.

"The Soldier, the Knapsack, and Death", Douglas Rees will recount his Russian tale at a gathering of the Storytellers of San Diego, Thursday, March 15, 7 p.m., Dewey Maggo's Cafe, 3089 University Avenue, San Diego. 569-9399.

Extraterrestrial Resources will be discussed by space researcher Andy Cutler, sponsored by the U.S. Secretary, Thursday, March 15, 7:15 p.m., Boehm Lecture Hall, Reuben H. Fleet Space Center, Balboa Park. 238-1168.

"Nonviolence in a Violent World", In Sandeep, founder of the Institute for the Study of Non-violence, will discuss his work with Gandhi, King, Belafonte, "Peace People," and others, Friday, March 16, 7 p.m., College Park Presbyterian Church, 5075 Campanile Drive, East San Diego (265-0710). Sunday, March 18, 3 p.m., D.G. Wills Books, 7527 La

Jolla Boulevard, La Jolla (456-1800); and Monday, March 19, 5:30 p.m., 5050 Milton Street, East San Diego. 276-4567.

"Spring in the Desert: The Wildflowers of Anza-Borrego", this year's prospects will be forecast by park naturalist Mark Jorgensen at a meeting of the Sierra Club, Friday, March 16, 7:30 p.m., Natural History Museum Auditorium, Balboa Park. Free. 233-7144.

Nuclear Arms Race and its effect on various aspects of people's lives will be the subject of a day-long symposium, Sunday, March 17, 9 a.m., room 301, Library East Building, SDSU. 298-4303.

"Generations of Womanhood," history professor Linda Guerrero will review the history of women in the United States, Saturday, March 17, 2 p.m., La Paloma Books, 477 First Street, Encinitas. Free. 753-2881.

"Religion and Education in an Election Year" will be the topic presented by Tom Payzant, Superintendent of the San Diego Unified School District, Sunday, March 18, 7:30 p.m., First Unitarian Church of San Diego, 4190 Front Street, Mission Hills. Free. 298-9928.

"Lace Today," Savetta Livingston, lace maker and textile authority, will discuss her craft, sponsored by the San Diego Museum of Art North County Chapter, Monday, March 19, 10 a.m., North County Chapter, 2751 Via de la Valle, Del Mar. 755-2060 or 465-0045.

"Managing and Directing the Lamb's Players Theatre", Robert Smyth, artistic director, and David McFadden, managing director will be guest speakers in the ongoing lecture series sponsored by the Theater Guild of San Diego, Monday, March 19, 7:30 p.m., San Diego Gas and Electric Auditorium, 101 Ash Street, downtown. Free. 565-7529.

Dramatic Readings of two satirical scripts by Lloyd Billingsley will be presented by the Scriptwriters, Monday, March 19, 8 p.m., Oregan Quarter Theatre, 547 Fourth Avenue, downtown. 232-9628 or 234-9583.

"Balance of Power in the Pacific," Admiral Sylvester R. Foley, Jr., commander of the Pacific Fleet, will discuss the ways of ensuring a balance of power in that region, at a luncheon meeting sponsored by the Navy League and the World Affairs Council, Thursday, March 22, noon, Town and Country Hotel, 500 Hotel Circle North, San Diego. Reservations 563-7387 or 863-8765.

Galleries

Julied Exhibition, the fourth annual Gailanp Quarter show open to all Southern California artists opens with a reception, Friday, March 16, 6 p.m., and remains on display through March 30, George Hill Building, 5313 Street, downtown. 233-5227.

"Photographic Narratives," hand-colored prints of props arranged for the camera by George Legrady will be on view from Friday, March 16 through April 29, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541 or 454-0267.

Somehow and abstract forms, the ceramic work of Harrison McIntosh will be displayed through April 28, opening Friday, March 16, Gallery Eight, 7464 Girard Avenue, La Jolla. 454-9781.

"Enchained," an environmental work by Raul M. Guerrero is on display through March 17, Patty Anderson Gallery, 660 Ninth Avenue, downtown. 233-9242.

"Stations," three large-scale painting installations and miniature collages by Colleen Hayward will be on view through March 17.

Installation Gallery, 447 Fifth Avenue, downtown. 232-9915.

Drawings and Watercolors by Mexican artist José Luis Cuevas will be on view through March 24, Twende Gallery, 820 Prospect Street, La Jolla. (454-3691); original graphics by Cuevas will be displayed through March 31, San Diego Print Club, 320 G Street, downtown. 232-4884.

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

Paintings and Graphics by Everett Gee Jackson will be displayed through March 25, San Diego Museum of Art, Balboa Park. 232-7931.

New Works by Ron Davis will be on display through March 31, Thomas Baeber Gallery, 7470 Girard Avenue, La Jolla. 454-0345.

"Masks," a mixed-media show of San Diego artist Carl Peck's work will remain on view through March 31, Hill Building, 5313 Street, downtown. 235-8466.

"Nightcolor," MOPA director Arthur Ollman's long-exposure, night photographs remain on view through March 31, The Photography Gallery, 7468 Girard Avenue, La Jolla. 459-1800.

"Situational Photography: Ten Artists," the work of Suzanne Hellmuth, Jack Reynolds, David MacLaur, and others represents photographs of situations constructed and directed by the artist for the purpose of photographic observation, and continues on display through March 31, University Art Gallery, SDSU. 265-4941.

"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.

Success Relationships Health Food Music Continuous Entertainment



An exciting showcase featuring the latest advances in health & successful living.

See ordinary people walk across red-hot coals—without injury!
Hear actual techniques on "How to Succeed" in Health, Relationships & Finance.
Feel the excitement of controlling video games and slot cars—with only your mind!
Music • Food • Crafts • Prizes • Continuous entertainment
• 20 nationally known speakers • Over 60 exhibits



★ ★ SPRING EQUINOX DANCE ★ ★

Rock your soul! Multi media show • Mini carnival • Performers galore! Plus performance dance contest. Cash prizes for the winners. Any style of dance • 50's '80s.

Judges... your favorite DJ's from **KiFM98 94.1 KFMF 92.5 FM 92.5**

Call 488-5515 to register. Dance admission \$4.00, \$6.50 (includes admission to Festival of Life '84)

Friday, March 16, 8:30 pm-1:00 am
Scottish Rite Center, 1895 Camino del Rio South, Mission Valley (no alcohol, all ages)

Kanickie's Belair Boys **West Coast Band**

Jazz Workshop
with
Tanis Michaels
featured dancer with
Michael Jackson
Sunday, March 25
Ballroom - Jazz classes also available.
Dance Center in Encinitas
1452 Encinitas Blvd.
942-3943

Aries Party
Honoring the Roma and the rest of the Rock...
Come and play with us and celebrate the Spring Equinox! Wine, dine & dance and let your hair down! Live entertainment with Neopace and Jack. Bernard & friends. Future forecast for Aries by San Diego astrologer Dave Elizabeth. Cash.
At the door: 44 for Aries 88 for friends. Refills & prizes.
Labe's Greenhouse
Thursday, March 22
8 p.m. to midnight.
For information: 297-9235

offtrack gallery
At the old train station
510 North Highway 101
Encinitas, CA 92026
Open 10-6 seven days

13 Cats
By Nancy Napp
Chinese Brush Paintings
March 19-31
Meet Nancy March 16, 17, 22 & 24

SUPPORT YOUR LOCAL ARTIST
The weekend only March 17, 18
Many items at special prices.

10% Discount
with this ad through March 31

Dr. Don Christensen, D.C.
Cecile Ibreel, Bodymoves Health/Fitness Educator
present


The Saturday Sessions on Back Pain

Features: Lecture—Causes/Treatments
Exercises—Relieving Physical Stress
Problem-Solving—Individual Profiles
Special Feature: Demonstration of the Cox Flexion-Traction treatment for low back & leg pain as seen recently on Channel 10.

Saturday, March 31, 10:30 am-1:30 pm, \$20
945 Homblend, Suite D, Pacific Beach
Space is limited. Call for reservations 275-1010

CLUBRAIL WITH SAN DIEGO'S FAVORITE
California Ballet Company
on California Ballet Day
April 6th 1984
featuring:
"Legend of Ishtar" in music
"Hollers Suite"
APRIL 6th 8:00 PM \$14.00 \$10.00 \$7.00
APRIL 7th 2:30 & 8:00 PM
STAIRCASE
Dance: Deborahs
Patrick Suller, Douglas Hovener

Celebrate St. Patrick's Day Weekend With
Britain's Most Outstanding Traditional Band



THE BOYS OF THE LOUGH
The Celtic Masters of the Lough
La Palma Theatre
Sunday
March 18
1984
7:00 pm
Seating \$5.00
TICKETS AVAILABLE AT
TICKETRON
TICKET INFORMATION AND CHARGE LINE
(619) 436-4030

Beyond Theatre

Poyessa Genetics Multi-Media Theatre &
South Performance Exhibition Space present

THE BALLAD OF MR. MISTERIO & SALOME

(a strange and beautiful premiere of original Latin/American
multi-media tragicomedy using ritual, cabaret, dance,
poetry, drama, and music)



"It turns outrageous, raw, and
unintentionally poignant
Poyessa Genetics's performance
style is dense with simultaneous
multi-audio visual images."
— Hillard Harper
Los Angeles Times

Thursday-Sunday,
March 15-18 and
March 22-25 8 pm

SUSHI
852 8th Avenue
San Diego
235-8466

Lost weight... gained it back. Why should I even try?

If you've lost hope with dieting,
there is an alternative.

An 8-session program under the
professional supervision of Kenneth Warm,
M.D., and Carolyn Jacobs, R.N.

Free
introductory
evening.

Call 435-3158
Begin your
thin life now!

**LIVING
THIN**
JOURNAL WORKSHOP

EVENTS

Going

On Sunday night, March 18,
the Boys of the Lough will play
Irish and Scottish music at 7
p.m. at the La Palma Theatre in
Encinitas. The phone is
436-4030.

And, of course, any number
of other performances, mostly
amateur and spontaneous, will
be on view at the city's salons,
particularly those with Irish
pretensions. McDuff's
downtown and in National City,
and the Blaney Stone in El Cajon
Boulevard should be interesting.

— Stephen Heffner

Atomic

(continued from page 1)
laughter is genuine. "Laughter is
releasing fear," he says. "And
people are more clear headed,
more alive after they've laughed
at what frightens them."

It should come as no surprise,
then, that the two have been
very successful, performing in
more than 250 concerts
throughout the country over the
last few years. And they are very
eager to play San Diego, the
most idyllic stockpile this side of
the Mississippi. "In fact," Aaron
says, "everyone in the nuclear
industries is particularly invited
and welcome." So here they come:
nuclear comets, a sign of
the times. As Byron said, "If we
laugh at any mortal thing, 'tis
that we may not weep."

From Charlie's
performance, a benefit for the
San Diego Nuclear Weapons
Freeze Campaign, will be Friday,
March 16, 8-10 p.m. at the Old
Town Education Center, 2445
San Diego Avenue, Old Town.
Tickets are available at Blue
Mountain Records in El Cajon
(442-2212), Off the Record near
SDSU (265-0507), Center for
Women's Studies and Services,
downtown (233-8984), the Old
Time Cafe in Leucadia
(436-4030), and other
locations. For more information,
call 576-1897.

— Randy O'Connor

Crystal's Emporium
THE WORLD SERIES OF
Dance Aerobics
March 22
San Diego's hottest aerobic dance contest
You've got to see this exciting show of color, music, grace
and showmanship not to mention physical ability. 4 great
nights (March 22, 29, April 5, & 12) leading up to the
"Finals" on April 19th. Part of the proceeds will be donated
to The Human Development Center of the YMCA. Advance
tickets available. You've got to see this great contest.
Chuck Owen of the San Diego Chargers—
one of the celebrity judges!
Located in front of the Town & Country Hotel
320 West Center Rd. Mission Valley 254-9010

TELESEA Calendar

padres
1984 Home Games
1st Home Game
vs. San Francisco Giants
2nd Home Game
vs. Los Angeles Dodgers
3rd Home Game
vs. St. Louis Cardinals
4th Home Game
vs. Cincinnati Reds
5th Home Game
vs. Pittsburgh Pirates
6th Home Game
vs. Milwaukee Brewers
7th Home Game
vs. New York Yankees
8th Home Game
vs. Boston Red Sox
9th Home Game
vs. Chicago White Sox
10th Home Game
vs. Detroit Tigers
11th Home Game
vs. Kansas City Royals
12th Home Game
vs. Texas Rangers
13th Home Game
vs. Oakland Athletics
14th Home Game
vs. Seattle Mariners
15th Home Game
vs. California Angels
16th Home Game
vs. San Diego Padres
17th Home Game
vs. Los Angeles Angels
18th Home Game
vs. Houston Astros
19th Home Game
vs. Philadelphia Phillies
20th Home Game
vs. New York Mets
21st Home Game
vs. Atlanta Braves
22nd Home Game
vs. San Francisco Giants
23rd Home Game
vs. Los Angeles Dodgers
24th Home Game
vs. St. Louis Cardinals
25th Home Game
vs. Cincinnati Reds
26th Home Game
vs. Pittsburgh Pirates
27th Home Game
vs. Milwaukee Brewers
28th Home Game
vs. New York Yankees
29th Home Game
vs. Boston Red Sox
30th Home Game
vs. Chicago White Sox
31st Home Game
vs. Detroit Tigers
32nd Home Game
vs. Kansas City Royals
33rd Home Game
vs. Texas Rangers
34th Home Game
vs. Oakland Athletics
35th Home Game
vs. Seattle Mariners
36th Home Game
vs. California Angels
37th Home Game
vs. San Diego Padres
38th Home Game
vs. Los Angeles Angels
39th Home Game
vs. Houston Astros
40th Home Game
vs. Philadelphia Phillies
41st Home Game
vs. New York Mets
42nd Home Game
vs. Atlanta Braves
43rd Home Game
vs. San Francisco Giants
44th Home Game
vs. Los Angeles Dodgers
45th Home Game
vs. St. Louis Cardinals
46th Home Game
vs. Cincinnati Reds
47th Home Game
vs. Pittsburgh Pirates
48th Home Game
vs. Milwaukee Brewers
49th Home Game
vs. New York Yankees
50th Home Game
vs. Boston Red Sox
51st Home Game
vs. Chicago White Sox
52nd Home Game
vs. Detroit Tigers
53rd Home Game
vs. Kansas City Royals
54th Home Game
vs. Texas Rangers
55th Home Game
vs. Oakland Athletics
56th Home Game
vs. Seattle Mariners
57th Home Game
vs. California Angels
58th Home Game
vs. San Diego Padres
59th Home Game
vs. Los Angeles Angels
60th Home Game
vs. Houston Astros
61st Home Game
vs. Philadelphia Phillies
62nd Home Game
vs. New York Mets
63rd Home Game
vs. Atlanta Braves
64th Home Game
vs. San Francisco Giants
65th Home Game
vs. Los Angeles Dodgers
66th Home Game
vs. St. Louis Cardinals
67th Home Game
vs. Cincinnati Reds
68th Home Game
vs. Pittsburgh Pirates
69th Home Game
vs. Milwaukee Brewers
70th Home Game
vs. New York Yankees
71st Home Game
vs. Boston Red Sox
72nd Home Game
vs. Chicago White Sox
73rd Home Game
vs. Detroit Tigers
74th Home Game
vs. Kansas City Royals
75th Home Game
vs. Texas Rangers
76th Home Game
vs. Oakland Athletics
77th Home Game
vs. Seattle Mariners
78th Home Game
vs. California Angels
79th Home Game
vs. San Diego Padres
80th Home Game
vs. Los Angeles Angels
81st Home Game
vs. Houston Astros
82nd Home Game
vs. Philadelphia Phillies
83rd Home Game
vs. New York Mets
84th Home Game
vs. Atlanta Braves
85th Home Game
vs. San Francisco Giants
86th Home Game
vs. Los Angeles Dodgers
87th Home Game
vs. St. Louis Cardinals
88th Home Game
vs. Cincinnati Reds
89th Home Game
vs. Pittsburgh Pirates
90th Home Game
vs. Milwaukee Brewers
91st Home Game
vs. New York Yankees
92nd Home Game
vs. Boston Red Sox
93rd Home Game
vs. Chicago White Sox
94th Home Game
vs. Detroit Tigers
95th Home Game
vs. Kansas City Royals
96th Home Game
vs. Texas Rangers
97th Home Game
vs. Oakland Athletics
98th Home Game
vs. Seattle Mariners
99th Home Game
vs. California Angels
100th Home Game
vs. San Diego Padres

READER'S GUIDE TO THE THEATER

Theater listings are compiled by
K. J. Smith, contributing to the
San Diego Reader. All listings are
subject to change without notice.
Information is accurate according to
the best available sources. For more
information, call the phone number
listed. For a complete listing of
theater listings, see the Reader's
Guide to the Theater.

DEATH OF A SALESMAN
The North County Community
Theater presents Arthur Miller's
tragedy about the last days in
the life of Willy Loman, an aging
salesman.

**THE BALLAD OF MR. MISTERIO
AND SALOME**
The South County is staging the most
prominent of a tragicomic by Poyessa
Genetics, a Latin/American
multi-media theater group that
incorporates dance, poetry, drama,
skits, and pre-recorded and live music
in their performances. In the play, Mr.
Misterio — a self-proclaimed
"offensive comical detective poet" —
and his fiancée Salome Zent — an
ever-drunk, ex-punta ballerina, which
in her spare time — team with Mr. No,
a burnt-out experimental musician.
Determined to perform their
misadventures, which are filled with
"subliminal symbolism," in the
southern United States, the group
goes on tour. Their encounters
become symbols of the interaction
between the United States and Mexico
and between the various ethnic
members of the group are
Guillermo Gomez, San Jo-
Berman, Craig Stanczewski, and
Bert. Marian Moore has designed the
set, and Lynn Schaefer is the
musical. (Sm.)
South County, 892 Eighth Avenue,
downtown, Thursday, March 15,
through March 25, Thursday through
Saturday at 8:00 p.m. For information,
call 235-8466.

CACTUS FLOWER
The Pato Playhouse is staging the
comedy... by Abe Burrows, based on
a play by Pierre Barillet and Jean-
Yves Oury — about a swinging Park
Avenue dentist who keeps himself
single by telling the women in his life
that he is married and has three
children. The dentist decides to marry. He
asks his receptionist to pose as his
fictional wife and to convince his
fiancee that his marriage has been
skipped. Pat Kearns directs the
production. (Sm.)
Pato Playhouse, through March 24.

THE DIARY OF ANNE FRANK
The Grossmont College Drama
Department is staging the true-life
chronicle of a thirteen-year-old Jewish
girl who hid with family and friends
in the Netherlands during the
Second World War. The drama —
adapted for the stage by Frances
Goodrich and Albert Hackett —
depicts their struggle to survive
together in cramped intimacy over a
two-year period. Frances and Hackett
include the various episodes of the play
with passages of narration from the
young girl's moving diary. James W.
Baker directs the production. (Sm.)
Grossmont College Campus Theatre,
through March 17, Thursday through
Saturday at 8:00 p.m.

GOOD
Reviewed this issue:

Theater Directory

THE BOWERY THEATRE
4801 Elm Street, San Diego
232-4088

ONE THEATRE
200 C Street, downtown
236-6510

CORONADO PLAYHOUSE
1750 Second Way, Coronado
435-4856

**EAST COUNTY PERFORMING ARTS
THEATRE**
2702 E. Main Street, El Cajon
440-2277

**EDUCATIONAL CULTURAL COMPLEX
THEATRE**
4343 Ocean View Boulevard, Southeast
San Diego
232-2800

FESTA DINER THEATRE
6605 Campo Road, Spring Valley
497-8977

FOX THEATRE
7108 Street, downtown
233-6331

GASLAMP QUARTER THEATRE
547 Fourth Avenue, downtown
234-9933

**GROSSMONT COMMUNITY COLLEGE
STAGEHOUSE THEATRE**
8800 Grossmont College Drive, El Cajon
440-1700 (415)

**JEWISH COMMUNITY CENTER
Front and Center Theatre**
4079 Fifth Avenue, San Diego
583-3300 (415)

LA JOLLA PLAYHOUSE
Marshall Weiss Center, UCSD
452-3960

LA JOLLA STAGE COMPANY
Parker Hall, La Jolla High School
790 N. La Jolla Village Drive, La Jolla
459-7773

LAMAR PLAYERS THEATRE
500 E. Plaza Boulevard, National City
414-4842

LAMOURLIGHTS COMMUNITY THEATRE
San Juan Plaza, San Juan
8500 University Avenue, La Mesa
464-4798

LAWRENCE WILK VILLAGE THEATRE
8800 Lawrenceville Drive, Escondido
765-3448

LEONOR GROVE PLAYERS
Lemon Grove Junior High School
3445 School Lane, Lemon Grove
466-5078 (466-1447)

LYRIC THEATRE
7518 El Cajon Boulevard, La Mesa
464-1796

MARQUES PUBLIC THEATRE
MARQUES GALLERY THEATRE
3717 India Street, San Diego
248-8111

**MIRACOSTA COLLEGE
Lyle Theatre**
One Rammed Drive, Oceanside
757-2213 (4236)

NORTH COAST REPERTORY THEATRE
Place of the Four Flags
Loma Santa Fe Road, Solana Beach
486-1095

NORTH COUNTY COMMUNITY THEATRE
12001 San Ysidro Way, Vista
754-3421

OLD GLOBE THEATRE
Old Globe Theatre
Cavalier Center Stage
Festiva Stage, Balboa Park
239-2275

OLD TOWN OPERA HOUSE
4040 Tenth Street, Old Town
258-0082

PALOMAR COLLEGE
Palomar College Theatre, San Marcos
744-8669

PATIO PLAYHOUSE
Venezia Shopping Center
1151 E. Valley Parkway, Escondido
746-6669

PIPE HILLS LODGE
2960 La Puente Way, Julian
766-1100

POINT LOMA COLLEGE
Salmon Theatre
3900 Lombard Drive, Point Loma
222-6474 (4248)

THE PROGRESSIVE STATE THEATRE
3325 Adams Avenue, Normal Heights
264-1302

SAN DIEGO REPERTORY THEATRE
San Diego City College Theatre
Downtown and C Street, downtown
239-7854

SAN DIEGO JUNIOR THEATRE
Cavalier Plaza Theatre, Balboa Park
239-8555

SAN DIEGO MESA COLLEGE
7250 New College Drive, San Diego
279-2100 (4236)

SAN DIEGO PUBLIC THEATRE
311 Eighth Avenue (at K), downtown
232-7378

SAN DIEGO REPERTORY THEATRE
3500 Sixth Avenue, downtown
235-8029

SAN DIEGO STATE UNIVERSITY
Main Stage and Experimental Theatre
265-6686
Open at Amphitheater
265-6467

SAN DIEGO STATE UNIVERSITY
Main Stage and Experimental Theatre
265-6686
Open at Amphitheater
265-6467

SAN DIEGO STATE UNIVERSITY
Main Stage and Experimental Theatre
265-6686
Open at Amphitheater
265-6467

SCRIPPS RANCH COMMUNITY THEATRE
Waggoner Junior High School Auditorium
9030 Gold Coast Drive, Mira Mesa
561-7097 (4213)

SOUTH COAST REPERTORY THEATRE
650 Town Center Drive, Costa Mesa
714-997-4213

SOUTHWESTERN COLLEGE
Athena Theatre, Puyallup Hall
9910 N. Lakes Blvd., Chula Vista
441-1180

STANISLAV
Stanislawski Theatre, Balboa Park
232-3949 or 234-5746

**UNIVERSITY OF CALIFORNIA
SAN DIEGO**
UCSD Theatre, Julian Hall Theatre
Studios Theatre
452-4575
Mandeville Auditorium, Mandeville
Theatre Hall
452-3380

UNIVERSITY OF SAN DIEGO
Carmichael Theatre, San Juan
Linda Vista Road, San Diego
291-3846

WAGGONER JUNIOR HIGH SCHOOL
3470 Imperial Avenue (at Broadway), Lemon
Grove
658-6350

THE HOTHOUSE
The North County Community
Theater presents the production of
a play, though it was not produced until
1950. Harold Pinter's drama is set
among the best words of the language.
The play is set in an unnamed
house, where the characters are
interlocked — as are the days,
consuming by its administration. Typical
of Pinter, there is much that is said in
the play, but one has the sense
that something is being withheld.
The play is set in an unnamed
house, where the characters are
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READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80863, San Diego 92138.

Curious condemnations do not become a critic. Concomitant with the responsibilities to instruct, to provide chronological and spatial perspective in the analysis of a piece of work, to maintain a larger well-stocked with coffee and typing paper, and, hopefully, to write well, is the journalist-critic's duty to remain as objective as possible and even to reserve judgment when necessary. While I have occasionally surrendered to the sorts of biases and knee-jerk responses that characterize the casual observer, I have also periodically been rewarded for postponing critical appraisals of certain artists. **Billy Idol** presents just such an instance.

I found less satisfactory than did some critics Idol's debut album, *Billy Idol*, not because I thought it was bad—I didn't—but because in stopping short of making a complete, self-referential statement, the record was the musical equivalent of thinking out loud en route to a conclusion that was never reached. For that reason, whenever I was asked for an opinion of Idol, I could only shrug and paw at the ground in an attempt to explain my ambivalence toward him. With the release of *Rebel Yell*, I



BILLY IDOL

find it much easier to keep my shoulders and feet in place as I step into line behind those who have all along regarded Idol as a worthy artist. Those unfamiliar with Idol who may have seen his videos on MTV or were fortunate

enough to catch his recent performance on "Saturday Night Live" (at which time he was introduced to the television audience by the undisputed king of rock and roll, Don I. Jiles) could be excused for dismissing Idol and his mates as

just another band of leather pirates. After all, the superficial trappings of Idol's image and stage show encourage quick, pejorative associations. (Indeed, it was the desire to avoid forming such a facile opinion that fueled my own critical procrastination.) Relying only on appearances, one could understandably conclude that Idol's hair was modeled after Uriah Heep (the Dickensian character, not the heavy-metal band), his attire stolen from the prop locker of the *Bladerunner* set, and his demeanor patterned after the kid down the block with a reputation for torturing cats. When he sings, Idol frequently assumes the stiff, bow-legged stance of a man being fitted for a saddle after a rough day at the proctologist, and his clenched right fist remains thrust before him like that of a mechanical boxer. But if you were to turn up the sound that accompanies this picture, and listen attentively, you would possibly find yourself discarding some preconceived notions. And if you listen often enough to *Rebel Yell*, you may yet become a fan of Idol.

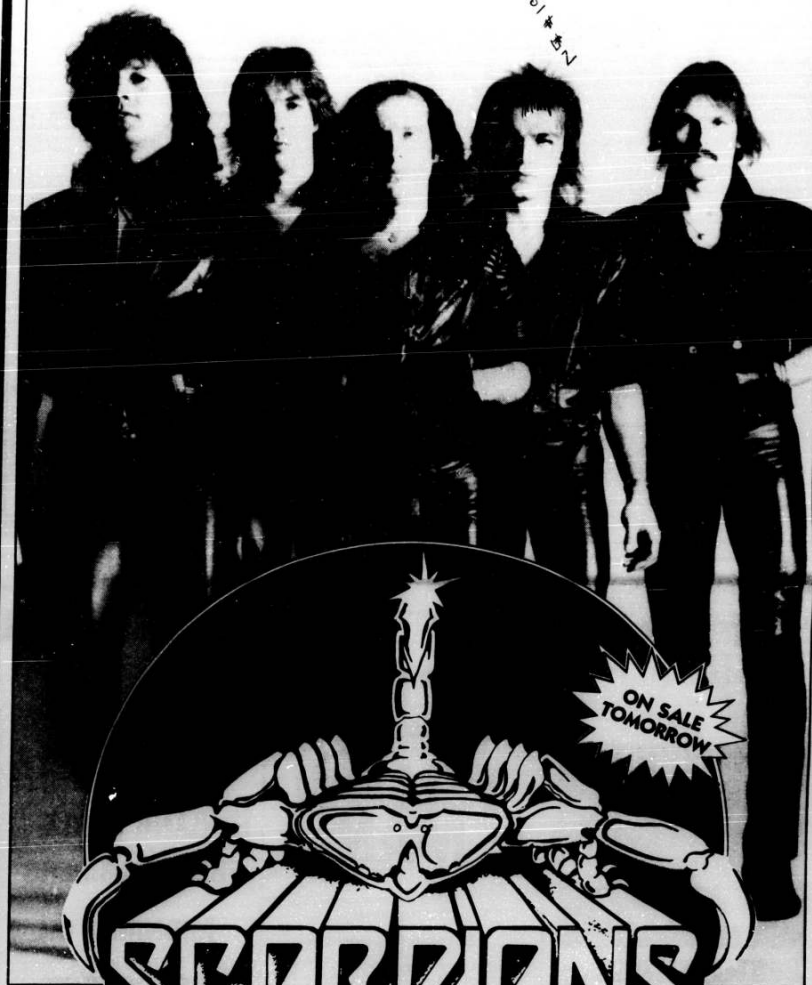
Rebel Yell is a terrific record. Much of the credit for this goes to Idol, who has finally made a musical statement worthy of the prolonged preface of *Billy Idol* and the earlier mini-album, *Don't Stop*. On *Rebel Yell* Idol ties together the raw primitivism of his punk efforts (as vocalist with the Seventies London band, Generation X),

the confrontive audacity of mid-Seventies glam-rock, and the Sixties pop savvy of new wave, and the results are consistently good. Idol's vocals alternate between a Jim Morrison-like, baritone sing-speak and a hoarse, gobbling cry, and these extremes serve both to effect dynamic shifts and to describe the duality of sexual indulgence and social defiance that informs Idol's lyrics.

But perhaps the real hero on *Rebel Yell* is guitarist Steve Stevens, a long-time Idol collaborator. In the tradition of Jeff Beck with the Yardbirds, Keith Richards with the Rolling Stones, Jimmy Page with Led Zeppelin, and Adrian Belew with King Crimson, Stevens' guitar work so completely defines the sound of Idol's band that one cannot imagine Idol surviving his loss. From a seemingly bottomless bag of guitar tricks, Stevens pulls Page-like, laser sprays of notes, psychedelic spirals of sound à la Jimi Hendrix, watery, sliding fills that recall the Doors' Robbie Krieger, animalistic growls, howls, and shrieks like those of Belew, and his own personalized battery of effects, licks, and chordings that keep the music charged and the ears alert throughout both sides of *Rebel Yell*. If the songs on this album weren't good enough to entice you to see Idol and his band live (they are), then the opportunity to hear an emerging guitar exemplar like Stevens would be

(Continued on page 12)

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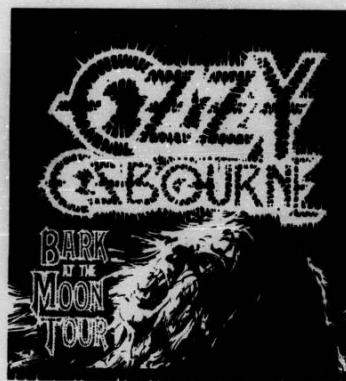


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Henry's, 264 Elm Street, Carlsbad 759-9244: Tony Sene and Co. with Judy Ames, contemporary, Tuesday through Saturday; The Belar Boys, vintage rock, Sunday and Monday.

Hill House, 2770 Via de la Valle, Del Mar 759-6614: The Roosters, 90s

rock, Thursday through Saturday; the Spud Brothers vintage rock and comedy, Sunday; Rockola, vintage rock, Monday through Wednesday.

Hungry Hunter, 1221 Vista Way, Oceanside 433-2633: Steve Morris, contemporary and country, Wednesday through Saturday; Russ Kirkpatrick, country and contemporary, Sunday through Tuesday.

Hungry Hunter, 11949 Bernardo Plaza Drive, Rancho Bernardo 566-2400: Tommy Rocker, comedy and music, Thursday through Saturday; Michael Edwards,

contemporary, Sunday through Tuesday; the Rendax Brothers, contemporary, Wednesday.

Jolly Roger, 1900 North Harbor Drive, Oceanside 722-1831: Russ Kirkpatrick and Dan Leiner, comedy and music, Wednesday through Saturday.

Mulvaney's, 340 East Grand Avenue, Escondido 741-0935: The Echoes, rock, Thursday through Saturday; the Features, rock, Wednesday.

Old Time Cafe, 1464 North Highway 101, Lewes 436-4030: Paddy Watson, topical folk songs and originals, Paddy Watson,

traditional and country music, Thursday; Laurie Brown and Rich McIntosh, folk songs, Friday; Morgan, Irish music, Friday; Paradise Street Band, Irish music, Saturday; Old Time Hoot Night, Tuesday; Sandy Bradley and the Small Wonder String Band, old time music, Wednesday.

Pacific East Espresso, 235 North El Camino Real, Encinitas 436-1248: The Peter Sprague Trio, jazz, Friday and Saturday, and Sunday brunch.

Pancho's, 1309 Camino Del Mar 481-0414: Prefall, jazz, Friday and Saturday; the Five Cardies Lovers,

blues jam, Sunday afternoon.

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

Pomeroy Club, 12237 Pomeroy Road, Poway 748-1135: Telegraph Canyon, country, Wednesday through Saturday; country dance lessons, Wednesday.

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

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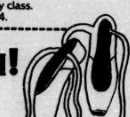
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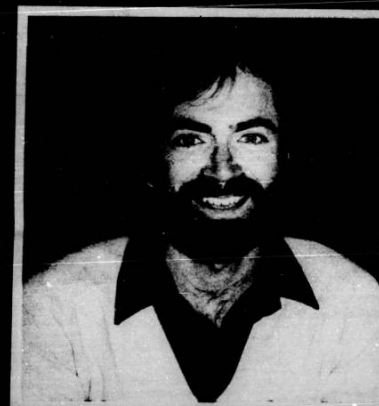
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Street, La Jolla, 454-9076; Carrie
Snow, Daley Pike, and Harry Basil,
comedy, Thursday through
Sunday; amateur night, Monday.

Elario's, 7955 La Jolla Shores
Drive, La Jolla, 459-0541; Sandy
Stewart and Company,
contemporary, Tuesday through
Saturday.

Haleyco, 4258 West Point Loma
Boulevard, Loma Portal, 225-9559;
Four Eyes, rock, Thursday through
Saturday; with Jay Harris and the
Speedsters, rock, Saturday; Rick
Elias Band, rock, Sunday and
Monday; Taxi, rock, Tuesday and
Wednesday.

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

Hotel del Coronado, 1550 Orange
Avenue, Coronado, 435-4611;
Clara Michaels and Spring Fever,
contemporary dance music,
Tuesday through Saturday.

Islands Hotel, Circle Lounge, 1441
Oliviera Road, Mission Bay,
224-3541; Smoke and the Ram
Band, variety stage show, Tuesday
through Saturday.

Jose Murphy's, 4302 Mission
Boulevard, Pacific Beach, 270-3220;
The Reflectors, rock, Thursday and
Friday; Bobby Chevrolet and the
Shanes, rock and blues, Monday;
David Bradley and the Maniac Band,
comedy and music, Tuesday and
Wednesday.

La Avenida, 1301 Orange Avenue,
Coronado, 435-6262; Mind
Company, contemporary, Friday
and Saturday.

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
MacLeod, piano and vocal variety,
early evening Tuesday, and
Thursday through Saturday.

Le Chalet, 5046 Newport Avenue,
Ocean Beach, 222-5300;
Transaction, rock, Thursday
through Saturday; the West Coast
Band, rock, Sunday and Monday;
the Source, rock, Tuesday and
Wednesday.

Ma's, 1107 Orange Avenue,
Coronado, 435-5200; Espresso,
contemporary, Thursday through
Saturday.

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

Mom's Saloon, 945 Garnet Avenue,
Pacific Beach, 483-7737; Illusion,
rock, Thursday through Saturday;
Pocketful, rock, Tuesday and
Wednesday.

Mulvaney's, 1031 Orange Avenue,
Coronado, 435-4690; Rick Casey,
contemporary, Thursday; Brian
Stevens, contemporary, Friday and
Saturday.

Mulvaney's, 4230 Mission
Boulevard, Pacific Beach, 483-7383;
Live music, Friday and Saturday,
call club for information.

Old Pacific Beach Cafe, 4287
Mission Boulevard, Pacific Beach,
270-7522; The Bruce Cameron and
Hollis Gentry Ensemble, jazz,
Thursday through Saturday; Ella
Ruth Piggie, jazz, Sunday; the
Echoes, rock, Monday and Tuesday;
the Mar Dels, vintage rock,
Wednesday.

Rodeo, 8980 Villa La Jolla Drive, La
Jolla, 457-5590; Clabland, rock,
Thursday through Saturday; Dirk
Debonaire, rock, Wednesday.

Roadway Inn, 2901 Nimitz

DISTILLERY NIGHTCLUB

140 S. Sierra Ave. Solana Beach 755-6733
Thursday & Friday

BRATZ

Saturday
ST. PATRICK'S DAY PARTY

featuring **BRATZ**
Anyone wearing green will receive free Lepri-kazes
Lepri-kazes \$1.00 all night long

Sunday
Breaking Live music by Funk

Shy Hands

plus **D.J. Brett V.**
Dance to the future beat

Tuesday
Back from Barstow
NETWORK

Wednesday-Saturday

CLUB AND



Wednesday 91X night Big Happy Hour of the 80s
25¢ beer, \$1.00 well, free munchies
91X Taco Salad

**THE NEW DISTILLERY
HAPPY HOUR**

Tuesday-Saturday 7:00-9:00 pm
50¢ beer, \$1.00 wells & free munchies
For Distillery band booking information: 481-3651

ESCONDIDO'S DISTILLERY EAST

Ages 17 & up

Bill Coviello Presents

Tonight
SHY HANDS

plus a special appearance by D.J. Ty Alexander

Friday and Saturday

VIDEO DANCE BONANZA

The biggest dance party in all southern California

featuring Djs **Ty Alexander**

& **Hollywood Hub**

Sunday
TAG TEAM DJS
Djs Ty Alexander and Bart Blackstone
at the controls

Wednesday
San Diego's own
★STAR SEARCH★
3 bands: Modern Wreckoning, Sub-Titles

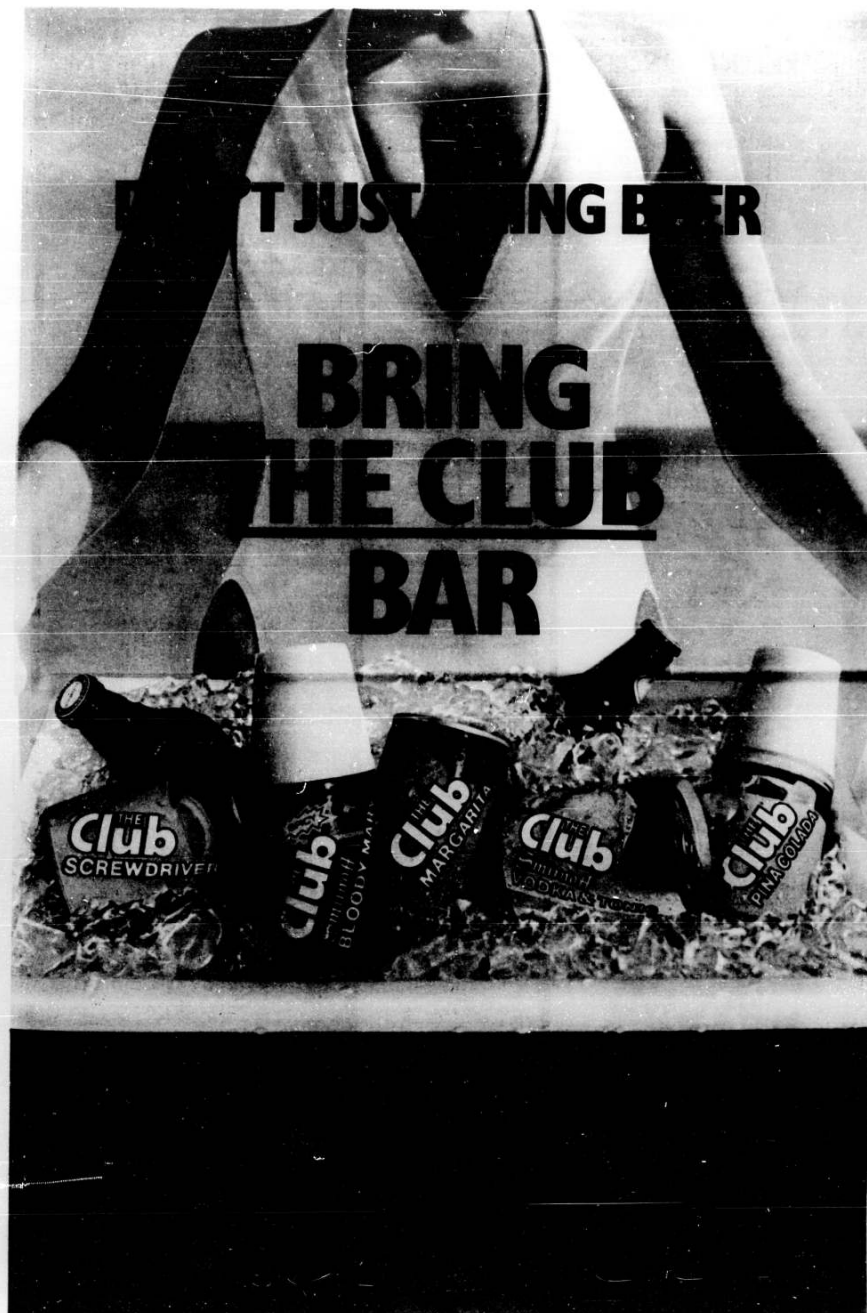
Next Thursday

RENEGADE

plus guest stars from L.A. **Romeo**

Coming March 29
BUS BOYS plus special guests **NE-1**

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



Wind rose presents

Wednesday-Saturday, March 14-17



DINK DEBONAIRE

Sunday & Monday, March 18 & 19
Rock 'n' roll with



9IX's Jim LaMarca
presents

Best of oldies but goodies
every Tuesday—no cover



W.C. TWISTERS

Coming March 21

LONDON BROTHERS

Every Friday at 7 pm



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

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

Wind rose

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

Salmon House, 1620 Quince Road,
Marina Village, 223-2243. Live
music, Tuesday and Wednesday, call
club for information.

Sandray Lounge, 2702 North
Mission Bay Drive, Mission Bay,
274-3314. The Rock Rites Trio,
contemporary dance music,
Wednesday through Saturday.

Texas Teahouse, 4970 Kollman
Street, Ocean Beach, 226-8849.
Tom 'Cat' Courtnice, blues,
Thursday; Michael Fleming,
country blues, Saturday.

Upstart Crow and Co., Seaside
Square, 4475 Mission Beach
Boulevard, Pacific Beach, 272-8900.
Light classical music, Sunday
brunch.

Vacation Village Hotel, Bay Lounge,
Vacation Isle, Mission Bay,
274-4610. Shine It Up,
contemporary, Tuesday through
Saturday; musical entertainment,
Sunday and Monday, call club for
information.

Victor's, 1403 Rosecrans Street,
Point Loma, 226-8571. The Spins:
Rick Saxon, contemporary,
Thursday through Saturday;
Espresso, contemporary, Monday
and Tuesday; Irene,
contemporary, Wednesday; Pano
Bar: Louis Vazquez, seven nights.

Windrose, 1935 Quince Road,
Marina Village, Mission Bay Park,
223-2335. Dink Debonaire, rock,
Thursday through Saturday; live
rock, Sunday and Monday, call club
for information; The West Coast
Twisters, vintage rock, Tuesday; the
London Brothers, rock, Wednesday.

San Diego North

The Upland Country Saloon, Town
and Country Hotel, 300 Hotel
Circle North, Mission Valley,
291-7131. Stampede, country,
Tuesday through Saturday.

The Alamo, 3903 Clairemont Drive,
Clairemont, 276-2240. Flywheel,
rock and roll, Tuesday through
Saturday.

Rachanal, 8022 Clairemont Mesa
Boulevard, Kearny Mesa, 560-8022.
5000 Motion, top 40 dance
music, Thursday through Saturday;
tea dance with big band music,
Sunday afternoon; the Hal Crook
Jazz Band, jazz, Monday; Devocan,
top 40 dance music, Tuesday and
Wednesday.

Black Angus, 10370 Friars Road,
Mission Valley, 563-5862. RPN,
rock and roll, Tuesday through
Saturday.

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

Bunbury's, 9906 Mira Mesa
Boulevard, Mira Mesa, 578-8666. Ar
Nova, rock and roll, Thursday
through Saturday.

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

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

Flanigan's, 5373 Mission Center
Road, Mission Valley, 297-6635. The
London Brothers, rock, Thursday
through Saturday; with Crystal,
rock, Saturday.

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.

Haji Baba, 104 Mission Valley
Center West, Mission Valley.

AT THE ALAMO WE'RE DEALING LIVE ROCK TUESDAY THROUGH SATURDAY FROM 8 PM NIGHTLY



Live on stage
Voted San Diego's No. 1 band
for 2nd consecutive year.



plus
VIDEO/DANCE • 2 GIANT SCREENS

EVERY TUESDAY
LADIES' NIGHT SPECIAL
Wine • Domestic beer • Well drinks
★\$1 ONE BUCK \$1★
ALL NIGHT LONG

EVERY WEDNESDAY
LADIES' T-SHIRT NIGHT
The original amateur T-shirt night is back.
\$200 CASH PRIZES
Grand prize \$100 2nd place \$50
3rd place \$25 4th place \$25
Free tank top to all contestants.
Call 276-0301 for details.

EVERY THURSDAY
LONG ISLAND ICED TEAS
★★\$1★★
ALL NIGHT LONG

75¢
ANY DRINK IN THE HOUSE
Every Wednesday & Thursday
from 8:00 pm to 9:59 pm
----- Saturday, March 17 -----

ST. PATRICK'S DAY
BASH
ANY IRISH DRINK
in the house
\$1

3093 CLAIREMONT DRIVE
SAN DIEGO
276-0301 • 276-2240 •
276-3437
Adjacent to Clairemont Bowl

LEHR'S GREENHOUSE

TONIGHT!

CAMPUS NIGHT

price addresses with student I.D.
50¢ starts at 10:00 pm



LATE NITE
HAPPY HOUR
10 PM TO
MIDNIGHT
PRICE
POTATO SKINS

ROCKIN' WEEKEND

Friday & Saturday, March 16 & 17
ST. PATRICK'S DAY, MARCH 17
10 PM BROADWAY
10 AM 3 PM
LISTEN TO KGB 101.5 FOR DETAILS



plus
THE
FEATURES
Playing Music of the 80s

Two bands
Two dance floors
Three bars
Three music video screens
\$3

SUNDAY

Sunday, March 18
Drink specials & surprises

LATE NITE
HAPPY HOUR
10 PM TO
MIDNIGHT
PRICE
POTATO SKINS



MONDAY

9IX NIGHT with STEVE WEST
Drink specials, surprises, major premiere movie night giveaways
and 9IX personalities

LATE NITE
HAPPY HOUR
10 PM TO
MIDNIGHT
PRICE
POTATO SKINS



TUESDAY & WEDNESDAY

Tuesday & Wednesday, March 20 & 21

SUPER FASHION AUCTION NIGHT
WITH FASHION INTERNATIONAL



LATE NITE
HAPPY HOUR
10 PM TO
MIDNIGHT
PRICE
POTATO SKINS

Dress code & picture I.D. strictly enforced.

CABARET DRINK SPECIALS

SUNDAYS! MONDAYS!
Vodka \$1.10 Long Island Iced Tea \$1.10

TUESDAYS! WEDNESDAYS!
Irish Coffee \$1.10 Kahlua \$1.10 Margaritas \$1.10

LATE NITE HAPPY HOUR—SUNDAY-THURSDAY
price appetizers
10 pm to midnight

2828 Camino del Rio South, Mission Valley 299-2828

298-7600. Live Acoustic music and
entertainment, Tuesday through
Saturday, with open stage belly
dancing, Tuesday, live acoustic
music, Sunday.

Holiday Inn/Mission Valley,
Circle K, 293 Hotel Circle South,
Mission Valley, 291-5270. Aru with
Bobby Fernandez, contemporary,
Tuesday through Saturday.

Islands Lounge, Hards Hotel,
2270 Hotel Circle North, Mission
Valley, 297-1001. The Spinal Brothers,
comedy and vintage rock, Tuesday
through Saturday; Chakra,
contemporary, Sunday and Monday.

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

La Hacienda Cantina, 578 Hotel
Circle South, Mission Valley,
298-8281. Jason Base,
contemporary, Tuesday through
Saturday; Bill Brackett, comedy and
music, Monday.

Lehr's Greenhouse, 2828 Camino
del Rio South, Mission Valley,
299-2828. The Siens Bros., rock
and Beatles music, Tuesday
through Saturday; The Features,
rock, Sunday and Monday.

Monk's, 10475 San Diego Mission
Road, Mission Valley, 561-0000.
Trix, rock, Thursday through
Saturday; Brax, Cameron and
Hollis Gentry Ensemble, jazz,
Sunday and Monday; Forward
Motion, contemporary, Tuesday and
Wednesday.

Monterey Whaling Company, 887
Camino del Rio South, Mission
Valley, 291-1638. Phil Stumpo,
comedy and music, Thursday
through Saturday; Rite Half,
contemporary, Sunday and Monday;
with the Rebecca Drake Hoag
Star Route, Sunday; the Twosomes,
rock and roll, Tuesday and
Wednesday.

Navejo Inn, 8515 Navejo Road, San
Carlos, 465-1730. BBL, rock and
roll, Tuesday through Saturday;
Red Alert, rock and roll, Sunday
and Monday.

Pal Joey's, 5147 Waring Road,
Allied Gardens, 296-7875. Fin
Brigham's Preservation Band,
Dixieland, swing, and oldies, Friday
and Saturday.

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

Smuggler's Inn, 4102 Fashion
Valley, Fashion Valley East,
291-7179. The Rockaways, music
and fun from the '50s to the '80s,
Tuesday through Saturday.

Spirit, 1130 Buena Vista Avenue, Bay
Park, 276-3963. The Hurricanes,
blues and rhythm and blues, the
Swingin' Barracudas, rock and roll,
Thursday; Jay Harris and the
Speedsters, rock and roll; Mitchell
Cornish and the Hell Hounds, rock
and roll; Tamme and the
Monthlies, rock and roll; Sheba,
rock and roll; Friday: Broken Edge,
rock and roll; Lanes of Motion, rock
and roll; She's Like, rock and roll,
Saturday; "Battle of the Singers"
with Mojo Nixon and Mitchell
Cornish, Tuesday; Wicked Fence,
rock and roll; Cal and Zo, rock and
roll; Sheba, rock and roll; Urban
Umbrella, rock and roll, Wednesday.

Springfield Wagon Works, 5255
Kearny Villa Road, Kearny Mesa,
565-2272. Jo Truener, piano bar,
Thursday through Sunday.

Tio Leo's/Mira Mesa, 10787
Mission Gorge Road, 665-1461.
Joe Stewart, contemporary and
country, Wednesday and Thursday;
Costa V, contemporary, Friday and
Saturday; Darro Lopez,
contemporary, Sunday through
Tuesday.

Tio Leo's/Mission Gorge, 6333
Mission Gorge Road, Mission
Gorge, 280-9944. Costa V,
contemporary, Thursday, Sunday,
and Monday; Joe Stewart,



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

Tuesday-Saturday
50¢ WELL DRINKS,
beer & wine 8:00-9:00 pm
NO COVER

Thursday—tonight!
LADIES' NIGHT
25¢ DRINKS
10:30-11:30 pm

Saturday
ST. PATRICK'S
PARTY
50¢ WELL DRINKS,
beer & wine 8:00-9:00 pm
GREEN BEER
\$1 ALL NIGHT
NO COVER

Sunday only
LIVE JAZZ
6:30-9:30 pm
jazz group
MEDIA
Funk & soul
dance music
9:30 pm-1:30 am

Monday only
LIVE JAZZ
with
ELLA RUTH
PIGGEE
NO COVER

Tuesday
\$1 ICED TEAS
all night

Wednesday
FRESH FROZEN OR
REGULAR MARGARITAS
\$1 ALL NIGHT
"Greek Night"

Dress code, must have proper I.D.
6205 El Cajon Boulevard (1 1/2 blocks east of College Blvd.)
287-7332

contemporary and country, Friday, Saturday, and Tuesday; Expresso, contemporary, Wednesday.

Wrangler's Root, 6608 Mission Gorge Road, Mission Gorge, 280-6263: Steve Cray, country, Tuesday through Saturday; live country music, Sunday and Monday, call club for information.

San Diego South

Anthony's Harborside, 1355 North Harbor Drive, downtown, 232-6358: Old Ridge, comedy and

music, Tuesday through Saturday, Tuesday.

Aster Bowl, Turquoise Lounge, 4356 Thirtieth Street, North Park, 283-3135: Moment's Notice, contemporary, Thursday; Fundi and Good Company, contemporary, Friday and Saturday; Music Magic, contemporary, Wednesday.

Barnack 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: Stone's Throw, vintage jazz, swing, and rock, Wednesday through Saturday; Tommy Rocket, comedy

and music, Sunday through Tuesday.

Cafe Angelique, 1578 West Lewis Street, Mission Hills, 299-3550: David and Francesca Savage, light classical, early evening Saturday and Sunday brunch.

Cafe del Rey, 1549 El Prado, Balboa Park, 234-8531: Dale Vernon, piano and guitar variety, Tuesday through Saturday evenings and Sunday afternoon.

Crossroads, 345 Market Street, downtown, 233-7856: The Big City Blues Band, blues and jazz, Wednesday through Saturday; jazz jam session, Sunday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 233-5572: The Ron Bolton Band, rock, Thursday through Saturday; L.A., rock, Sunday and Monday; Wheels, rock, Tuesday and Wednesday.

Dunkin's, 4225 El Cajon Boulevard, East San Diego, 293-6581: Paul Gregg, piano bar, Wednesday through Monday.

Dwight Magg's, 31st and University, North Park, 298-8584: San Diego Storytellers, tall tales and folk stories, early evening Thursday; Paul and Carla Roberts, international folk music, Friday; Tom and Judy Carlstrom, folk music, Saturday; Paco Sevilla and

Rodriguez, flamenco guitar, Sunday; Old Time Hoot Night, Monday; the Peter Sprague Trio, jazz, Tuesday; Bluegrass Jambores, Wednesday; Lunch Hour Shows: Turry, jazz piano, Wednesday through Friday; Early Evening Shows: Lynn Hall, Latin American harp, Thursday; Tom Cahoon, folk music and originals, Saturday.

Fat City/China Camp, 2137 Pacific Highway, downtown, 232-0686: Harvey and Sindy St. Joe, jazz, swing, show tunes, and pop, Friday and Saturday.

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island, 234-6242: J.J. Frank and the

Condition Orchestra, pop, the Zengeman Jazz Quartet, jazz, Friday through Sunday.

Hotel San Diego, 339 West Broadway, downtown, 234-0221: Skip Garcia, contemporary and originals, Thursday through Saturday.

Imperial House, 505 Kalmia (at Park Boulevard), Hillcrest, 234-3025: Warner Jure and Richard James, jazz, Friday and Saturday.

"The Invaders", at the dock at 1066 North Harbor 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, Hillcrest, 297-3017: King Biscuit Blues, blues and rhythm and blues, Thursday through Saturday; Charlie Muschewitz and

the Blonde Bruce Band, blues and rhythm and blues, Wednesday.

Mona Lisa Restaurant and Cocktails, 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, 232-1772: The Art Resnick Trio, jazz, Friday and Saturday; the

Bobby Gordon Discoland Band with Wally Millard, jazz, Saturday noon.

Patrick's II, 428 F Street, downtown, 233-3077: The Sy Rainey Trio, jazz, Wednesday; Pro 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 Diego, 283-7448: The Urban Duo, classical James and Friends, jazz, early evening Tuesday through Thursday; Anna Bjornson, Herman Salerni, and guests, opera highlights, pop, and show tunes, early evening Friday and Saturday.

Raphael's, Travelodge Tower, 1960 Harbor Island Drive, Harbor Island, 291-6700: Jarrett Renshaw, acoustic contemporary guitar, early evening Tuesday through Saturday.

Salerno's, 3302 University Avenue, North Park, 280-6263: Richard James and Friends, jazz, early evening Tuesday through Thursday; Anna Bjornson, Herman Salerni, 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 Colowus and Co., contemporary, Tuesday through

Every Tuesday in March
DAGO FROM DIEGO

Wednesday, March 28
THE BLONDE BRUCE BAND

Every Thursday, Friday, Saturday
KING BISCUIT BLUES

S.D.O.B. presents
CHARLIE MUSSELWHITE
Wednesday, March 21, 9 pm
"Hollywood Fats" Fred Kaplan, piano, etc.

If you want an excellent American dinner or music or dancing... try the
MANDOLIN WIND RESTAURANT
308 University Ave., Hillcrest 297-3017

STONE'S THROW
VINTAGE MUSIC
'20s to '60s
Wednesdays-Saturdays
9 pm-1 am

THE BOAT HOUSE

2040 Harbor Island Dr.
291-4010

MONK'S
TRIX Tonight through Saturday

Every Sunday & Monday it's
JAZZ IN THE VALLEY

featuring **BRUCE CAMERON/HOLLIS GENTRY ENSEMBLE**

FORWARD MOTION
Starts Tuesday, March 20th

ST. PATRICK'S DAY CELEBRATION
Open 12 noon
Green Budweiser 75¢ Irish coffee or Monk's coffee \$1.25
Emerald Kazis 2 for a dollar
Mulligan's Stew Commemorative T-shirts
Thursday is Happy Hour all night

Monk's
10475 San Diego Mission Rd.
563-0060

REFLECTIONS
BETTER REFLECTIONS?

welcomes
Doris Cole
Tuesdays-Saturdays from 8:00 pm

St. Patrick's Day 3-Day Celebration

Thursday, March 15 **KIFM-98 Champagne Ladies' Night**
50¢ beer, wine & champagne
98¢ well drinks • Prizes • Giveaways

Friday, March 16 **Start Early!**
Irish coffees • Bushmill shooters
Bailey's—\$2.25

Saturday, March 17 **St. Patrick's Day Party**
Special drinks
Music by Doris Cole

Sheraton-Harbor Island East
1380 Harbor Island Drive, San Diego

POLKA DANCES
every Friday & Saturday
at 8:00 pm
ST. PATRICK'S DANCE
SATURDAY
ALL-YOU-CAN-EAT
CORNED BEEF
SMOCCASBOED
FROM 5:00 PM
\$5.25
Free Irish hats
BAVARIAN INN
Call for reservations
425-4000

the Old Time CAFE
RESTAURANT FOLK CLUB
FOLK • BLUES • BLUEGRASS
1464 North Highway 101, La Jolla 435-4030
Reservations Recommended

Thursday 15	PERCY WATSON & PERRY SHANNON	7:30
Friday 16	TRADITIONAL & TOPICAL FOLKSONGS	7:00 & 9:00
	Laurie Brown & Rob McIntosh	
	Laurie and Rob are singer-songwriters on the San Diego scene. Laurie combines traditional folk tunes, blues, and pop with a variety of traditional and original tunes. They have an intimate and lively with their music. Laurie is a multi-instrumentalist. Rob is a multi-instrumentalist.	
	MELISSA MORGAN <i>Acoustic Singer</i>	
Saturday 17	SPECIAL ST. PATRICK'S DAY SHOW THE PARADISE STREET BAND	7:00 & 9:00
	We promise absolutely no green beer... no green coffee... but great Irish music!	
Sunday 18	MUSIC & DANCES OF IRELAND, SCOTLAND AND THE SHETLAND ISLANDS THE BOYS OF THE LOUGH	7:00
	They're 100% Irish. They're 100% Scottish. They're 100% Shetland. They're 100% Irish, Scottish, and Shetland. They're 100% Irish, Scottish, and Shetland. They're 100% Irish, Scottish, and Shetland.	
Tuesday 19	OLD TIME HOOT NIGHT Open-house—musicians and all are welcome	7:30
Wednesday 20	OLD TIME MUSIC SANDY BRADLEY & THE SMALL WONDER STRING BAND	7:30
	Locals and visitors are invited to join in the fun. The band is made up of local musicians and is a fun, lively, and entertaining group. They play a variety of old-time music, including bluegrass, clogging, and more.	
Thursday 21	WOMEN'S MUSIC & JAZZ BLUEGRASS THE ROBIN FLOWER BAND	7:00 & 9:00
	COVER CHARGE NIGHTLY • BEER & WINE	

Know your brass from your oboe!

Understand, perform and create any music better.

JazzSchool
creating musicians

a non-profit organization
Hal Crook, Director
284-5240

Bar Samuel's
Grill

March 17th
Paddy O'Samuel's

OUTDOOR CONCERT
10 hours live music
12 noon-10 pm
OUTDOOR BARBEQUE

5 CARELESS LOVERS RHYTHM KINGS BLOND BRUCE BAND
SMOKEY WILSON & FRIENDS

581 Westlake • Encinitas 942-9490

DOC MASTERS
in the Shelter Island Marina Inn
Phone 223-2572

Wednesday through Saturday 9 pm-1 am

Ron Bolton Band

Sunday and Monday 8 pm-12 am

L.A. WHEELS
Coming March 20

Backstage Productions
presents

REFLECTORS



featuring new bass player, Mark Gould

Thursday & Friday
appearing at
Jose Murphy's, 4302 Mission Blvd.
Pacific Beach • 270-3220

Saturday (St. Patrick's Day)
appearing at
Glamo's Night Club, 380 N. El Camino Real
Encinitas • 942-1676

Saturday: Ducktail Revue, vintage
rock, Thursday and Friday happy
hours and Monday evening.

Solead's, 425 West B Street,
downtown, 232-7588: Ron
Satterfield and Joyce 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 Cole,
contemporary, Monday and
Tuesday.

The Top of the Park, Park Manor
Hotel, 525 Spruce Street, Hillcrest,
295-2181: Bee Joe Kunkel, piano
bar, Thursday through Saturday.

Triton, 6011 El Cajon Boulevard,
East San Diego, 583-3249: Rita
Ruth Pizgic, jazz and blues,
Tuesday through Saturday.

Trojan Horse, 6179 University
Avenue, East San Diego, 682-1070:
The U Band, rock and roll,
Thursday through Saturday.

Tuba Man's, 2551 University
Avenue, North Park, 295-9426: Live
music, Friday through Sunday; call
club for information.

Tuba Man's No. 2, 7149 El Cajon
Boulevard, East San Diego,
698-6042: Tobacco Road, vintage
jazz and boogie-woogie, Thursday;
recorded music, Friday, Monday,
and Wednesday; the Chicago Six,
Dixieland, Saturday; the Family
Bluegrass Band, bluegrass, early
evening Sunday; Wet Toast,
contemporary, Tuesday.

East County

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

Baxter's, 1025 Fletcher Parkway, El
Cajon, 442-9871: Rocks, rock and
roll, Tuesday through Saturday;

Black Angus, 1000 Graves Avenue,
El Cajon, 440-5055: The Head
Band, rock and roll, Tuesday
through Saturday.

Blurred Stone Two, 7059 El Cajon
Boulevard, La Mesa, 463-2263: Irish
music with Brian Connelly,
Wednesday through Saturday.

The Bonedicks Restaurant, 8320
Parkway Drive, La Mesa, 465-3669:
Jerry Burchard, contemporary
piano, Thursday through Saturday;
Bruce Robbins, contemporary,
Sunday and Monday; Jim Moore,
contemporary, Tuesday and
Wednesday.

Bull and Bear, 600 North Second
Street, El Cajon, 440-5757: Chum
Reaction, contemporary, Tuesday
through Saturday; Delene,
contemporary, Monday.

The Calypso Lounge, 975
Greenfield Avenue, El Cajon,
440-9526: Ron Morris,
contemporary, Friday and Saturday.

Circle D Corral, 1013 Broadway, El
Cajon, 444-7443: Country
Casanova, country, Tuesday
through Saturday; live country
music, Sunday and Monday; call
club for information.

Dan's West, 5286 Baltimore Drive,
La Mesa, 462-4533: Southern
Comfort, country, Wednesday
through Sunday.

Phin Springs Inn, 15505 Highway
80, El Cajon, 443-9568: Free Rein,
country, Friday through Monday.

George Joe's Restaurant, 9586
Murray Drive, La Mesa, 469-6158:
Danny Topas, contemporary and
variety, Thursday through Saturday.

The Horseshoe Tavern, 7664
Broadway, Lemon Grove, 469-6344:
The Smith Brothers, country rock,
Friday and Saturday.

Hungry Hunter, 802 Fletcher
Parkway, El Cajon, 442-0517: Terry
Schmidt, contemporary, Tues day
through Saturday.

Kentucky Stud, 1137 Woodside
Avenue, San Diego, 448-3402: South
Forty, country, Friday through
Sunday.

Lakeside Hotel, 9940 River Street,
Lakeside, 443-9591: Red Lane and
Ramblin' Fever, country, Friday
through Sunday.

Live City Springs Resort, Old
Highway 80, Boulevard, 766-4288:
Black Country Blues, country,
Saturday.



Le Chalet Entertainment by the Sea DANCING

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 \$50

Friday 4-5, Early Bird Happy Hour, well drinks \$50

Monday-Saturday, 5-7, well doubles \$1.25.



TRANZACTION

Thursday, Friday & Saturday
March 15, 16 & 17



The West Coast Band

Sunday & Monday
March 18 & 19. No cover.



THE SOURCE

Tuesday & Wednesday
March 20 & 21. No cover.

St. Patrick's Day Party
with

TRANZACTION

Party starts at 8:00 a.m. Live entertainment starts at
3:00 p.m. Drink specials, Irish beer & comed beef.

5046 Newport Ave. Ocean Beach
222-5300

Lorenzo's, 596 Broadway, El Cajon,
442-9606: Full Circle,
contemporary, Tuesday through
Saturday; Pro Brigham's
Preservation Band, Dixieland jazz,
Sunday and Monday.

Magnolia Mulaney's, 8861
Magnolia Avenue, San Diego,
448-8500: Ipo Pacho, rock and roll,
Wednesday through Saturday.

Mr. Bill's Backroom Saloon, 399
North Magnolia, El Cajon,
447-4500: Hubson and Best with
Dave Stacione, contemporary and
variety, Wednesday through
Saturday; Steve Morris, comedy and
contemporary, Sunday through
Tuesday.

Spring Valley Inn, 9034 Campo
Road, Spring Valley, The Best
Farmers, rockabilly and country,
Sunday.

The Turquoise Lounge, 3075
Severn Drive, La Mesa, 465-1526:
Status, rock and roll, Tuesday
through Saturday.

Van Winkle's, 10055 Mission Gorge
Road, San Diego, 449-0060: California,
country, Thursday through
Saturday.

Park Place, 1280 Fletcher Parkway,

El Cajon, 448-1111: Prophet, rock
and roll, Tuesday through Saturday;
RPM, rock and roll, Sunday and
Monday.

Sedon's, 7353 El Cajon Boulevard,
La Mesa, 460-1500: Steve Monas
and Finest Action, contemporary,
Tuesday through Saturday; Tim
Kover and T.S.S.B., one-man band
variety, Sunday and Monday.

Silver Spur, 7941 Mission Gorge
Road, San Diego, 448-4882: Lightnin'
Train, country, Wednesday through
Saturday.

South Bay

South Bay

Bavarian Inn, 1410 Broadway,
Chula Vista, 625-1800: The Lene
Dewer Polka Band, polka music,
Friday; live polka bands, Saturday.

Black Angus, 707 F Street, Chula
Vista, 426-9200: The Buzz, rock and

roll, Tuesday through Saturday.

Bull N' Stick, 608 Palm Avenue,
Imperial Beach, 429-3339:
Thrillercock, rock and roll,
Thursday through Saturday;
Massmakers, contemporary,
Sunday through Tuesday.

China Five Restaurant, 569 H
Street, Chula Vista, 426-5051: Jeff
Bryan, acoustic contemporary,

Thursday through Saturday.

Country Bumpkin, 1962 Palm
Avenue, Imperial Beach, 429-1161:
The Savvy Brothers, country,
Tuesday through Saturday; live
country rock, Sunday and Monday;
call club for information.

Dance Machine, 1962 Palm Avenue,
Imperial Beach, 429-1161: Hamlet
rock and roll, Tuesday through

PADRES OPENING DAY & ALL GAMES ON SALE

YES March 27 VAN HALEN May 20 & 21
ADAM ANT April 22 OZZY OSBOURNE March 31

On sale now: **BILLY IDOL** tonight, Thursday, 3/15
ROMANTICS 4/13
TEMPTATIONS & FOUR TOPS 5/9

Coming soon: **SCORPIONS**
JUDAS PRIEST

Deposit now:
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84 OLYMPICS • KENTUCKY DERBY

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ticket agency **x Murray's** tickets
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LIVE ENTERTAINMENT AND D.J.s—
7 NIGHTS A WEEK

Phone 291-8635
5373 Mission Center Rd.

Thursday, March 15 through
Saturday, March 17

Live music by **THE LONDON BROTHERS**

Thursday (all night) \$1 drinks

Friday, March 16
Beat the Clock Night
6:00-6:30 25¢ drinks 6:30-7:00 75¢ drinks 7:00-7:30 \$1 drinks

Saturday, March 17—Open at 2:00 pm

Flanigan's St. Patrick's Day Party

- Happy hour, 2:00-6:00 pm
- Draft & drinks 75¢
- 2 bands
- Party favors

St. Pat himself would say,
as he raised a glass of cheer,
"The way to celebrate my day
is with a mug of beer."



3:00 pm to 5:30 pm

9:30 pm to 1:00 am

Monday, March 19
Coors College Night
50¢ Coors draft
\$1 well drinks

Live music by
NETWORK

Tuesday, March 20
Ladies' Night at Flanigan's
\$1 well drinks

Live music by
Caprice

Wednesday, March 21
Fashion International presents
Super Fashion Auction
Free giveaways every show. You name the price.

This ad is good for \$1 off cover charge. Expires 3/31/84.

The fabulous Spud Brothers



Dance to the great sounds of the '50s & '60s
Tuesday-Saturday beginning at 8:30 pm

HANAIEI HOTEL
2270 Hotel Circle N., Mission Valley—297-1101



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

Dick's Cocktails, 317 Third Avenue, Chula Vista, 422-1566: Lee Whittington, contemporary and country, Thursday through Saturday.

Hungry Hunter, 1344 Palm Avenue, Imperial Beach, 423-0553:

Live entertainment, call club for information.

Hatch's, 1463 Palm Avenue, Imperial Beach, 423-3479: Bruce Robbins, contemporary, Tuesday through Thursday; East Coast, contemporary, Friday and Saturday.

Joy's, 415 Broadway, Chula Vista, 420-4628: Louie and Pita, contemporary and Latin, Thursday through Monday; the Rebels, rock,

oldies, and Latin, Tuesday and Wednesday.

La Mesa, 1441 Highland Avenue, National City, 474-3222: Bruce Robbins, contemporary, Tuesday through Thursday; East Coast, contemporary, Friday and Saturday.

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City, 475-7313: Fonda Turner and the

Silver Spurs, country, Friday and Saturday.

Marisol, 1680 Broadway (at Main Street), Chula Vista, 429-8045: Colour, Latino, Thursday through Sunday.

The Ne-Trophy Lounge, 999 National City Boulevard, National City, 477-5753: Vergie and the Orient Express, contemporary,

Thursday through Sunday; Mised Company, contemporary, Monday through Wednesday.

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 Terry Irvine,



SANDY STEWART

Tuesday through Saturday, 9:00 pm-1:00 am

EDDIE HARRIS

Sunday & Monday 8:00 pm-12:00 am



Summer House Inn 7955 La Jolla Shores Dr.

Bunbury's

Steaks • Seafood • Cocktails
9006 Mira Mesa Blvd. 578-8666

ST. PATRICK'S DAY CELEBRATION

Corned beef and vegetables \$3.95
Green beer 75¢
All Bushmill's drinks \$1.25
Free party favors • Live entertainment by
ARS NOVA
appearing every Thursday, Friday & Saturday
9 pm-1 am

PAUL TY
appearing Tuesday & Wednesday
8:30 pm-12:30 am

Happy Hour 4:00pm-7:00pm Monday-Friday
Free munchies

CROSSROADS
345 Sunset Street
Downtown in the
Center of the City
On the corner of 34th &
Newark 233-3830

BODIES

Thursday, March 15

LONE RIDERS

Want to say something about this band—
"They are great!"

Friday, March 16

HURRICANES

#1 Rhythm & Blues at its best.
Come dance the night away.

Saturday, March 17

THE BEAT FARMERS

North County Entertainer
Magazine nominees for:
1. Best new music band
2. Best country/western band
3. Entertainers of the year
4. Best recording

Sunday, March 18

CURBS

Rock 'n' Roll dance band—
just HOT.

Every Monday and Tuesday

BUDDY REED AND THE ROCKITS

Just in from Eastern tour; making S.D. their home;
and Bodie's has them.
P.S. Ladies' Open Pool Tournament starts 8 pm

Wednesday

HURRICANES—Still #1 Rhythm & Blues

Mary's Lunch Specials—just for you. Plus other goodies.
For all nighters we open 6:00 am. Cover Friday only.

6149 University Avenue • 583-5700



Jon Sandoval & Apropos

Tues. through Sat.
8:30 p.m.-1:30 a.m.
New Champagne Happy Hour
Tues. through Fri. 5:00-8:00 pm

Pavillon Lounge
(Located atop the East Highway)

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

Now Appearing

Tuesday-Saturday
Beginning at 9 p.m.
"STAMPEDE"



Join us for a dancin' good time
Mon. thru Sat. and if you can't
dance to Country Music we'll teach
you Tues.-Thurs. 7 to 9 p.m. HAPPY
HOUR WEEKNIGHTS 4 to 9 with
Margaritas served until 7. Wed.
Nite is "Ladies' Nite" with \$1.00
Margaritas. Try our great Sunday
Brunch from 10 a.m. to 2 p.m.

ABILENE



8022 Clairemont Mesa Blvd. 560-8022

Thursday, Friday and Saturday, March 15, 16 & 17

FORWARD MOTION



Every Monday—music starts at 8 pm

HAL CROOK 14-PIECE JAZZ BAND

Wednesday, Thursday, Friday & Saturday,
March 21, 22, 23 & 24

DEVOCEAN

contemporary, country rock, and
comedy, Thursday through
Saturday.

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

Wild Turkey, 5080 Bonita Road,
Bonita, 267-2550: The Blitz
Brothers, rock and roll, Tuesday
through Saturday; dance to

recorded oldies, Sunday and
Monday.

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
free.

Rock & Roll

The Johnny Almond Rhythm
Recess: Heavy Nine Co.
Whiskey Flats
Ar Nova: Bunbury's
Bandit: Dance Machine

BBC: Navajo Inn
The Beat Farmers: Bodie's, Spring
Valley Inn
The Belar Boys: Henry's
The Blue Black Angus/Chula Vista
The Blue Brothers: Wild Turkey
Bobby Chevrolet and the Shames:
Jose Murphy's
The Ron Bolton Band: Doc
Masters
Born Cries: Kelly's Pub
Bratz: Distillery Nightclub

Broken Edge: Spirit
Cal and Zac: Spirit
Chubb: Rides
Mitchell Cornish and the Hell
Hounds: Spirit
Crystal: Flanagan's
Destiny: Vista Entertainment
Center
Dirk Debonaire: Windrose, Rodes
Ducktail: Rovers: Sheraton Harbor
Island
The F-ones: Bobby G's

PACIFIC EAST ESPRESSO

235 N. El Camino Real, Encinitas • 436-1248



St. Patrick's at Pacific East Espresso

Peter Sprague
with special guests, John Lettich, winds and Steve Huffstetter
on trumpet from L.A., played with Toshiko/Lew Tabackin
Big Band, March 16 & 17, 8:00 pm-11:30 pm.

Peter & Tripp Sprague

will play for your entertainment during our special Sunday Champagne Brunch,
March 18, 10:00 am-1:00 pm

To Celebrate St. Patrick's Day

20%-50% off

all merchandise in our retail store Thursday, March 15-
Thursday, March 22. Bring this ad for a special bonus gift.

Open Mon.-Thurs. 6:30 am-9:00 pm, Fri. & Sat. 6:30 am-midnight; Sunday 9:00 am-4:00 pm



Tickle Your Tastebuds.*



Don't miss our
ST. PAT'S CELEBRATION
Saturday, March 17, all day

DOS AMIGOS MEXICAN FOOD

*Family Prices—Most menu items under \$5.

1904 Quivira Rd. • West of Sea World in Marina Village • 223-8061

MUSIC MART

THEY'RE HERE—THE NEW PRODUCTS—FROM
KORG THAT IS AND THE SAVINGS ARE HOT
IT'S NEW

KORG POLY 800

It's the world's first affordable 8-voice polyphonic
synthesizer with 64-program memory, editing, and
sequencer. All for under
\$800



UNBELIEVABLE THE NEW MM-25 FROM KORG

A full feature monitor
25 waits includes line, keys, guitar and
distortion inputs—great sound at a great
price, reg. \$259
NOW ONLY \$189



KORG PME 40X EFFECTS CENTER

The system of the future is here now. Buy any 2
Korg pedals and get this PME 40X
effects center regularly priced at \$199
ABSOLUTELY FREE.



KORG KMX-8 MIXER

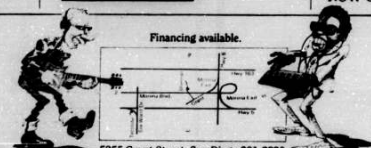
Come in for a demo, now in stock, reg. \$429
NOW ONLY \$299



ROLAND JUNO-60 reg. over \$1800
NOW ONLY \$799



PEARL 5-PIECE OUTFITS
reg. \$950
NOW ONLY \$499



Financing available.
\$355 Grant Street, San Diego 291-2330
(off Morena Blvd., take Sherman Street to Grant)
Great location • Free parking

Be sure to come to our
ROLAND EXTRAVAGANZA
March 17, featuring performances
and clinics by the Roland pros.

RODEO
457-5590

Thursday, March 15

CLUB LAND

Special appearance by a mystery group!
Plus, the usual stuff, 6:00-9:00 pm
254 draft beers, 50¢ hot dogs, cheap wells, that
jack cheese, tee shirts, prizes, etc.

Records and a witty banter by
Russ T. Nalze

Friday, March 16

CLUB LAND
& Rick Elias Band

Saturday, March 17

St. Patrick's Day!
Get lean, green & mean at the Rodeo!
Special prices on Green Rooster Beer.

9/1X D.J. Russ T. Nalze hosting the fun!

Sunday, March 18

9/1X Dance Party
with a surprise D.J. featuring
Urban Umbrella
Most drinks \$1.00

Thursday, March 22

Joey Harris & The Speedsters

Friday, March 23

Dirk Debonaire

Birthday Party

Come help Dirk turn 29 again!

Tuesday, March 27

Dwight Twilley

Wednesday, March 28

The Joe Perry Project
"This is the loudest band I've ever heard
in my life!" —
Left Bankers from
Silverfish Audio

New Rodeo Happy Hour —
Tuesday through Friday
75¢ most drinks 4:00-6:00 pm
\$1.00 6:00-7:00 pm \$1.25 7:00-9:00 pm

Rodeo records courtesy of
Associated Vinyl

The Rodeo is located on the corner of La Jolla
Village Dr. and Villa La Jolla Dr.
For more information, call 457-5590.
You must be 21 or older to enter and
pictures I.D. is required.
Dress Code.

Mulvaney's Escandido, Old
Pacific Beach Cafe
The Rick Elias Band: Mulvaney
The Features:
Mulvaney's Escandido, Left's
Greenhouse
Flywell, Home
France: The Lantern
Joey Harris and the Speedsters:
Sport, Left's Tavern, Mulvaney
The Head Band: Black Angus/El
Cajon
Hip Pocket: Chipping Black
Illusion: Mom's Saloon
Incognito Rockers: Ralph and
Eddie's
Ipsa Facta: Marmala Mulvaney's
Kicks: Buster's
L.A.: Doc Masters, Donaghy's
Laws of Motion: Sport
The London Brothers: Windrose,
Flanigan's
The Mar Dels: Old Pacific Beach
Cafe
Men That Don't Work: Tuba Man's
Lee Michaels: Left's Tavern
Moving Targets: Left's Tavern
Partie Beach Club
Pocketful: Mom's Saloon
Red Alert: Nevada Inn
Buddy Reed and the Rockettes: Left's
Tavern
The Reflectors: Glenside, Jose
Murphy's
Ricky and the Jets: Left's Tavern
Tavern, Atlanta
Ricola: Hill House
The Roosters: Hill House
RPM: Black Angus/Mission Valley,
Park Place
Sheba: Spirit
Shell Life: Spirit
Shy Hawks: Outrigger Nightclub,
Dustlery East
The Siers Brothers: Left's
Greenhouse
The Sources: Le Châlet, Left's Tavern
Spectra: Bobby G's
The Spud Brothers: Islands
Lounge, Hill House
Stations: Turquoise Lounge
The Swingin' Barnacles: Spirit
Tammie and the Moonshiners: Spirit
Tadi: Mulvaney
Thrillseeker: Bull N' Stick
Thunderbolt the Wondercolt:
Curtis Murphy's
Toys: Whiskey Flats
Transaction: Le Châlet
Trix: Mark's
The Twosomes: Curtis Murphy's
Monterey Whaling Co.
Urban Umbrella: Spirit
The Us Band: Triton Horse
The West Coast Bands: Le Châlet
The West Coast Veterans:
Windrose
Wheels: Doc Masters
Wicked Fence: Spirit
Yaboo: Ralph and Eddie's
Yikes: Beach Club

**Contemporary/
Top 40**

Judy Ames: Henry's
Apricot: Le Pavillon Lounge
Arts: Holiday Inn/Mission Valley
The Joe Azavillo Trio: Rancho
Bernardo Inn
John Barber and Melissa
McCracken: Jolly
Roger/Sageport Village
The Kirk Bates Trio: Sandtrap
Lounge
Jeff Bryan: Bunbury's, China Five
Restaurant
Jerry Burkhardt: The Boonocks
Restaurant
Chairs: Islands Lounge
Chain Reaction: Bull and Bear
Jason Chase: La Hacienda Cantina
Colin and Karen: La Posada del
Sol/La Jolla
George Colovos and Co.: Sheraton
Harbor Island
Rick Casey: Mulvaney's/Coronado
Costa V: The Leo's/Mira Mesa and
Mission Gorge
Donna Cate: Tom Ham's
Lighthouse
Delene: Bull and Bear, Victor's,
Curtis Murphy's
Devoans: Blackwood
Dusty and Melissa: Tom Ham's
Lighthouse
East Coast: La Maze
Michael Edwards: Hungry
Hunter/Rancho Bernardo
Espresso: The Leo's/Mission Gorge,
Victor's, McP's
Forward Motion: Blackwood,

**A JAZZ
LOVER'S
DELIGHT**
JAZZ JAZZ JAZZ

Salmon House presents
**THE OCEAN BEACH
JAZZ ENSEMBLE**
Friday, March 16, & Saturday, March 17,
and March 23 & 24,
8 pm till closing.
Great for listening and dancing.
No cover charge.
Dine and dance on beautiful Mission Bay.

Salmon House
Salmon and seafood specialties.
"Sweeping view of the Harbor"
1970 Quivira Road, Marina Village
223-2234

TheBar
Spirits & Cheers

HARBOR ISLAND'S ONLY CONTINUOUS
**88¢
HAPPY HOUR**
ALL REGULAR COCKTAILS
11:00 am until closing, 7 days a week.
Hors d'oeuvres from 4:00-7:00 pm daily.
Entertainment from 6:30 pm, Tuesday-Saturday.

**VISCOUNT
HOTEL**
1960 Harbor Island Drive, San Diego 291-6700

**STEAK HOUSE
LA HACIENDA
RESTAURANTE**

Jason Chase
Rock 'N Roll Piano
Guitar
Comedy
Tues. thru Sat.
Beginning at 9 p.m.

**Bill
Brackett**
Monday nights

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

IRISH PUB
1107 Orange Ave.
Coronado 435-5280

**Spend
St. Patty's Day
at a Real Irish Pub!**

Celebrate all week with
Jackstraws
Wed. 9 pm-1 am
Sat. 2 pm-6 pm
Espresso
Thurs., Fri., Sat. 9 pm-1 am

We don't pretend to be Irish just on St. Patrick's Day —
we're stuck being Irish all year long — and you'll love us!

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SELL
TRADE**
We're open 7 days
Across from the Fire
Campus Drive-In

PSYCH SALE!!!

Rain Parade \$5.99
Long Ryders \$4.99
Unclaimed 12" \$3.99
Three O'Clock \$5.99
Radio Tokyo Tapes \$5.99
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Dream Syndicate 12" \$3.99
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Last (import) \$7.99
Rainy Day (comp.) \$4.99
Warrior Tales \$5.99
The Milkshakes (3 great new
imports) \$7.99

CASH PAID FOR USED LPs & 45s

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

Thursday-Saturday, March 15-17 & 22-24

**St. Patrick's
Weekend Party**
with
The Us Band
St. Patrick's Day special - Irish coffee \$1.75
Sunday, Tuesday & Wednesday, March 18, 20 & 21

France
Monday, March 19 • Band auditions • Call after 9:00 pm

MONTHLY SPECIALS
Sunday—Tequila Sunrise \$1.25
Monday—Bourbon well \$1.25
Tuesday—Wear Trojan Horse t-shirt or hat—
50¢ off any drink
Wednesday—Long Island Iced Teas \$1.25
Thursday—Tequila well drinks & margaritas \$1.25
Friday & Saturday—All well drinks 7:30-8:10 pm

HAPPY HOUR
4:00-7:00 pm daily
Kamikazes 65¢
Bud Pitchers \$1.75
Margaritas \$1.25
Well drinks \$1.00
Orange Crush 85¢

Mixes:
J.J. Frank and the Coalition
Orchestra: Harrison/Herry's
Full Circle: Lorenzini's
Fundi and Good Company: Aztec
Bowl
Ship Garcia: Hotel San Diego
Jim Gates and Sound Investment:
Rancho Bernardo Inn
Wayne Gine and Tony Levine: Old
Bavaria Store Restaurant
Lennie Huston and Dusty Beat:
Mr. Bill's Backroom Saloon
The Invaders: "The Invader"
Just Us: Vida Entertainment
Center
Russ Kirkpatrick: Hungry
Hunter/Oceanside
Russ Kirkpatrick and Dan Lehner:
Jolly Roger/Oceanside
Roberta Linn: Catamaran Hotel
Danny Lopez: The Leo's/Mira Mesa
Louie and Piaze: Jolly
Main Street: "Baltia Belle"
Bruce McKilloth: Arroyo's
Gloria Michaels and Spring Fever:
Hotel del Coronado
Mixed Company: The New Trophy
Lounge, La Avenida
Monahan's Noddy: Mexican Village,
Aztec Bowl
Jim Moore: The Boonocks
Restaurant
Steve Moussa and Finest Action:
Sartori's
Rae Mueke: Cigano Lounge
Music Magic: Aztec Bowl
Neutrol Grounds: Antonio's
Hacienda
Nikolais: Patrick's II
People Movers: Hilton Hotel
Eddie Preston: Barnacle Bill's
Pacific Glenside, Rancho's
Jarrett Renshaw: Raphael's
Peter Rubenstein: Rancho
Bernardo Inn
Bruce Robbins: Boonocks
Restaurant, La Maze
The Boonocks: Smuggler's Inn
The Rondeaux Brothers: Hungry
Hunter/Rancho Bernardo
Rick Sauter: Victor's
Terry Schmidt: Hungry Hunter/El
Cajon
Shine It On: Vacation Village
Hotel
Signed, Sealed, and Delivered:
Baltia Hotel
Tony Soraci and Co.: Henry's
Bob Stortillon and Key Largo: Our
Favorite Place
Starline: Vida Entertainment
Center
Vic Starr and Ace: Roadway Inn
Brian Stevens:
Mulvaney's/Coronado
Joe Stewart: The Leo's/Mira Mesa
and Mission Gorge
Sandy Stewart and Co.: Elario's
Ted and Dave: Ramada
Inn, Escandido
Don Tinsdale: El Canal, The
Bridge
Third Degree: Kearny Mesa Bowl
Dunay Tapes: George Joe's
Restaurant
Triple Play: Hilton Hotel
Vergie and the Orland Express: The
New Trophy Lounge
Linda Whitefield: Rancho Bernardo
Inn
Lee Whitington: Dock's Cocktails

**Blues/R&B/
Reggae**

The Johnny Almond Rhythm
Band: Fanny Nine Co.
Whiskey Flats
Big City Blues Band: Crossroads,
Le Châlet
The Blonde Blues Band: Mandolin
Wind, Samma's Grille
Bobby Chappelle and the Shames:
Jose Murphy's
Born Crossroads: Kelly's Pub
Tom "Cat" Courtney: Texas
Rodeo
The Five Careless Lovers:
Puncho's, Samma's Grille
The Hurt/Case: Spirit
International Reggae All-Stars:
Left's Tavern
King Biscuit Blues: Mandolin
Wind, Left's Tavern
Bob Long's Red Point Quartet:
Left's Tavern
Men That Don't Work: Tuba Man's
Charlie Musachille: Mandolin
Wind
Majic Vibes: Spirit
Ella Ruth Figgie: Triton/San
Diego, Old Pacific Beach Cafe

Bobby G's
Thursday-Saturday,
March 15-17
THE SOURCE
Thursday, ST. PAT'S WARM-UP PARTY
McMellon Balls \$1.00, Kazes 50¢
Saturday, March 17, REAL ST. PAT'S PARTY
McMellon Balls \$1.00, Kazes 50¢

Sunday-Tuesday, March 18-20
SPECTRA

Wednesday-Saturday,
March 21-24
THE ECHOES

MOVIEGOERS
Well drinks at Happy Hour price
with La Palma ticket stub.

485 FIRST ST., ENCINITAS 436-7387

Cigmos
in Encinitas
NIGHT CLUB
LIVE ENTERTAINMENT SEVEN NIGHTS A WEEK

Thursday-Saturday, March 15-17
THE REFLECTORS
ST. Pat's Day, March 17,
Green drink specials.

Sunday, March 18
**COMEDY COMES TO
NORTH COUNTY**
Professional comedians who have appeared
in clubs from New York to Las Vegas.
M.C. TONY STONE

Monday, March 19
PURL

Tuesday, March 20
SPECIAL GUESTS

DANCING
380 N. El Camino Real • 942-1578

Crystal's Emporium

**St. Patrick's
2 Day Parade
At O'Crystal's**

FRIDAY, MARCH 16

Happy Hour Noon - 8 P.M.
Irish Beer \$1.00
Irish Whiskey Shooters \$1.25
Keep the Glass
Hors d'oeuvres
Shouting Irish Band 4 - 8 P.M.

SATURDAY, MARCH 17

Happy Hour Noon - 8 P.M.
Irish Beer \$1.00
Irish Whiskey Shooters \$1.25
Keep the Glass
Hors d'oeuvres

(In front of the Town & Country Hotel)
500 Hotel Circle, Mission Valley, 294-9010

The Rhythm Kings: Samuel's
Grille
Shy Hands: Distillery Nightclub
Distillery East
Smiley Wilson: Samuel's Grille

Jazz

Appropos: Le Pavilion Lounge
The Joe Asanville Trio: Rancho
Bernardo Inn
Lori Belli: Prophet Restaurant
The Big City Blues Band:
Crossroads
Pro Brigham's Preservation Jazz
Band: Pat Jagg's, Patrick's II,
Lorenzo's
Bruce Cameron and Hollis Gentry
Ensemble: Old Pacific Beach
Cafe, Monk's
Jeanette and Jimmy Cheatham:
Babalu Hotel
The Chicago Six: Rolly Up Tavern



LET'S ACTIVE, Tonight, Thursday, SDBU's Backdoor

Tuba Man's No. 2
The Hal Creek Big Band:
Bachman

Freefall: Pancha's
Bobby Gordon Dixieland Band:
Our Place

Harvey and 52nd St. Jive:
Solead's, Far City/China Camp
Richard James: Imperial House

Salerno's
Wayne Jure: Imperial House
Bob Long's Red Point Quartet:
Rolly Up Tavern
Gary Mackenzie: Barr-X Ranch
House
Wesley Church's Steak House
Shay News: Prophet Restaurant
Wally Milford: Our Place
The North Coast Jazz Society:
Bobby's Burger Garden
The Ocean Beach Jazz Ensemble:
Salmon House
Ella Ruth Piggus: Triton/San
Diego, Old Pacific Beach Cafe
The Sy Ralney Trio: Patrick's II
The Art Ensemble: Our Place
Ron Satterfield and Keyes Lattin:
Solead's
The Peter Sprague Trio: Drusky
Maggie's, Pacific East Express
Tobacco Road: Drusky Maggie's,
Tuba Man's No. 2
Turley: Drusky Maggie's

Salerno's
restaurant with live entertainment

Live Jazz
Tuesday, Wednesday &
Thursday 8:30-11:30 pm
March 15: Richard James Trio
featuring Tom Finkenrider
March 20: Richard James, solo
March 21: Richard James &
Joe Martin/ensemble
March 22: Richard James &
Pat Burke vibraphonist

Opera & Show Tunes
at your table Friday & Saturday
Seating limited - Reservations suggested
Call 290-8183

3102 University Ave., San Diego, CA 92104
Your hosts: Herman & Rose Salerno

OUR PLACE

ST. PATRICK'S DAY PARTY!
12 pm - 3 pm
Dixieland Johnny Best with
Bobby Gordon Dixieland Band
(free green paper hats)
Punch and sodas \$2.00
Art Resnick Jazz Trio

3224 Fifth Ave. 230-1771
North of Mission Japanese Restaurant

Now appearing

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The 40-Contemporary Music
Thursday through Saturday 9:00 pm-1:30 am
In the cocktail lounge of
HOWL

7585 Clairemont Mesa Blvd. (next to E-Mart) 279-4501

Wholly Cats: Rolly Up Tavern
The Zergonian Jazz Quartet:
Harpson Henry's

Folk/Ethnic

Sandy Bradley and the Small
Wonder String Band: Old Time
Cafe
Laurie Brown and Rob McIntosh:
Old Time Cafe
Tom Caboose: Drusky Maggie's
Tom and Judy Carlstrom: Drusky
Maggie's
Colleen Martindale
Brian Connolly: Blarney Stone Too
Gene Doves Polka Band: Rosarion
Inn
Liane Hall: Drusky Maggie's
The Koto Trio: Miki-Son's
Lewie and Phil: Joey's
Sean McVicker: Blarney Stone Pub

Maissa Morgan: Old Time Cafe
The Perfect Cuts: The Capboard
The Paradise Street Band: Old
Time Cafe
Paul and Carla Roberts: Drusky
Maggie's
Peggy Shannon: Old Time Cafe
Peggy Wilson: Old Time Cafe

Country/Country Rock

Back Country Blues: Live Oak
Spring Resort
The Best Farmers: Bodie's, Spring
Valley Inn
Branded: Palomares Star
Breakdive: Valley Center Inn
Saloon
California: Van Winkle's



BROKEN EDGE, Saturday, Spirit

Dan Conner: Carriage House
Country Chassers: Circle D Corral
Country Comfort: Hutch's

Coyote: Stage Coach Inn
The Family Bluegrass Band: Tuba
Man's No. 2

Four Star Country: Oasis Bar
Free Rites: Flinn Springs Inn
Wayne Glen and Tony Iverson: Old
Bonita Store Restaurant
Russ Kirkpatrick: H.U. 377
Hansen/Crossroads
Russ Kirkpatrick and Dan Lehner:
Jolly Roger/Oceanside
Hill Lani and Kimball's Fever:
Loboside Hotel
Ronnie Lee and the Travellers:
Live Oak Springs Resort
Lightnin' Train: Silver Spur
Lone Star Country: The Country
Star Restaurant and Lounge
Ron Martin: Calypso Lounge
New Country: Country Side
Restaurant
Peggy's Taper Room
The Rebel Joe's
Wes Ruo and the Countrymen:
Charlie's Niteclub
The Seavy Brothers: Country
Bumpkin
Shenandoah: Don's West

BEACH CLUB
March 15
YIKES
8:10 SCHNAPPS SHOOTERS
Friday & Saturday, March 16 & 17
PARIS
Friday night—8:10 KARAOKE NIGHT

Next week
Not too to Appear & **SKIP & THE CADILLACS**

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Buttons, t-shirts, promos & posters

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Get the most for records & tapes—TOP CASH.
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Tuesday Andy's Season.

'Jazz' in Fun
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CHICAGO SIX DIXIELAND BAND
Saturday 9:00 pm

TOBACCO ROAD JAZZ BAND
8:00 pm
Guest screen T.V.
Cocktails, beer and fine food.
Families welcome. Food to go.
7149 El Cajon Blvd. (just east of 70th St.)
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SAVE 40% to 70%
16-day warehouse close out—all our back stock
must be sold!!

ATTN: SINGLES, DUO, TRIO PERFORMERS
50% OFF Pro Music Guitar Stands
List \$23.95. Now \$12.95. Over 50 in stock.
40% OFF All Mic Stands
Atlas, Rose, Manly, MTI. From \$17.95.
Over 70 in stock.
40% OFF Roland TB300—Roland TB303
Programmable drums and bass. List \$799.00.
Now \$499.00 for both units.
50% OFF Overton 1812-4 model
List \$705.00. Now \$349.00. 4 in stock.
40% OFF All Sony Microphones
All models to choose from.
40% OFF All Lawrence A 345
With volume control. List \$72.00.
Now \$39.00. 9 in stock.
70% OFF All Adams Acoustic Guitar Strings
Hundreds to choose from.

OVERSTOCKED GUITARS AND AMPS
50% OFF Hondo Deluxe Street Style
In all colors. List \$289.00. Now \$144.95.
15 to choose from.
40% OFF Applause Acoustic
Natural top. 4 to choose from.
List \$189.00. Now \$113.95.
40% OFF Roland JC50 Amp
List \$495.00. Now \$297.00. 4 in stock.

New Fender 6 channel power mixer.
200 watts per side. \$1195.00
Get two Rose P.A. cab. FREE

New Marshall 50 watt head. List \$1949.00
New Laney 50 watt head on sale—\$439.00
(stock of the '80s—Quiet Riot, Ratt & Romantics)

50% OFF Laney Rose Amp
150 watt graphic equalizer. List \$999.00.
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40% OFF Yamaha C4000 6-220
Great beginner guitar. List \$179.00. Now \$107.00.
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50% OFF Amping V-3 Guitar Amp
50 watts. 2-10" speaker. List \$799.00. Now \$399.00.
Only 1 in stock.
70% OFF B&L F100 Guitar
Serial number 6000620. List \$874.00. Now \$262.00.

DRUMS & ACCESSORIES
40% OFF Thomas Cymbals
50% OFF Tama 6750 Drum Pedal
List \$110.00. Now \$55.00. 4 in stock!
50% OFF All Drum Cases
50% OFF All Remo Single Drum Effects
50% OFF Roland C40000
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47% OFF Roland Play Bass
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Now \$149.00. 3 in stock!
50% OFF Remo Basses
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TRY TO IDENTIFY THE STARS AND THEIR MOVIES: Humphrey Bogart THE CAINE MUTINY; Linda Ronstadt ALBUM FLASH™; Burt Reynolds, Goldie Hawn BEST FRIENDS; Al Pacino AUTHOR! AUTHOR!; Sigourney Weaver THE YEAR OF LIVING DANGEROUSLY; Robert DeNiro THE KING OF COMEDY; Julie Andrews VICTOR/VICTORIA. © 1993 Home Box Office, Inc. TM service marks of Home Box Office, Inc. Cinemax service is available in areas served by cable TV and selected apartment buildings. See 1993 cable guide for details.

Southwestern Cable Tv 695-3220

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attention, that, when one dig into the fingerprints, have a lot to say. Why are they? They go back to the beginning in the way of the classical detective story, the movie version of a crime story in the same way throughout. The original Martin Cruz Smith novel, as well as the accounts, tried some of the same. As well. They are not strictly needed. There is good theoretical mulling of the evidence, one can follow logically from another, the scope widens, the whole hangs together, and the resolution should satisfy anyone who can be satisfied with less than Happy Ever After. Perhaps a slight blot on the page is a sort of overstatement in the

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and a Canon TV 25 Super Highgrade
4 pr. Super wide system.**

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CALL DEPO.

[illegible][illegible][illegible]

Week, about a cool (to the point of pull) jewel thief, conscripted in prewar London into the anti-Nazi cause. Tom Selleck, Jane Seymour, Lauren Hutton, and the rest of the cast are all in it for the money, and the union is not as tight as it used to be. **Missing** — Irrespective of the slow-to-emerge (but much-publicized)



ICE PERICOLOUS SPACE POSSIBLY ICE NOT

THE ICE PIRATES

You have to be there to see it.

METRO-GOLDWYN-MAYER Presents A J.F. Production
"THE ICE PIRATES"

Starring ROBERT UCHIDA MARY CROSBY And Starring MICHAEL D. ROBERTS

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CURRENT MOVIES


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THE BLACK RITE (TV-14) — A story and to tell it, a lamental depiction of a story itself — a fable of a lone and insular man on the gather evidence in the turns out to be the (and might be and improbability has been described as a Brendan

La Paloma Theater
Pera and D Streets
Encinitas
436-SHOW

JAMES STEWART
in
REAR WINDOW

MARCH 16-20



FANNY & ALEXANDER **INGMAR BERGMAN**
(R) 7.00

MARCH 18

An Old Time Cafe presentation

THE BOYS OF THE LOUGH
Music & Song of Ireland, Scotland, Shetland and Northern Ireland
(Special Breast & Tongue prices.)

MARCH 21-27

254
**BROADWAY
BANDY
ROSE**
(PG) 8-45

**WOODY ALLEN
MIA FARROW**

Zelig

DRIVE-IN
to Jans
• 423-7721

DUVE-IN
SHOW

DUVE-IN
ON
7:47

La Pafoma. All seats are
only \$1 all night!

\$250

Bergin Heart On Fri.
Sat. & Sun. between 6:30
am 7:30 pm. all seats are
only \$25**

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BOARDS**



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First and D Streets
Encinitas
436-SHOW


MARCH 15

(PG) 7:00
and 9:05 pm

JAMES STEWART
in
REAR WINDOW



MARCH 16-20



FANNY & ALEXANDER **by INGMAR BERGMAN**

(R) 7:00

MARCH 18

An Old Time Cafe presentation

THE BOYS OF THE LOUGH 7:00

Music & Song of Ireland, Scotland, Shetland and Northumberland


Cigarette Smoked (No passes or bargain prices.)

MARCH 21-27

7:56

BRANDY
MART
HOUSE
(PG) 8:45

*Body like
his father*



WOODY ALLEN
MIA FARROW

Zelig

(PG) 7:00

\$1.00


Monday through Thursdays are dollar nights at La Palma. All seats are only \$1 all night!

\$2.50

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*New applicable for live and special events.

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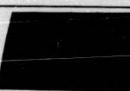
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Portable 5" Black & White T.V.
AC/DC with car cord by Bentley. So light, you can use it anywhere.
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Sanyo Auto Reverse Personal Portable
Dolby, ultra-small, folding headphones.
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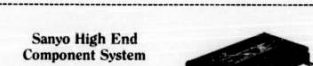
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Voice actuated speaker phone with switchable pulse tone dialing.
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3700R—Pushbutton tuning, locking if & rewind, loudness control. Reconditioned.

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Plus synes in-dash AM/FM receiver with push buttons, dolby, separate bass, treble, loudness and more.
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AC/DC Black & White 12" T.V.
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Complete with car cord, AC cond.
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Instant tone dialing for MCI and Sprint type long distance services. Go Fone #GP250.
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Auto-reverse, push button, dolby, sendust head, separate bass & treble, AM/FM in-dash cassette.
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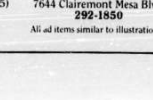
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Cassette Player
• Locking fast-forward & rewind
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Refurbished
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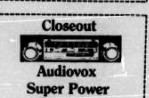
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Separate treble & bass, separate seek & scan buttons, 12 station presets.
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AM/FM Car Cassette Stereo
ISC520K, auto-stop, mini nose. Brand new with warranty.
Only **\$24.95**
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KP2205 AM/FM cassette with music search, key off release, locking if/rewind.
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40-watt, built-in amplifier. Separate bass & treble. Dolby noise reduction. Refurb. AM/FM cassette.
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DEADLINES: Classified ads of any kind can be mailed to the Reader and must be received by it on Thursday, one week before the intended run. Only paid business ads may be placed after party ads may be brought to the Reader office by 5:00 PM, Monday, and Tuesday before 1:00 PM, Wednesday and Thursday. All late party ads of 25 words or less require a \$1.50 late fee plus .30 cents per additional word.

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THE READER reserves the right to edit or refuse classified ads that do not conform to its policy. Space considerations may require.

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Section 3/Classifieds

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• Seafood Combination
• Double Happiness
• Kung Pao Dishes
• Roast Duckling
• Imperial Shrimp
• Lemon Chicken
• Pu-Pu Platter (Flaming) & more

Cocktails
Monday-Thursday 11:30 am-9:00 pm
Friday-Saturday 11:30 am-10:00 pm
2241 El Camino Real, Camco Center, Oceanside 439-3600

Peking Palace II

Lunch Specials
One entree, egg roll and fried rice.
\$2.75
Two entrees, egg roll and fried rice.
\$3.75

Dinner Special

Four entrees.
\$3.95

Convenient buffet-style and take-out service.
Cocktails
Monday-Friday 11:00 am-9:00 pm
Saturday 11:00 am-6:00 pm
Sunday 11:00 am-5:00 pm
1640 Camino Del Rio North, Mission Valley Center 298-2181

Peking Palace III

Daily Lunch Special \$3.75
Entree with chef's special soup, egg roll and fried rice plus more than 130 delicious dishes for your dining pleasure. Piano nights every Thursday, Friday & Saturday.

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Friday & Saturday 11:30 am-10:00 pm
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
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MARCH 15, 1984 13



A close-up photograph showing a horizontal surface with a dark, textured band or strip running across it. The surface appears to be a light-colored material, possibly wood or metal, with some fine scratches and dust visible. The dark band is slightly raised or recessed, creating a subtle shadow.

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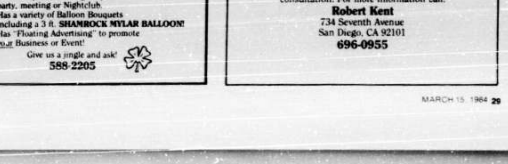
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