





# City Lights

## The Wheels Are Always Turning

When Paul Wolfeld stopped pedaling and began adding up the miles from his leisurely, forty-mile-a-day bike rides around La Jolla, he realized he could make a little money from his healthy habit. Wolfeld, a Tucson, Arizona native who moved here in 1977, placed an ad in the local La Jolla Light for his services as a messenger/delivery/errand boy. "I got plenty of calls from older people wanting me to go shopping for them," Wolfeld says of the ads he placed in 1978. "I got bogged down with the work and I felt a little guilty for charging the old people, even those who can afford it."

So the tall, tanned, twenty-nine-year-old zoned in on businesses instead, and today he has enough clients to make twice-daily commutes by bike from La Jolla to downtown San Diego (and back). Wolfeld will carry a letter in the nylon pouches that hang from the back fender of his sturdy Japanese ten-speed for \$5.50, about one-half the price charged by messenger firms. For same-day delivery in the area bounded by Turquoise Street to the south and the Salt Institute to the north, Wolfeld charges two dollars. And if the client is temporarily pedaled out of paging range, and can be reached by his beeper-equipped answering service, he'll wheel his way through downtown La Jolla on an "immediate delivery" for three dollars per packet.

Wolfeld, who buys a new bike every nine months, carries more than letters. Among his clients are Hogan's clothing store and a La Jolla office supply store that has trusted him with an office-size typewriter and a dictaphone for bike delivery to San Diego. His reputation and aggressive advertising campaign (his glossy, envelope-size calling cards are left at hotels and businesses around town) also netted him a client in Christina Onassis, who, as an annual guest at a La Jolla hotel, had Wolfeld pedal to the drugstore for a bottle of aspirin. "She's a very, very good tipper," he says.

Pedaling in rain or sunshine ("It's a matter of building up your credibility," Wolfeld says), "You can't let them say, 'He won't do it in the rain.'" He has journeyed as far away as the Scripps Ranch business park east of Mira Mesa. And in return for his delivering throughout La Jolla some 1500 copies of the La Jolla Report, a monthly newsletter, Reporter/Publisher Pat Dahlberg gives Wolfeld a free advertisement and a column of his own.

"Man About Town," in which Wolfeld records his observations and musings about the beachside community.

Wolfeld's T-shirt advertises his other business, "Preppie Gadfly Services," a multifaceted, ever-expanding



venture that includes a newspaper- and magazine-clipping service for which Wolfeld personally scours more than sixty publications, ranging from Cosmopolitan to Restaurant News to the Houston Business Journal. Wolfeld's "Leisure Time" consulting branch advises clients on how to spend their weekends and holidays. "There are some people who don't know what to do with their free time," he says incredulously. "My first client was a lawyer who had me play tennis with him." And when he's not pedaling to or from downtown San Diego (a forty-five-minute trip down La Jolla Boulevard to Mission Boulevard to Pacific Highway) or sorting paperwork at his regular 3:00 p.m. to 5:00 p.m. shift as night business manager at the La Jolla Beach and Tennis Club, Wolfeld is leading bike tours of the coastline or researching esoterica for clients of his Information Service. "I can tell you the history of any house in La Jolla, when it was built, who lived there, probably anything else you want to know," Wolfeld assures. "For ten dollars, I'll even tell you where in town you can get a frog-leg sandwich."

—P.K.

## Trial? What Trial?

Kirk MacDonald publishes The La Costa, that wealthy North County community's only newspaper—a weekly publication with a circulation of 6000, delivered, as the masthead boasts, "to all households in La Costa." Not one of those households, however, has read in their local paper a single word about the biggest story ever to hit La Costa: the \$490 million La

Costa Resort versus Penthouse magazine libel trial, which is now in its second month before a Superior Court jury. The nit-picky details of the La Costa-Penthouse courtroom drama might indeed overpower such La Costa features, which did appear in a recent issue, as "Bobbie McPherson Stars in Name" or "Aqua-X Is Exercise That Jogging Is Not," but the newspaper isn't all puff and flattery. There's a "Comment" page with political cartoons, some bitchy personal opinion pieces, and even a "guest comment" column on the death penalty written by state Senator Bill Crover. And there's a good dose of local news stories. But not a word, anywhere, about the La Costa trial, with its parade of witnesses and dazzling attorneys debating Transair construction loans and organized crime elements at the resort—the resort around which life at La Costa revolves. And The La Costa,



Tony Mangiaruga

owned by the Oceanside Blade-Tribune, has easy access to stories by Jim Estabrook, the Blade reporter who has covered the La Costa story since last summer and who makes regular trips up to Compton, where the current libel trial is being held. The La Costa commonly uses stories by Estabrook and other Blade reporters to fill its pages. Publisher MacDonald says curtly that "I do not discuss my editorial stance with anyone, and that's my quote." MacDonald's boss, Blade publisher Tom Missett, is equally ill-tempered. "Damn it!" barked Missett. "The La Costa is a light-news paper. It's social, community news. You're nitpicking the shit out of us."

—P.K.

## You'll Never Cook In This Town Again

Last April Tony Mangiaruga voluntarily reported to the press some abuses in a Lemon Grove nursing home. He's had trouble getting a job in any such facility ever since. Local nursing home personnel who've recently talked to him pool-pool the suggestion that Mangiaruga has been blackballed, but Mangiaruga can't see any other explanation for his troubles.

He is a short, pugacious young man whose speech is marked by a Philadelphia Italian accent. He says he ran a restaurant back East, and then moved to San Diego, where he worked at a variety of cooking jobs before landing a position as food service manager for Millers' Guest Homes. In that role, he says he requisitioned food to be served at Millers' Skyline Terrace and Skyline Vista facilities in Lemon Grove, but he wasn't empowered actually to purchase the various meats, produce, and other commodities.

One day last spring, for example, someone else bought the liver Mangiaruga had requested and which to his eyes looked greenish. He says he balked at cooking that meat but

was told by one of the administrators that preservatives accounted for the unusual color. So Mangiaruga cooked it, and he says a large number of the residents got diarrhea. He says he heard that a state inspector was coming out to interview him about the incident, and when owner Gary Miller learned that Mangiaruga planned to tell the official, Miller summarily fired him. Mangiaruga says their parting was angry. "He told me I'd never get work in another retirement home in San Diego," Mangiaruga claims.

The food services manager says he wasn't particularly worried, since he already had a second thirty-hour-a-week job as food service manager at the Monte Vista Retirement Lodge, also in Lemon Grove. So Mangiaruga talked about conditions at Skyline Vista to more than just the state inspector—he also called in reporters from the Evening Tribune and Channel 8 television. There followed several weeks of publicity about the Millers' facilities, and citations for violations relating to both food and living conditions were subsequently issued. But a week or so after Mangiaruga began showing up on television, he says he was told that his services were no longer needed by his second employer, the Monte Vista facility. He began looking elsewhere.

He says one Thursday he applied for a job at an Alpine retirement home, and was told to report for work on Monday. But the next day (Friday), he received a call informing him that the administrators had changed their minds. He says he applied for food-related jobs at the Mt. Miguel Covenant Village (Spring Valley), the Cresta Loma Convalescent & Guest Home (Lemon Grove), and the California Convalescent Hospital (La Mesa), among other facilities, but none Mangiaruga's connection with the publicity-plagued Millers' homes before declining Mangiaruga's services.

He says at the Regency Park home in La Mesa he even underwent a week trial

period and then was hired by the chef. But two days after he started the job, he was dismissed without explanation. In December he was also hired as a cook by the Nazareth Retirement Home in Mission Valley, but after only one day he was in charge of the dining hall dismissed him, explaining that she had heard from one of Mangiaruga's former employers that he was qualified only as a waiter, not as a cook.

Mangiaruga says that the last straw came a few weeks ago when his wife Annabelle was dismissed from her job as a certified aide at one retirement home, applied for a job at another, and was told by an employee of the second home that the administrators of it refused to hire her because of her husband's past notoriety.

Other administrators offer a different explanation for Mangiaruga's woes. Sister Elvira, the nun who dismissed the ex-Philadelphia at the Nazareth Retirement Home, says she wasn't aware of Mangiaruga's role in the brouhaha last spring, but instead found fault with his cooking. Gary Miller cut off his charges of a blackball. Miller says he dismissed Mangiaruga for incompetence ("He might be able to cook a pizza or some spaghetti, but he can't cook for a rest home") and the next thing Miller knew, "I was on TV for the next six weeks."

Miller says he has named Mangiaruga in a ten-million-dollar lawsuit (which also includes Channel 8 television as a defendant) and has been trying to locate the former food service manager to subpoena him. "I think Tony is very malicious and is still trying to do damage to me," Miller contends.

"What do you expect them to say?" retorts Mangiaruga with barely concealed exasperation. He's two months behind in his rent payments; he says he had to sell his Toyota Celica last month in order to buy food for his wife and three small children. Last week he was fighting efforts to disconnect his phone and electrical service. "I'm good at what I do but everyone's afraid to touch me," he insists. "I just want to get a job. I don't care what it is. But everywhere they're afraid that I'll see something."

—J.D.

## Rig In Mothballs While Paperwork Eats Up Time

If city lifeguards were as tenuous in saving floundering swimmers as they are in protecting their political turf, no one might ever drown. Last October the lifeguard management (at the park and recreation department) decided the cliff-rescue truck that has served them for nine years was no longer needed (re-cd)

# City Lights

show it was used twenty-seven times in nine years) and ordered the truck transferred to the fire department. But a group of lifeguards, members of the local Surf Lifesaving Association, rebelled and drafted "Danger: False Trail," an inch-thick document, complete with maps, charts, data, and petitions, outlining the vital importance of the rescue truck in aiding cliff-rescue maneuvers. They also argue that the rig responded to at least 325 rescue calls in the nine-year period, including river rescues.

The lifeguards won over City Councilman Bill Mitchell and began a paper war with the city bureaucracy that has stalled a final decision for almost four months. Meanwhile, neither lifeguards nor their colleagues at the fire department can use the truck or its telescoping boom and winch to pluck a stranded swimmer or fall victim from cliffside. Since late October, the truck has been kept under lock and key in a city storage yard in East San Diego. A city council committee was scheduled to review the tug-of-war yesterday, but even if the lifeguards lose the rig, they may appeal to the county grand jury for a hearing on what they believe to be discrepancies in record keeping.

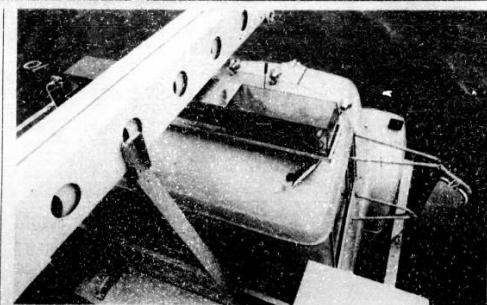
—P.K.

## Trouble In The Hutch

Carol Davis, proprietor of the San Diego Playboy Club on Camino del Rio South in Mission Valley, counts perseverance high on his list of



Photograph by Chris Carlson



The rescue vehicle

virtues. When the club opened December 17, it was without liquor—an incorrectly filled-out application for a liquor license kept the club dry until Christmas Eve, and by then five of the twenty private Christmas parties scheduled for the club had been canceled. Shortly after that, in mid-January, Larry Gardner, vice president and general manager of Davis's Leisure Systems Incorporated, which owns Playboy Club franchises here and in Dallas, abruptly resigned because of management differences with Davis. And just last week Davis was advised by his attorney to withdraw advertisements he had placed in local newspapers seeking an investor to purchase a thirty-percent share of the club for \$300,000 (placement of such ads is against state

law). Claims the girls were never told training would start November 2, but Davis says remodeling time had been "underestimated and we didn't want them trained and standing around with nothing to do, so we pushed back the date."

When training did start, remodeling of the club had still not been completed, but management made do as best they could. For six hours a day, six days a week during the ensuing two weeks, the new bunnies, hired at the minimum wage of \$3.35 per hour, were instructed in their new duties by a team of "bunny trainers" from Los Angeles. "They really psyched us up for the job," says the ex-bunny.

"They drilled it in our heads that this was the best job in San Diego, and we'd soon be grossing between \$500 and \$600 a week in tips alone. That's the biggest lie on earth; though the crowds were big, we were lucky if we made forty dollars a night. The day the club opened, we weren't even informed it didn't have a liquor license. I heard it on the news. I drove down to work that night and the place was dead; they sent me home right away. That happened several times. After awhile I would just call in to see if I was really needed, no matter what the schedule said." (Davis, however, insists several thousand people visited the club during the first week it was open and quips, "We sold the highest quantity of 7-Up in the world.")

After the liquor license was

department of corporations policy). To complicate matters further, there is unrest on the part of the club's 145 employees, especially among the sixty-five bunnies, who were selected from a field of 2000 applicants the last weekend in October in a highly publicized "bunny hunt."

According to one former bunny who asked not to be identified, the women were told to give their current employers one week's notice immediately, since training would start November 2. "A training did not start until November 30, however, and the ex-bunny says, "We just sat around for four weeks with no income."

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granted, the former bunny continues, the girls were told they would be working no more than four nights a week for four- or six-hour shifts. "But right away, they had us working six nights a week, and one night we had off we were told to be on reserve," she says. "Another problem that sprang up immediately was the relationships between the girls and the customers. It's Playboy Club policy that if a customer even makes a rude remark to one of the bunnies, he gets kicked out. But one time this guy came in and grabbed some bunny's boobs, and they let him stay because he was buying a membership key."

Two weeks after the club opened, the ex-bunny states, twenty bunnies got together and composed a letter to the club's management, citing eleven complaints they felt should be remedied immediately. "We wanted to be able to buy our own pair of shoes instead of being forced to wear the uncomfortable ones they provided us with," she says. "We didn't want them to take thirty-five cents per hour out of our salaries for employee meals we didn't even have time to eat. We didn't want to have to park three blocks away from the club, even in pouring rain. We didn't want to work eight or nine-hour shifts and then get in trouble when we took a few minutes out to go to the bathroom."

By the end of January, the ex-bunny says, none of the conditions had been met, and she quit, joining at least five or six of her friends who she says have resigned since the club opened. The Playboy Club's public director, Jane George, confirmed the existence of the letter, but says "it was just a list of things the bunnies didn't understand from training, not a list of grievances. And I'm sure if there were any complaints, they've been taken care of."

George also says only two bunnies have left—one was fired and one quit.

—T.K.A.

—Jeannette DeWye, Paul Krueger, and Thomas K. Arnold





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## I'm In The Mood For Drugs

I have just finished the piece entitled "Just Over The Edge" by Mark Orwell in the February 11 Reader. I found it a nice novelette of which George Orwell would have been proud. But let's face it. Mark should keep his subjective feelings to himself. He put down everything concerning the treatment of the acutely mentally ill, using such terms as "The medicine he was taking caused him to walk stiffly, in a manner not unlike Lurch of *The Addams Family*," and "William... had been reduced to a stiff jointed hoggysman." When his friend Kurt is taken into a seclusion room, he declares, "Welcome to the better!" I found all this, and much more, entirely offensive.

Not once did Mark attempt to realize the real hell going on in Kurt's mind, how his thoughts were racing at nontop speed, how jumbled and mixed up he was.

Mark was too caught up in his feelings, of his disgust at anything he saw connected with mental hospitals to feel for Kurt's hell. I work in this milieu. The illness Kurt had, most probably a bipolar disorder, manic type, can overpower the person totally, causing him not to eat for days, not to sleep, creating delusions of grandeur, untold imaginations, and feelings that he can "conquer the world."

There are medications to control these acute attacks. Mark confuses his friend William, who was taking Stelazine, which is for a schizophrenia-type acute psychotic break, with medications for control of a mood disorder, such as Lithium, which would have been prescribed for Kurt. The Stelazine has an anti-Parkinson agent such as Artane or Cogentin. If Kurt were placed on Lithium and proved not to be allergic to it, his acute symptoms could be alleviated, as crazy as he appeared, in less than twenty-four hours.

What bothers me about Mark is

his attitude. William, having flashbacks from bad acid trips which were visited using Stelazine to control them, was having some side effects from the medication and appeared like Lurch to Mark. So he writes with all of his best sympathy, "I was relieved when the summer ended and I no longer had to babysit my sick friend." Who asked Mark to babysit? Who asked him to do anything for William?

## Letters

And Mark admits that although William and Kurt were so crazy, both were able to become very successful, complete school, and go beyond their temporary setbacks. William completed a doctorate in astrophysics from UCSD after finishing his undergraduate degree in Berkeley in physics. Kurt was successful in a local publishing venture.

Kurt may have "checked" some medications while in the hospital, but no doubt he stayed there until he was better, and medications made him so.

Next time you want to write an article about mental health, Mark, be a journalist, not a fiction writer. We don't need any more of this kind of press.

Roy Schwartz,  
Senior Psychiatric Social Worker  
San Diego

## G.L. Stephenson, D.D.S.

wishes to announce the opening of his office for the practice of family dentistry.

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## Back To You, Bill

In response to Councilman Cleator's letter (February 11), I have the following comment: Perhaps the councilman would prefer a system in which public figures are not subject to scrutiny by the electorate. Some of us know first-hand, and painfully so, the effects of governing bodies and public officials who place themselves above and beyond the criticism of the very public whose interests they have been elected to serve.

Councilman Cleator credits me with an overactive imagination. It would never have occurred to me to link the trolley to the subject at hand, had he not brought it up to illustrate his position. Perhaps his memory has let him down.

I am happy to learn that Cleator is concerned about low rents and apartment construction. His past record would not seem to support that position, as he has steadfastly refused to limit condominium conversions, which cut deeply into the supply of rental housing. Little, if any, rental housing has been built since our meeting, and a considerable number of apartments have been lost due to conversion. Apparently his method has not worked too well; perhaps it is time to try a different approach.

As a member of a number of organizations that are keenly interested in housing for persons of low and moderate income in San Diego, I am eagerly awaiting any proposal the councilman might have to produce such housing. In the meantime, if the councilman really wants to show his sincerity in his concern for renters, may I suggest that he take the lead in preventing the proposed demolition of the Buena Vista Garden Apartments, a complex of 1024 units, occupied primarily by seniors and handicapped persons. It is also interesting to note that Councilman Cleator did not dispute any of the other points made in my earlier letter; namely, for instance, that he was not concerned about San Diego becoming an elitist city, or that he intended to seek an appointment as mayor (should Mayor Wilson resign prematurely), and that his appointment was assured.

Considering his insistence to Otto Kreitzer, San Diego Union reporter, in October, 1981, that the mayor's office should be filled by a special election, this is quite a switch. Is it possible that the poll cited in the same article, which showed the councilman to be at the bottom of the scale with only three percent of those polled in his favor, influenced him to seek a more certain route?

Hans Jentschoff  
San Diego

## Checks Check

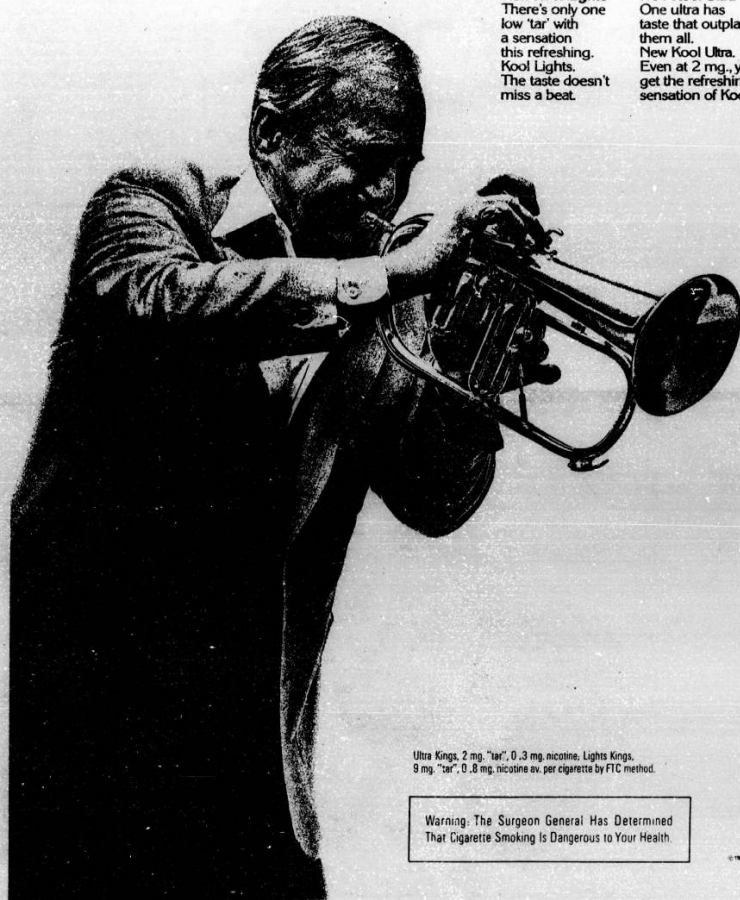
Please print a retraction to the untrue statement made by Robert Thornberg in the interview by Thomas K. Arnold in the January 7 issue of the Reader in the article entitled "What a Swell Party." ("City Lights"). In discussing the agreement between the Vails and the San Diego County Republican Central Committee, Mr. Thornberg said, "We [the central committee] never got a cent [under the agreement]."

That statement is totally untrue. The central committee got substantial amounts of money under the agreement and canceled checks will confirm it. Wanda Vail, publisher The Republican San Diego

Robert Thornberg, chairman of the San Diego County Republican Central Committee, does not deny making the statement quoted

(continued on page 25)

## Two new ways to play it...



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# Straight from the Hip

Matthew Alice

Dear Matthew Alice:  
I recently lost a great deal of weight. Now I am faced with a new problem — clothes that don't fit. I have a closet of clothes that I can't wear because they're at least a full size too big. I've checked into having them tailored, but it seems that for the money I could almost buy new ones. Is there a store in San Diego that buys used clothes, especially of above-average quality?  
Dave Elton  
Spring Valley

Under the Yellow Pages listing "Clothing Used" you'll find a number of shops that buy and sell used clothing. Two in town deal exclusively in contemporary men's garments and accessories. They are Second Hand Sacs at 121 University Avenue (between First and Third avenues) in Hillcrest, telephone 299-5241; and the Kitchen Shop and Bull-tique at 3505 Fifth Avenue (between Walnut and Brooks avenues) west of Balboa Park, phone 299-3812. As with most resale stores, you leave your clothing on consignment. The retailer takes only those articles he believes will sell, reserves the right to set his own prices, and shares the income with you if the stuff moves off the rack. A spokesman for Second Hand Sacs said the split is fifty-fifty, and added that shoes, wallets, and other leather goods sell the fastest. The Kitchen Shop and Bull-tique keeps sixty percent and gives you forty, but unlike Sacs, will take socks, undershirts, and skivvies. "Of course they have to come in laundered," a spokesman said.

Dear Matthew Alice:  
I would like to know more about a certain school: California Culinary Academy on Fremont Street, San Francisco. It is a very small private school whose program lasts four semesters at \$2000 per semester. Does it compare to the Culinary Institute



Illustration by Rick Gentry

of America, of Hyde Park, New York?

Margot Linback  
Morena  
Tuition at the California Culinary Academy is \$2020 a semester, which does not include housing or the cost of uniforms, textbooks, and knives. The non-refundable fee for application is thirty-five dollars; the next session begins May 3. Classes last from 7:00 a.m. to 2:00 p.m., or from 2:30 p.m. to 9:30 p.m., and they consist of preparing dishes for the academy's dining room, which is open to the public for lunch and dinner. The academy maintains a placement program but does not guarantee a job for each graduate. No work experience is necessary for acceptance in the program. The academy calls each of its four-month sessions a "unit," and the whole curriculum is an

elaboration of the courses required in the first unit. These are "Professional Cookery," which includes training in basic stocks and sauces, vegetable cooking, soup preparation, breakfast cooking, and such techniques as saute, roasting, braising, and broiling; "Garde Manger," which is the preparation of cold meats and other dishes in a buffet; "Pastry," including basic doughs, techniques of decoration, and simple restaurant desserts; and "Introduction to French Wines." The later units offer another required course called "Restaurant Theory/Service," and elective courses in wines and various national cuisines. The Culinary Institute of America, or C.I.A. as it is known in the business, is the largest and best-known cooking school in the nation. Housing and tuition for the full

twenty-one months of the program amount to \$11,763.50, or \$2909 a term. As of 1976 the institute maintained four bake shops and fourteen kitchens, serving an enrollment of 1300. For more information write Wayne Berman, director of admissions, at C.I.A., Hyde Park, New York 12538, or see the folder on cooking schools on reserve at the social science desk on the third floor of the downtown public library.

Dear Matthew Alice:  
Working downtown we see pigeons everywhere. It struck us as odd that we have never seen them sitting on a nest, or seen a nest, or even seen an egg. Where do pigeons lay their eggs and raise their young?  
Carl Weidner  
Downsview

Common pigeons, or rock doves, to use their proper name, nest in trees and rocky ledges in the wild, and in San Diego, mostly in the date palms that line the older streets and decorate the parks. Pigeon couples are monogamous, which is remarkable in birds that live in flocks. The male chooses the nesting site and gathers the materials, and the female builds the nest. She lays two eggs and shares the brooding with the male. The chicks are born helpless, blind and naked, and stay in and around the nest for nearly a month until they much resemble their parents and join the flock in gregarious feeding. Though you'll rarely see a pigeon's nest in a date palm, which is the tree with the fat trunk and full-leaved crown, you can almost always hear the birds cooing in the midst of the fronds.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 90603, San Diego, California 92168.

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## THE INSIDE STORY

BY PAUL KRUEGER

THERE HAS NEVER BEEN A SIMPLE, honest explanation for why Richard Jones was forced out as executive director of the Southeast Economic Development Corporation (SEDC), the city redevelopment agency responsible for bringing jobs and industry to Southeast San Diego. So far, the bluntest explanation of Jones's "forced resignation" last November has come from SEDC board member George Scott, who told reporters that "Jones's lack of experience with redevelopment procedures gave him frustrations, and as too. He wasn't up to the redevelopment act." Scott was also thankful for Jones's departure because, he said, it would allow SEDC to "bring in someone with a great deal more experience in the redevelopment field."

This month the SEDC board appointed Jones's successor. But there were no news stories extolling the new director's "strong redevelopment background," because the new executive director has no redevelopment background. The board of directors, it turns out, really doesn't think that sort of experience matters. It's well known that SEDC was a gift to Councilman Leon Williams from the mayor and city council, who have appreciated Williams's support of downtown redevelopment and know he is under pressure to bring jobs and money to his heavily minority Southeast San Diego district. SEDC board members, appointed last year under Williams's direction, have from the beginning

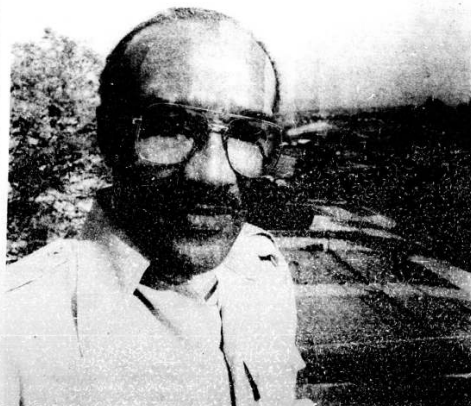
boosted that they run their redevelopment show differently than their counterparts at the Centre City Development Corporation (CCDC)—the city agency which is directing the building of a new downtown shopping center, hotels, and condos. CCDC executive director Jerry Trimble has a board of directors who follow his lead. But the SEDC board, along with constant coaching from Councilman Williams's office, tells its executive director what to do and how to do it. And the biggest problem facing former SEDC executive director Richard Jones, according to one observer of Jones's six-month tenure, was that "Richard was supposed to be a puppet and he just didn't play along."

Specifically, Jones didn't play along at least three occasions. He took a cautious approach to a proposal by the Kaiser Permanente to build a hospital on Helix Heights, a parcel of land overlooking Highway 94, the development of which was SEDC's first big project. Councilman Williams and the SEDC board wanted to move quickly. Jones also planned to bring in developers for other projects from outside the Southeast community—Williams and the board disagreed with him. And Jones reportedly threatened, however, that the new executive director would be a black from Southeast San Diego with ties to Williams and the board. Jarrett meets those criteria. The three finalists interviewed by the full board were all blacks from Southeast; none had any redevelopment experience. "I don't think there will be any problem with that," said SEDC board member Hal Brown last week in reference to Jarrett's lack of redevelopment experience. "Redevelopment is just an act, a law that someone can study and become knowledgeable with."

Some argue that the SEDC board was right to choose Jarrett instead of an outsider with redevelopment experience but no ties to Williams or Southeast San Diego, and who might have been white. Such a person, observers say, would spend too much time justifying to Southeast residents and community leaders why he, as a white outsider, should make decisions affecting their lives

and livelihoods (former SEDC board president Walter Snyk occasionally faced that problem). "CCDC [downtown redevelopment] functions in sort of a vacuum," explained one local politician, noting that there is no organized residents' group fighting to influence CCDC decisions. "But you've got a lot of community pressures in Southeast, so [hiring Jarrett] is a trade-off."

But if Jarrett wants to keep his new job, company car, and \$46,000 annual salary, he had better learn from his predecessor's mistakes. And he will be under even more pressure to play according to Williams's rules because the stakes have been upped considerably with Williams's announcement this week that he will run for county supervisor.



Leon Williams

## House of Worship

(continued from page 1) usually displaying prominently some variation on the theme of a cross. "Jesus," I'd say to myself, "that must be a turn. What else could it be?" Most of the time I was right. Only rarely did the thing turn out to be a nuclear-particle accelerator or a satellite tracking station stuck on that unlikely corner in Clairemont through some governmental bureaucratic error.

Most often the buildings rose out of residential neighborhoods and bore no resemblance to the single-family houses and modest apartment buildings that were characteristic of the surrounding suburban architecture; nor did they lend any impression that their designers considered compromising the inevitable starkness of the contrasts. Rather than exhibiting a wish to join their neighborhoods, the buildings

choose to declare arrogant dominance of their environment, and they loomed as landmarks whose rude topknots could be seen lurking over roofs from miles away. I have since learned that one local architect boasts that the lighted tower of one of his churches serves as a guide to pilots landing their planes at Gillespie Field.

Show me a modest church building, one resembling a place where a rational meeting might be held, rather than one looking like a sculptural extrapolation of a monument to supernatural miracles, and I'll show you a congregation with a poor building fund.

—Journal, "Architecture"

They're not all bigger and stranger than life, but as I've noted, I'm suspicious of the ones that aren't. In its most elemental form, the church has been described as a "roof for prayer," and one aged document relates that the first church at the settlement in Jamestown, Virginia, in 1607, was "an awning, an old sail, [hung from] three or four trees to shadow us from the sun."

To the simple mind, for which I can honestly speak, this humble approach to worship seems as it should. I suspect that the clear majority of religious organizations operate under charters that extol the virtues of personal humility and selflessness, and that discourage ostentatious displays of material accomplishment—displays that, if logic could have its way, might trace to the very houses of worship. If you've been standing around very long in this life waiting for logic to prevail, however, you've probably missed your train. With rare exceptions, count on prudence and humility in church architecture only from small, poorly endowed congregations, or in remote corners of the world where building materials are scarce.

Strange things can happen to an otherwise sane and conservative architect when he gets a commission to design a church. His portfolio may be packed with tasteful homes and quiet, functional retail and public buildings, but these are worthless in predicting how he'll behave with a church.

Churches seem to bring out the worst in some architects.

—Journal, "Architecture"

The late Dean Samuel Miller of the Harvard Divinity School once called contemporary religious architecture "architectural vaudeville, comic renditions of what should be religious sanctuaries"; and architect and critic G.E. Kidder Smith has called modern American churches the "most fumbling and desperate ever erected—seemingly designed to stifle." How churches come to draw such criticism is a question whose answer involves such things as the irresistible influence of history, the great temples and cathedrals of the past, the disruptive influence on architects of church congregations, whose passions can often exceed their common sense; the very difficult problem of designing buildings that relate in significant ways to God, to intrinsically ethereal, spiritual concepts; and the strong personal motivations of architects who believe without question that churches

(continued on page 11)

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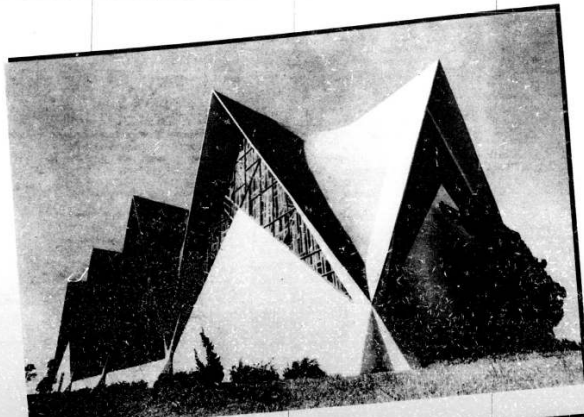
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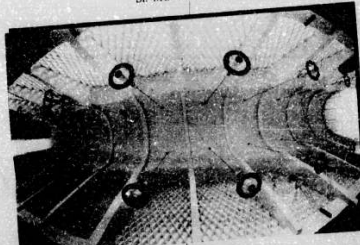
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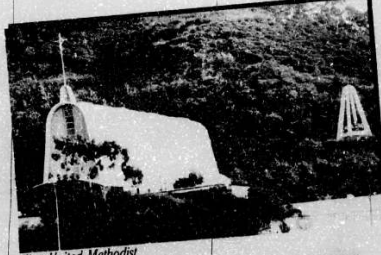




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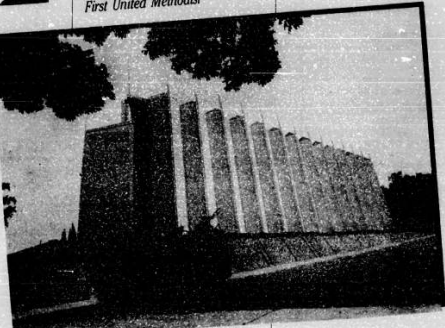
First United Methodist



First United Methodist



Northminster Presbyterian



Church of Jesus Christ of Latter Day Saints



Beth Jacob Congregation

## House of Worship

(continued from page 9)  
should be powerfully designed, highly visible monuments to religion.

For those who have never taken too much notice of contemporary churches in San Diego and for whom it may be a new idea that there are things about them that aren't at all right, there follows below some illustrations, with critique.

Example: Amid the canonic brick-brac that is the architectural carnival of Mission Valley, the First United Methodist Church is a featured performer. It's located on the south side of I-8 across from Mission Valley Center and consists of a row of seven-foot-tall concrete arches spaced by tracery windows. The structure was designed twenty years ago by Reginald Inwood and the Chicago firm of Perkins and Will, and built at a cost of \$1.6 million. Possibly the most costly religious structure in San Diego, its construction in 1963 represented one of the most ambitious tilt-up jobs for precast concrete ever attempted on the West Coast.

Happy to be out of their old building at Ninth and C downtown (a brooding Gothic Revival misale — complete with gargoyles — by Irving Gill), the First United congregation is fond of referring to the new building as "The Cathedral of the Valley." "I, on the other hand, have entered the thing in my Journal under a somewhat different description: 'Looks like a monstrous Conestoga wagon that's lost its wheels... a line of huge croquet wickets draped in white like an alumni tent for a reunion of giants... Inside, it's like the body cavity of a whale, colossal white ribs and all.' So much for a sail hung between trees.

Example: The St. Mark Lutheran Church on Santa Fe Drive in Encinitas practically attacks passing automobiles. One might well fear to walk near it alone at night. Designed by Walter H. Hagelohm of Los Angeles and completed in 1961, it is a collection of ten tall, pointed arches holding stained-glass windows, the arches connected by a thin concrete shell that frames the roof and side walls as it curves in and out. The building sits practically on the sidewalk on the edge of a quiet neighborhood of beach bungalows and it carries these notes in my Journal: "A gaudy funhouse waiting for Halloween. Inside, the curves of the shell descend between the windows like huge cows' udders, and the masses of bright stained glass that surround it are divided into criss-crossed by heavy black lines that slice and dive in sharp, marauding angles, as if depicting sunspot activity or some other abstract mayhem. Not pleasant."

Example: A fairly well-known shocker is the Beth Jacob Congregation on College Avenue between El Cajon Boulevard and Montezuma Road, designed by Bill Lewis of Deems Lewis and Partners in San Diego. An orthodox Jewish synagogue, it lies in a slight valley just off the east side of the street and it's a favorite of the Journal: "Suggests a large, unearthly, spider-like insect, its staccato tentacle-legs spreading out from a round, flat body as it clings to the alien planet. Unlike a spider or an octopus, this animal's squirming appendages are not uniform in length or shape — some are straight and short, some long and crooked near the ends, differences that apparently are the result of the evolution of specialized functions. The longer, hooked legs are probably for catching and killing food, and the shorter ones for communication or for soil sampling and analysis. Without risking too close an encounter, an observer can trace the tentacles back to an eight-faced head, with surreptitious eyes set deep between the faces. Its rusty metallic skin is rumored to be highly radioactive."

Another Bill Lewis beauty is the Church of Jesus Christ of Latter Day Saints on Trojan Avenue just off Fifty-fourth Street in San Diego. In a neighborhood of very simple, single-family houses, it is such a bizarre structure that it's difficult to believe it could be permanent, or as the Journal notes, "You find yourself waiting for

— no, hoping for — the circus crew to show up with elephants to dismantle the thing and move it to the next town."

The building is rectangular in plan, and features an amazing-looking set of tall panels that zigzag along each side of the building. Skylights of orange-tinted glass sit atop the panels along with sharp spikes thrusting toward the sky, and more spikes sprouting from a hollow cylindrical ornament that rides over the roof at the front wall. The whole building is white, and as it parties beside Trojan Avenue amid its flat green lawn, it simply cannot be avoided or ignored.

If the architect and the congregation are happy that their sanctuary has achieved such eminence, the Journal is not: "It truly looks like something out of Star Wars, like a stage-set fortress of a minor galactic prince. Without the small marquee out front announcing it to be a church, I wouldn't be surprised to see crowds of kids lined up to get into the most extravagant video-game palace on earth. When aliens finally arrive from space to take over the planet, this will surely qualify as one of their seats of government."

Is it foolish or unrealistic or selfish to expect that people have a right to protection from assault in their own neighborhoods by the evangelistic roaring and oppressive, righteous posturing of religious structures? When the Jehovah's Witnesses come hanging on your door, they are at least polite and will go away if you ask them to. When the Sunday morning TV is jammed with religious programming, you can turn it off. Nobody kidnaps you at the door to the Christian Science Reading Room. But when some evangelical congregation decides they need a place to worship God and that that place will be next door to your house, do they consider that you or your neighbors might not share their particular convictions, or that you might not think much of having to live in the literal and figurative shadow of their belligerent, cultic pyromaniacs?

— Journal, "Architecture"  
In the category of architects whose strong religious and personal convictions manifest themselves as equally assertive church buildings, Robert Des Lauriers is a local all-star. One of the most prolific church designers in San Diego, with more than forty religious structures to his credit, Des Lauriers, a Lutheran, aggressively defends the right of churches to stand above and apart from their landscape. "A church sanctuary should dominate," he said in a recent conversation. "It should demand the respect of being looked up to. It should have mass and strength and identity, and it should demonstrate leadership."

"In most theology, there is a definite sense of uplift, of looking up and rising up to heaven, and a church should manifest that uplift. The relationship of man to God is, after all, a vertical idea, not a horizontal one. If it were horizontal, man would be God and vice versa. Instead, God is above man, and one either rises or descends to meet the other."

Among Des Lauriers' most uplifting creations, the Fletcher Hills Presbyterian Church is a good example. It stands on a rise on one side of Fletcher Parkway near the intersection with Navajo Road, and in a manner reminiscent of a European castle commanding the countryside, this circular sanctuary overlooks its suburban fiefdom. The observer has no choice but to look up — that is, unless he happens to be in a plane en route to or from Gillespie Field. Inside, eight large wooden beams converge at the center of the ceiling, about forty feet high, and a hollow shaft rises over that point to the sky, like a trapped sparrow's last hope.

Another example is Des Lauriers' Northminster Presbyterian Church on Clairmont, Mission and Boulevard (between Genesee and Clairmont Drive), a blunt cone growing out of the palm trees and surrounded by a snaking concrete walkway and colonnade. The floor plan of the sanctuary is not especially large, but with the walls of the elliptical cone rising directly from the perimeter, an exaggerated sense of height and volume is achieved inside. The height is further accentuated by a narrow monolithic concrete slab shooting

(continued on page 12)

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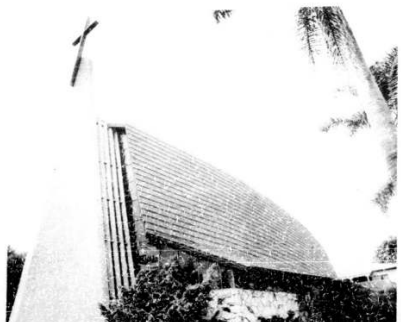


## A House of Worship

(continued from page 12) high and meets the back wall of the building. The narrow creases that are left between one unit and the next are filled with a porridge of mortar and chunks of colored acrylic plastic — a concoction representing the seemingly inevitable stained-glass-window effect. Of the nearly two dozen contemporary churches I've visited in San Diego, only one is without some version of stained glass. Inside, a stylized, vertical wooden fin motif seems to prevail — thick pointed slats in rising and falling rows, like the fins of a long radiator — and the colored plastic is bright and visually magnetic as it climbs one wall and spans the ceiling in receding skinny rows.

The sanctuary succeeds in being unique in appearance, especially on the exterior, but while it might easily convert the casual to the curious, I can find nothing in my Journal to suggest that upon seeing it, I was moved to join up. "Half a dozen leantos waiting for holiday campers" or "a huge pullout puzzle that might do well pushed back together and put away" hardly reads like a religious conversion. Nor was I impressed by the distraction of the windows. "... Like hundreds of glowing shards of glass draining through narrow pipes, as if a whole neighborhood of kids had flushed all their marbles down toilets at once."

Apparently, neither my membership nor the pronouncements of my Journal are missed by the folks at Clairemont Lutheran, for they have a thriving congregation of 500 families, and the church's senior pastor, Reverend Vance Knutsen, credits the design of his sanctuary with part of



St. Paul's United Methodist

success. And a similar story can be told about Des Lauriers' First Assembly of God.

From a perch on the northern rim of Mission Valley — almost directly opposite the First United Methodist Church — the seven-year-old, \$1.4 million sanctuary and church offices project looks contentedly out over the valley. With one of the largest sanctuary seating capacities in San Diego (1500), the church has managed to draw sufficient attendance and contributions to pay bills, to support an extensive foreign missionary program, and to construct a senior citizens' housing project next door.

If the architecture of the place is to be given partial credit for the church's draw, several things deserve special mention. In the spacious interior of the sanctuary, Des Lauriers has installed a variation of the decorative wooden fin motif seen in his Clairemont Lutheran, and with it a pair of large stained-glass pieces artificially lit

from behind. (What the fins are or mean I never did ask, for fear of ruining the fun of guessing.) Behind the large stage at the head of the church, the wall is a long face of rough, decorative rock, broken only by an area in the middle that showcases an internally lit, stained-glass cross backed by green drapes.

This careful but strange interior may attract and please worshippers, but I was only compelled to make the following note in the Journal: "Seeing all that phony-looking stone and the drapes like an old movie house curtain, I couldn't help thinking that if the cross were replaced by an equally gaudy water fountain, and a bar installed in front of the stage, the place could easily pass for a small town's idea of a nightclub. (My guess is that if the good people of the First Assembly of God have not made a similar observation, it's because they don't frequent the same sorts of places I do when in small towns and are,

therefore, for better or worse, possessed of a more pristine point of reference.)"

Another man who doesn't shrink from the architectural holy wars is Los Angeles architect Hal Whittemore of Whittemore and Lowe. Whittemore has been involved in the design of more than 150 churches, including two in San Diego, the St. Mark's United Methodist on Clairemont Drive south of Balboa Avenue and the St. Paul's United Methodist in Coronado. As bold in his design and personal philosophy as Des Lauriers, Whittemore, a Presbyterian, declares, "A church should advertise itself. It should make a statement to the community. Some of the statements made in theology are pretty strong stuff, and I feel that a congregation has to be ready to be strong in their own expressions."

"The congregation should be excited about what it's doing in the community, and if they're not excited, they're being hypocritical. I'd rather do a good bar than a hypocritical church."

Though Whittemore shield from the comparison in a recent phone conversation, his St. Mark's church in Clairemont owes lineal royalties to August Perret's 1922 church of Notre Dame at Le Raincy, just outside Paris, and to earlier Gothic structures in which the tracery windows took up the whole wall. The newer church is a giant glass box with a flat roof in flat-brown and bright-blue colors. Large wooden beams, arranged in imitation of old vaulted ceilings, support the structure, allowing three of the walls to carry virtually uninterrupted areas of stained glass in dark blues and violets.

His St. Paul's church in Coronado is a modified A-frame building that bellies out in the middle of its length and carries stubby wings up to about a third of its height. It owns a dull-brown, clay-tile roof and a sixty-foot stuccoed monolith that tilts forward slightly and leads "The Church of the Voyager" like the prow of a bulky boat plowing stubbornly through the heather storms of the modern world.

In each church, Whittemore's design strengths are in his interiors. In fact, in

nearly all of the churches described above, if there are sensible, well-balanced elements of design, they occur in the interiors, "for it is in the interiors," the Journal explains, "that specific patterns for worship and definitive requirements of liturgy are imposed on the architect and the congregation." Whittemore's two San Diego churches are simple and sane on the inside, cool and comfortable. They could easily be not so, especially the St. Mark's church in Clairemont, if his feeling for the rich blue palette, Whittemore also makes good use of such "organic" touches as the live plants and potted trees that grow behind the altars in natural light that enters stably from the forward corners of both churches. The Journal reports both buildings "likely to be wonderful places to relax on a too-hot summer's day," but it is less pleased with the exteriors of the buildings, especially as they relate to their environments.

The St. Mark's United Methodist, according to the Journal, "is as stark a surprise on the landscape as you could expect on that otherwise predictable stretch of Clairemont Drive. It makes no attempt whatsoever to ease you into its picture or to vitiate the rudeness of being so bloody loud. On the contrary, its electric-blue trim against flat brown is like a banner advertising the place. Does it keep the neighbors awake at night?" In Coronado, the St. Paul's church is of a smaller scale than its Clairemont cousin, and less bright, but given its staid surroundings, the old neighborhood of Sevenths and D streets, the contrast might be more severe. In the Journal, it "stands up maybe forty feet out of quiet old Coronado — manicured lawns, narrow streets, elegantly compact white houses aging gracefully — like a dusty, scaly, legless bug, leaning, lurching, and swelling in several directions at once. If God were to relocate to Coronado (assuming He could afford to), He would surely choose any one of dozens of houses around St. Paul's to move into



St. Mark's United Methodist

before He'd pick the church."

Perhaps church architects deserve more compassionate treatment. There are so many different pressures on them that their designs can get out of hand at any moment. First there's the congregation — the clients — people excited by dreams of a monument and bearing as many different versions of how it should be accomplished as there are individuals in the group. Then there's history, the nagging traditions of the great Catholic cathedrals, and the subsequent problems of inventing new traditions after the Reformation. But the biggest problem is that the business involves God. No one has created more con-

you're dealing with a building committee, a group of people, rather than with a single individual or just a few individuals." Keniston's partner, Jack Mosher, agrees and relates an anecdote: "I worked for a firm that took a church job, and in one of our first meetings with the building committee, a fistfight nearly broke out among the church people over what they wanted."

Keniston and Mosher pointed out that many a young architect will take his first church commission and become so discouraged with the group decision-making process that he'll never take on another. (Even Des Lauriers admits that one of the most difficult parts of his job is keeping his patience with large church building committees.) And as it is the architect's job to satisfy his client, we can also assume that, if and when members of the building committee do reach some firm decision on a concept for their church, the architect may find himself stuck with a full-grown white elephant before he ever gets to the drawing board. If a completed sanctuary seems bizarre and outlandish to us, rather than blaming the architect for the mess, we might often do well to congratulate him for not letting it get as bad as it could have.

As if a possessed building committee, fighting and talking in tongues, weren't bad enough, an architect can further burden himself with his own confusion over the concepts and myths of God and religion, and with what they should mean to his design. He must deal with his personal theories of the holy supernatural, with the relevance of other religious monuments of the past and present, and with the lofty pronouncements of theoreticians.

One problem with the design of contemporary churches might be that their architects are not necessarily artists by nature. Many tend to be more the analytical thinkers — engineers or mechanical tinkers — than the lyrical thinkers. Such people are fine so long as they're confined

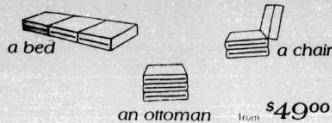
(continued on page 16)

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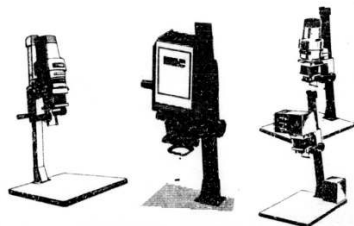
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## House of Worship

(continued from page 15)  
to projects that require mainly functional and rectilinear solutions. But they can get into trouble when the dreamy church building committee comes along and lets them out of their boxes onto unfamiliar territory—that of bringing a spiritual vision into three dimensions. There, the solution might demand the balanced creative perspective of a true artist, and a church commission can be a disaster for an architect who is not so disposed.

—Journal, "Architecture"  
There is ample evidence in many of these contemporary churches to suggest that their architects were acting like amateur artists attempting sculptural answers to the demands of the congregations. One fresh example of that is Richard Greene's North Clairmont United Methodist Church on Mt. Hermon Avenue off Genesee. In addition to orienting the church and prayer tower toward the busy street (from which there is no direct entrance to the church) in an annoying posture of self-advertisement, Greene attempted to lay colored glass into irregularly sized and spaced rectangular windows that occur in thickened areas of the stuccoed walls. The effect is a more or less direct plagiarism of the windows in the famous chapel at Ronchamp, France, by the renowned architect Le Corbusier. But to see the original and then the imitator is to compare a great artist with your Aunt Clara, who goes to a weekend class to paint the eucalyptus trees in Balboa Park. To make things worse, Greene added an unlikely bunch of brown wood trim around the exterior of his windows, which, according to the Journal, gives the appearance of "a swarm of long-legged insects clinging to the side of the building."

When asked recently to explain his work at North Clairmont, Greene admitted the connection to Ronchamp and offered

further logical-sounding narrative describing the genesis of the various design concepts in the church. Then, in a telltale addendum, he unconsciously offered a glimpse into the mechanism that doomed his design to artless extravagance, and that certainly affects his colleagues in similar ways. "Churches," he said, "are the most romantic architecture you can do. They provoke the most emotion. For architects, churches can be the most fun. You can be playful, you can let symbolisms happen, you have a chance to make a stronger statement than in other buildings. Architects remember their history, and they know that churches are the lasting marks of civilizations."

Back at the Panikin, I ordered another mug of the rocket fuel they persist in calling coffee. All around me sensitive souls mused and ruminated as deliberately as the Kenya AA would allow, and occasionally one and another would scratch some profundity into their journals, obviously pained and struggling with the terrible responsibility of being Sensitive Writers. As I thumbed through the "Architecture" section of my own journal, I wondered whether I was being too hard on the churches. It's easy to criticize, I thought to myself, but difficult to create. (The phrase sounded snappy enough to be recorded, so I entered it under "Patience.") I decided I was glad that I was neither wildly religious nor an architect who had to satisfy those who were.

As for alternatives to the buildings I was so critical of, I felt that they shouldn't be so hard to come by: if God were around, He'd probably be the first to say that neither faith nor religious practice, buildings included, need be too complicated. I imagined Him sitting in a quiet corner at the Panikin, a tall, skinny fellow in a baseball cap and black, high-topped sneakers, sipping a mug o' joe, saying, "You know, I'd rather see folks tie canvas between a couple of trees and do their prayin' there. There's a hell of a lot better things to be spendin' money on than these crazy churches." □

## The Endless Tide

By Jackie Dewey

Illustration by David Diaz

Your view of the world is unique if you live in Imperial Beach, just five miles north of the Mexican border. If the street where you live is on a narrow corridor of land between the Pacific Ocean and the Tia Juana sloughs, you have a wide window on an ever-changing panorama—almost 300 degrees on the compass. How could you not look?

2:00 a.m., October, 1969  
I awoke to shouts in Spanish, beer out

the window just as four men ran around the corner of the house next door. They began to mill uncertainly, as though searching for a way down the rocks to the beach. Is this some kind of attack, an invasion?

I race to my back yard. A border patrolman with shotgun and flashlight stands over a dozen illegal aliens, all hunkered down by the clothesline. "Bring 'em on around here, Al!" the patrolman shouts. Al brings over his group (the four who woke me). Along with the others, they shuffle silently out to the street. I feel a certain sympathy as they are herded into a

van. Yet I say to myself, "Damn it, I don't want strangers running all over my yard. There's no such thing as private property anymore."

Several months later  
Yesterday the lifeguard jeep sped off to the south along the beach, while police cars raced to the southern end of First Street (now Seacoast Drive), which runs parallel to the shore.

Today I read in the paper that some Mexican women and children had tried to cross the mouth of the Tia Juana River where it

joins the ocean south of Imperial Beach. The outgoing tide and the current were swift and strong. A ten-year-old girl has been swept out to sea. They haven't found her.

4:00 a.m., Summer, 1971  
I sit straight up from a deep sleep. It's not a nightmare. Someone is in fact running across my roof. Yanking my way into a robe, I rush outside. I can hear shouts in the street. There I find two border patrolmen and about ten illegal aliens. I babble, (continued on page 18)



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# The Endless Tide

(continued from page 17)

"Someone has been running on top of my house! I'm afraid whoever it is might still be up there!"

A patrolman clambers onto my roof, searches, and assures me no one is there now. "You probably heard one of these guys trying to get away from us," he smiles, and I marvel at the energy, the desperation it must have taken to make the leap from my neighbor's patio wall to my low front-porch roof. "This is getting a bit thick," I mutter to myself.

Spring, 1972

"Mom..." My grown son wakens me

at 1:00 a.m. He and his girl have been sitting on the rocks out front by the beach. He tells me a man and his wife, holding a baby, have walked straight up to him. They seem to think they have found their contact. The man speaks only Spanish and my son only recognizes the word "Coronado." He is concerned the two will walk the ten miles to the city of Coronado, when he is pretty certain they are looking for Coronado Avenue here in town.

I can speak a little best Spanish. Will I come out and translate? I put a coat over my nightgown, walk down on the beach. Lord. They could have walked out of a Diego Rivera painting. Both have classic, proud Indian faces. She wears a shawl over her head and he wears a chin-strapped sombrero. They have a stillness, an intensity about them, and a silent, locked-in strength.

I point out Coronado Avenue, and because it is cool, I offer them another blanket for the baby. They decline with grave

thanks and we watch as the three move slowly away in the dark.

Summer, 1972

How pathetically obvious they are. Eight of them, walking along the beach, spaced about fifty feet apart. Their haircuts are all wrong. There's something about their posture. The feigned lighthearted gringo beach-walker pose doesn't fit. Their casual air is too elaborate. Some carry beach boys like props, try to look interested in sea shells.

How do you saunter in a race against time? How do you keep from looking back to see if someone you care about is keeping up?

A boy of about twelve is having trouble keeping pace. But he doesn't quite break into a run. He gains a little extra ground by skipping now and then. The awful, anxiety need in these people is almost palpable. The need to make it, to be at the

pickup spot in time.

A matronly woman toils along in the soft sand. She looks exhausted. I'll bet she has never worn a bathing suit before in her life. Her lower legs, face, neck, hands are the color of mahogany. The rest of her skin not covered by the bathing suit is like ivory. She glances back anxiously at a grotesque youth who follows at some distance. His flaccid arms flail at his sides. He is grossly obese — pear-shaped, actually. He struggles along on useless, flapping appendages, which might have been feet had they not been so clubbed. The boy is literally walking on the ends of his ankles. He leans forward clumsily and strains for each step.

I wonder how far he has managed to walk like this? I find myself mentally urging him on. Go on, don't weaken. Hurry. Make it. Palm Avenue isn't very far. Then, Los Angeles.

But a jeep comes along and scoops them up one by one. And a hard-faced man

waiting at the end of the street starts his engine and drives away. His camper is empty — this time. I stare out at the ocean. Why should I feel guilty?

6:30 a.m., Summer, 1975

I wish I had waited a half hour longer to raise the curtains to look out at the ocean. The beach is vacant — except for a thin, dark-haired young man carrying a baby, who looks to be about three months old. He is heading north, fast. He carries the babe like a football. Shows no sign of caring, nor regard for the infant. It wears only a thin shirt and diaper.

Now shifting the child to both hands, the young man handles it like a package, away from him, awkward, indifferent. I want to rush across the sand with a blanket. I want to call someone. Who would I call? What would I say?

Afternoon, Fall, 1979

Three of my grown kids have just come

in from the beach. It is clear that something has dampened their party spirit. They tell me they have just watched two young men and an older man and woman, obviously from south of the border — these days, who knows how far south?

They tell me the two young men were holding the woman up, supporting her, that her face was a blank, her eyes unseeing. That she looked to be in shock. "What did you do?" I asked.

"We just got talking and acted like we didn't see them so they weren't scared or think we might be watching, might turn them in."

Noon, Summer 1980

As I stand fumbling at the combination lock on my garage door, which is near the street, I watch as a boy about six and a girl about five struggle to keep up with a youth who appears to be no more than sixteen or seventeen. He hurries from the south and is carrying a child who looks to be barely

two. Occasionally the youth glances anxiously over his shoulder. The little ones seem breathless, look hot, sweaty, foot weary. As they all pass me, it wasn't planned, but I hear myself saying quietly, "Vaya con Dios."

Every day we see more of them. I have come to think of them as refugees, not illegal aliens. They are humans and not alien to me.

The border patrol planes drone low overhead by day and night. The helicopters flush them like quail from the estuary. The green vans gather them. The men who drive these machines have a sad, hard, thankful, and sometimes dangerous job. They must feel as though they are pitching pebbles back to the top of an avalanche.

Summer, 1981

Every morning for about a week now I have seen groups of three to five, scuttling along — a dozen or more each day. They stay close to the big boulders out front of

the houses. They keep their heads ducked low and run as fast as they are able in the soft sand. They are not trying to be subtle at all. Perhaps they think the Americans don't awaken that early. Or else the need to make it to a pickup in time outweighs the need to look like long-time citizens.

June 4, 1981

All this last week I have seen groups of three and four, all black. Not brown-black, but black-black. I wonder if they have come from Haiti? Then they stopped coming. At least I haven't seen any more lately.

October, 1981

But the wave of others from the south keeps coming. So many of them have an eerie ability to disappear almost before your eyes. At the Big Bear Market on Palm Avenue one stood ahead of me in line. His hair was unkempt, his clothes ragged and

(continued on page 20)

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## The Endless Tide

(continued from page 19)  
ragged, and he had about him that look. It isn't only dress, posture, cultural, or ethnic differences. Perhaps it is their almost tangible tension.

This young man had put a sack of six oranges on the counter. Apparently he thought the indicated price was for all six. But the cashier explained—in Spanish—the price was by the pound. The young man shrugged slightly, gave a small helpless laugh as though he could see the joke was on him. Nervously he dug into his pocket for more coins, paid, and left.

I watched him join three others like him who were sitting on a high curb near the liquor store at the corner of the shopping complex. That will be one and a half oranges per man, I calculated.

In the time it took me to put the groceries in the car and drive fifty feet, all four had disappeared. I drove around the block—not a trace.

A friend who jogs along Seacrest Drive every morning has described the same phenomenon. "You watch them a while going north along the street, then look up and they've vanished!"

November, 1981

It seems someone has been coaching

them in ways to pose as gringo physical-fitness buffs. One of the more recent innovations is to wear jogging suits. It is almost as if someone had choreographed their act for them. Now and then they run in place, lifting their knees high, execute a few earnest jumping jacks and waist bends. They

December 1, 1981  
It is a bitterly cold night. The border patrol helicopter has them in his spotlight. They are out in the middle of the estuary. I count ten figures moving slowly along under the beat of the wind from the rotors. It is midtide. I feel sure they must be in

How pathetically obvious they are.  
The feigned lighthearted gringo beach-walker pose doesn't fit.  
Some carry beach toys like props, try to look interested in sea shells.

shoot out their fists, duck their heads in the fashion of a prizefighter. Another attempt at camouflage is to carry along a plastic garbage bag. Pick up an occasional beer can.

Some come with nothing but what they wear, which may be only a bathing suit. Others carry their shoes, wear trousers still wet from wading the mouth of the estuary. Rarely, they carry a small bag or purse or bundle.

water and muck at least up to their knees.

December 15, 1981  
I am putting up Christmas decorations in my window. But it is not the window that can be seen from the street. These Christmas lights will shine out on the darkened beach, where they will be seen by lonely travelers. And may be the lights will bring a quick moment of pleasure, and I'm a damned fool, I tell myself.

January 12, 1982  
The sun has just gone down, so it is still light, but the cold is piercing. A cutting wind has whipped the sea into angry whitecaps. I see a young woman, maybe eighteen or twenty. She is thin, looks to be about three months pregnant. She wears only a cotton blouse and denim skirt. She waits with her arm around the shoulders of a young man who is about her height, but thinner, much more frail. His hair is extremely short and he is quite pale. He wears a large bandage slanting over one eye. I think these are not casual beach strollers.

January 24, 1982  
Several young men have gone by walking quickly to the north. I never call the border patrol, but even as I type this, a uniformed border patrolman has walked south along the sand. Now he comes back with two boys who look to be about seventeen—each carries a parcel. They are handcuffed together.

The boy on the right has his right hand cuffed to the right hand of the boy on the left, so he must either walk behind or carry his right arm across his body in front of him. There is a slight awkwardness until they sort themselves out.

Suddenly, I realize; I watch them, note their size and configuration, how they move, how many in a group, the same as I do the dolphins and whales and sea birds. They have become part of my environment. I wonder how long will it be before I become part of theirs?



Photo by Nick Nucari

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## Two Quartets



Glinka Quartet



Cleveland Quartet

JONATHAN SAVILLE

The Glinka Quartet, made up in part of recent Soviet émigrés, recently performed at UCSD's Mandeville Auditorium. As one would expect from artists trained in Soviet conservatories, these musicians were masters of their technique, and they offered a rich, suave sound of the typically Russian sort. The ensemble work was exemplary, the balances of the four instruments were perfectly calculated, and there was a nice sense of proportion, with each passage comfortably in place.

If this was not, to my mind, a satisfactory concert, the reason was a lack of emotional involvement—and above all—of drama. Mozart's Quartet, K. 590, for example, can only superficially be considered a work of charm, lovely melodies, and innocent grace. It is all those things, but it also contains emotional tensions; its expressiveness, as so often in late Mozart, is of a serenity attained through real struggle, however much the struggle may be subsumed in the delectable geniality. The emphasis that gives poignance to a phrase, the stretching of rhythm that suggests a living heart beating within the bar lines, the dramatic pointing of a harmonic

change—these were rarely to be found in the Glinka's performance. Even the grace lacked true grace; it was mere prettiness, rather than grace under pressure.

The relative absence of drama was even more damaging to the Glinka's interpretation of Beethoven's E Minor "Razumovsky" Quartet, Op. 59, No. 2. Middle-period Beethoven, minor key—what else could this music be but dramatic? But the Glinka played it as a lyrical meditation, inwardly directed, and virtually unattached to the human drama of affirmation, contradiction, struggle, and reaffirmation that is the essence of Classical and Romantic music. It is an approach

belied by every measure of the score, even in the slow movement, where the Glinka's limp lingering over the long-breathed phrases drew the music out to excruciating length. In fact, this must have been one of the longest performances of the E Minor ever heard; the tempo in the first movement was so slow that it sounded as though the instruments were playing through molasses.

The single piece on the program that did not belong to the Classical-Romantic school, and that was not based on the structural and emotional principles of drama, was Anton Webern's String Quartet, Op. 28. One of the composer's last and most austere works, the quartet belongs in a world of pure form, purged of all sentiment, dropping isolated phrases into the void, and evaporating into the silence of eternity. Its intimations of feeling—the sudden vehement bursts or the dying falls—have nothing to do with the sexual or the passions and conflicts of humanity; they are like wisps of music the Buddhist saint might hear, floating listlessly in his nirvana. One would think that the Glinka Quartet's indifference to the dramatic and the urgent would suit this music exactly. But in fact their performance was less evanescent than flaccid. What should have been cool, detached, and utterly precise turned out to be soft around the edges, sentimentalized, even sloppy. This music may avoid drama, but it cannot do without energy. Those members of the audience who judged the piece negatively on the basis of the Glinka's performance would do well to listen to the recording by the Juilliard Quartet. They might change their minds.

No one, I suppose, would have voiced a negative judgment about Schubert's Op. 125, No. 1 or Beethoven's Opus 18, No. 6 on the basis of the performances by the Cleveland Quartet, in the same hall a few days later. Here are Schubert and Beethoven at their most charming, not some bizarre, atonal, serialist, pointillist experiment by the unfamiliar Webern, and the Cleveland made a good case for both works as deft, pleasing examples of the composers' early styles. On the other hand, one was not really captivated by these performances—the impression of the music as light, youthful, and fairly insignificant was pervasive. That there is more in this music—that it can be powerful, compelling, and dramatic—is something one would only intermittently have suspected

(continued on page 22)

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## Restaurants Garden Varieties

ELEANOR WIDMER

**The Restaurant:** Beirut Gardens  
**The Location:** 4863 El Cajon Boulevard  
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**Type of Food:** Arabian and Lebanese  
**Price Range:** Dinners, \$7.95; Appetizers,  
two dollars to three dollars  
**Hours:** Closed Monday. Open Tuesday  
through Sunday. Lunch, 11:30 a.m. to  
2:00 p.m.; Dinner, 5:00 p.m. to  
midnight

We are, at present, enjoying the results of the Middle Eastern invasion of San Diego. Of the Lebanese restaurants that have opened here, Beirut Gardens is the most interesting. It is a "first Lebanese gourmet restaurant." No one is really counting, but Beirut was the first. The owners of Beirut Gardens come to us via Las Vegas, where they operated a restaurant of the same name. The transient nature of their clientele there began to bother them and they decided to come to San Diego, which has an increasing Middle Eastern population, located close to San Diego State. The restaurant hopes to draw Middle Eastern families as well as the general population, and in a show of optimism it has leased a former bank. The physical plant is therefore large and is divided into two rooms. One is the family room; it's the size of a banquet hall and has wall benches, tables, and a television set. It is here that families may spend the evening, not merely eating and drinking, but being social. On the night I was there, only the owners' children romped in that enormous room, which is also available to large parties.

Since my friend and I were among the earliest diners, we chose the smaller dining



Illustration by Elizabeth Melner

area, which has conventional tables and chairs rather than wall banquettes. The walls are covered with massive rugs depicting desert scenes (shades of Rudolph Valentino), but the place mats and paper napkins are pure American. The smaller dining room is cozier, though the overhead lighting hardly makes it romantic. Beirut Gardens does not look like a bank, but it still has a storefront quality which belies its name.

The most important aspect of any restaurant, however, is its food. Beirut Gardens offers six dinner entrees, all of which cost \$7.95. I sampled three of the six. But the appetizers really outdo the entrees, and I would like to suggest that you make a meal of them, both for variety and interest. Also, nutritionally you will be getting all the greens, beans, cracked wheat that you need.

My friend and I decided to do this dinner with a bang and we ordered the Lebanese hors d'oeuvre for two for fifteen dollars. This proved to be a winner of a choice. It included hummus, or mashed chickpeas in olive oil; baba ghanoush, or finely chopped

baked eggplant; fulafel, or patties made from fava beans and covered with tahini (sesame sauce). We also had tabouleh salad, prepared from chopped mint, parsley, bulgur, and sliced tomatoes; and a salad of marinated cabbage, carrots, turnips, and olives. These were accompanied by pita bread. All of these appetizers were freshly prepared and very tasty. My favorites were the tabouleh, the hummus, the marinated cabbage. The baba ghanoush was good but not as exciting as the one prepared at Effendi's, and the fulafel proved a bit dry. Still, having all of those dishes placed before us created the atmosphere of a feast.

In addition, we had a half order of kibbi, in this case raw ground lamb. This is a dish that takes some getting used to, but it is highly preferable to steak tartare, which is raw ground beef. Raw lamb kibbi is standard fare in Lebanon and is prepared with fine bulgur and topped with oil. I first experienced this dish in San Diego at Bazz's and loved it. It is equally good at Beirut Gardens and proved an excellent accompaniment to the appetizers. I was

told that some people come to this restaurant just for the kibbi, and I admit that it was excellent. Regrettably, I was not as impressed with the other two entrees — the shish kebab and the dajaj mashwi, the grilled chicken in garlic sauce. The shish kebab was tender and came with a natural gravy, which is unusual for charcoal lamb. However, the chunks of lamb were not trimmed but were covered with fat. This may be traditional for Lebanon, but I've rarely had fatter lamb. The woman who waited on us assured us that the lamb was the best in the city, that it was "kosher" lamb. But kosher meat is trimmed of all fat. In any event, I do prefer a leaner cut of lamb. The fat provided the sauce from its juices, but it's not pleasant to sit there cutting it away.

The chicken was moist because it had been baked rather than grilled. It was good quality, were not dishes for which I would return. They are by no means incompetent, but even a lamb facer like myself would not be enchanted by it. (I should say in all honesty that people who have been writing me about Beirut Gardens have praised the lamb.)

For dessert we had a rice pudding served with rose water (rose dollars). It's a simple dessert, but not order it unless you are a fan of rice, mostly because the entrees come with a rice dish.

Beirut Gardens puts out a creditable meal. The dinners are not cheap at \$7.95, and the two offerings of chopped steak, one charbroiled on a skewer the other not, may not entice you to try Beirut Gardens. But the appetizers and the raw kibbi are worth the trip. Individual appetizers range in price from two dollars to three dollars, so it is possible to share two or three of these and come away with a modestly priced meal. Please note that a take-home container will be added to your bill at the price of thirty-five cents the first time I've been charged for a take-home container.

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### Letters

(continued from page 4)

above. Subsequently, however, he noted that he was referring only to time since his tenure as chairman, which began in May, 1975. The financial agreement between the central committee and The Republican ended in 1973.

Ed.

I'm A Professional, You're A Professional

Two weeks ago the Reader profiled me in a short article entitled "Self Appointed Editor" ("City Lights," February 4). I found the Reader article appalling in its inaccuracies and clever usage of distorted, selective quotes.

My interview, Paul Krueger, practices a sane style of writing, a thinly disguised form of character assassination I thought passed away with the McCarthy era. For example, he takes items which would tend to be tongue-in-cheek and rearranges the tone and context of my replies to fit his preinterview prejudices, which make me and the magazine sound like affected and ridiculous dilettantes.

However, to comment more on his attack is not the sole purpose of this letter. Professional journalists consider the sources of such sneers and dismiss them, particularly when Paul Krueger is involved. Unfortunately, so many Reader readers in contact with me were misinformed by the article that I now feel obliged to point out the facts.

Many readers assumed, because of Krueger's unnecessary and malicious slanting, that by my appointment as executive editor of San Diego Magazine the publication was going to make wholesale changes in its staff and editorial direction. The simple truth (as given repeatedly in my interview) is that I was brought in as an experienced sub-editor. Yes, I was editor-in-chief of San Francisco Magazine and PS4 Magazine, but I am not the new editor of San Diego Magazine. As I carefully explained in my interview, my area of responsibility is to coordinate the work of the staff writers and work with the free-lance contributors and the production and art departments. In the pecking order of the magazine's management, I am the new kid on the block.

Associate editors Wake Self and Mike Bowler outrank me in the editorial department and Krueger's implications that the situation is otherwise were a disservice to them and to your readers.

Another major distortion may have led many of your readers to believe Ed and Gloria Self are on the verge of retirement. Again, I must remind the Reader nothing has changed in upper management. The Selfs are not going to retire — period.

I received many phone calls and reprints from people in other media, including the Reader, asking to apply for the new positions. It was embarrassing for your readers to learn there are no employment openings currently, nor do we foresee any personnel changes in the near future.

Finally, and most damaging, the interview cruelly implied my appointment would make the magazine more ad-happy and commercial and I would provide San Diego Magazine's readership with less meaningful articles. There is not space enough here to refute this careless conclusion, which Krueger could have checked. I will gladly compare reputations with him in regard to being able to generate solid, hard-hitting articles. Granted, he may have an edge in his love of distortion; however, I stand on my

(continued on page 26)

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## READER'S GUIDE

Contributors to READER EVENTS must be received by mail no later than the Friday preceding the Thursday event in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information and photos to: READER EVENTS EDITOR, P.O. Box 8083, San Diego, CA 92108.

### Dance

"Dance Jam," an alternative chance to dance, will be held Friday, February 19, 8 p.m. to midnight. Interval Foundation, 860 Third Avenue, downtown. 239-1713.

"February Repertoire" concerts of the California Ballet Company will feature premiere performances of Mahler's "Song of the Wraiths" and Rachmaninoff's "Piano Concerto," with choreography by Michael Uthoff, and of Grieg's "Hulberg Suite," with choreography by Maxine Mahon; plus Enescu's "Romanian Rhapsodies," with choreography by Maria Zitta, Friday, February 19, 8 p.m., and Saturday, February 20, 2:30 and 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 440-2277.

Contemporary Dance Concert of the Alvin Ailey Repertory Ensemble will include Blues Suite, an Ailey work from the Alvin Ailey American Dance Theater repertoire, Between Shadows, choreographed by Penny Fink, with music of Bartok and Gershwin, choreographed by Bill Gornel, Tuesday, February 23, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. 440-2277 or 222-2555.

### Film

"Lucia," a Cuban film that dramatizes the participation of Cuban women in the struggle for liberation, from the war of independence in 1895 to the overthrow of Machado in 1933 to the literary campaign of the Sixties, will be shown in Spanish with English subtitles, Friday, February 19, 3:30 p.m., National City Public Library, 225 East 12th Street, National City. Free. 474-8111.

"Issues for the '80s," a film and discussion series, on videocassettes of Equal, will begin with Counting Insects—The World of the Multinational Corporation and commentaries by UCSD's Maria Patricia Fernandez-Kelly, Friday, February 19, 7 p.m., Carpenter's Hall, 2nd Street and Broadway, San Diego. Free. 583-0286.

Political Film Series of the UCSD Committee for World Democracy will screen three films dealing with political protest in Latin America, Bay of Pigs, Cuba, and To Die for One's Country, in a live, Friday, February 19, 7 p.m., room 2722, undergraduate science building, UCSD. Free. 452-3362.

"The World of Jacques-Yves Cousteau," a warty experience of six scientists on the bottom of the sea, will be shown Saturday, February 20 and Sunday, February 21, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 232-3821.

"Mouchette," a film about a young and sensitive peasant girl living in the midst of depravity and ignorance, directed by Robert Breton in 1966, will be shown in French with English subtitles, Wednesday, February 24, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art. 222-3554.

Contemporary Art. 222 Prospect Street, La Jolla. 454-1541.

### Music

"Thursday Night in New Orleans" will move indoors in the Gosslamp Quarter with the San Diego Dixieland Jazz Band, 8:30 to 11 p.m., Bourbon Street West, in the basement of the Kearn Building, 818 Fifth Avenue, downtown. 239-3357.

Choral Concert of the UCSD Concert Choir will be directed by David Felder, Thursday, February 18, 8 p.m., Mandeville Auditorium, UCSD. Free. 452-3229.

Symphony, the San Diego Symphony Orchestra, directed by David Atherton, will perform Beethoven's Overture to Don Quixote and Liszt's Faust's Overture, Thursday, February 18 and Friday, February 19, 8 p.m., San Diego Civic Theatre, downtown. 236-6510 or 565-2865.

Friday Evening Concert Series will present Robert Dutton in "An Evening Below Middle C," accompanied by pianist Conrad Bader and six student musicians, Friday, February 19, 8 p.m., South Recital Hall, SDSU. 265-6047. (Broadcast Sunday, February 21, 11 a.m., KPBS-FM 89.)

Jazz Concert of the Jazz Ensemble will take place Friday, February 19, 8 p.m., Goodwin Chapel, Point Loma College, 3900 Lomaland Drive, Point Loma. 222-6474.

"On Behalf of Music" series will present computer and sound poet Charles Amirkhanian in a retrospective survey of his Lental Music, text-sound compositions, with moving images performed by Carol Law, Friday, February 19, 8 p.m., Mandeville Recital Hall, UCSD. 452-3229.

"Così Fan Tutte," the opera by Mozart, will be sung in English by the Pacific Lyric Theater, Saturday, February 20, 8 p.m., and Sunday, February 21, 2:30 p.m., Casa del Prado theater, Balboa Park. 287-7260.

Gamelan Music and Dance of Java, including ceremonial pieces and a dramatic dance depicting an episode from one of the great epic legends of Indonesia, will be presented by the Javanese Gamelan orchestra of SDSU directed by R.R.T. Wastudindia and dancers, Nani, Wenden and Nivon Wenden, Saturday, February 20, 8 p.m., South Recital Hall, SDSU. 272-0313.

Brass Quintet Music will be performed by the San Diego Chamber Brass Players, Sunday, February 21, 7 p.m., United Methodist Church, 6554 Cowles Mountain Boulevard, San Carlos. 464-4331.

"Music of the Masters III," a program including works of Franck, Bach, Karg-Elert, and Widors, will be presented by organist James Hansen, Sunday, February 21, 7 p.m., North Chapel, Naval Training Center. Free. 225-3555.

Cottage Concerts will feature pianist Margaret Ross, violinist Karen Dirk and Sue Hirt, violist John Strube, and cellist Marcia Zavin performing Dvorak's Quintet for Piano and Strings, Monday, February 22, noon, Scripps Cottage, SDSU. Free. 265-5204.

"Mardi Gras in the Mercantile," New Orleans music, dance, and

masquerade will feature the Fro Bingham Preservation Band and the Phil Andersen San Diego Dixieland Band, Saturday, February 20, 8:30 p.m. to 1 a.m., San Diego Mercantile Company, 818-822 Fifth Avenue, downtown. 239-9821.

Jazz Concert of pianist James Allen Cusson and vocalist Shirley Williams will range from contemporary jazz to blues to ragtime, Sunday, February 21, 4 p.m., Villa Montezuma/Jesse Shepard House, 1925 K Street, San Diego. 239-2211.

Chamber Music Recital of the Allegro Quartet will feature works of Handel, Scarlatti, Telemann, Haydn, and Martin, Sunday, February 21, 4 p.m., St. Andrew's Episcopal Church, 1050 Thomas Street, Pacific Beach. 272-0313.

Brass Quintet Music will be performed by the San Diego Chamber Brass Players, Sunday, February 21, 7 p.m., United Methodist Church, 6554 Cowles Mountain Boulevard, San Carlos. 464-4331.

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"Mardi Gras in the Mercantile," New Orleans music, dance, and

Mini-Concerts series will present

the Grossepointe String Quartet in a performance of Beethoven's Fifth Quartet in A major, 18, Monday, February 22, noon, Beverly Sills Salon, Civic Theatre, downtown. Free. 454-6522 or 459-7351.

Choral Concert of the Branko Kramonovich Chorus of Yugoslavia will celebrate the twentieth anniversary of its first American tour, for San Diego Community Concert Association, Monday, February 22, 8 p.m., Civic Theatre, downtown. 236-6510 or 236-9796.

French Poetry and Popular Songs of Jacques Prevert, Georges Brassens, Jacques Brel, Boris Vian, Rieux Benoit, and Maurice Maubourg will be rendered, in a cabaret, by vocalists Georges Bloch and pianist Nicolas Verin, Monday, February 22, 8 p.m., Mandeville Recital Hall, UCSD. Free. 452-3229.

Musicians Workshop Series of Community Arts will present jazz stylist Aranya Hobson and pianist Tania, Tuesday, February 23 and Wednesday, February 24, 6 to 9 p.m., Community Arts, 870 Third Avenue, downtown. 233-0141.

Spring Chamber Music Series at the library will commence with a concert of the ERA Trio prior to their Carnegie Hall debut, featuring works of Perichini, Stravinsky, and Hummel, Tuesday, February 23, 7:30 p.m., San Diego Public Library, 820 E Street, downtown. Free. 236-5049.

Concert Hour series will present the USC Guitar Quartet, Wednesday, February 24, 11 a.m., music complex performance lab, Palomar College, 146 West Mission Road, San Marcos. Free. 744-1150 x3137.

### Sports

Track and Field, the sixteenth annual Jack in the Box Invitational track meet will try to add to its twenty-seven world records, maybe starting with another fastest indoor mile, Friday, February 19, high school events at 5:45 p.m.; invitational at 7:15 p.m., Sports Arena. 224-4771.

"Almost a Freebie Surf Contest" will be sponsored by B.U. Surflines, Saturday, February 20 and Sunday, February 21, 6:45 a.m., Cotton Street, Imperial Beach. 423-9322.

Celebrity Pro-Am Racquetball Handball Challenge will be held at all levels, including a San Diego Playboy Bunnies vs. San Diego Chargers spin-level match, to benefit the National Kidney Foundation of Southern California, Saturday, February 20 and Sunday, February 21, 7 a.m. to 7 p.m., with the Bunny/Charger game Saturday at 10 a.m., Atlas Health Club, 901 Hotel Circle South, Mission Valley. 298-9321 or 297-0616.

Surf Conference Championship Series sponsored by the North Coast Family YMCA for amateur surfers will continue Saturday, February 20, 7 a.m., D Street, Emeryville. 942-1164.

Team Tennis Tournament, the third annual nonprofessional San Diego Fringe event, will take place on home courts around the county, Sunday, February 21 through Saturday, February 22, with finals at the Atlas Health Club, 901 Hotel Circle South, Mission Valley. 299-7666.

"Swiftest Business in San Diego" 10K team race will kick off Well-

ness Week in San Diego, Sunday, February 21, 8 a.m., from General Dynamics, Missile Road, Kearney Mesa. 277-8803 x1111.

Developmental Track Meet will be sponsored by San Diego Track Association, with two-mile, 400, 800, mile, and 20 events, Sunday, February 21, 1 p.m., Balboa Stadium. 275-4558 or 455-9422.

Soccer Playoffs, the San Diego Sockers will play the second game of the first round of playoffs against the Vancouver Whitecaps, Sunday, February 21, 6 p.m., Sports Arena and hope to advance to the second series Wednesday, February 24, 280-GRAL.

Clippers Basketball, the San Diego

Clippers will come home to face the Philadelphia 76ers, Tuesday, February 23, 7:35 p.m., Sports Arena. 226-8436.

Aztec Basketball, the SDSU women's team will be looking for revenge against Arizona State, Wednesday, February 24, 7:30 p.m., Peterson Gym, SDSU. 265-5547.

"Special Events" Improvisational Comedy will be staged by Spontaneous Combustion, taking your mind off your lunch, Friday through March 26, 12:15 p.m., San Diego Mercantile.

818 Fifth Avenue, downtown. 283-9972.

"Gill and Associates," a walk around the architectural legacies of Irving Gill, will be led by Walkabout International, Friday, February 19, 6:45 p.m., from north-west corner of B Street and Second Avenue, downtown. Free. 291-9773 or 223-WALK.

"Carnaval Brasileiro" will bring the atmosphere of South American Mardi Gras to San Diego with a Brazilian dance band, costume contest, and "Bei Meus" to ride over the festivities, Friday, February 19, 8 p.m. to 2 a.m., Copper Basin, Convention and Performing Arts Center, 202 C Street.

**KSON Welcomes the 17th Annual Pacific Indoor RODEO '82**

**FRIDAY, FEB. 26  
SATURDAY, FEB. 27  
SUNDAY, FEB. 28**

Shows: Fri. & Sat. 8:00 PM  
Sun. 3:00 PM

**TICKETS ON SALE NOW!**

Tickets available: Main Box Seats, All Second Row Seats, All On-Target Record Seats, All Arena Ticket Agencies and the Sports Arena Ticket Office.

Ticket info: (714) 224-4176

**SAN DIEGO**

**SPORTS ARENA**

TICKETS: \$6, \$7, \$8  
ALL SEATS RESERVED  
Children 12 & under  
1/2 Price — All Seats — All Shows  
Group Discounts:  
Call 224-3613

California Ballet Company  
(Marina Mahler—Director)  
presents

**PREMIERE PERFORMANCES**

Unprecedented world premiere  
of three ballet works

A wealth of new dance classics  
FRIDAY, FEB. 18 at 8:00 and SATURDAY, FEB. 20 at 2:30 and 8:00

starring  
**DENISE DABROWSKI**

"SONGS OF A WAYFARER"  
Music by Mahler, Choreography by Michael Uthoff  
"PARA DENISE"  
Music by Rachmaninoff, Choreography by Michael Uthoff  
"HOLBERG SUITE"  
Music by Grieg, Choreography by Maxine Mahon  
"ROMANIAN RHAPSODIES"  
Music by Enescu, Choreography by Marius Zitta

**EAST COUNTY PERFORMING ARTS CENTER**  
440-2277 210 East Main St., El Cajon  
Tickets \$9.75, \$8.50, \$6.75 Available at California Ballet Company,  
8276 Ronson Rd., ECPAC Box Office, 210 East Main St., El Cajon and  
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**STAGE**  
DANCE THEATRE

in LIVE performance with  
**The LA JOLLA SYMPHONY**  
Tom Nee, conducting

will DANCE  
"CARNIVAL OF THE ANIMALS"  
at Mandeville Auditorium, U.C.S.D.

**SATURDAY  
FEBRUARY 20, 1982  
8:00 p.m.**

**SUNDAY  
FEBRUARY 21, 1982  
3:00 p.m.**

call 234-4647

ADULTS \$4.00  
STUDENTS \$2.00

Tickets on sale at  
U.C.S.D. Student Events Office  
or  
**STAGE 7**, 1041 Seventh Avenue (Downtown), San Diego

Artistic Director/Choreographer  
**MARIUS ZITRA**  
Ballet Mistress  
**KATHRYN IREY**

**Forget Vegas!**

**Capture True Cabaret  
At Crystal T's ...  
Discover Dansations!**

Capture the excitement of Las Vegas, right here in San Diego, at Crystal T's Emporium!

"Dansations", a hot new dance group with the talent and sparkle of a Cabaret, will perform this February 24, 1982.

Choreographer, Diana Valero — lead dancer from "Excitement 78" in Reno, Tabore, Las Vegas and Acapulco, earned Dansations the title of best lounge act by the Las Vegas Sun Newspaper.

Witness this dazzling display of movement, color and sound while you sample exotic cocktails and delicious hors d'oeuvres in our plush lounge. A sensational evening awaits you at Crystal T's.

**Crystal T's Emporium**

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**CALIFORNIA'S BEST  
STREET PERFORMERS IN THE ACT!**

**FREE!**

On Saturday and Sunday, February 27 and 28, Seaport Village is the stage for our city's first annual street festival.

Here's the entertaining lineup:

- Kazo the mime — unspeakably hilarious!
- Mawed the robot — the mechanical marvel!
- Jeff the juggler — he's always looking up!
- The Jackstraws — singing enchanting sea chanteys!
- Dee Gee and Polley Patty — the funniest clowns in town!
- Juggler Ed Jackson — just dropping down from LA!
- Music With a Twist of Mime — a sight and sound treat!
- Raggy Taggy — five musicians worth a listen!
- Karen Mullaly — a true wandering minstrel!
- The Puppet Show — a handy little group of entertainers!

Schedule (both days):

- Noon — grand opening medley (all performers), west plaza.
- 12:45 to 5:45 p.m. — performers wander throughout Seaport Village.
- 6 p.m. — grand finale (all performers), Victorian gazebo, east plaza.

At the foot of Pacific Highway on West Harbor Drive  
(714) 235-4013

**Seaport Village**



# READER'S GUIDE To LOCAL EVENTS

downtown: 236-6510 or 466-2982.

"An Introduction to Performance Art," produced by Lynn Schaeffer, will feature Paul Best in "Soap Box," Philip Dennis Galati in "Microphone Love of a Star," and Karen J. Westerfield in "T-Shirt Collectible." Friday, February 19, 8 p.m., San Diego Art Institute, Balboa Park. 234-5946.

"Wellness Week," proclaimed statewide by Governor Jerry Brown, will be celebrated here with lectures, exhibits, health testing, films, and demonstrations, from Saturday, February 20, through Sunday, February 27, throughout the county. 299-5158 or 294-6163.

"Around the Bay in a Day," a long walk around San Diego Bay, will be led by Waikato International. Saturday, February 20, 7 a.m., from Navy Sub Base gate, Rosecrance Avenue and Kellogg Street, Point Loma. Free. 424-3666 or 223-WALK.

Winners Tour of residential homes chosen by the American Institute of Architects and San Diego Home/Garden magazine will be guided Saturday, February 20, 9 a.m. to 4:45 p.m., from north end of May Company parking lot, La Jolla Village Square. 454-2784 or 454-1541.

"Ingersoll Revisited," a dramatic performance by Roger Grevelly of the life and times of American actor and freedom fighter Colonel Robert G. Ingersoll, will be staged Saturday, February 20, 7:30 p.m., First Unitarian Church, Hillcrest. 298-9978.

Performances presented by Implex will include Carol Stephens' "Life Opportunities," Karen J. Westerfield's "Enter Kill," and Helen Shumaker's "Muffy Doll." Sunday, February 20, 8 p.m., Suite, 853 Balboa Avenue, downtown. 235-4466.

Flint Knapping will be demonstrated by Richard Cerutti and seven other knappers, Sunday, February 21, 10 a.m. to 4 p.m., Ancient Pottery Point, will be screened at 1:30 and 3 p.m., Museum of Man, Balboa Park. 239-2001.

Art Auction of oils, watercolors, graphics, and prints by local artists will benefit Heartland Creative Community Association, Sunday, February 21, preview at 4 and auction at 5:30 p.m., El Amigo Ball-

room, 1340 Broadway, El Cajon. 579-5555 or 445-1751.

"Symphony Sunday," an evening of chamber, jazz, folk, and dance band music, with liquid and solid taring opportunities, will be organized by musicians of the San Diego Symphony Orchestra, Sunday, February 21, 7 to 10 p.m., Civic Theatre, downtown. 239-9721.

"Arthur and Merlin... Why the Legend Lives On," an evening of music and magical tales, will be presented by the Avalon Society, Sunday, February 21, 7:30 p.m., Schroeder Hall, University for Humanistic Studies. 2445 San Diego Avenue, Old Town. Reservations: 459-7403 or 753-7226.

"The Teocote Visions," a bilingual tale for grownups about human greed and human need, will be performed by the Provisional Theatre of Los Angeles and El Teatro de la Esperanza of Santa Barbara, Wednesday, February 24, 8 p.m., Casa del Pueblo Theatre, Balboa Park. 235-6135.

Whale Watching of the California gray whale's annual migration from the Bering Sea to Baja breeding grounds can be seen in our waters from Cabo San Lucas, National Monument, Point Loma (293-5450), and from excursion boats: Coast Marine Services, Shetland Harbor Island Hotel dock (234-1717); Forbman's Landing, 2838 Garrison Street (222-0391); H&M Landing, 2803 Emerson Street (222-1144); which all have all-day trips to the Coronado Islands on the weekends; Islandia Sportsfishing, 1551 West Mission Bay Drive (222-1144); Point Loma Sportsfishing, 1403 Scott Street (223-1627); Seafarer Sportsfishing, 1717 Quivira Road (24-1383); and Roney's brigantine sailing ship or Kame-E yacht, Shetland Harbor Island Hotel dock (234-1717), all daily through mid-or-late February, and San Diego Harbor Excursion, foot of Broadway at Harbor Drive (234-1111), daily through mid-March.

"Oral Mode in Contemporary Art and Culture," a series of panels and performances on the subject of "Voice and Performance," will be conducted by artists, musicians, poets, and managers of those fields. Saturday, February 20, 10 a.m. to 2:30 p.m.; and Sunday, February 21, 10 a.m. to 2 p.m., Center for Music Experiment, building 408, Warren Campus, UCSD. Free. 452-4183 or 452-6766.

Open Poetry Reading for all San Diego poets will be held by San Diego Poet's Press, Saturday, February 20, 7 p.m., 1674 Los Alamos Road, Pacific Beach. Free. 456-1800.

"Reagan's First Year — A Focus on Central America" will be the

agenda. Saturday, February 20, 7:30 p.m., Grass Roots Cultural Center, 1947 30th Street, Golden Hill. 232-5009.

"The Sandinista Revolution — Success or Failure?" will be the issue discussed by Jorge Martinez of the Emergency Committee Against Intervention in Central America and the Caribbean, recently returned from Nicaragua, Saturday, February 20, 7:30 p.m., Militant Forum, 1053 15th Street, San Diego. 234-4632.

Stories and Tales will be told by Ruben, the Storyteller, Sunday, February 21, 1 p.m., Grass Roots Cultural Center, 1947 30th Street, Golden Hill. 232-5009.

San Francisco Beat Poet Harold Norse, known by some as the American Camilla, will read from his poetry, Monday, February 22, 7 p.m., Little Theater, Hepler Hall, SDSU. Free. 265-5443.

"Poland — A U.S. Satellite?" will be the topic of a lecture presented by USC history professor Don Wheelright, for the San Diego Forum, Monday, February 22, 7:30 p.m., Central Christian Church, Second Avenue and Fir Street, Hillcrest. 453-6665.

San Francisco Poet Barry Targy will read from his work, Monday, February 22, 7:30 p.m., D.G. Wilks Books, 7527 La Jolla Boulevard, La Jolla. Free. 456-1800.

"Total Health: It's a Lifetime Affair," series of health education lectures will conclude with Marc Lewkowicz of Southwood Mental Health Center speaking on "Self-Esteem: Learning to Feel Good about Yourself." Tuesday, February 23, 7 p.m., south lower level, Plaza Bonita Shopping Center, Sweetwater Road near Highway 805. Free. 221-1180.

New Writing Series will present a poetry reading by Don Isler, Wednesday, February 24, 7 p.m., Revolve Film Lounge, UCSD. Free. 452-6766.

"My Sister Is In the Underworld," a reading of golden poems translated from the Sumerian, will be presented by Jungian analyst Betty Meador, for women only, Wednesday, February 24, 7:30 p.m., Center for Women's Studies & Services, 908 E. Street, downtown. 233-8984.

"Optimal Health Lecture Series"

will continue with Dr. Robert Arnot, physician for the U.S. Olympic ski team and ABC sports commentator, speaking on "How to Be Your Own Jack Doc," Wednesday, February 24, 7:30 p.m., Montezuma Hall, Aztec Center, SDSU. Free. 265-5281.

"Bodies and Bones: The Inside Story," a current exhibit at the Museum of Man, will be covered in a curatorial walk-through by Rose Tyson and Liz Alkanous, next Thursday, February 25, 5:30 p.m., Museum of Man, Balboa Park. Reservations: 239-1001.

Radio/TV "Star Spangled Spenders," a program in which investigative reporter Donald Lambro interviews elected officials, economists, other experts, and ordinary citizens about government spending, will be televised Thursday, February 18, 8:30 p.m., repeating Monday, February 22, noon, followed by "Government Spending: Another Opinion," in which Gloria Penner interviews Lionel Van Derlin, tonight at 9:30 and Monday afternoon at 1, Channel 15.

Dapper Detective Lord Peter Wimsey will begin a new seven-part series, "Unnatural Death," Friday, February 19, 7:30 p.m., KPBS-FM 89.

"Pynchon," the 1960 Alfred Hitchcock film, starring Anthony Perkins as the psychotic and Janet Leigh as the woman in the shower, will air Friday, February 19, 9 p.m., Channel 6.

Metropolitan Opera Broadcasts will present Verdi's Requiem, with Leontyne Price, Marilyn Horne, and Placido Domingo, Sunday, February 20, 11:30 a.m., KPBS-FM 94.1.

The Music and Words of the Police can be heard Sunday, February 21, 8 a.m., K-BEST 95 FM.

"Super Sundays" of contemporary music will begin with Steve Nicks, in music and interview, Sunday, February 21, 6:30 p.m., K-BEST 95 FM.

"Poco," an opera by Handel, will be performed by the Handel Festival Orchestra and Chorus, Sunday, February 21, 7 p.m., KPBS-FM 89.

Central Park Concert of Simon & Garfunkel, a reunion attended by 500,000 people, will be aired Sun-

day, February 21, 8 p.m., HBO and K-BEST 95 FM.

"Democracy, Central American Style," a program that looks at two relatively trouble-free countries in Central America, Honduras and Costa Rica, will be broadcast Monday, February 22, 9:30 a.m., KPBS-FM 89.

All-Star Soccer, the MISL Indoor Soccer All-Star Game will be televised Tuesday, February 23, 8 p.m., Cox Cable Channel 2.

"Isaacson," a new version of the old classic, will star Anthony Andrews, James Mason, and Olivia Hussey, Tuesday, February 23, 8 p.m., Channel 8.

"For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf," an adaptation of the award-winning Broadway hit by Ntozake Shange, the choreographer will feature Shange, Taunya Beverly, Laurie Carlos, and Lynn Whitfield, Tuesday, February 23, 9 p.m., Channel 15.

Children's Radio Theatre will broadcast two Rudyard Kipling "Just So" stories of how the world began, Wednesday, February 24, 7 p.m., repeating Saturday, February 27, 9 a.m., KPBS-FM 89.

"The 39 Steps," the 1935 Alfred Hitchcock mystery starring Robert Donat and Madeleine Carroll, will be televised Wednesday, February 24, and Friday, February 26, 7:30 p.m., Southwestern Cable Channel 15C.

"Everest in Winter," eight climbers attempt the west face of the highest mountain in the world without Sherpas or oxygen, Wednesday, February 24, 10 p.m., repeating Sunday, February 28, 11 a.m., Channel 11.

Galleries "4 From L.A.," an exhibition of paintings and illustrations by Los Angeles artists Mary Jones, Kiki MacLean, Michael Keller, Michael McMillen, and Jeffrey Vallance, will open with a reception for the artists, Friday, February 19, 5 to 7 p.m., with performance of "Gibson" by Michael Kelly at 7:30 p.m.; and continue through March 14, Mandeville Art Gallery, UCD. 542-2864.

Sueel Drawings and Sculpture by Kenneth Capps will open with a reception, Friday, February 19, 7 to 9 p.m.; and continue on view through March 27, Quinn Gallery, 7531 La Jolla Boulevard, La Jolla. 454-1952.

"Ten Against the Wall," a performance and exhibit of the work of ten artists applied directly to the gallery wall, will be created Friday, February 19, 8 p.m. to completion; and remain on through March 12, Pawn Shop Gallery, 148 Fifth Avenue, downtown. 233-9242.

Acrylic Paintings by Pauline Recelle will be on display through February 21, Stratford Gallery, 221 15th Street, Del Mar. 481-0033.

Figurative Paintings of Ernest Silva and Patricia Patterson will be on exhibit through February 23, Southwestern College gallery, 900 Olay Lakes Road, Chula Vista. 411-0149.

"L.A. Times," an exhibition of the work of eight contemporary artists from Los Angeles, Lisa Albuquerque, David Amico, Joe Clower, Jill Cloughen, Paul Krieger, Milana Karavayan, George Rodart, and Rita Yokoi, will continue through February 27, with a lecture by George Rodart, Tuesday, February 23, 11 a.m., University Gallery, SDSU. 265-5171 or 265-6880.

Paintings, Drawings, and Ma-

quettes of Jeffrey Krombholz will be on view through February 27, Divina Art Gallery, 1214 Prospect Street, La Jolla. 456-1555.

"New Work on Paper I," an exhibition of ninety works on paper by Jake Berthot, Dan Christensen, Alan Gore, Tom Holland, Yvonne Jacquette, Ken Koff, Joan Snyder, and William Tucker, traveling from New York's Museum of Modern Art, will be on display through February 28, with decent tours Thursday at 1 p.m., La Jolla Museum of Contemporary Art, 750 Prospect Street, La Jolla. 454-3541.

"Recent Works on Paper" by Southwestern artist R.C. Gorman, including posters and original lithographs, will be on exhibit through February 28, Art Loft, 731 South Highway 101, Solana Beach. 481-8011.

"Hoofing the Jack" by Southwestern artist R.C. Gorman, including posters and original lithographs, will be on exhibit through February 28, Art Loft, 731 South Highway 101, Solana Beach. 481-8011.

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Acrylic Paintings by Pauline Recelle will be on display through February 21, Stratford Gallery, 221 15th Street, Del Mar. 481-0033.

Figurative Paintings of Ernest Silva and Patricia Patterson will be on exhibit through February 23, Southwestern College gallery, 900 Olay Lakes Road, Chula Vista. 411-0149.

"L.A. Times," an exhibition of the work of eight contemporary artists from Los Angeles, Lisa Albuquerque, David Amico, Joe Clower, Jill Cloughen, Paul Krieger, Milana Karavayan, George Rodart, and Rita Yokoi, will continue through February 27, with a lecture by George Rodart, Tuesday, February 23, 11 a.m., University Gallery, SDSU. 265-5171 or 265-6880.

Paintings, Drawings, and Ma-

quettes of Jeffrey Krombholz will be on view through February 27, Divina Art Gallery, 1214 Prospect Street, La Jolla. 456-1555.

"New Work on Paper I," an exhibition of ninety works on paper by Jake Berthot, Dan Christensen, Alan Gore, Tom Holland, Yvonne Jacquette, Ken Koff, Joan Snyder, and William Tucker, traveling from New York's Museum of Modern Art, will be on display through February 28, with decent tours Thursday at 1 p.m., La Jolla Museum of Contemporary Art, 750 Prospect Street, La Jolla. 454-3541.

"Recent Works on Paper" by Southwestern artist R.C. Gorman, including posters and original lithographs, will be on exhibit through February 28, Art Loft, 731 South Highway 101, Solana Beach. 481-8011.

"Hoofing the Jack" by Southwestern artist R.C. Gorman, including posters and original lithographs, will be on exhibit through February 28, Art Loft, 731 South Highway 101, Solana Beach. 481-8011.

**Some Men Still Call Their Own Shots.**

THE BLACK JEAN

Only At

**INTERNATIONAL MALE**

SAN DIEGO  
2802 MISSION DRIVE  
714 526-8751

**WIN OVER \$1,000 IN PRIZES**

**AS THE FIRST PLACE WINNER IN THE MISS SAN DIEGO BOAT SHOW BEAUTY CONTEST**

Win a portfolio and modeling workshop from Len Bertram valued at \$400... a 6 month membership to a Family Fitness Center... a \$100 gift certificate from Polo/Ralph Lauren in La Jolla... \$50 gift certificate from Merle Norman Cosmetics... a color and wardrobe seminar with Susan Reed.

**RUNNERS-UP ALSO WIN...**

Gift certificates from: The Clothes Gallery, Merle Norman Cosmetics, and Young Attitudes Hair Graphics... AND MORE!

**HOW?**

Enter the Miss 1987 San Diego Boat Show Beauty Contest! Call Susan Cuff at 282-0674 now, for prescreening information. You must be over 21 years of age to qualify. Deadline for entry is February 25, 1987.

**"SHOWTIME" RESTAURANT**

611 "B" Street  
San Diego

**DOWNTOWN'S NEWEST INS-POF FOR THEATERGOERS**

**"At Intermission Time ... or Any Time!"**

BREAKFAST 7-10:30  
LUNCH 11-2:30  
EVENING DINNER BEGINNING 5 PM

Candlelight Dining Broadway Music  
SUPERB FOOD, EXCELLENT ATMOSPHERE  
OPEN 7 DAYS A WEEK FOR DINING AND COCKTAILS... PLUS A SAN DIEGO "FIRST."

HAPPY HOUR EVERY DAY 4-6 PM

For Parties or Reservations  
**232-7156**







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**Belly Up TAVERN**  
A SYMBOL OF NORTH COUNTY CULTURE  
PROUDLY PRESENTS

**!! NOW SERVING COCKTAILS !!**

Thurs. Feb. 18 @ 10 p.m.  
Tickets \$6 at Belly Up or through Ticketron. Featuring solo and duet guitar playing, a special acoustic concert.

**STEFAN GROSSMAN**  
and **JOHN RENBOURN**

Considered two of the finest acoustic flat and finger pickers on the market. Featured in Guitar Player magazine frequently.

Fri. & Sat. Feb. 19 & 20 @ 9 PM  
Tickets \$5 for the entire evening available at the Belly Up and all Ticketron outlets.  
"The Master of the Telecaster"

**MR. ALBERT COLLINS & the ICE BREAKERS**

Albert Collins' live performances are legendary. One of the most exciting visual acts in the blues world. He'll stroll into the audience playing one of his superlative Texas shuffles—sitting in people's laps, sharing a beer at the bar, never letting down the stinging attack on his guitar.

Sun. Feb. 21 @ 8 PM \$4 at the door  
Immediately following Free Dixieland Jazz from 5-7 PM

"Mama of the Blues"

**BIG MAMA THORNTON**

The originator of such hits as "Ball and Chain" (Janis Joplin), "Hound Dog" (Elvis) and many more, she's still belting out those strong vocals. In the summer of '79 she killed with Big Joe Turner, Muddy Waters and B.B. King at the Hollywood Bowl. After her performance she was given a standing ovation by 18,500. Come see why!

Wed. & Thurs. Feb. 24 & 25 @ 9 PM

**JOHNNY ALMOND RHYTHM REVUE**

Coming Fri. & Sat. Feb. 26 & 27 @ 9 PM  
**NORTON BUFFALO**  
Sun. Feb. 28 @ 9 PM  
**JAMES HARMON BAND**  
Fri. & Sat., March 12 & 13  
**ETTA JAMES**

**AFTERNOON CONCERTS**  
(They're FREE!)

Every Monday afternoon in February from 5-8 PM.  
Dixieland Boogie with **THE CONSTABLES**

Every Wednesday afternoon in February from 5-7 PM.  
Country Honky Tonk with **TALL COTTON**

Jim & Molly's New Western Swing Dance Classes starting 7-9 pm  
Every Friday & Saturday afternoon in February except Feb. 21  
from 5-7 PM. Dixieland jazz with **THE CHICAGO SIX**

Sunday, February 21 5-7 pm  
Live Dixieland Jazz  
**IRA COBB**  
"Jazzbo" New Orleans Band

7 DAYS A WEEK!  
**HAPPY HOURS 12-1 & 4-6!**  
SERVING LUNCH AND DINNER DAILY  
VISIT THE BELLY UP FOR THE BEST SANDWICH YOU'LL EVER EAT (ONE OF THE BEST ANYWAY)  
143 S. Cedros, Solana Beach 481-9022

(continued from preceding page)

outburst with a series of delicate harmonies or a recognizable combal rind, completely out of sync with the tenor of the tune. Such antics are symptomatic of Collins's often iconoclastic approach to the blues, although in other ways he embodies the Texas blues tradition. A favorite of his peers (Albert King and John Lee Hooker are big fans), the only predictable thing about wild man Collins is that he will always put on a good show, and will probably enjoy it even more than those wheepling and hollering their approval. On one of his live albums, as the crowd breaks into applause, Collins blurs, seemingly to no one in particular, "I'm enjoying this—this is business!" Collins and his band, the Icebreakers, will be at the Belly Up Tavern in Solana Beach Friday and Saturday nights.

In other concerts this week, founding member of Pentangle John Renbourn and acoustic finger-pick master Stefan Grossman will perform tonight at the Belly Up Tavern, while Elvin Bishop is playing at the Baccharal.

Robb Flower, who is considered by many to be in the same class with progressive acoustic musicians such as David Grier and David Bromberg, will perform with singer/guitarist Nancy Vogl and fiddler Barbara Higbie. Friday night at the Wing Cafe, Palomar College will host This Kids, the Neat, Passengers, and the Clee in the school's student union.

Saturday night also on Saturday, Lynette Hawkins Stephens, member of the illustrious gospel-music Hawkins family, and sister of Edwin Hawkins (remember "Oh, Happy Day"?), will sing in the Community Baptist Church on National Avenue.

On Sunday Big Mama Thornton will perform the blues at the Belly Up Tavern; Jim Mooney will sing original songs at the Gaslamp Quarter Theatre; and the Twinkle Brothers, from Jamaica, will play reggae at Macho's Wednesday night finds soulstress Angela Bofill at the Baccharal for two shows.

John Renbourn and Stefan Grossman Belly Up Tavern, tonight, Thursday, 8:30 and 10:30 p.m., 143 South Cedros, Solana Beach 481-9022.

Elvin Bishop, Baccharal, tonight, Thursday, 8 and 11 p.m., 8022 Clairemont Mesa Boulevard, 560-8069.

Grassroots: Distillery East, tonight, Thursday, 10:30 p.m., Mission and Metcalf, Escondido, 741-9394.

Robb Flower, Barbara Higbie, and Nancy Vogl: Wing Cafe, Friday, February 19, 7:30 and 9:30 p.m., 2753 B Street, 239-9936.

Flesh Eaters, Battalion of Saints, Secret Lax, and Skull Busters: Fairmount Hall, Friday, February 19, 8 p.m., 3760 Fairmount Avenue, 224-6457.

Albert Collins and the Icebreakers: Belly Up Tavern, Friday and Saturday, February 19 and 20, 9 p.m., South Cedros, Solana Beach 481-9022.

Grateful Dead: Golden Hall, Friday and Saturday, February 19 and 20, 8 p.m., Community Concourse, downtown, 236-6510.

This Kids, the Neat, Passengers, and Clee: Palomar College Student

**RODEO**  
457-5190

Thursday, Friday, Saturday, February 18-20

**Moving Targets**

For your pleasure: Valet parking on weekends

Sunday—Wednesday, February 21-24

**Bratz**

Bratz has changed their group a lot...  
Come hear the new sound!

**Thick, Juicy, Mouthwatering Hamburgers**

Made in the obnoxious American tradition

Available 7 nights a week.

The Rodeo is located on the corner of La Jolla Village Dr. and Villa La Jolla Dr. Open for lunch, happy hour and dinner. For more information, call 457-5190. You must be 21 or older to enter and picture I.D. is required. Dress Code.

**Oh! Ridge**

Tuesday—Saturday 9 p.m.—1 a.m.

**Barker and Orr**

Appearing Sunday & Monday, 9 p.m.—1 a.m.

**DOC MASTERS**

at the Shelter Island Marina Inn.  
Phone 223-2572

**DISTILLERY NIGHTCLUB**  
140 South Sierra, Solana Beach.  
755-6733

Thursday, Friday, Saturday  
February 18-20 and Wednesday, February 24

**the HEROES**

Sunday, February 21  
**D.J. Felix Taverna**  
and special guest  
**B.B. Gunz** LIVE

Monday, February 22  
**Dirk Debonaire & The Boat People**  
Dirk buys 100 drinks for his friends & fans

Tuesday Night February 23

**The California Gold Dance Review**

11:00 Showtime  
with North County's original  
**D.J. Felix Taverna**  
Call 755-6733 for further concert ticket information.

**ESCONDIDO'S DISTILLERY EAST** AGES 17 AND UP

Thursday, February 18  
MCA recording stars

**Grass Roots**

Have had 16 hits in the top 40  
"Hold On", "Temptation Eyes", "Midnight Confessions" with

**Dirk Debonaire & The Boat People**

Fridays and Saturdays  
**Rockin' Steady**

Sunday, February 21  
**Budgets**

Wednesday, February 24  
**The Greater San Diego Talent Search**  
COVER \$4.26 FOUR BANDS—IF YOU'VE GOT  
TALENT CALL 741-9394 AFTER 8:30 PM  
WEDNESDAY AND SUNDAY ONLY

Coming Feb. 25  
**the HEROES**

Mission & Metcalf, Escondido  
741-9393

Live 7 o'clock, Sunday 9:30 to 11:30 p.m.  
A Ball Courts Presentation—Ave. 12  
Further concert information 741-9394

Union, Saturday, February 20, 8:30 p.m. 753-8058.

Lynette Hawkins Stephens: Community Baptist Church, Saturday, February 20, 7:30 p.m., 3602 National Avenue, 426-6672.

The Twinkle Brothers with Norman Grant: Macho's, Sunday, February 21, 8:30 p.m., Midway Drive and Rosencrans Boulevard, 224-2401.

Jim Mooney: Gaslamp Quarter Theatre, Sunday, February 21, 8 p.m., 547 Fourth Avenue, 753-7406.

Twinkle Brothers: Macho's, Sunday, February 21, 8:30 p.m., Midway at Rosencrans, 224-2401.

Big Mama Thornton: Belly Up Tavern, Sunday, February 21, 8 and 10:30 p.m., 143 South Cedros, Solana Beach, 481-9022.

Angela Bofill: Baccharal, Wednesday, February 24, 8 and 11 p.m., 8022 Clairemont Mesa Boulevard, 560-8069.

12z: USC's Mandelbrot Auditorium, Friday, March 5, time to be announced.

Rick Springfield: Sports Arena, Sunday, March 7, 7:30 p.m., Sports Arena Boulevard, 224-4176.

8-52x: Golden Hall, Tuesday, March 16, 7:30 p.m., Community Concourse, downtown, 236-6510.

Club listings are compiled by Linda Niren. If you wish to be included, please call 234-2509 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

LIVE AT THE

**Baccharal**

BETWEEN HWY 163 & CONVOY ST.  
8022 CLAIREMONT MESA BLVD.

TONIGHT! 8 & 11 PM

THE ROCKIN' HILLBILLY  
**ELVIN BISHOP**  
FOOLED AROUND AND FELL IN LOVE

**ROSIE & THE RE-BOPPIN' SCREAMERS**

FRIDAY & SATURDAY, FEBRUARY 19 & 20

BOOMS OPEN AT 7:30  
ST. CLOVE CHARGE BETWEEN 7:30 & 9:30  
ALL BILLS & COINS MUST BE TYPED 7:30 & 9:30

SUNDAY, FEBRUARY 21

**AVERAGE CITIZEN STRIPES**

ST. CLOVE CHARGE & DRINK SPECIALS

MONDAY, FEBRUARY 22

**ARGON**

THE ROCKIN' HILLBILLY  
ST. CLOVE CHARGE & DRINK SPECIALS  
TODAY, FEBRUARY 23

**DOUBLE TAKE**

NO FUTURE  
ST. CLOVE CHARGE & DRINK SPECIALS

THURSDAY, FEBRUARY 24

**DOUBLE TAKE**

ST. CLOVE CHARGE & DRINK SPECIALS  
FRIDAY & SATURDAY, FEBRUARY 25 & 26

**SNOWMEN**

MONDAY, MARCH 13 & 14 11 PM

**JESSE COLIN YOUNG**

MONDAY, APRIL 5  
**B.B. KING**

For complete weekly calendar call 560-8022  
For concert info call 560-8069  
For further information call 560-8069

Shows open for concert 7 PM  
All concert tickets for all national concerts available at Snow, Ward, Thon & Seal Studios, Ball Country stores, and all TICKETRON outlets (947) & SELECT & SAT (969, 798) outlets, also at  
Baccharal the day of the show starting at 6 PM  
Sorry you must be 21 years old. Picture I.D. required

CONCERTS PRODUCED BY  
**TONY KAMPMANN**  
PRESENTS



**MY RICH UNCLE'S**  
6205 El Cajon Blvd. 711 & 6th Ave. of College  
287-7332

Tonight, Thursday, February 18  
**KPRI NIGHT** featuring **JEFF DEAN**  
All ladies free admission compliments of Jeff Dean  
Drink Specials - \$10.00 Cash & Pizzas  
**50° WELL DRINKS 7-9 PM**



**MURPHY'S LAW**  
Captivating audiences all over the country  
with their strong live performances  
**BEATLES • STONES • ELVIS**  
Thursday, February 18, Sunday, February 21,  
Wednesday, February 24

Friday & Saturday, February 19 & 20  
The incredible  
**SNOWMEN**  
Friday & Saturday  
Entertainment starts 8:00  
in the Comedy Cabaret

Sunday, February 21  
**KGB'S "HERGON'S" AFTERNOON  
COMEDY ROCK PARTY**  
3:00 p.m. on • Drink Specials • Free Appetizers  
• Professional Comedians • Live Band  
**BEATLES STONES ELVIS**  
performed by



**COMEDY**  
**RUSSELL NAILZ** **MAY LEE DAVIS** **JEFF GERBINO**  
Also, Dan Hill & comedy magic

Monday, February 22  
**THE FURYS**  
Free admission, with I.D.

Tuesday, February 23  
**KGB TUESDAY** shows with **JIM MCINNES**  
**SOLID STATE • C.J. HUTTON • THE FURYS**  
Your host Jim McInnes & KGB \$1.00 off with KGB card  
**50° WELL DRINKS 7-9 PM**  
**RECORD & CONCERT TICKET**  
**GIVE-AWAYS FROM KGB**

**COMEDY CABARET**  
Friday, Saturday  
Two shows, 8:00 and 10:30. Price of admission includes  
entrance to My Rich Uncle's separate rooms.  
Two bars in one. Must be 21.  
6205 El Cajon Blvd.

Don't miss "Thanks to the  
Music"  
Distillers East, 7501 Mission  
Highway, 741-8981. Thursday  
Rock and roll, funk, soul,  
jazz with R. Kelly, Ray  
Philly and Soulful City.  
Passengers, rock and roll, Sunday.  
Distillers Nightclub, 14 South  
Stem Boulevard, Santa Ana,  
755-7753. Horses, rock and roll,  
Thursday through Saturday and  
Wednesday, dance with DJ Peck.  
Sunday and Tuesday, the  
Debonaire and the Boat People.  
rock and roll variety, Monday.

Pineapple Lounge, 439 West

Washington, 745-1831.  
Bull, Romance, formerly the East  
West Band, rock and roll, Thursday  
through Saturday. Trinito, rock  
and roll, Sunday and Wednesday.  
Fish House West, 2032 South  
Highway, 101, 440-7534-8438.  
Bob Long, jazz, Thursday through  
Saturday, jazz with session with  
Tony Ortega, Sunday.  
Fogcutter, 2555 Carlsbad  
Boulevard, Carlsbad, 729-3189. The  
New Douglas Band, rock and roll,  
Wednesday through Saturday.  
Inception, new wave, Sunday  
through Tuesday.  
Hill House, 2730 Via de la Valle, Del

Mar, 755-6614. The John Kelly Trio,  
contemporary and variety, Tuesday  
through Saturday.  
Hungry Hunter, 1221 Vista Way,  
Oceanside, 433-9383. Shuffle, rock  
and roll, Wednesday through  
Saturday. The Good Life,  
contemporary, Sunday through  
Tuesday.  
Jelly Roger, 1900 North Harbor  
Drive, Oceanside, 722-1831. The  
Amber Band, rock and roll,  
Wednesday through Saturday.  
Kooler Brown, 656 First Street,  
Escondido, 942-2080. High 5, rock  
and roll, Friday and Saturday.  
Longbeards Saloon, 117 North Hill  
Street, Oceanside, 722-4954.  
Dakota, country rock, Thursday  
through Monday.

Monterey Jack's, 11940 Bernardo  
Plaza Drive, Rancho Bernardo,  
565-2400. The Russ Kingpin  
Band, Southern soul and country,  
Wednesday through Saturday.  
Muhoney's, 340 East Grand  
Avenue, Escondido, 741-0935.  
Richie Hunt, contemporary,  
Thursday through Saturday. Nick of  
Time, country rock, Tuesday;  
addition night, Wednesday.  
Normandy, 215 North Hill Street,  
Oceanside, 722-4724. Ultra Violet,  
rock and roll, seven nights.  
Oakdale Lodge, Lake Wohlford,  
749-3180. White Lightning Express,  
country western, Friday and  
Saturday evenings, Friday  
afternoons.

Old Time Cafe, 1464 North  
Highway, 101, Leucadia, 436-4030.  
The Dogs Among the Bushes,  
English and Irish folk music,  
Thursday, Jean Ritchie,  
Appalachian folk music, Friday.  
Sonoma Cae Valley Irish Band,  
traditional Irish folk music,  
Saturday. Russ Miller, ragtime,  
country and jazz, Sunday and  
Time Hot Nite, Tuesday. Feet on  
the Wheel, originals and folk,  
Wednesday.

Pomona Club, 1237 Pomona  
Road, Pomona, 748-1135. Telegraph  
Canyon, country, Wednesday  
through Saturday.  
Piedra, 1630 Coast Boulevard,  
Del Mar, 755-8345. Nene,  
Snoakes, new wave, Friday and  
Saturday.

Pony Nine Company, 12375  
Pony Road, Poway, 748-7296.  
966-2070. Emergency, rock and  
roll, Thursday through  
Saturday.

Red Dog Saloon/Valley Port  
Steakhouse, 3757 South Mission  
Road, Palmdale, 728-1986. Dan  
Tanner and Country Plus,  
country and contemporary dance  
music, Wednesday through  
Saturday.

Red's Place, 380 North El Camino  
Real, Encinitas 942-1676. 4-EV,  
rock and roll, Thursday through  
Saturday.

Reuben's, 2515 El Camino Real,  
Carlsbad, 434-1766. Blue Skies,  
contemporary, Tuesday through  
Saturday.  
Sandy's, 510 West Mission,  
Escondido, 743-0920. The James  
Lusk Flynn Band, rock and roll,  
Thursday through Saturday.

The Shepherd Cafe, 1126 South  
Highway 101, Encinitas, 753-1224.  
Lisa Kern, classical piano,  
Thursday; Molly, contemporary  
piano, Friday and Saturday; Pet on  
the Wheel, folk and contemporary,  
Sunday; Jeff Gregory, folk guitar,  
Monday; Jeff Becker, folk music,  
Tuesday; Scott Tardiff,  
contemporary, Wednesday; classical  
and folk guitar during lunch, seven  
days.

State Coach Inn, 1965 Vista Way,  
Vista 724-9690. California Express,  
country, Thursday through Sunday.

Sunset Lounge, 2328 South  
Escondido Boulevard, Escondido,  
741-2341. Wee Wee and the

**Grateful Dead**  
219 & 201  
**Rick Springfield**  
317  
**B-52s**  
316  
**Pointer Sisters**  
314  
**Jack-in-the-Box Games**  
219  
**Holmes-Cooney**  
315  
**Murray's**  
Tickets 224-3747  
In Oceanside Square next to Sports Arena

**Larry Fage**  
Beginning at 9 p.m.  
Wednesday - Saturday  
Original & Popular Music

**Bob Long**  
Beginning at 7 p.m. Sundays  
at 8 p.m. Monday & Tuesday  
Plus of Classical, Boogie,  
Jazz and Country  
(performs as a trio)

**ABILENE**  
Town and Country Hotel  
Hotel Circle North, 391-7151

**LA HACIENDA**  
Mission Valley Inn  
Hotel Circle South, 296-8281

**Gary Stokes of  
The Gary Music Co.**  
8 p.m. to Midnight  
Tuesday - Saturday

**Peter Sprague**  
Plays during  
Champagne Hour  
5:30 - 9 p.m. Tues. - Fri.

**Dansations**  
Las Vegas Style  
Dance Show  
Wed. Feb. 24  
(Shows at 10:10 & 10:45 p.m.)  
Happy Hour 4-9 p.m.  
(Hors d'oeuvres)

**Gold Coast  
LOUNGE**  
Town and Country Hotel  
Hotel Circle North, 391-7151

**Crystal's  
Emporium**  
Town and Country Hotel  
Hotel Circle North, 391-7151

**SPORTS**  
TODAY  
HEROES  
25th: ROSIE FLORES AND THE RE-GOPPIN SCREAMERS PLUS  
DIRK DEBONAIRE AND THE BOAT PEOPLE  
26th: from L.A. BILLY SHEETS UNDERCOVER, THE SWITCH  
AND THE CRAWDADYS  
27th: from New York, THE FLESHTONS plus guests.

Thurs. (Tonight)  
**THE MAGNETS**  
and  
**LABEL O**  
Teach during 2 sets apiece  
Teach during 2 sets apiece  
Teach during 2 sets apiece

Fri. **HOBOKEN MAGAZINE BENEFIT**  
Featuring  
**THE PENETRATORS**  
plus  
**ROOSTERS** plus  
**PALADINS** plus  
**EVASIONS** plus  
**TEX RILEY** plus  
The Chaos of a Lifetime  
**EXTRA PRECIOUS M.R. AUCTION**

Sat.  
**ROSIE FLORES AND THE  
RE-GOPPIN SCREAMERS**  
and  
**GIRL TALK** Featuring Laurel  
plus  
**STRIPES!**  
plus

Tues., Feb. 23  
**CLEARSPOT**  
and **THE X-OFFENDERS**  
Teach during 2 sets apiece

Wed., Feb. 24  
**THE HEARD** (Formerly 3 Fingers)  
**THE CRAWDADYS** and **MANUAL SCAN**  
Teach during 2 sets apiece

1130 Buena Vista Ave. 276-3093 Food, drink, cocktails, dancing—21 on up

**Dine in an undersea grotto...**  
Come early and enjoy  
• Fresh Catch of the Day  
• Fresh Pacific Red Snapper } your choice  
• Harpoon of Beef  
• Hawaiian Chicken } \$5.95  
All dinners include rice pilaf, a basket of fresh San Francisco Sourdough and a  
trip to our soup & salad bar, Sunday through Thursday 5-7 p.m. Closed Monday.

The Triton Presents Live Jazz  
**Bruce Cameron**  
with  
**Hollis Gentry**

Carlos Vasquez, drums Bob Moss, piano Manzo Hill, bass  
Jazz Wednesday thru Saturday 9 pm - 1 am

**The Triton**  
6011 El Cajon Blvd. (at College)  
Reservations for dinner 583-3240  
Closed Mondays  
... a truly distinctive seafood restaurant

**LEERS  
GREENHOUSE**  
Rockin' Friday  
February 19

**The Siers Bros.**  
with  
**FOUR EYES**

Rock & Roll Tuesday—Saturday  
in our cabaret with  
**The Siers Bros.**

TUESDAY!  
No cover charge!  
Tequila Shooters \$1.00

WEDNESDAY!  
Well doubles for the  
price of singles

THURSDAY!  
Thursday a Kamikaze  
night. Kamikaze \$1.00

2828 Camino del Rio South, Mission Valley 299-2828



# Windrose

You talk. You laugh. You drink. You listen. You dance. You watch over the sailboats as the pelican swoops for another fish. You order dinner, knowing it will be fresh—from mouthwatering swordfish to our specialty baby back ribs. Whatever you want. Practically whenever you want. Windrose... a great place for food, spirits, and good times.



## SALAD BAR

We Fix it Fresh Daily  
Over 45 Greens, Veggies & Things

**\$3.95**

Only \$1.50 with Sandwiches,  
C.C., M.M., O.O., or Fresh Fish

### Tostada

Your Choice of All White Chicken or Beef on a Crisp Corn Tortilla, Covered with Monterey Jack and Cheddar Cheese, Green Salad, Tomato Wedges, Egg Slices and Topped with Guacamole, Sour Cream and Garnish. Served with Our Special Salsa or Your Choice of Dressing

**\$4.75**

### Soup

New England Clam Chowder  
Served with Hot Cheese Bread

**\$1.95**

### Soup & Salad Combo

A Bowl of Hot Soup, Our Salad Bar and Hot Cheese Bread

**\$4.95**

### Seafood Combo

A Giant Seafood Delight of Shrimp, Crab and Tuna, Served on a Bed of Shredded Lettuce, Garnished with Tomato, Egg, Asparagus and Louie Dressing

**\$6.95**

## SANDWICHES

All Include Choice of French Fries or Cole Slaw

### Guacamole Burger

It's Loaded and Meaty, Served on Grilled Sourdough with Lettuce, Tomato and Grilled Onion

**\$3.95**

### Teriyaki Burger

Ground Beef Broiled to Your Taste, Served on Grilled Sourdough with Lettuce and Tomato and Grilled Onions

**\$3.95**

### Grilled Ham & Cheese

Thin Sliced Ham Stacked High with Cheese, Served on Grilled Sourdough with Lettuce and Tomato

**\$3.95**

### Bacon Cheeseburger

Ground Beef Broiled to Your Taste, Strips of Bacon, Double Cheese, Served on Grilled Sourdough with Lettuce and Tomato

**\$3.95**

### Hot Roast Beef

Tender Slices of Beef Stacked High with Cheese, Served on Grilled Sourdough with Lettuce and Tomato

**\$3.95**

### Windrose Sandwich

Tomato, Avocado and Strips of Bacon, Topped with Cheddar Cheese and Anchored on Toasted Cheese Bread

**\$3.95**

## CLUCK CLUCK

### Bar-B-Que Chicken

A Whole Large Boneless Breast, Cooked with Our Special Sauce

**\$6.95**

### Teriyaki Chicken

A Whole Large Boneless Breast, Smothered in Our Homemade Teriyaki Sauce

**\$6.95**

### Top Sirloin

Thick and Delicious Char Broiled to Your Taste. (If You Want Our Baseball Cut—Don't Forget to Ask) Teriyaki Top Sirloin Upon Request

**\$7.95**

## MOO MOO

Loaf of our famous  
home style fresh  
onion rings

**\$2.50**

### Potato Skins

Baked Potato Skins, Deep Fried and Filled with Your Choice of Toppings. Served with Sour Cream and Chives

### Guacamole with Chips

We Make It Fresh Daily

**\$3.50**

### Taco Skins

Taco Meat, Melted Cheddar and Jack Cheese with Ortega Chiles

**\$3.45**

### Crab Skins

Crab Meat Covered with Melted Cheddar and Jack Cheese. Topped with Chopped Onions

**\$4.45**

## THE DIFFERENCE

At the Windrose it's the Little Things That Make the Difference. That's Why We: Use Real Cream and Butter in Our Recipes • Use Prime Blended Coffee • Serve Fresh Fish • Serve Our Fries with Skin On • Make Our Salad Dressings from Scratch in House • Make Our Soup from Scratch Daily • Serve Fresh Produce on Our Salad Bar • Pour a Good Stout Drink. Quality Prepared at Fresh and Wholesome as Possible at Very Reasonable Prices. That is the Difference.

### Steamed Fresh vegetable platter

A Variety of Garden Fresh Vegetables, Steamed to the Peak of Flavor, Smothered in Cheese

**\$5.25**

## OINK OINK

### Bar-B-Que Pork Ribs

The Best Baby Back Pork Ribs You've Ever Had. Slowly Smoked with Our Special Sauce

**\$7.95**

### Prime Rib

Choice Aged Beef, Seasoned and Cooked Slowly For Full Flavor, "Best Deal in Town"

**\$7.95**

### Steak Neptune

Filet Mignon Cooked to Your Liking, Topped with Crab and Asparagus Spears, Covered with a Berraine Sauce, "Second Best Deal in Town"

**\$8.95**

### Combination Skins

Combination of All Selections

**\$4.45**

### Cheese Skins

Melted Cheddar and Jack Cheese, Topped with Bacon Bits

**\$3.45**

### Quiche

Lorraine Taught Us How: with Tender Chunks of Ham, Cheese and Onion, Served with Fresh Fruit

**\$4.75**



## FRESH FISH

We Serve the Following When Available, with Baked Potato (After 4:00 P.M.), Or Our Special Fries, Cole Slaw and Hot Cheese Bread

**Sole \$5.95**

**Shark \$5.95**

**Pacific Red Snapper \$5.95**

**Sea Bass \$7.95**

**Swordfish \$9.95**

**Trout \$5.95**

**Halibut \$8.95**

**Salmon \$8.95**

**Ocean Perch \$5.95**

**Yellowtail \$6.95**

Ask About the Daily Fresh Lunch Fish Specials

## WINDROSE FRY

All Deep Fried with Our Special Batter and Served with Cocktail and Tartar Sauce, Fresh Lemon, Our Special Fries, Cole Slaw and Hot Cheese Bread

### Fish & Chips

Tender White Fish, Deep Fried to Golden Brown

**\$5.95**

### Scallops

Delicate and Moist, Done to Golden Brown

**\$7.95**

### Shrimp

Flavorful Deep Fried Shrimp

**\$7.95**

### Oysters

A Seafood's Deep Fried Delight

**\$7.95**

### Seafood Combo

Fried Shrimp, Scallops, Oysters and White Fish

**\$7.95**

## DESSERTS

Don't Stop Now! You Must Try One of Our Great Desserts

### New York Style Cheese Cake

Thick, Rich and Deliciously Textured Like They Make in the Big Apple

**\$1.95**

With Strawberries **\$2.50**

### Schooner Sundae

Two Large Scoops of Vanilla Ice Cream, Hot Chocolate Topping with Whip Cream and Nuts

**\$1.50**

### Fresh Strawberries Romanoff

Large, Fresh Strawberries—Our Secret Recipe, Lightly Blended with Grand Marnier, Rich Vanilla Ice Cream. Tastes Fresh and Fantastic without That Strong Liquor Taste

**\$2.75**

### Chocolate Blackout Cake

The Richest and Best Chocolate Fudge Cake Made Anywhere, Bar None

**\$2.75**

### Old Fashion Vanilla Ice Cream

**.75**

## PORTLAND MAKAI



Thursday, February 18 through Saturday,  
February 20, and Wednesday, February 24 through  
Saturday, February 27

**GARY PUCKETT**



Sunday, February 21 through Tuesday, February 23



Sunday, February 28

## DALLAS COLLINS

is back in town at the Windrose  
Tuesday, March 2



WINDROSE CHAMPAGNE  
HAPPY HOUR  
12-17 PM  
\$4.95 per glass  
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**Cunningham's**  
ROCK 'N' ROLL

Thurs. 10:00 & Sat. 10:00-12:00 & Sun. 10:00-12:00  
Feb. 23-27

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**CARS** WED. MAR. 10 **B-52's** TUES. MAR. 16  
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**"THEY'RE PLAYING OUR SONG"** FEB. 26-MAR. 6  
CHOICE ORCH. SEATS

**RICK SPRINGFIELD** SUN. MAR. 7

**COONEY vs. HOLMES** OCT. MAR. 15  
CHOICE SEATS

**ROD STEWART** IN LONG BEACH  
WED. MAR. 24

RESERVE CHOICE SEATS NOW FOR

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24 HOUR PHONE

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RESTAURANT & BAR

**John Kelly Trio**  
Contemporary  
Tuesday-Saturday 9-1

Reservations recommended for lunch, dinner and Sunday Champagne Brunch. Banquet facilities available. 2720 Via de la Valle - Del Mar - 755-6614  
In the Flower Hill Mall

Countrymen, country, Friday and Saturday. Sunday jam session.

**Time Machine**, 302 North Mission, Escondido, 743-1772. U.W. Express, country, Tuesday.

**Trition**, 2540 South Highway 101, Carlsbad, 526-1441. Barry Cunningham and Black Slacks, rockably, Tuesday through Saturday; the Bruce Cameron and Hollis Gentry Ensemble, jazz, Sunday and Monday.

**Valley Center Inn Saloon**, 27355 Valley Center Road, Valley Center, 248-1100. Country Rock, country, Thursday through Saturday.

**Vista Entertainment Center**, 433 West Vista Way, Vista, 941-1122. Quick, top 40. Wednesday through Saturday.

**Whiskey Creek**, 14240 Pecos Road, Poway, 748-7531. Coozie, country western, Wednesday through Sunday; White Lightning Express, country western, Monday and Tuesday.

**Whiskey Flats**, 1250 West Valley Parkway, Escondido, 745-8641. Ivo Livingston and Timberline, country, Tuesday through Saturday; Sea High, rock and roll, Sunday.

**The Winner's Circle**, 550 Via de la Valle, Del Mar, 755-6666. Rick Norma and Lynn Willard, contemporary and variety, Tuesday through Saturday.

#### Beaches

**All The Way Inn**, 4240 West Point Loma Boulevard, Loma Portal, 224-8282. The Ram Band, rock and roll, Wednesday through Sunday.

**Atlantis**, 2595 Ingraham Street, Mission Bay, 224-2434. Chain Reaction, contemporary, Thursday through Saturday; Roberto Lino and the Gamblers, country, Tuesday and Wednesday.

**Bahia Belle**, at the dock, Bahia Hotel, 988 West Mission Bay Drive, Mission Bay, 488-0531. Nam street, contemporary dance music, Friday and Saturday.

**Bahia Hotel**, 988 West Mission Bay Drive, Mission Bay, 488-0531. Mercedes Lounge: Jonathan Von Brana and the Yesterday, Elvis impersonator, Tuesday through Saturday; Piano Bar: Jack Pollack, Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

**Beachcomber West**, 2903 Mission Boulevard, South Mission Beach, 273-9644. Live rock and roll, Wednesday and Saturday.

**Blue Parrot**, 1298 Prospect Street, La Jolla, 454-9131. Peter Springer Quartet, jazz, Thursday; Don Merritt Quartet, jazz, Friday and Saturday; Bill Kelle and Shep Myers, jazz, Sunday; the Rob Schoeneman Quartet, jazz, Monday; the Joe Martin Quartet, jazz, Tuesday; the Jeff Jeffers Big Band, jazz, with the Bob Holtz Trio, jazz, Wednesday.

**Catamaran Hotel**, 3999 Mission Boulevard, Mission Beach, 488-1011. I. A. and the Necktories, rock and roll, Tuesday through Saturday.

**Chuck's Steak House**, 1250 Prospect Street, La Jolla, 454-5325. Night Vision, jazz, Wednesday through Sunday.

**Comano's Strictly Jazz**, 4204 Voltaire Street, Point Loma, 224-3666. The Jimmy Comano Jazz Ensemble featuring Susan Mosher, vocalist, Ron Free and Billy Kyle, Tuesday through Saturday.

**Elmer's**, 7955 La Jolla Shores Drive, La Jolla, 459-0541. The Ron Satterfield Quartet, jazz, Thursday through Sunday; the Butch Lacy Ensemble with Kevin Lettice, jazz, Tuesday and Wednesday.

**Galer Gardens**, Navy Amphibious Base Enlisted Club, Silver Strand, Coronado (open to public), 437-2545. Night Flight, rock and

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Tuesday-Saturday  
Feb. 18-20  
**Sky High**

Sunday & Monday, Feb. 21 & 22  
**3rd Degree**  
Sunday, Monday & Tuesday  
**'1 Drink Night**  
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**RICK SPRINGFIELD** MAR. 7  
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24-hour phone information

roll, Wednesday through Saturday.

**Haley**, 4208 West Point Loma Boulevard, Loma Portal, 225-9509. Jay, rock and roll, Tuesday through Saturday; Horox, rock and roll, Sunday and Monday.

**Halligan's**, 4325 Ocean Boulevard, Pacific Beach, 274-3474. Steve Vans, contemporary, Tuesday through Thursday.

**The Headquarters Nightclub**, 4617 Mission Bay Drive, Pacific Beach, 270-8033. X-Offenders, rock and roll, This Kids, rock and roll, Hit n Run, rock and roll, Friday; T-Birds, rock and roll, the Ames Band, rock and roll, the Rallies, rock and roll, Saturday.

**Hilton Hotel**, Cargh Bar, 1775 East Mission Bay Drive, Mission Bay, 276-4010. People News, contemporary, Tuesday through Saturday; Triple Play, contemporary, Sunday and Monday.

**Jose Murphy's**, 4302 Mission Boulevard, Pacific Beach, 270-3220. The Normals, rock and blues, Tuesday through Thursday; Thunderbolt the Wonderbolt, rock and roll, Friday and Saturday; Tall Cotton, heavy-rock country, Sunday and Monday.

**Le Châlet**, 5046 Newport Avenue, Ocean Beach, 222-5306. Steve Edwards, rock and roll, Thursday; Metro, rock and roll, Friday and Saturday; jazz jam session, Sunday afternoon; Professor Oak and the Hurricanes, blues, Sunday and Monday; live entertainment, Tuesday and Wednesday, call club for information.

**Mac's**, 2806 Midway Drive, Loma Portal, 224-2401. Montezuma's Revenge, country and comedy, Thursday; Colour, Latino, Friday and Saturday; the Twinkle Brothers, reggae, with Norman Grant, Sunday; live rock and roll, with two bands each night, Tuesday

and Wednesday, call club for information.

**Mexican Village**, 1370 Orange Avenue, Coronado, 433-9527. The Third Degree, contemporary, Friday and Saturday.

**Mon's Saloon**, 945 Garnet Avenue, Pacific Beach, 488-9508. The Barke, rock and roll, Thursday through Sunday; the Blitz Brothers, rock and roll, Monday; Blackberry Winter, rock and roll, Tuesday and Wednesday.

**Mustang Club**, 3595 Sports Arena Boulevard, Loma Portal, 223-5596. Gerry Base and A Touch of Country, country, Tuesday through Sunday; country music, Monday, call club for information.

**Old Pacific Beach Cafe**, 4287 Mission Boulevard, Pacific Beach, 270-7522. Jim Hawley, contemporary, Wednesday through Saturday; the Grifters, country and contemporary, Sunday and Monday; the Rollers, rock and roll, Tuesday.

**Roden**, 8980 Via La Jolla, La Jolla, 457-5596. Moving Targets, new wave, Thursday through Saturday; Bratz, rock and roll, Sunday through Wednesday.

**Sandtrap Lounge**, 2702 North Mission Bay Drive, Mission Bay, 274-3314. The Fred Land Trio, music of the 40s to the 60s, Thursday through Saturday; Randy James and Ronnie Braxton, variety and comedy, Sunday and Monday.

**Sasha's**, 4250 West Point Loma Boulevard, Loma Portal, 223-9158. Bill Coleman Quartet, jazz, Wednesday through Saturday.

**Su Casa**, 6784 La Jolla Boulevard, La Jolla, 454-0309. Sue Bernan, contemporary and Latin, early evening Wednesday through Sunday.

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

274-8100. Show B On, contemporary, Tuesday through Saturday; musical entertainment, Sunday and Monday, call club for information.

**Windrow**, 1000 Camino Real, Marina Village, Mission Bay Park, 223-2410. Portland Main, contemporary, Thursday through Saturday; Gary Pickett, contemporary and rock, Sunday through Tuesday.



## POINTER SISTERS

**JR. WALKER & THE ALL-STARS**

**THURSDAY, MARCH 4 • 8PM**  
**Civic Theatre, San Diego**

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They're gonna do it again.

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These guys get better and better  
Sunday & Monday, Feb. 21 & 22

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We did it—we finally got our dance license.  
Come on down and check out our remodeling and look for the best in dance bands—soon.

**CHASER**  
Tuesday night only  
**HUBERT**

These guys can do it all.  
Ballads, rock, jazz, blues  
Wednesday & Thursday,  
Feb. 24 & 25

We're starting our Sunday afternoon auditions again.  
Interested bands call Dan at 222-5300.

**Le Chalet Cuisine Specials**

<b>Sunday Beach Brunch</b> Cheedar cheese omelette, golden hash browns, homemade biscuits with clover honey Including well cocktail \$2.00	<b>Monday Spaghetti Feast</b> Spaghetti with meat sauce, salad & garlic bread 6 p.m. \$7.15.00	<b>Thursday Burger Deal</b> 1/2 lb. Burger only \$1.50 1/4 lb. Burger only \$1.00 Includes Home Style French Fries With all the Fixings
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**5046 Newport Ave. Ocean Beach 222-5300**



**The Abilene Lounge.** Town and Country Hotel, 500 Hotel Ave., Abilene, TX 79601. 391-7131. Rock, jazz and Southern country. Tuesday through Saturday.

**The Aloha, 309** Clarendon Street. Clarendon, 276-2240. Irish, Celtic, Prowell and Cinnamon Ridge, Celtic, Irish. Saturday.

**Al-Sabhan Restaurant, 7947** 18th Avenue, Kearny Mesa, 779-1520. The Middle Eastern Musicians. Weekly. Eastern music, belly dancing. Tuesday through Saturday.

**Bachanal, 8022** Clarendon Mesa Boulevard, Clarendon, 566-8022. Folk, Celtic, Irish, Celtic, Celtic, guest. Friday; Saturday: Bratz, rock and roll. Thursday and Saturday; Average Celtic, Celtic, Celtic, Celtic, Celtic and roll. Sunday: Aragon, rock and roll, the Neat, rock and roll. Monday: Double Take, rock and roll. No Future, rock and roll. Tuesday; Average Boffin, contemporary.

**Black Angus, 5247** Kearny Mesa Road, Mission Valley, 281-8636. Thursday through Saturday.

**Black Angus, 10370** Friars Road, San Marcos Valley, 365-5880. Southern, Southern, Up 40. Tuesday through Saturday.

**Blarney Stone Pub, 5617** 18th Avenue, Clarendon, 279-0333. Irish, Celtic, Irish music. Thursday through Saturday; Jim and Theresa Hinton, Irish music. Wednesday through Saturday.


**Bonbury's, 9906** Mira Mesa Boulevard, Mira Mesa, 578-8696. Tejano, rockin' country. Thursday through Saturday.

**The Carriage House, 7945** Balboa Avenue, Kearny Mesa, 278-2097. Irish, Celtic, rock country. Thursday through Saturday.

**Cunningham's, 7094** Miramar Road, Mira Mesa, 578-1216. Panet, rock, rock, rock. Tuesday through Saturday.

**Edwin's Continental Culinaria, 6650** Miramar Road, Mira Mesa, 578-0700. Mexican, Continental, California, Friday and Saturday.

**Flanigan's, 5373** Mission Center

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**JACK IN THE BOX TRACK MEET**  
**AC/DC**  
 RODEO  
 OLD GLOBE THEATRE  
 (SEE LISTING PAGE 10)  
**CASSIUS CARY ENTERSTAGE**  
 (SEE LISTING PAGE 10)  
 THEY'RE PLAYING OUR SONG  
 FIDDLER ON THE ROOF  
 POINTER SISTERS  
**RICK SPRINGFIELD**  
**CARS**  
 CARLOS MONTOYA  
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Poison by, rock and roll. Tuesday through Saturday.

**Gold Coast Lounge.** Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131; Gary Music Co. featuring Gary Stokes, jazz, Tuesday through Saturday; Peter Spragute, jazz, Tuesday through Friday happy hours.

**Holiday Inn/Mission Valley.** Cricket's, 595 Hotel Circle South, Mission Valley, 291-5720; Elements, contemporary, Tuesday through Saturday.

**Houlahan's Old Place.** 5323 Mission Center Road, Mission Valley, 297-6370; Jay Star, contemporary, Wednesday through Saturday.

**Journey.** 5375 Kearns Villa Road, Kearney Mesa, 278-2040; The Road, 5375 Kearns Villa Road, Kearney Mesa, 278-2040; The Road, 5375 Kearns Villa Road, Kearney Mesa, 278-2040.

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Salad, Coffee House & Dinner Theatre  
4034 20th Street No. age limit 284.9803

Thurs., Feb. 18  
After School Dance **The Roosters** 3:00-6:00 pm

Fri., Feb. 19 **Crosstops** plus **Manual Scram** 8:00 pm

Sat., Feb. 20 9:30 & 10:30 pm

**Charles Owens**  
**Jazz Quartet**

Special Guest **Bobby Shaw**

Every Sunday **Fool Moon Comedy Theatre** 7:30 pm \$2.00



Wed., Feb. 24  
8:30 pm

**ROB SCHNEIDERMAN**

Solo Performance

Coming... Japan's No. 1 Koto Player

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Two Days  
March 15 & 16

**Mongo Santamaría**

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SHOWCASING ONLY THE BEST IN  
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**2 BANDS NIGHTLY**  
**ALL THREE NIGHTS**

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**Radio Romance**  
FORMERLY EAST-WEST

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**TUES., FEB. 23**

**HIT N' RUN**

**WED., FEB. 24**  
**SPICE!**

**AND**

**THURS., FEB. 25**  
**STRESS**

**TONIGHT, THURS., FEB. 18**  
**LAST NIGHT TO PARTY HERE WITH**  
**MONTEZUMA'S REVENGE**  
**FRI. & SAT. FEB. 19 & 20 · COLOUR**  
**SUN., FEB. 21 REGGAE · TWINKLE BROS.**

Gorge Road, Mission Gorge,  
280-6263: The Oats Band, country,  
Tuesday through Sunday.

**La Hacienda Cantina**, 874 Hotel Circle South, Mission Valley. 298-8281: Larry Page, contemporary, Wednesday through Saturday; Bob Long, jazz variety, Sunday through Tuesday.

**Lehr's Greenhouse**, 2828 Camino del Rio South, Mission Valley.

299-2828: The Siers Brothers.  
Beattles music and 60s rock.  
Thursday through Saturday,  
with Four Eyes, rock and roll. Friday.

**The Leading Zee**, 7888 Othello  
Street. Kearny Mesa, 771-8669:  
Punk, rock and roll, Thursday  
through Saturday, with Jerry Dancy  
and the Shames, rock and roll,  
Friday and Saturday; the Flyboat,  
rock and roll. Sunday: Dirk Debonaire  
and the Boat People, rock and roll  
variety. Tuesday and Wednesday.

**Black Frog Restaurant**, 4672  
Federal Boulevard, East San Diego:  
264-5797: Time, jazz, Jazz, Open  
Stage! Talent Show, Tuesday; Jaime  
Valle, jazz, Wednesday and  
Thursday; Wenz, jazz, Friday and  
Saturday; jam session, Sunday.

**Boat House**, 2240 Harbor Island  
Drive, Harbor Island, 281-2111:  
Texas, light country rock,  
Tuesday through Saturday; the Mix  
rock and roll, Sunday and Monday.

**London Open House, 5404 Balboa Avenue, Claremont, Thursday 27-2390:** 10 a.m. push rock and roll, Tuesday through Saturday; Pellikan Alley, contemporary and jazz, Monday, Tuesday and Wednesday.

**The Mal-De-Dieu Room, 3050 Claremont Drive, Claremont, Thursday 27-2766:** Glenn Miller, variety, Friday and Saturday.

**Mick's, 10475 San Diego Mission Road, Mission Valley, 363-0060:** Neil! in 40, Thursday and Friday 100c, 7p-10p, Saturday through Wednesday.

**Montary Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1638:** The Spud Brothers, 300a and 100a rock and roll, Tuesday through Saturday; Jim Lawley, contemporary, Sunday and Monday.

**Cafe del Rey-Miami, 1545 El Prado, Balboa Park, 234-8511:** West Coast soft rock, Thursday through Saturday; Raggle Raggle, new Renaissance variety, Sunday afternoons; Spirit, contemporary, Thursday and Wednesday.

**Chateau Louisa, 3633 College Avenue, College View, 692-8200:** Justice, country rock, Friday and Saturday.

**Club 30, 30th and Upas streets, North Park, 692-0080:** Big City Blues Band, rhythm and blues, Thursday through Saturday.

**Consonada, 345 Market Street, downtown, 233-7786:** Ella Ruth Paggi, jazz, Wednesday through Saturday.

**Dough Is**, 8015 Navajo Road, San Carlos, 476-1208 (info), 476-1209 (res). Sat., Tuesday through Sunday, 10 p.m.-1 a.m.; Sat. and Sun., 10 p.m.-2 a.m.

**Drifted's**, 5147 Whiting Road, Bitter Lake, 288-7873. Pro Wrestling's Preservation Band, featuring blues, swing, and oldies. Friday and Saturday, 10 p.m.-1 a.m.

**The Pavilion Lounge**, Hotel Circle North, 560 West Circle, 268-2222. Contemporary, Thursday through Saturday, 10 p.m.-1 a.m.

**Rhythm Playchick**, 425 Camino del Rio East, Suite 100, 476-2200. Country, rock, R&B, pop, funk, soul, jazz, Latin, salsa, reggae, hip-hop, funk, soul, disco, dance, contemporary, Thursday through Saturday, 10 p.m.-1 a.m.

**Sheriff's**, 476-1208. Country, rock, R&B, pop, funk, soul, jazz, Latin, salsa, reggae, hip-hop, funk, soul, disco, dance, contemporary, Thursday through Saturday, 10 p.m.-1 a.m.

**De Masters**, 5015 Shelter Island Lane, Shelter Island, 285-0818. Old-time, contemporary music and comedy, Tuesday through Saturday; Barker and Co., contemporary music and comedy, Sunday and Monday.

**Dewey Magg's**, 311 Street and University Avenue, North Park, 298-2824. Steve Deucher, swing, jazz, pop, and folk, Thursday and Friday; Annie Levin, early listening, every evening; Friday, Sean Serran, Irish and folk music and bluegrass; Saturday the Jackstones, traditional English folk music; Sunday Open Poetry Reading, every evening; Monday Old Time Banjo Night and Live Virginia Curtiss, Monday Richard Freeman, bluegrass, folk and original songs, every evening; Tuesday, Sharna Gail Cullin Irish band, traditional Irish music, regular; Lee Tish Shells, swing, every evening.

**Bachelors Club**, 6885 Corner  
Street, Kearny Mesa, 556-7774.  
Eclectic country, West Coast and  
country.

**Baron's PianoHouse**, 7637 Babco  
avenue, Claremont, 278-3731.  
Jazz bar, rock, folk, Tuesday,  
Thursday and Saturday.

**Big E**, 1130 Buena Avenue, Bar-  
ber, 276-9903. Rock and roll, bar,  
rock, funk, rock and roll; Thurs-  
day, Friday, Saturday and Sunday.  
Percussionists, rock and roll, the  
beat scene, rockability, plus guests;  
Friday, Saturday and Sunday.

**Beachie and the Beachnuts**,  
beaches and blues plus guests,  
Fridays, Clear Sky, rock and roll,  
Offenders, rock and roll, rock  
and roll, Friday, Memorial Scan, rock  
and roll, the Hawk, rock and roll,  
the Swaddlers, rhythm and blues,  
Saturday.

**Blackfield Wagon Works**, 5255  
Hwy. 163A Road, Kearny Mesa,  
556-7774. San Antonio,  
Memorial Day, Friday and Saturday.

**Captain Club**, 6055 Palmcourt  
Terrace in Twain Nissian  
c/o 326-5392. Legends, country,  
rock and roll and rock and roll, Friday and  
Saturday.

**Leo's**, 6333 Mission Gorge  
Road, San Marcos, 398-9944.  
Rock, Spex, contemporary,  
Thursday and Thursday; Melissa  
and the Captains, contemporary, Friday  
Saturday.

**McGee's Room**, 6248 Mission  
Road, San Marcos, 398-9944.  
and folk, every evening Wednesday,  
Stry Dog String Band, southern  
Appalachian folk music, Wednesday,  
Friday.

**Erik's 19th Place**, 4263 Taylor  
Street, Old Town, 296-0060. Marti  
Milligan, stand up and  
contemporary guitar music,  
Tuesday through Saturday.

**Pet City/China Gang**, 2137 Pacific  
Highway, downtown, 232-8686.  
Wild hair, contemporary, Friday  
and Saturday.

**Happen Henry's**, 7275 Shelter  
Island Drive, Shelter Island,  
234-8424. Live entertainment,  
Friday and Saturday, all club for  
information.

**Hollyhock Inn/Embarcadere**,  
Portofino Lounge, 1355 North  
Harbor Drive, downtown,  
232-3661. Bogart, pop, 40, Tuesday  
through Saturday.

**Hempshire's**, Half Moon Inn, 2441  
Shelter Island Drive, Shelter Island,  
234-3577. Joe Jones and his  
contemporary and dance music,  
Tuesday through Saturday.

**International Bldg**, 4034 36th  
Street, North Park, 284-8693.  
Carnegie Night with various  
entertainment, Thursday; the  
Charles Owens Quartet with George  
Cables, jazz, Friday and Saturday;  
Concord Night with Don Victor,  
Monday.

**Juke-Joe's**, 4746 University

Street), East San Diego, 280-5834; Phoenix, country, Friday and Saturday.

**Jolly Roger**, 807 West Harbor Drive, Seaport Village, 232-4300: The Johnson Twins Trio, oldies and everything, Wednesday through Saturday.

**Mandolin Wind**, 308 University Avenue, Hillcrest, 297-3017: Rosie Beck (r/b), country, Monday through Saturday; jazz jam session with Jeannie and Jimmy Cheatham Sunday.

**Soledad's**, 425 West 8 Street, downtown, 232-7588: Bruce McKeithen and John Salas, contemporary and light Latin jazz, Friday and Saturday.

**My Rich Uncle's**, 6205 El Cajon Boulevard, East San Diego  
287-7332; Murphy's Law, 616 rock, Thursday, Sunday, and Wednesday, the Showmen, rock and roll, Friday and Saturday the Phish, rock and roll, Monday; KGB night, Tuesday, rock and roll, club cash for

**Information.**

**The Press Room Saloon.** 956 Second Avenue, downtown. 2025 Eddie Clark and vocal variety, Tuesday through Saturday, with Twenty Tans; Tuesday; Derek Page, piano and vocal variety, Tuesday through Thursday happy hours. Sunday and Monday evenings.

**Prophet Vegetarian Restaurant.** 4661 University Avenue, East San Diego 7443. Lee Jell and Shop Meyers, jazz, Thursday, Saturday, and alternate Sundays; The Outer Circle, jazz, classical guitar, Wednesday, Friday, and alternate Sundays.

**Raphael's Travelodge.** 1960 Harbor Island Drive, Harbor Island. Sunday brunch.

**The Wizard's Den.** 4405 Euclid Avenue, East San Diego, 585-0648. Live rock and roll, Friday.

**Zebra Club.** 560 Fifth Avenue.

**TERRA CLUB**  
560 5th Avenue (at Market)  
230-4272  
Thursday, February 18  
**HIGH STREET**  
plus special guest  
**THE MOUNTAIN**

**THE WEEKEND**

**Friday, February 19**  
**TROUSERS**  
Saturday, February 20  
**ROSHI**  
**AND**  
**THE**  
**RE-BOPPIN' SCREAMERS**

For booking info, call  
The Janice Partington Agency  
295-8477  
Must be 21  
\$3 cover charge

**SAN DIEGO  
TICKET EXCHANGE**

**JACK-IN-THI-BOX** FINISH LINE  
**INDOOR TRACK MEET** TICKETS  
FRI., FEB. 11

**AC/DC** ONLY SO. CALIF. PERFORMANCE  
SAT., MON. & TUES. FEB. 21, 22 & 23

**THE POINTER SISTERS** MAR. 4

FRONT ROW \$25.00 each

**HOLMES VS. COONEY** MAR. 15

**B-52s** MAR. 16 ★ **THE CARS** MAR. 10  
RESERVED & GENERAL ADMISSION WITH NICK LOWE  
L.A.

**ROD STEWART** MAR. 24 ★ **J. GEILS** MAR. 27

RESERVE NOW FOR TENTATIVE FUTURE CONCERTS

**J. GEILS** MAR. 26 S.D. ★ **GENESIS**

**NEIL DIAMOND ★ SABBATH ★ SEGER**

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**1504 FERN STREET**

One Block West of  
10th & Beach on  
Golden Hill

**298-8570**

downtown, 239-4222; High St., rock and roll, Thursday; Rosie and the Dr. Bommie's Comanches, rock and

**Black Angus**, 707 E. Street, Chula Vista. 426-9200; Forward Motion,



**Old Time  
CAFE**

1664 N. Hwy 101  
Levittown, CA 92024 • 761-4436-4040

# COFFEE HOUSE FOLK CLUB

**FOLK • BLUES • BLUEGRASS**

The home of Folk music on the North Coast

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Thursday	Irish & English Contemporary Folk	7:30
18	<b>THE DOGS AMONG THE BUSHES</b>	
Saturday	Traditional Irish Band	7:30 & 9:30
20	Fiddles, Guitars, Uilleann Pipes, Bodhran, Ten Whistles & A Song	7:30
<b>SIAMSA GAEL CELLE</b>		<b>RAND</b>
21	Country & Swing	7:30
Sunday	<b>RON JACKSON ERIC HYBERTSON DIANE DIXON</b> Guitar	<b>\$3.00</b>
Tuesday	<b>OLD TIME HORN MUSIC</b>	7:30
23	Musicians, call at 6:30 \$1.50 or a musical instrument	Folks
Wednesday	Originals-Vocal Harmonies	7:30
24	<b>FEET ON THE WHEEL</b>	<b>\$2.00</b>
Thursday	<b>JES STOLLBERG</b> Folk singer/Guitarist	7:30
25	<b>DAN CRARY</b> Flapstick Guitar	7:30 & 9:30
26	Supergrass	7:30
Saturday	<b>PETER ALORY</b> Unique 7:30 & 9:30	<b>\$3.00</b>
27	Topical Songwriter	\$4.00
Sunday	<b>28</b>	<b>\$3.00</b>
<b>LATIN JAZZ</b>		
FREDDY RIZK - FRANK LAMARCA - BRUCE STONE		

*Advance reservations recommended 436-4040*

**THE WEDDING ZONE**

7888 Othello St. 277-9869

A Nightclub by the Sea

**ASH!**

Most drinks \$1.00 all night!

**Jerry Raney  
& the  
Shames**

Thursday, February 21  
8:00 PM

**KGB Night**

Friday, February 22  
8:00 PM

**Dirk Debonaire  
& the Boat People**

Monday, February 22  
8:00 PM

**Miller Lite Pool Tourney**

**50\* KAMIKAZES ARE BACK  
BY POPULAR DEMAND!**

Every Wednesday, beginning February 17  
\*Kamiz will be 50c once again!  
**\*ANOTHER LOST ONE EXCLUSIVE!**

Open 11 a.m. Pool/Video - Music 121 Deli, Corktown



top 40. Monday through Saturday.

**Country Bumpkin**, 1862 Palm Avenue, Imperial Beach, 429-1161. Country, Americana, country. Wednesday through Sunday. (Dance) Live, 300 rock, Monday and Tuesday.

**Dance Machine**, 1862 Palm Avenue, Imperial Beach, 429-1161. Thumper rock and roll. Tuesday through Saturday.

**Dick's Cocktails**, 317 Third Avenue, Chula Vista, 422-5566. Jerry Davis, country western. Thursday through Saturday. Earline Reeves, piano bar. Sunday and Monday. Bill Daniels, country western. Tuesday and Wednesday.

**El Conquistador Hotel**, Boulevard Agua Caliente 700, Tijuana, 1-706-6481. Baja Stron. Fusion, contemporary. Friday through Sunday.

**Hutch's**, 1463 Palm Avenue, Imperial Beach, 423-3479. Leather and lace, country, Thursday through Saturday.

**Old Bonita Stone Restaurant**, 4014 Old Bonita Road, Bonita, 479-3337. Danny Lopez, contemporary and variety. Friday and Saturday.

**Royal Vista Inn**, 632 E Street, Chula Vista, 426-2500. Rex Paris, variety. Tuesday through Saturday.

**Westerner**, 22 West Second, National City, 424-2019. Tom Mills and Crockett, rock and roll. Wednesday through Sunday. Legend, rock and roll. Monday.

**The Wild Turkey**, 3080 Bonita Road, Bonita, 207-2556. Four Play, rock and roll. Monday; dance to recorded oldies. Wednesday; the Rollers, rock and roll. Thursday.

## East County

**Antonio's Hacienda**, 700 North Johnson, El Cajon, 442-9827. Lonnie Hutson and Duaty Bat, contemporary. Friday and Saturday.

**Big Oak Ranch**, 1723 Harbor Canyon Road, Del Mar, 445-3047. The Big Oak Ranch Band, country. Tuesday through Saturday.

**Black Angus**, 1000 Graves Avenue, El Cajon, 440-5055. RPM, top 40. Monday through Saturday.

**Boss Bill's**, 3232 Mission Gorge Road, San Diego, 442-6517. Nightrunner, contemporary. Wednesday through Saturday.

**Bull and Bear**, 680 North Second Street, El Cajon, 440-5707. Steve Mozas and Finest Action, country and contemporary dance music. Tuesday through Saturday.

**Catways**, 10757 Woodside Avenue, San Diego, 449-6706. Rock

and roll, seven nights, call club for information.

**Circle D Corral**, 5501 Grossmont Center Drive, Grossmont Center, La Mesa, 462-1579. Kenny Munda and Silvertip, country. Tuesday through Saturday. Hot Fever, country. Sunday and Monday.

**The Diamond Lounge/Aunt Emma's**, 1532 East Main Street, El Cajon, 442-7288. California Country, country. Friday and Saturday.

**Driftwood**, 5286 Baltimore Drive, La Mesa, 462-0533. Carl Simmons and Southern Comfort, country. Tuesday through Saturday.

**Ember Room**, 7059 El Cajon Boulevard, La Mesa, 463-2263. Diamond Rock, country. Thursday through Saturday.

**Flinn Springs Inn**, 15505 Highway 80, El Cajon, 443-9568. Sam's Peppercorn Band, country western. Friday and Saturday.

**Hungry Hunter**, 402 Fletcher Parkway, El Cajon, 442-6517. Nightrunner, contemporary. Wednesday through Saturday.

**Lakehead Resort**, Highway 79, Carlsbad, 765-0736. C.Y. Dugit, country. Friday and Saturday.

**Lakeside Hotel**, 9940 River Street, Lakeside, 443-9991. Sherandoah, country. Thursday through Saturday.

**La Posada del Sol**, 1221 Broadway, El Cajon, 447-3963. Joe Stewart, country, contemporary, soft rock. Thursday through Saturday.

**Lorenzo's**, 506 Broadway, El Cajon, 442-9096. Rainbow, contemporary dance music. Tuesday through Saturday. Pro Bringham, country. Sunday and Monday.

**Magnolia Mulvaney's**, 8861 Magnolia Avenue, San Diego, 448-8550. Bramble, country. Wednesday through Saturday.

**Mickey D's**, 9563 Mission Gorge Road, San Diego, 448-9934. Gravel Canyon, country. Friday and Saturday.

**Organ Power Plaza**, 3459 Imperial Avenue, Lemon Grove, 463-6977. Tommy Stark, family musical entertainment, sing-alongs, seven nights, with puppet shows by Richa Friday and Saturday.

**The Outpost**, 652 Grand Avenue, Spring Valley, 464-9007. Country Justice, country. Friday and Saturday.

**Park Place**, 1280 Fletcher Parkway, El Cajon, 448-4111. Prophet, rock and roll. Tuesday through Saturday; rock and roll. Sunday and Monday, call club for information.

**Reuben's**, 5455 Grossmont Center Drive, La Mesa, 465-3464. Sunday

and roll, seven nights, call club for information.

**Stress Hat Plaza**, 3637 Avenida Boulevard, Spring Valley, 462-6265. Rural Delivery, Bluegrass and ballads. Friday.

**The Turquoise Lounge**, 3975 Seventh Drive, La Mesa, 465-1525. Arisann, rock and roll. Tuesday through Saturday.

**Country Rock**  
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**HALCYON**  
4258 W. Pr. Loma, 225-9658

Thursday, Friday, Saturday  
Sunday & Monday  
**THE HEROES**  
Tuesday-Saturday, February 23-27

**FOUR EYES**  
Enjoy dining at the Halcyon  
Great food—Reasonable prices

Now appearing at  
**Clarice's**  
Restaurant

**THE RON SATTERFIELD QUARTET**  
Thursday—Sunday 9-11

**BUTCH LACY TRIO**  
featuring KEVIN LETIAU  
Tuesday & Wednesday  
11th Floor, Summer House Inn  
7955 La Jolla Village Drive 459-0541

270-3220  
4302 Mission Blvd.  
Pacific Beach

**JOSE MURPHY'S**  
IRISH PUB  
Entertainment Nightly

Every Friday & Saturday  
Last Week!  
**Thunderbolt**  
the Wonderbolt

Sunday & Monday  
Honky-Tonk  
Country  
**David Bradley**  
is coming

Tuesday-Saturday  
**the Namads**  
First Anniversary Party all week  
Tuesday is Double Night  
Wednesday is Leroux Schnapps  
& Brew Night  
Every Thursday is Ladies' Night  
First cocktail free from 9-11  
for the ladies

The Constables: Kelly Up Tavers  
Country: Casanova Country  
Bumpkin  
Country Justice: The Outpost  
Country: Jetties Valley Country Inn  
Salon

Coyote: Whiskey Creek  
Late  
C.W. Express: Time Machine  
C.Y. Dugit: Lakeside Resort  
Dakota: Longhorn & Saloon  
Dallas Express: Charlie's Little Bit  
of Country

Bill Daniels: Dick's Cocktails  
Jerry Davis: Dick's Cocktails  
Diamond Rock: Dick's Cocktails  
Richie Gary and Soundwaves: Adlene  
Lounge

Gravel Canyon: Mickey D's  
Hartlines: Bluegrass Band: Tuba  
Man's

Hot Fever: Circle D Corral  
Sander Hirsch: Rainbow & La Mesa  
Jetties: Barbary's  
Justice: Chateau Lounge  
Leather and Lace: Hutch's  
Legend: Stadium Club, Westerner  
Roberta Linn and the Gamblers:

Wineville  
Don Livingston and Timberline:  
Whiskey Flats  
Rosa Miller: Old Time Cafe  
Montezuma's: Revenge: Macho's  
Jim Moore: The Carriage House  
Steve Mousa and Finest Action:  
Bull and Bear

Mary Kerr: X Ranch House  
Kenny Munda and Silvertip: Circle  
D Corral  
New Country: Country Side Lounge  
Nick of Time: Mulvaney's  
The Oaks Band: Wrangler's Road  
Phoenix: The Racket Club, John's  
Tavern

Larry Powell and Cinnamon  
Ridge: The Alamo  
We Ble and the Countrymen:  
Sausal Lounge  
Rural Delivery: Street Hat  
Pizzas: Spring Valley  
Sam's Peppercorn Band: Flinn  
Springs Inn

Sherandoah: Lakeside Hotel  
Carl Simmona and Southern  
Comfort: Driftwood Lounge  
Joe Stewart: La Posada del Sol  
El Cajon

Stagecoach: Burn Silver Saloon  
Tall Cottons: Jose Murphy's, Burn  
Silver Saloon, Betty Up Tavers  
Telegraph Canyon: Pomeroy Club  
Red Dog Saloon

Texas Tuxedo: Boat House  
Nancy Vogel, Robin Flower,  
Barbara Highest: Wing Cafe  
John Ward: The Juice Box  
Johnny Ward and the Chaparrals:  
Dessert

White Lightning: Express: Caliente  
Lodge, Whiskey Creek

**Rock & Roll**  
Johnny Almond Rhythm Revue:  
Betty Up Tavers  
The Amber Band: Jolly  
Roger: Oceanview  
Arango: Bacchanal  
Artisan: Turquoise Lounge,  
Catalina

Average Citizen: Bacchanal  
The Bank: Mom's Saloon  
Battalion of Saints: Fairmount Hall  
Elvin Bishop: Bacchanal  
Blackberry Winter: Mom's Saloon  
The Bitter Brothers: Mom's Saloon  
Bratz: Roden, Bacchanal  
Clear Spot: Spirit  
Cher Palmer: College  
Harris Cunningham and Black  
Shades: Triton, Cardiff  
D.A. and the Necktines:  
Catalina

Dirk Debonair and the Boat  
People: Quailery: Nighthawk  
The Leading Zone  
The Doran Elve Bourne Band: The  
Anchorage  
Double Take: Bacchanal  
The Merv Douglas Band:  
Fugitive: Bobby G's  
Ducktail Revue: Country Bumpkin  
Steve Edwards: Le Chateau  
Emergency: Ed's Place, Merv G's  
Enuff: Spirit  
Flash: London Opera House  
Flesh Eaters: Fairmount Hall  
The James David Flynn Band:  
Sandy's  
The New: The Leading Zone  
A-Eve: Roll's Place  
Four Eyes: Le's Greenhouse

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**DUENDE**

Jazz at  
**THE COLOSSEUM**  
Friday & Saturday, February 19 & 20  
6171 Mission Gorge  
—283-0050—

Live  
**Entertainment**  
Nightly 9-11

**JIM HAWLEY** WED—SAT  
**THE CRITTERS** SUN & MON  
**THE ROLLERS** TUES  
RESTAURANT EMPLOYEE NIGHT Wear your T-Shirt 75¢ drinks

**the OLD pacific beach CAFE**  
4287 Mission Blvd. Pacific Beach California 270-7522

**Oldies But Goodies**  
Every  
**TUESDAY**  
SHAKE IT UP  
BABY TO THE  
BOSS SOUNDS  
OF  
OLDIES BUT  
GOODIES  
8 P.M. TIL  
1 A.M. DR.

**Limbo Contest**  
**Hula Hoop Contest**  
COME DRESSED AND GET  
**79¢ Cocktails**  
**Foggy's Notion**  
3655 SPORTS ARENA BLVD., SAN DIEGO

**MOM'S SALOON**

**BLACKBERRY WINTER**  
Coming February 23-28

**THE BANK**  
Now thru February 24

Every Wednesday  
**KGB FM 101 STUDENT**  
NITE with  
**PAT MARTIN**  
(Free admission with valid student I.D.)  
Drink specials and free records & other  
giveaways.

Every Monday &  
**KPBF FM 106**  
NITE with  
**GARY KELLEY**  
Kamiks \$1.05 all night.  
Happy Hour 8-10 p.m. doubles  
on singles prices. No cover charge.  
**GIVE AWAYS**

Drink specials all night Monday—Thursday. Happy Hour: Doubles for singles prices.  
Sunday—Thursday 8-9 p.m. Monday 8-10 p.m. Pitcher of beer \$1.75 Sunday.  
Tuesday, Wednesday & Thursday (8-9 p.m.)  
**LIVE ROCK & ROLL EVERY NIGHT**  
**278-4853 • 945 Garnet P.B.**

**the RAM**  
band

Your favorite oldies from the 50s, 60s, 70s, 80s  
Wednesday through Sunday from 9 p.m.

**Claude Coma & The IVs** plus **FLEXES**  
Monday

**ALL THE WAY INN**  
The French Quarter  
4240 West Point Loma Blvd., 224-8282 Open 10 am-2 am

**The Poseidon**  
A Del Mar Tradition  
Thurs. nite only—Feb. 18

**DANSATIONS** plus **TREMOR** rock & roll

San Diego's hottest dance revue

Now open 7 days a week  
ON THE SAND  
DANCE TILL 2 A.M. on the Del Mar 750-9450  
THURS., FRI & SAT

**Poison**  
Thurs.-Sat.  
Feb. 18-20

Feb. 23-27 March 2-6  
**Marty Mitchell Band**  
Monday 75¢ well drinks & draft beer  
Tuesday & Thursday Dollar night  
Wednesday 2-for-1 drink night  
**5373 Mission Center Rd., San Diego 291-8635**



Four Play: Wild Turkey  
The Furys: My Rich Uncle  
The Heart: Story  
Heros: Hollywood, Kentucky  
Nightclub  
High St.: Zebra Club, Journey,  
Roster Brown's  
Hill: N. N. Headquarters  
Nightclub  
Illustration: Nargis Inc  
Insignia: Rockers: Popculture  
The Jones Band: Headquarters  
Nightclub  
Label: O. Spirit  
Legend: Stadium Club, Western  
Manual: Steam: Spirit  
Jerry McGinn and the Gigolets:  
Robby G.  
Merry: Le Châtel  
Tony Mills and Crosscut: Western  
The Mix: Best House  
The Monday Night Live Band: Billy  
Up Tavern  
Moving Targets: Rudy  
Mr. Whoopee: Cal: Journey  
Murphy's Law: My Rich Uncle's  
The Neat: Palmer College  
Reynolds  
Night Flight: Gator Gardens  
Night Watch: Chipping Block  
No Future: Eschard  
The Nomads: Joe: Murphy's  
The Paladins: Spirit  
The Passengers: Eschard, East,  
Palmer College  
Planet: Cunningham's  
Pleasant: Ramon's  
Prophet: Park Place  
Gary Puckett: Windsor  
Push: The Leading Zone  
Radio Romance: (formerly the East  
West Band): Preside Lounge  
The Radio: Headquarters  
Nightclub  
The Ram Band: All The Way  
Jerry Ramo and the Shamans: The  
Leading Zone  
The Rollers: Old Pacific Beach  
Cafe, Wild Turkey  
Rocks and the Re-Bopps:  
Scenars: Mandolin Wind,  
Zebra Club  
Secret: Live: Fairmont Hotel  
Shuffle: Hungry Hunter/Occasional  
The Siren Brothers: Lehn's  
Greenhouse  
Sly: Red Coat Inn, Whiskey  
Flats  
The Squad: Journey  
The Spoonmen: My Rich Uncle's  
The Spud Brothers: Monterey  
Whaling Co.  
Suzanne: Eschard  
T-Holton  
T-Binder: Headquarters Nightclub  
The Kids: Headquarters  
Nightclub, Palmer College  
Thompson: Dance Machine

Thunderbolt: The Wonderbolt: Jose  
Murphy's  
Twisted: The Leading Lounge  
Tweed Sneakers: Puckett  
Ultra Violet: Normandy  
X-Offenders: Headquarters  
Nightclub, Spirit

## Contemporary/ Top 40

Raja Strings Fusion: El  
Conquistador Hotel/Tijuana  
BIBO: Wink's  
Phil Beyer: Caravaggio's Point  
Luna  
Sue Bernier: Su Casa  
Blue Sides: Reuben's/Caribbea  
Bogart: Holiday Inn/Embarkadero  
Chain Reaction: Islands  
The Critics: Old Pacific Beach  
Cafe  
Dorothy and Melissa: Tom Ham's  
Elements: Holiday Inn/Mission  
Village  
Forward Motion: Elbow  
Angus: Chula Vista  
The Good Life: Hungry  
Hunter/Occasional  
Leslie Gold: Sheraton Harbor  
Island  
Jim Hawley: Monterey Whaling  
Co., Old Pacific Beach Cafe  
Sandra Harris: Reuben's/La Mesa  
Richie Hunt: Monterey's  
Lionie Hunter and Dusty Best:  
Antonio's Hacienda  
John and John: Humphrey's  
Larry and John: Humphrey's  
The John Kelly Trio: Hill House  
Larry Keys: Ties Pavilion Lounge  
Denny Lewis: Old Bonita Store  
Restaurant  
Nate Street: Bahia Belle  
Melissa McCracken: To Leo's  
Droopy: Maggie's  
Bruce McKelthen and John Salas:  
Solada's  
Hurt: Milligan: Eric's Rib Place  
Secret: Live: Fairmont Hotel  
Steve Mousas and Pinet Action:  
Ball and Beer  
Buffy Nelson: The Anchorage  
Rick Norris and Lynn Willett: The  
Winner's Circle  
Nightmen: Hungry Hunter/El  
Cajon  
One Plus One: Hotel del Coronado  
Pete: La Hacienda Quintana  
Pellian Alley: London Opera House  
Pony Powers: Hill House  
Portland: Makai Windsea  
Jeff Proctor: The Shepherd Cafe  
Gary Puckett: Windsor  
Quicks: Vista Entertainment Center

Rainbow: Lorentz's  
Denny Rose: Hamburga  
RPM: Black: Angus/La Cajon  
Danny Salinas: Anthony's  
Harborside  
San Antonio: Springfield Wagon  
Works  
Shine-It-On: Vacation Village  
Hotel  
Spirit: Cafe del Rey/Moro  
Sue: To Leo's  
Joe Stewart: La Posada del Sol/El  
Cajon  
Jay Star: Houlahan's  
Summerwine: Black  
Angus: Western Valley  
Don Tennison and Country: Phat  
Red Dog Saloon  
The Third Degree: Mexican Village  
Triple Play: Hilton Hotel  
True Spirit: Black Angus/Kearny  
Vicar  
Scott Turchin: The Shepherd Cafe  
Steve Vass: Hilligan's  
John Ward: The Juice Box  
Wild Hair: Fat City/China Camp  
Village

**Jazz**  
Lori Bell and Shep Meyers: Prephet  
Vegetarian Restaurant  
Fro Brigman's Preservation Bands:  
Rat: Lorentz's  
Steve Buscher: Droopy Maggie's  
George Cabies: International Blues  
Sandra Harris: Reuben's/La Mesa  
Ensemble: Triton/Solo  
Triton/Candell  
Jamaal and Jimmy: Chatham  
Sharon: Iron Airport  
The Chicago Sals: Billy Up Tavern  
Ira Cobb's Jazz: Deliberate Band  
Tuba Man's  
Bill Coleman Quartet: Salsu's  
Conson's Strictly Jazz  
Gary Mule Co.: Gold Coast Lounge  
The Bob Holts Trio: Hill House  
The Jeff Jeffreys Trio: Beach: Blue  
Parrot  
Bill Kyle and Shep Meyers Quintet:  
Blue Parrot  
Buck Lacy Ensemble: Elario's  
Bob Long: Fish House West, La  
Hacienda Quintana  
Joe Marillo Quintet: Blue Parrot  
Don Means: Quartet: Blue Parrot  
Bruce McKelthen and John Salas:  
Solada's  
The Mike Miller Old Time Cafe  
Susan Mousas: Conson's Strictly  
Jazz  
Night Visions: Chuck's Steak House  
Tony Ortega: Fish House West  
Gary Puckett: Windsor  
Quicks: Vista Entertainment Center

Pellian Alley: London Opera House  
Ella Ruth Piggott: Crossroads  
Ron Satterfield: Quartet: Elario's  
Rob Schneiderman: Quartet: Blue  
Parrot  
Peter Sprague: Gold Coast Lounge,  
Blue Parrot  
Stone's Throw: Sheraton Harbor  
Island  
Time Place: Black Prog  
Jamaal: Black Prog  
Wave: Black Prog

## Blues/R&B/ Reggae

Johnny Almond: Rhythm Review:  
Billy Up Tavern  
Beachie and the Beachmates: Spirit  
The Crowded: Spirit  
Albert Collins and the Ice Breakers:  
Billy Up Tavern  
The Crowded: Spirit  
Norman Grant: Natcho's  
Stefan Grossman and John  
Rembert: Billy Up Tavern  
King Black: Blue: Mandolin Wind  
Nomas: Joe: Murphy's  
Professor Oak and the Harricane:  
Mandolin Wind, Le Châtel  
Rose and the Re-Bopps:  
Scenars: Mandolin Wind,  
Zebra Club  
Big Mama Thornton: Billy Up  
Tavern  
Trombones: Zebra Club  
The Twink Brothers: Natcho's  
Island

## Folk/Ethnic

Naki Ataman: Yoti Islandia Hotel  
Steve Buscher: Droopy Maggie's  
Coburn: Natcho's  
Boris Connelly: Starry Stone Pub  
Lew and Virginia: Caribbea: Droopy  
Maggie's  
The Dogs Among the Bushes: Old  
Time Cafe  
Paul on the Wheels: The Shepherd  
Cafe, Old Time Cafe  
Richard Freeman: Droopy Maggie's  
The Jackstones: Droopy Maggie's  
Jeff Gregory: The Shepherd Cafe  
Stefan Grossman and John  
Rembert: Billy Up Tavern  
Iron and Theresa: Elbow: Elbow  
Stone Pub  
Les Troy: Sheraton: Blue Parrot  
The Mike Miller Old Time Cafe  
Salas: Mousas: Conson's Strictly  
Jazz  
Night Visions: Chuck's Steak House  
Tony Ortega: Fish House West  
Gary Puckett: Windsor  
Quicks: Vista Entertainment Center

Droopy Maggie's, Old Time Cafe  
Strey Dogs String Band: Droopy  
Maggie's  
Womansong: Wing Cafe

## Everything Else

John Barker: folk rock, Reuben's  
Plankhouse  
Barker and Orr: contemporary and  
comedy, Doc Masters  
The Bass West Home: variety —  
Beachies to Bach, Sheraton  
Harbor Island  
Caper: Las Vegas-style revue,  
Playboy Club  
Elizabeth Carroll: classical violin,  
Wing Cafe  
Edith Gold: variety — pop to light  
classical, The Press Room  
Saloon  
Randy James and Ronnie  
Burnham: variety and comedy,  
Sundrum Lounge  
The Johnson: variety and comedy,  
Jolly Roger/Soup  
Village  
Lisa Kanny: light classical, The  
Shepherd Cafe  
The Bass: Kirkpatrick Band:  
Southern soul and artistry,  
Montgomery's  
The Fred Lind Trio: music of the  
40s through the 80s, Sundrum  
Lounge  
Annie Lennox: variety, listening,  
variety, Droopy Maggie's  
Bob MacLeod: piano bar, Bahia  
Hotel  
Glenn Miller: variety, Mel-O-Dee  
Room  
Old Ridge: contemporary and  
comedy, Doc Masters  
Orion: Celtic Duo: classical guitar,  
Prophet Vegetarian Restaurant  
Derek: Pop variety, The Press Room  
Saloon  
Ran: Parrot, Royal Vista Inn  
Jack: Polka: piano bar, Bahia  
Hotel  
Raggle Taggle: retro Renaissance  
variety, Cafe del Rey/Moro  
Earl: Blues: piano bar, Dock's  
Cocktails  
Jim: Standards: piano bar, Playboy  
Club  
Tennys: Starline family  
entertainment, Open House  
Pizzeria/Lemon Grove  
Tennys: Stars: variety — pop to light  
classical, The Press Room  
Saloon  
Jonathan Von Bruns and  
Mandolin: Elbow: impersonator,  
Bahia Hotel  
West Coast: folk rock, Cafe del Rey  
Moro

Drum: Maggie's, Old Time Cafe  
Strey Dogs String Band: Droopy  
Maggie's  
Womansong: Wing Cafe

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