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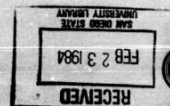
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READER

VOLUME 13 NO. 8 FEB. 19, 1984 SAN DIEGO'S WEEKLY

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If you wanted to produce fine wine, you'd probably look north to the Napa Valley. If you wanted to do it here in San Diego, you'd probably look foolish. But then there is San Pasqual.

Spirit of the Vine



In one corner of Kerry Damsky's office is a counter littered with glass tubes, graduated cylinders, Bunsen burners, and small bottles with labels on them such as "Kesoal" and "T27 Lot 2." The counter is both a workbench and a kind of playpen; Damsky enormously enjoys balancing acids, testing for protein haze stability, adding fining agents, and the myriad of other experiments he performs there. Visitors to the office are likely to find him at the counter, peering into a flask while muttering to himself something like, "Let's see, nine point two milliliters, so that means acid of point six nine, which is low."

Damsky is thirty years old, and with his curly long hair, his sleepy-looking countenance that often dissolves into a sly smile, his battered boots with rainbow-colored shoelaces, he could easily be taken for a hip version of a mad scientist. But the things he experiments with are wines, and according to him that means he is not just a scientist. To be a winemaker you must be both a scientist and a roman-

tic, he says, and Damsky is a wine-maker. More than that, he is a winemaker in San Diego County, a descriptive term that until recently would have brought hoots of derision from the nation's wine connoisseurs. These experts had long agreed that San Diego's temperatures are far too high for growing most wine grapes, and as for the soil and the water — well, everyone knows the county is practically a desert. It's a place where housing tracts grow, not wine grapes. What are you going to do, plant vineyards in people's back yards? In front of shopping centers, for landscaping? And even if you got to the point where you had the juice and put it into bottles, what would you call it? Cotes du El Cajon? Chateau Nuits San Chargers?

It turns out you call it San Pasqual, after the valley where the grapes are grown. The valley winds through low rocky hills just east of Lake Hodges, and the winery at which Damsky presides is perched on a nearby knoll that looks down on San Pasqual Road. It has been almost eight years since San

By Gordon Smith
Photographs by Jim Coit

(continued on page 10)

City Lights

But I Swear I Brushed My Teeth This Morning, Officer

A fifty-eight-page proposal designed to curb urban blight was passed last month by National City's city council and will go into effect within the next thirty days. As soon as it does, messiness will no longer be tolerated in that South Bay community. The nearly half-inch-thick code contains more than one hundred proposed rules and regulations governing the use and appearance of private and public property.

The city council and private citizens who came up with the proposals have apparently left little untouched in everyday life in their zeal to uproot encroaching decay and dilapidation. Take the omnipresent automobile, for example. Section 7.20.140 B of the code makes it unlawful to store a car or truck on blocks in the front yard, and another section nixes repairing or washing a car on a public street with anything other than a potable water and common soap.

But cars and their maintenance are by no means the proposal's sole concerns. Trash picking will also be illegal. Those souls who subsidize their incomes by rummaging through garbage for aluminum cans will be caught, if caught, to a warning on the first offense, and if caught again will be issued a citation. Roger Post, city planning director for National City, feels that this particular law doesn't discriminate against the poor, but instead protects the rights of the property owner who has to clean up after the trash scroungers.

"We've had no complaints about the [new] code," he says. "In fact, it had broad-based popular support. The people of National City want a clean community." There will be no more hoarding of junk, according to section 7.12.050. Pack rats in National City will have to keep their rags, bottles, and other nonpurifiables neatly stacked in opaque containers for no more than thirty days, or face possible civil action by the city.

Other areas covered in the code include yard sales (they can no longer be conducted on public streets, alleys, sidewalks, or parkways), shopping carts (it is unlawful to abandon any shopping cart that has been removed from the premises where it was made available), and tracking mud onto the city's streets with the heels of a truck. And the citizens of National City have not seen the last of the wash-your-hands-comb-your-hair-close-the-door-were-you-raised-in-a-barn cleanup



No Mixed Flicks For Schmidt

The San Diego Gay & Lesbian Film Festival may yet find a home for this year's program, but it won't be the La Jolla Museum of Contemporary Art. The museum auditorium hosted last October's first annual festival, a three-day-long screening of thirteen films having homosexual themes.

Organizers lost \$800 on the event, but festival director David Schmidt called the program a "critical and social success" and signed a rental agreement with the museum to stage a second festival this March 30, 31, and April 1.

Meanwhile the museum hired a new director, Hugh Davies, who is diligently previewing both gallery shows and independently produced events scheduled for the facility's auditorium. That says he asked his curatorial staff for comments on last year's films and was told the features were neither "particularly controversial nor particularly good." He also learned that festival director Schmidt hadn't seen the movies before judging them worthy of a spot in the festival line-up.

"That's a terribly unprofessional way to run a film series," says Davies. That concern, coupled with his knowledge of a negative letter about the festival written to a museum board member by La Jolla William C. Kellogg, prompted Davies' order that his curatorial staff screen this year's festival films.

Festival director Schmidt then withdrew two of the prospective films, *Midnight Bowling* and *The Curse of Fre Astaire*—because he knew they were too sexually explicit, and he met with the curators to watch the remainder of the scheduled films. Five movies were approved, but the curators discussed the possibility of deleting explicit scenes from a sixth film, *The Deputy*. Schmidt balked, arguing that the shots "might have been pornographic to [the curators], but not to me as a gay man."

Museum director Davies then heard of discussions about cutting explicit scenes, and says he "completely vetoed the idea of editing" because of concerns that the process approached censorship. Davies instead ordered his curators either to approve or reject the entire film.

Frustrated with the time and cost of bringing in the films for previewing, festival director Schmidt last month asked Davies for a list of written guidelines on what was "acceptable" content. Davies argued the "impossibility of translating the review process into written guidelines," and Schmidt, saying he had no basis for deciding what films to bring forward for screening, refused to cooperate with the review process. Schmidt this month dropped the plan, and the festival at the museum is now negotiating for space at the city-owned Federal Building in Balboa Park.

Coots Got Old On Chula Vista Golf Course

If you are small, grayish-black, have a thick white bill, a wingspan of twenty-five inches, and enjoy loitering around on broad, flat expanses of neatly clipped lawn, you'd better stay away from the Chula Vista Municipal Golf Course for the next month.

Find some other place to congregate and schmooze with your other lobe-toed pals, or you might wind up as just so much dead meat. In the past month, ninety-two American coots (*Fulica americana*), fitting the above description, were gunned down on the green by two officers of Chula Vista's police force.

Sure, the birds seem



American coot.

innocent enough, wandering on the fairways, cavoring in the ponds, vying on the putting green. But Mark Pfister, director of the Chula Vista Department of Parks and Recreation, has taken a heavy-handed approach with the migratory fowl and has let

them know in no uncertain terms that they are not welcome. Their droppings stick to golf balls and the bottoms of players' shoes, which makes putting difficult, if not downright disagreeable. After scurrying from the federal fish and wildlife department a

two-month permit to shoot the birds, Pfister recruited a couple of police officers to take care of the problem. Receiving no hazardous-duty pay for their work, the peace officers performed the grim task as part of their usual shift.

Pfister is reluctant to divulge

when the next coot shoot is scheduled. He does admit, however, that the killing is done "as the need arises. The next one will probably be on an overcast day, near dusk, when there aren't many golfers for the officers to deal with."

R.O.

I Told You That Guy Was A Nabob, Didn't I?

Close readers of the Neil Morgan column in the San Diego *Tribune* received a stiff jolt on Monday when Morgan made reference to the financial turmoil now engulfing J. David Dominielli and his investment companies. Dominielli, who has been a favorite subject of items in the column, was ejected from Morgan's good graces with this:

FLASHBACK: Greed is the enemy. Some prominent and otherwise conservative San Diegans were frantic on the phones during the weekend,

checking in with others who took advice from the same old-line tax consultant. They had put big bucks into the J. David Co. currency trading account with the wildly improbable yield of 40 percent to 60 percent a year. The investors weren't close *Tribune* readers, because, beginning two years ago, warning flags fluttered here about Chicago-born, likable J. David Dominielli, 43, who was giving so much money to San Diego cultural arts. On Jan. 25, last year, "J. David Dominielli, the reclusive commodities nabob, has explained it all to a prospective client."

(Never mind those incredulous headlines within the trade.) "A Rancho Santa Fe investor was among the nervous ones peering about at J. David Co. on Friday. He's the one who called the column a year ago: 'I know that David deal is too good to be true,' he said, 'and I can tell from your column that you think so too. But I'm going to take a flyer. Do me a favor, will you? Let me know while there's still time to get out.'"

The problem with the item: it doesn't closely parallel reality. If you've seen any "warning flags" hoisted over the Dominielli name in Morgan's column, you'd better have your vision checked. Here, for example, is the full text of that January 25, 1983 item Morgan cited as a "warning":

J. David Dominielli, the reclusive commodities nabob, has explained it all to a prospective client. In open accounts for international currency trading, he's averaged 40 percent to 60 percent profit each year for his clients for the past seven years; in commodities futures, he's done from 100



Neil Morgan

percent to 300 percent profit annually for six years. (Never mind those incredulous headlines within the trade.)

Now, is that the sound of warning flags fluttering? Well, then, try to find the flag in this item, printed January 18 of last year: J. David Dominielli, the reclusive commodities nabob, carries his privacy with him; he's been moving through the streets of La Jolla in a limo with shaded windows. One happy client says he's been making money in a managed trading account at Dominielli's J. David Co. "My monthly statement," he explains, "doesn't even list transactions. It just shows beginning balance, interest charges, management fees, net profit, and ending balance."

Or this item of July 15: Nancy Hoover, the former Del Mar mayor, flew to Hong Kong today. She and her far-risen partner, J. David Dominielli, are opening a securities office there. (They already have a branch in London.)

Two weeks later, on July 28, there was this little bit of intelligence: Business is business. Nancy Hoover and J. David Dominielli, partners in a mushrooming financial empire in La Jolla, left the Del Mar races in mid-afternoon to catch a plane.

They had business on Wall Street this morning. But they fly home tonight, for a full office day tomorrow.

Those items, hardly cautionary, came after a May 25 column in which Morgan devoted nearly all the space to Dominielli and Hoover. In respectful, even laudatory, tones, Morgan let the two

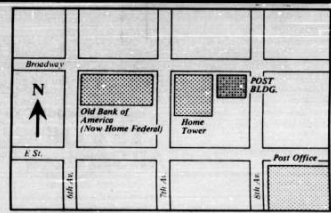
speak confidently of their remarkable financial success; not once in that extraordinary column did he challenge or otherwise critically examine their claims.

When asked about the discrepancy between this week's "warning flags" item and the preponderance of positive notices he's given the company, Morgan scoffed. "I invite you to come look through the [column], scrapbook and see for yourself," he said. A perusal of the columns by Morgan's assistant, Kate Fitzgerald, turned up a December 12, 1982 mention of Dominielli as the "current mystery man" in local financial circles; a January 13, 1983 item about a house Dominielli was considering for purchase referred to him as the "reclusive commodities nabob"; an April 28, 1983 column called J. David Company "the secretive La Jolla investments firm."

Morgan, who is editor of the *Tribune*, considers his use of the terms *nabob*, *reclusive*, *mystery*, and *secretive* to be pejorative and contends that they are the substance of his so-called "warning flags."

Anyone who read those words as warnings, please step forward. Anyone who read the numerous Dominielli items as positive enticements, please check your investment portfolio.

—N.M.



No Raze After All

When Broadway Florists and two other tenants were evicted from the Post Building on the southwest corner of Eighth Avenue and Broadway last fall, it was with the understanding that the building would soon be razed to make way for a small park. Now, however, it looks as though the building will not be torn down, and the park—actually a patch of grass around a landscaped, sheltered bus stop—will not be built, due to a snafu in negotiations between Home Federal Savings and the San Diego Transit Corporation.

Home Federal holds a lease until the year 2050 on the property between Seventh and Eighth where both the Post Building and Home Federal Tower stand; it was only last summer when the savings institution finally left the tower

for new quarters one block down, in the old Bank of America Building between Sixth and Seventh. When Home Federal had bought the Bank of America Building five years ago, the plans had been to sell the eighteen-story Home Fed Tower and to replace the Post Building with a parking structure. According to Home Federal property manager Colin Stillwagen, however, the savings and loan thought that its \$20 million renovation of the Bank of America (which included restoring the old lobby ceiling with gold leaf and the lobby floors with marble) was marred by the clutter of bus riders left by the fifteen San Diego Transit lines which stopped in front of that building.

So a deal was struck with San Diego Transit to move this bus stop up the street, in front of the Post Building. "And in

(continued on page 14)



Photograph by Joe Kohn

Go To The Head Of The Glass

The San Diego Unified School District's Oracle program is so popular that its thirty-student waiting list is always full, and there are even seventy or more students just awaiting a spot on the list.

Oracle allows high school students to graduate without seeing the inside of a classroom. Instead, students in the program take home books and lesson plans, study at their own speed, meet regularly with a teacher's aide, and take periodic written tests on their subjects. When they've piled up enough credits, they get a diploma. Some of Oracle's 150 students are very bright but get bored in a classroom situation; others have ambitious schedules that preclude 8:00 a.m.-to-3:00 p.m. school days. Among this group are several bullies—a jockey and two ice skaters.

Oracle recently acquired a less distinguished group of pupils: seventy of the 110 kids who were arrested last month for allegedly dealing drugs on high school campuses. School superintendent Tom Poyant had letters sent to those students, offering them a spot in the home-study program; the seventy who accepted leaptfrogged over the Oracle waiting list, and the district hired an additional teacher and six instructional aides to handle the new student load.



Illustration by David Doe



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Certainly Sphinx

"The Inside Story" by Paul Krueger about Mayor Hedgecock's role in the convention center (February 9) fails to illuminate the salient empirical facts and the major issues that will affect San Diego. The debacle of the convention center rightly should be placed at the doorstep of Mayor Hedgecock. His Honor was the champion of this sphinx on the banks of the Pacific in San Diego. The claim by Mayor Hedgecock that "the open market" will bring forth a contractor who will build the convention center at the original proposed cost is a fallacious statement. There isn't in existence a contractor of public works who builds at a close-end cost. It would be economic suicide to do so.

The convention centers that have recently been built in other cities were a joint partnership, with the federal and state governments underwriting the large costs. The proposal to reduce the original size of the projected convention center here is economically defeating to the original intent of this undertaking. A larger convention center, as originally proposed, is to attract the larger conventions that are presently going to other cities.

A smaller convention center would result in the loss of these large conventions by default and would preclude San Diego from ever becoming a host of large conventions as originally planned. The smaller convention center would never be able to realize a profit or pay its own way as envisioned in the projected income proposals by Mayor Hedgecock. The fact is, the convention center is being built on "economic quicksand." The people of San Diego will have a permanent lodestone around their neck for all time. The social good of this society will have to defray the costs of the convention center. The future city budgets will have to underfund schools, infrastructure, libraries, and social services to pay for the convention center. Mayor Hedgecock has proven to be a master dealer in three-card monte, with the people of San Diego being the victim of a shell game. Mayor Hedgecock and the City of San Diego have fallen victim to the oldest disease, "the edifice complex," which plagued all pharaohs who seek immortality via monuments to their vanity. Will the people of San Diego have a political memory, or will we re-elect our present mayor for a new term?

Ar Sulzberg
Hillcrest

Amata Of Humanity

As I was reading the Reader of last week (February 2), I came across two interesting articles, "Trajectories" ("City Lights") brought sadness to see that prejudice and exploitation is still a very alive reality in this society. I

Letters

myself was born in Spain (although I was brought up in Italy), and I have often encountered hostility and narrow and unfeeling people, and experienced humiliation, rejection, and exploitation. I acknowledge the courage and the strong heart of this Mexican girl and wish her well in her life back in her country.

The article on Flo Spierbeck ("Flo Spierbeck, Private Eye") has also aroused my admiration for a woman who in the face of many obstacles and perennial sorrow, and in a profession where she is confronted with the darker side of life, had the courage to still be human and active.

Conchita Amata
San Diego

Allow Me To Present You With This Pedestal

In the last paragraph of Stephen Meyer's letter to the editor (January 26) regarding Fred Moramano's review of the San Francisco language poets (January 12), he says that writing it (the letter) was hard work, which makes one feel sorry since it wasn't even worth it.

The difficulty (he says) lies with the fact that he has to deal with "thorny problems of syntax, logic, and continuity," and then he suggests that by joining the "language poets" one wouldn't have to worry about such things, in regard to this I would like to point out that (and this may disappoint Meyer) "language poets" probably deal with those things when they write their letters, for writing a letter is totally different from writing a poem (I hope Meyer can understand the difference).

When you write a letter, you look for clear, concise, logical terms so that your point comes across. Writing poetry is the art of saying more things in fewer words; a poet has less space to run the gamut from environmental description or situation to inner feeling. When you write a poem, you are sort of feeling aloud and you would like to see somebody relating to it, but it isn't necessary. A poet assumes that different people will react differently to his work.

I have read letters written by seven-year-olds who obviously have no idea of what the terms syntax, logic, and continuity mean, and the fact that they are perfectly understandable proves that such elements are secondary and that it is the content that

(continued on page 24)

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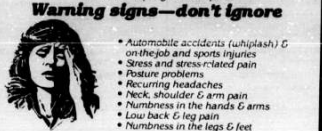
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Straight from the Hip

Matthew Alice

Dear Matthew Alice:

This will always be remembered as the year of the Rat. How do I go about finding out what my birth year - 1954 - was the year of, or any other past year, for that matter? Please help soon, because whatever 1954 was I would like to get tattooed on my body in honor of my thirtieth birthday.

V. Brown

Santa Mesa

You could have done a lot worse than to be born in the year of the Horse. What about the poor souls who were born in the following year, 1955? Imagine walking around with a sheep tattooed on your body. And how about babies born this year? Rats may be fine creatures, in the eyes of fellow rats, but they certainly don't elicit positive responses - at least among Westerners. My local Chinese astrologer tells me that being born in the year of the Rat is actually quite an auspicious achievement. Anyway, V. Brown will be relatively inconspicuous displaying his (her?) horse tattoo.

But why stop with just an equine tattoo commemorating your birth year? Why neglect the day of your birth, or even the hour of your entrance into this world? The Chinese have these things figured out, believe me. Surely everyone has heard of the twelve-year lunar cycle, of which the current year of the Rat is the first. (Next year will be the year of the Ox, followed by the year of the Tiger, Hare, Dragon, Snake, Horse, Sheep, Monkey, Fowl, Dog, and Pig. Determining the animal appropriate to any year should be easy for anyone with a modicum of intelligence, or a supply of a dozen fingers and toes.) But the ancient Chinese also assigned the same animal symbols - known as the Twelve Earthly Branches - to specific two-hour periods during each day. The time between 11:00 p.m. and 1:00 a.m., for example, is the hour of the Rat; the next two hours are

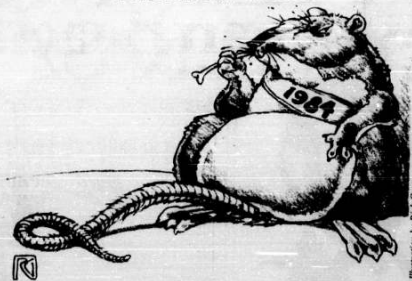


Illustration by Bob Conroy

known as the hour (I know, it's really two) of the Ox, and so on through the night and day, in the same order as the yearly cycle. Furthermore, your tattooist can add to your personal menagerie by consulting the animals that govern the Palaces of the Moon. These are the twenty-eight constellations in the night sky through which the moon passes on its month-long journey. Each day finds earth's natural satellite in a different constellation or palace; each day begins under a new sign, which has a traditional significance attached to it. If the moon is in the Palace of the Crocodile, say, it is very bad luck to buy land or build a house. Children born while the moon resides in the Palace of the Badger will be deaf, dumb, or idiots. When the moon passes by the Porcupine up in the heavens, the savvy individual will begin a silk culture. And don't dare dig a drain when the

moon is in the Palace of the Rat, or you'll be bitten by a snake and devoured by tigers. (Remember, these are very old traditions. I suppose there are modern equivalents of the evils that may await you in the Palace of the Rat.)

Dear Matthew Alice:

Living at the beach is great - falling asleep to the sound of the surf, etc. - but my wonderful wardrobe is suffering. I keep finding blotches of mildew on my clothes. I have reorganized my closet with open wire shelves to allow for more ventilation, but alas, the mildew keeps on creeping (on my cowboy boots, no less). Is there a product on the market to help soak up the damp? Any other suggestions?

A. Gardner

Ocean Beach

I don't doubt the severity of your prob-

lem, A.G., but I don't think we can expect to see *The Mold that ate Ocean Beach* at our local theaters soon. I just returned from the tropics of Mexico, and I learned a lot about mildew. The stuff grows on the walls down there, and every morning you wake up to see it on inch or so closer to the ceiling. Some hotel rooms even have mildew alarms, so that sleeping occupants are alerted if the mildew reaches threatening levels during the night.

But Ocean Beach is much safer from deadly attacks by the creeping mold, and you can do a few things to neutralize any danger. First, keep your house and clothing clean. The mildew organisms - actually a kind of fungus - obtain nutrients from grease and soil, so you can starve them by cleaning your apparel. Second, keep things dry. Those nasty mildew spores thrive in a damp environment. Many products are available that will help to control the humidity in your closets. Silica gel, copper sulphate, aluminum chloride, and activated alumina are some of the chemical driers that are sold (often disguised by fancy brand names) in department and building-supply stores. The third point to remember is to provide adequate ventilation, which you seem to have done.

Tips on cleaning mildew-infested clothing are contained in a couple of books at the science desk in the downtown library: *How to Clean Everything* by Alma Moore, and *The Book of Cleaning* by Ralph Trevis. I haven't tested their methods yet, though I'm a little suspicious of the advice to apply a thin layer of floor wax to shoes to keep out moisture and mildew.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80003, San Diego, California 92138.

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THE INSIDE STORY

BY PAUL KRUEGER

REDEVELOPMENT BOSS JERRY TRIMBLE usually takes care of business backstage, orchestrating downtown's myriad rebuilding efforts through private meetings and press releases. But Trimble is now letting everyone watch as he and his staff at the Centre City Development Corporation (CCDC) take on the city council over the issue of downtown street lights.

Urban illumination may seem to be a mundane matter when compared to ego bruisers such as CCDC's loss of control over the convention center to port district director Don Nay and Mayor Hedgecock, but Trimble was so disturbed by the prospect of yellowish, low-sodium lights on downtown street corners that he had his staff write a lengthy commentary for publication two weeks ago in the *Tribune*. The article aimed at persuading the city council to keep bright white lights in use downtown, but it didn't work. The council last week approved replacing all city street lights with the low-sodium alternative. So Trimble and his CCDC staff must now live with their printed prediction that the yellow lights will create a bleak

downtown of "darkened office buildings, blind corners, and dark recesses" that will repel tourists and shoppers.

CCDC still hopes the council will agree to a downtown exemption, but Councilman Mike Gotch has effectively precluded this by rallying the vote for a low-sodium switch, and Gotch swears the yellow lights will be placed "uniformly throughout the city with no compromises, no exceptions." As proof of his determination, Gotch has persuaded a majority of his council colleagues to refrain from asking for exemptions in their own districts — William Jones will drop his request for brighter lights on the streets surrounding regional projects in Southeast San Diego and Uvaldo Martinez won't press for exemptions for any downtown projects.

Trimble can still appeal to Mayor Hedgecock, who with Bill Mitchell and Dick Murphy voted against installing the low-sodium lights citywide, but Gotch, an ally of the mayor, says he won't be moved by Hedgecock's request for a favor. "The mayor has no juice with me on this issue," Gotch says.

County Supervisor Pat



Jerry Trimble

Boorman could make a credible opponent for Assemblywoman Lucy Killea, but Republican Boorman will need complete cooperation from the party's local central committee. And he doesn't have that now. Even some Republican Central Committee members, who admit that Boorman has a better chance against Killea than fellow Republican Caryl Isaman, will still help Isaman; they think she's got better party credentials and so has earned their endorsement.

Boorman is well established with the state and national party but has little to draw on locally. He joined the central committee two years ago, attended meetings for a while, but admits to "letting my

membership lapse for a couple of months" until rejoining recently. Boorman says his lack of enthusiasm for committee work was due to the fact that "I had a full-time job and no specific political ambitions at the time."

When his short tenure on the board of supervisors enticed Boorman to dreams of elective office, Boorman began re-establishing himself in the party. He appointed former central committee chairman Bob Thornberg to the county planning commission and strengthened his friendship with current chairman Allan Royster. Royster promoted Boorman to the central committee as the best candidate to face Killea, and also

arranged for his old friend, political consultant Herb Williams, to run the Boorman campaign.

These connections, however, don't influence some influential business donors. One central committee source says the money men, including Malin Burnham, don't like Boorman's missteps on the board of supervisors, especially his badly handled firing of an aide who lunched and talked politics with Republican supervisorial candidate Susan Golding.

Why wasn't the local Hope Consulting Group among the five architectural firms named last week as finalists in the

convention center design contest? Members of the port district's convention center architectural selection committee say Hope wasn't chosen because the firm has never designed a convention center. But Hope had never designed a sports stadium when the firm was picked fifteen years ago to

draw up plans for the Mission Valley facility.

So there are other reasons why the firm and its politically well-connected chairman, Frank Hope, Jr., didn't make the cut. First among those reasons is the fact that Hope didn't team up with a large national firm that has built a convention center. Such a

partnership would be distasteful to Hope because it means sharing the credit and splitting the design fee. Hope may also have been by-passed in part because of the firm's role in the disclosure that \$95 million might not be enough to build the proposed center here. While Hope didn't provide the \$95 million figure, news

accounts noted that the firm did agree it was a credible estimate. And there's Hope's close association with developer Doug Manchester. The men worked together on the Columbia Centre office tower. Hope designed Manchester's Hotel Inter-Continental on the convention center site, and did

preliminary sketches for a convention facility. But Manchester's insistent demands for contract changes in the project and his arguments with port commissioner Maureen O'Connor have embarrassed the port district and perhaps affected Hope's standing in the design competition.

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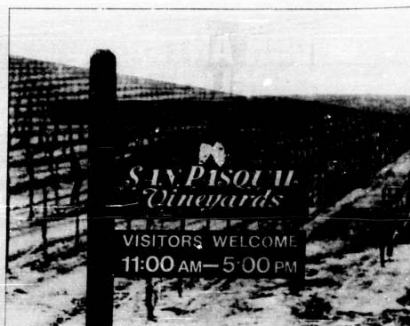
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Wine

(continued from page 1)

Pasqual winery set out to prove it is possible to produce and bottle premium wines in San Diego County, and under Damskey's direction the winery has not only proved that but has become one of the top two or three wineries in Southern California. In Damskey's first year here, San Pasqual won three gold medals at major California wine competitions; since then they have won four more golds and a pair of silvers. Sales have increased steadily and are expected to reach about \$900,000 this year. Wine-making is one of the oldest and most complex businesses in the world, and in California it is also one of the most competitive, so it is all the more amazing that almost overnight San Pasqual has established a reputation as a quality winery and has more than held its own.

Yet all is not well in San Diego's valley of the grape. It takes millions of dollars to start up a winery, even a relatively small one such as San Pasqual, and despite its success the winery is still in the red. Sales have grown, but the huge stigma of a San Diego County wine has not really been overcome. And the climate is a limiting factor; chardonnay and cabernet sauvignon grapes do not grow particularly well here, and those that make up what are currently the two most popular varietal wines in California. "San Pasqual really has two strikes against it," says Dan Berger, a wine critic for the San



Diego Union whose column appears in a hundred newspapers nationwide. "The first strike is their location. . . . People's feelings die hard, and a lot of people won't get it out of their minds that there is no decent wine being made down here. Being forced to make varieties that are currently not very popular is the second strike against [the winery]. Wine people tend to be a little snobbish, and when you have a fancy dinner party you want to put a cabernet or a [French] bordereau on the table. Nobody puts gamay on the table at a fancy dinner party, and that's San Pasqual's number-one red wine."

There are other problems, too; Damskey must work in a kind of vacuum here because of the scarcity of other wineries and vineyards in the area, and some of his wines have been mediocre. Still, as Berger points out,

"They've made some mistakes, but [the winery] is still to be considered a success in terms of what Southern California has done. If you just look at San Pasqual as a winery and ignore the fact that they're in San Diego, they're just another winery. They make some nice, drinkable wines. But when you put it into the context of where they are located, I think they're a great success story. If you go back ten years, there probably wasn't a soul, outside of Judge [Charles] Froehlich and Mickey Fredman, who believed you could make premium wine in this area."

Fredman and Froehlich, the two founding partners of San Pasqual winery, got the idea to grow grapes in San Diego while floating through France's Loire Valley on a canal barge in 1972. They had chartered the barge, with its private chef, to

take them through the valley, which is a prime wine-making region. During the day the two men and their wives would tour local villages and wineries, and at night they would eat gourmet dinners aboard the barge — rabbit braised in sherry, roast duck with white wine sauce. Under these circumstances owning a vineyard began to seem like a pretty good idea, and the two men decided to investigate the business back in San Diego "more or less as a lark," recalls Froehlich.

A former superior court judge who retired from the bench in 1982, Froehlich had dabbled in growing avocados around his North County home, and the experience had taught him that the trees were a tremendous tax shelter. Grapes turned out to be just as attractive economically. Because the vines don't produce any fruit for the first three years, everything the two men spent on the vineyard during that time would be tax deductible. Froehlich and Fredman located an agricultural preserve owned by the City of San Diego — an area zoned for agriculture to protect the watershed of Lake Hodges from development — and, after checking with wine experts during that time would be tax deductible. Froehlich and Fredman avoided buying exorbitantly expensive acreage near the coast that they needed to produce grapes. "We were not interested in land speculation, and besides, to buy land and then find out you can't grow good grapes on

(continued on page 12)

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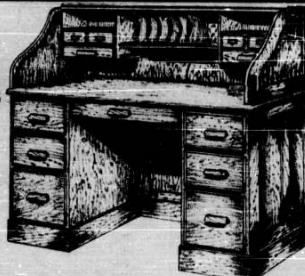
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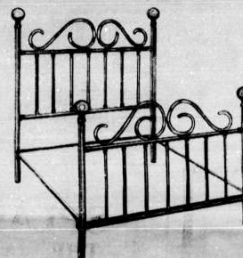
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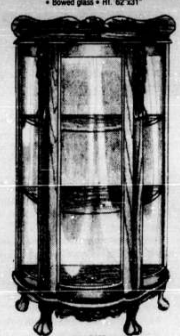
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Wine

(continued from page 10)
it would have been foolhardy," explained Fredman, whose law firm — specializes in business clients. "After spending a lot of time with the people from Davis, we knew we could grow grapes here. But until the area is actually proven, you don't know whether you'll be able to make good wine from the grapes you grow."

In a way, though, it hardly mattered. Froehlich and Fredman were interested in growing grapes, but they weren't interested in making any wine. Their plan was simply to be growers, and then sell their grapes to various wineries. Sixteen investors for the vineyard were found (including Froehlich and Fredman) who could each put up \$40,000 to \$80,000 over eight years. Nearly all of them were local doctors and lawyers, the kind of people who always seem to be making

money faster than they can think up ways to avoid giving it to the Internal Revenue Service. With a total of \$1.2 million committed from these investors, and a short-term agricultural loan of \$500,000 more, it was time to plant the vineyard: about one hundred acres of gamay, petite sirah, chenin and sauvignon blanc, semillon, and muscat canelli vines, most of which were purchased from a Fallbrook nursery. The drip-irrigation system alone cost \$5,000 per acre.

The planting was completed in 1973, but within a year or so, Froehlich recalls, "it became apparent that we were doing something that every other tax-shelter group in California was also doing." Acreage planted to wine grapes in the state had more than doubled between 1961 and 1974. Faced with the possibility that they would be unable to sell their crop, Froehlich and Fredman did the only thing they could — they decided to make wine out of it. Instead of planting the remaining 150 acres, they left the land uncultivated and built a winery. Thirty stainless steel tanks for storing

and fermenting wine were purchased at the price of three dollars per gallon of capacity — and San Pasqual's tanks hold more than 3600 gallons each. American and French oak barrels for aging the wines were brought in, at an average cost of about \$200 each; the winery needed a couple of hundred of them. A bottling machine the size of a small roadside fruit stand cost \$30,000. ("A winery is such a hole that you keep throwing money into it," it's amazing," Damskey said not long ago.) When the winery was completed in 1976, it was little more than a sheet-metal warehouse with a trailer in front for offices — a far cry from the moss-covered chateaux that can be found in the Napa and Sonoma valleys. But it was fully equipped. Unfortunately, the first winemaker who was hired seemed to understand wine-making machinery better than he understood wine. In 1979 Froehlich and Fredman fired him and turned to Kerry Damskey.

Damskey grew up in the San Francisco Bay area, and remembers how excited he got when his father, who

was a wine lover, took the family to local wineries during the fall harvest. After high school Damskey was considering various career alternatives when his father suggested wine-making. It didn't take Damskey long to make up his mind. "Winemaking has a romantic quality. It will always be that way," he says. "That's why I was attracted to it. I started at Sonoma State, then transferred to UC Davis [a school that has produced many of the nation's top enologists, as winemakers are technically known]. Wow, what a shock. The classes for enology majors were the same ones the pre-med students had to take: calculus, chemistry, statistics, biochemistry, microbiology. . . . There was one class called 'Distillation' in the catalogue. It sounded interesting. You know, you think, 'Hey, brandy production!' But it was all chemical engineering. I hated it."

("Think about what you have to learn to be a decent winemaker," Dan Berger noted recently. "It's not like making ketchup. First of all you have

(continued on page 14)



Charles Froehlich, Micky Fredman

More Local Wineries

Southern California isn't generally considered a prime wine-producing region, but in the last twelve years or so wineries have been proliferating rapidly in the area, spurred on by the huge success of the wine industry in northern California. Most of these new wineries and their sprawling vineyards are located on cool, north-facing hillsides near Temecula, in southern Riverside County, or in northern San Diego County's coastal valleys, where ocean breezes keep summer temperatures down in the range grapes like the most. Some of the wines produced are the equal of Napa Valley's finest, and a few have won medals at the more prestigious annual statewide wine competitions, giving wines from Southern California increasing credibility among wine connoisseurs.

Below is a list of wineries located in or near San Diego County and the varieties they currently produce:

Bernardo Winery, 13330 Paseo del Verano Norte, San Diego. Founded 1889. Burgundy, claret, rosé, chablis, chenin blanc, white table wines, vino de rosario, port, sherry, fruit wines.

Callaway Vineyard and Winery, 32720 Rancho California Road, Temecula. Founded 1974. Chenin blanc, sauvignon blanc, fume blanc, chardonnay, white riesling.

Cilarzo Vineyard and Winery, 41220 Calle Contento, Temecula. Founded 1978. Chardonnay, sauvignon blanc, chenin blanc, cabernet sauvignon, pinot noir, petite sirah.

John Culbertson Winery, 2608 Via Rancheros, Fallbrook. Founded 1981. Sparkling wine ("champagne").

Ferrara Winery, 1120 West Fifteenth Avenue, Escondido. Founded 1932. Johannisberg riesling, sauvignon blanc, chenin blanc, petite sirah, zinfandel, chablis, burgundy, rosé.

Filsinger Vineyards and Winery, 39050 DePortola Road, Temecula. Founded 1980. Chardonnay, fume blanc, johannisberg riesling, emerald riesling, zinfandel, cabernet sauvignon, petite sirah.

Glenoak Hills Winery, 40607 Los Ranchos Circle, Temecula. Founded 1978. White riesling, chardonnay, sauvignon blanc, cabernet sauvignon, zinfandel.

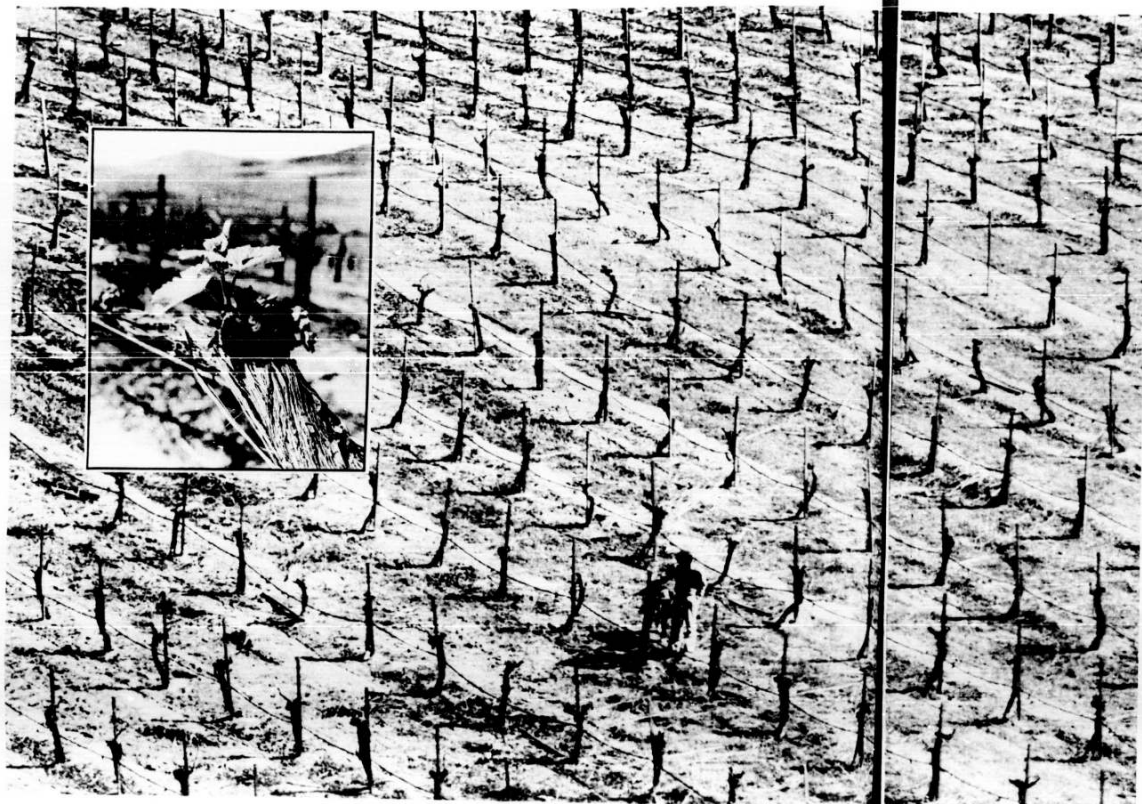
Hart Winery, 41300 Avenida Biona, Temecula. Founded 1980. Chardonnay, chenin blanc, sauvignon blanc, cabernet sauvignon.

Mesa Verde Vineyards and Winery, 34567 Rancho California Road, Temecula. Founded 1980. Rosé, riesling, white table wine.

Mount Palomar Winery, 33820 Rancho California Road, Temecula. Founded 1975. Chardonnay, sauvignon blanc, chenin blanc, fume blanc, white riesling, white zinfandel, cabernet sauvignon, cabernet rosé, zinfandel, shiraz, petite sirah, white table wine, Rhine wine, champagne, sherry, port.

Picotti Winery, 33410 Rancho California Road, Temecula. Founded 1981. Chenin blanc, fume blanc, chardonnay, cabernet sauvignon, petite sirah.

Point Loma Winery, 3655 Poe Street, San Diego. Founded 1980. Gamay beaujolais, sauvignon blanc.



Wine

it would have been foolhardy," explained Fredman, whose law firm — specializes in business clients. "After spending a lot of time with the people from Davis, we knew we could grow grapes here. But until the area is actually proven, you don't know whether you'll be able to make good wine from the grapes you grow."

In a way, though, it hardly mattered. Their plan was simply to be growers, and then sell their grapes to various wineries. Sixteen investors for the vineyard were found, including Froehlich and Fredman who could each put up \$40,000 to \$80,000 over eight years. Nearly all of them were local doctors and lawyers, the kind of people who always seem to be making

money faster than they can think up ways to avoid giving it to the Internal Revenue Service. With a total of \$1.2 million committed from these investors, and a short-term agricultural loan of \$500,000 more, it was time to plant the vineyard: about one hundred acres of gamay, petite sirah, chenin and sauvignon blanc, semillon, and muscat canelli vines, most of which were purchased from a Fallbrook nursery. The drip-irrigation system alone cost \$5,000 per acre.

The planting was completed in 1973, but within a year or so, Froehlich recalls, "it became apparent that we were doing something that every other tax-shelter group in California was also doing." Acreage planted to wine grapes in the state had more than doubled between 1961 and 1974. Faced with the possibility that they would be unable to sell their crop, Froehlich and Fredman did the only thing they could — they decided to make wine out of it. Instead of planting the remaining 150 acres, they left the land uncultivated and built a winery. Thirty stainless steel tanks for storing

and fermenting wine were purchased at the price of three dollars per gallon of capacity — and San Pual's tanks hold more than 3,600 gallons each. American and French oak barrels for aging the wines were brought in, at an average cost of about \$200 each; the winery needed a couple of hundred of them. A bottling machine the size of a small roadside fruit stand cost \$30,000. "A winery is such a hole that you keep throwing money into, it's amazing," Damskey said not long ago. When the winery was completed in 1976, it was little more than a sheet-metal warehouse with a trailer in front for offices — a far cry from the moss-covered chateaux that can be found in the Napa and Sonoma valleys. But it was fully equipped. Unfortunately, the first winemaker who was hired seemed to understand wine-making machinery better than he understood wine. In 1979 Froehlich and Fredman fired him and turned to Kerry Damskey.

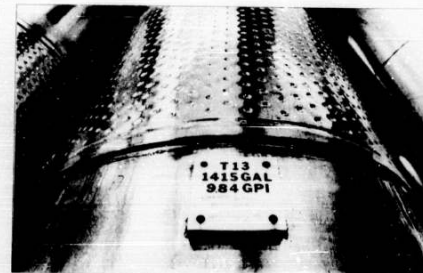
Damskey grew up in the San Francisco Bay Area, and remembers how excited he got when his father, who

was a wine lover, took the family to local wineries during the fall harvest. After high school Damskey was considering various career alternatives when his father suggested winemaking. It didn't take Damskey long to make up his mind. "Winemaking has a romantic quality. It will always be that way," he says. "That's why I was attracted to it. I started at Sonoma State, then transferred to UC Davis [a school that has produced many of the nation's top enologists, as winemakers are technically known]. Wow, what a shock. The classes for enology majors were the same ones the pre-med students had to take: calculus, chemistry, statistics, biochemistry, microbiology."

There was one class called "Distillation" in the catalogue. It sounded interesting. You know, you think, "Hey, brandy production!" But it was all chemical engineering. I hated it."

"Think about what you have to learn to be a decent winemaker," Dan Berger noted recently. "It's not like making ketchup. First of all you have

Continued on page 53



Charles Froehlich, Mikey Fredman

More Local Wineries

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Callaway Vineyard and Winery, 32750 Rancho California Road, Temecula. Founded 1974. Chenin blanc, sauvignon blanc, fume blanc, chardonnay, white riesling.

Clifton Vineyard and Winery, 41220 Calle Conchita, Temecula. Founded 1978. Chardonnay, sauvignon blanc, chenin blanc, cabernet sauvignon, pinot noir, petite sirah.

John Cuthbertson Winery, 2608 Via Rancheros, Fallbrook. Founded 1981. Sparkling wine ("champagne").

Ferrara Winery, 1120 West Fifteenth Avenue, Escondido. Founded 1932. Johannisberg riesling, sauvignon blanc, chenin blanc, petite sirah, zinfandel, chablis, burgundy, rose.

Filsinger Vineyards and Winery, 39050 DePortola Road, Temecula. Founded 1980. Chardonnay, fume blanc, johannisberg riesling, emerald riesling, zinfandel, cabernet sauvignon, petite sirah.

Glennak Hills Winery, 40607 Los Ranchos Circle, Temecula. Founded 1978. White riesling, chardonnay, sauvignon blanc, cabernet sauvignon, zinfandel.

Hurt Winery, 41300 Avenida Bionia, Temecula. Founded 1980. Chardonnay, chenin blanc, sauvignon blanc, cabernet sauvignon.

Mesa Verde Vineyards and Winery, 34567 Rancho California Road, Temecula. Founded 1980. Rose, riesling, white table wine.

Mount Palomar Winery, 13820 Rancho California Road, Temecula. Founded 1975. Chardonnay, sauvignon blanc, chenin blanc, fume blanc, white riesling, white zinfandel, cabernet sauvignon, cabernet rose, zinfandel, shiraz, petite sirah, white table wine, Blume wine, champagne, sherry, port.

Picotti Winery, 13410 Rancho California Road, Temecula. Founded 1981. Chenin blanc, fume blanc, chardonnay, cabernet sauvignon, petite sirah.

Point Loma Winery, 3655 Poe Street, San Diego. Founded 1981. Gamay Beaujolais, sauvignon blanc.

Wine

(continued from page 13)

to learn about soil and weather, which is like geology, basically. Then you have to learn about botany, because you have to be sure that the plants you choose are compatible with the soil and weather you have. After you learn those sciences, you have to learn chemistry and microbiology, because those are the things that [are the key to] the fermentation. You should also know something about design, because the label is critical to sales. And then, overriding the entire thing, is marketing and merchandising, because if you don't understand them you'll never make a nickel.")

Damskey not only hung in at UC Davis but established a reputation as a promising winemaker. After graduating in 1976 he went to work for Guild Wineries, a huge co-op in central California that produces millions of gallons of wine each year, much of it bottled under the Cribari and Cresta Blanca labels. He worked for one year in Guild's research department and then became winemaker at a five-million-gallon-a-year winery owned by the co-op in Lodi. After two years there, "I really wanted out. A winery that size is a factory. There's no room for creativity, and I wanted to experiment. I tried to experiment a few times, and I was told that any ideas about experimenting would come from top management. They were looking for consistency."

Damskey began looking around for another job, and eventually he got in



Damskey in laboratory

touch with Froehlich and Fredman through a professor at UC Davis (the two partners in San Pasqual had approached the university about finding a winemaker). At first, Damskey concedes, he was dubious about working for a winery in San Diego. "I thought, 'What? They don't grow grapes in San Diego.' When I visited for the first time — I had never been to San Diego — I thought it looked like the moon."

Actually, San Diego County was the first county in California to produce wine grapes. In the 1770s Franciscan monks moved northward from San Diego to Sonoma, establishing a series of missions as they went, and at each mission they planted vines that pro-

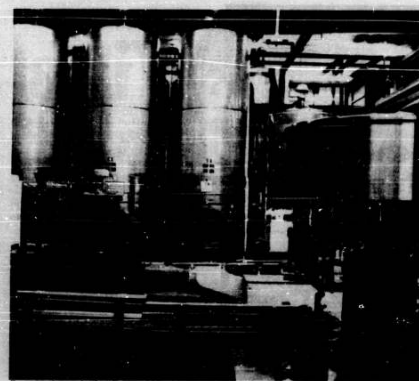
duced black, sweet grapes for making wine. (The mission grape, as it came to be known, is still blended into some California sherries.) By the early 1900s a few wineries had sprung up in the county, run by Italian and French immigrants who grew their grapes near Escondido and Vista. The arrival of Prohibition in 1919 temporarily slowed the expansion of the wine business here, but a few grape growers survived by selling grapes to home vintners, according to Gaspar Ferrara, Sr., whose father founded the Ferrara winery in Escondido in 1929. When Prohibition was repealed in 1934 local wineries began to proliferate again, and by the early 1940s there were some

thirty-five of them in the county, including one at the corner of India and Market streets in downtown San Diego and another at Twelfth and Market. Ferrara says that nearly 8000 acres of vineyards existed in the county at that time in places such as Escondido, El Cajon, Ramona, San Marcos, and Poway. The most popular grape varieties were muscat, carignane, grenache, and zinfandel. But the unirrigated vineyards were dependent on natural rainfall, and in the mid-Forties a series of dry years turned grape growing in San Diego into a particularly risky venture. The spread of Pierce's disease — a bacterial disease that can kill grapevines within two years,

transmitted by voracious leaf-hopper bugs — didn't help, either. The dry weather continued almost unabated for thirty years, and the sons of winemakers drifted off to look for other ways of making money. When Gaspar Ferrara, Sr. took over the family winery in 1950, there were seven wineries in Escondido; eight years later there were only two, and today there is only one: Ferrara Winery.

On his first visit to San Diego, Damskey quickly realized that San Pasqual's location was well suited to growing wine grapes. It was within fifteen miles of the ocean, and almost all the premium wine grapes in California are planted near the coast. The vineyards were watered with drip irrigation, and the sandy soil on the valley's lower slopes was well drained — important because, as he puts it, "grapes don't like to get their feet wet." The valley was hot, but not too hot. "Grapes like warm days — ninety to ninety-five degrees — and cool evenings — about sixty degrees," notes Damskey. "There's a breeze through the valley almost every afternoon, and in the summer the morning fog keeps the temperatures down. Winemaking is definitely more challenging in San Diego [than it is in northern California], because the grapes don't come in with acid ratios like they do up here. They're more difficult to ferment. You have to really use your knowledge and expertise as a chemist. . . . But once I tasted the wines, I was impressed. There was potential." More importantly to Damskey, who was only twenty-five years old at the time, there was also a chance to experiment.

Damskey was hired in June of 1979, and by mid-September San Pasqual's large crop of gamay grapes was ready to pick. Hot Santa Ana winds that ac-



Fermentation tanks, bottling machine

rived a few days before the harvest rapidly drove up the sugar content of the grapes, and even began to dehydrate them a little, but Damskey was grateful for both of these effects. "The French say the vines have to suffer a little to produce the best wines," he explains. "The less fruit you have on a vine, the more intense the remaining grapes will be. In some cases, and this is what UC Davis teaches, you give the vine everything it needs and then pluck some of the fruit off before it ripens — as much as half of it. It lowers production but raises the quality of the grapes. Most of the aroma and flavor constituents are either in the skin or close to it, too, so if the berry is small [or

forms of wild yeast that might have invaded the fruit. "You want to add a known yeast culture to the juice, one that won't produce any off flavors or off aromas," Damskey says. Next, the slushy mass of grapes was pumped from the crusher into huge stainless steel tanks and then "inoculated" with a French strain of yeast. For a week the grapes fermented in the refrigerated tanks, held at a constant temperature of about seventy-five degrees. During this time the skins tend to rise to the top of the tanks, so the juice was circulated over them several times in order to extract the maximum amount of color and flavor. After about seven days the fermentation was complete — all the sugar in the grapes had been converted to alcohol. The stuff in the tanks was already wine.

But it was still far from drinkable. The next step was to drain the tanks and then separate the skins and pulp from the juice, a step for which a wine press is utilized. There are several different kinds of wine presses, but all of them work by forcing the grape mixture against a fine screen; the juice drips into a tray and is saved, and the pulp and skins are scraped off the screen and thrown away. As Damskey began to drain the stainless steel tanks, however, he discovered that the two-inch-wide drain pipes on San Pasqual's tanks are almost ideally suited for clogging. "We actually had to scoop out the [grape mixture] and carry it by hand to the press in fifty-gallon buckets," Damskey recalls. "It was dirty, messy — my god. The wine was so black it stained the floors. . . . But you can tell right away when a red wine is going to be good, and that's the way it was with the '79 gamay. Once it had fermented it was just intense."

(continued on page 16)

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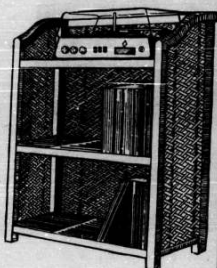
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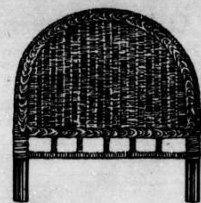


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Wine

(continued from page 15)

The pressed wine was pumped back into the stainless steel tanks so that a second kind of fermentation, one that would prevent the wine from turning cloudy or spritz in the bottle, could be completed. A month later the wine was pumped into clean tanks and the dead yeast and other sediment that drifts to the bottom of the tank was cleaned out. (This process, called "racking," was repeated several times.) Finally, in March, 1980, the dark purple liquid was pumped into barrels made of American oak. Damskey also had French oak barrels on hand, but American oak imparts a stronger and spicier taste to the wine stored in it, and he felt such a flavor would complement the exceptionally rich, dark gamay. "It's very important for a winemaker to have a sense of direction" for a particular wine, he explains. "You should know not only what the classic style is for that variety of grape, but what variations your grapes have a potential for." Since the barrels were new and therefore at their strongest and spiciest, the wine was kept in them for only ten months instead of the usual twelve. After six months Damskey tasted the wine for the first time, drinking half a glass culled straight from a barrel, and what he tasted practically made him jump out of his rainbow shoelaces. "Most gamays are light, soft, fruity, cherrylike," he says. "This one had a nice balance, but it was deeper and more complex; it had almost a chocolaty, spicy character, more like a zinfandel." It was unusual, but it was also delicious.

A few months before the gamay was bottled in June of 1981, it was pumped back into the stainless steel tanks. Damskey thought the wine had a little too much tannin—an astringent component of wine that causes one's mouth to pucker—and he wanted to tone it down a little. He could do this by adding a "fining agent," a substance that would attract a small amount of the tannin, combine with it chemically, and settle out of the wine without altering it in any other way. Various fining agents can be added to change the color and flavor of wine in an almost limitless number of ways, and Damskey is fond of playing around with them. "Using fining agents is an art; I love it," he says excitedly. "If the wine can be improved, then you should change it. But anything you do, you do first in the lab with a small quantity of wine. You don't want to be experimenting on 4000 gallons."

San Pasqual's vice president of marketing, Velvet Satin, opposed removing any tannin from the '79 gamay, and her opinion was shared by Fredman. "Gamay is a difficult item to sell," Satin noted recently, "and it's easier to market something that is different. My attitude was, make it as distinctive as possible. Just being a charming gamay was not going to be enough." However, Froehlich sided with Damskey, and Damskey's opinion as winemaker eventually prevailed: the fining agent, egg white, was added and filtered out, and the gamay was bottled and stored for two months before being released for sale in August of 1981.

"We were hoping for gigantic sales," Damskey recalls, "and we entered it in all the major wine competitions in California. That first year it won nothing; we got absolutely no re-

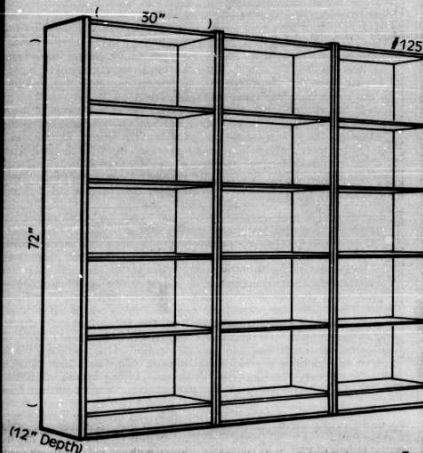
sponse. And for the first time we realized, 'Holy Moses, we've got 6400 cases of this stuff and no one's buying it.'"

Damskey might have been concerned about the poor sales of his '79 gamay, but he had no reason to be concerned about his job; three other wines from his first year at San Pasqual won gold medals at major wine competitions in California. All three were awarded for white wines: chenin blanc, fumé blanc, and muscat canelli. In the last eight years, medals have become more and more important in establishing a winery's reputation for quality, even though, as local wine entrepreneur Paul Hebert of the Wine Connection points out, the meaning of the medals "has become increasingly diluted because of the number of competitions. From April to July it's a roving circus" as county fairs all over the state sponsor wine competitions, he says. "They judge pigs, they judge flowers, and they judge wines." The categories at these affairs are seemingly countless—at the Orange County Fair, for example, there are nine different categories for zinfandel alone, based on the price and sweetness of the wine—and frequently several gold, silver, or bronze medals are awarded in each category. Still, it is generally true that medal-winning wines are better than those that don't win medals. And San Pasqual won its medals at the Orange and Los Angeles county fairs, which are judged by panels made up primarily of California winemakers and winery owners. Unlike many wineries, San Pasqual does not use medals as a major selling point, according to Velvet Satin, but she concedes the awards do lend credibility to her sales pitch and can be used to "reinforce" arguments that the winery is a quality one.

San Pasqual's '79 gamay eventually won two silver medals at state competitions in 1982, once the wine had mellowed with age and experts got used to the idea that such a full-flavored red wine could be made from traditionally light gamay grapes. San Pasqual has now sold nearly all its stock of that wine, but it took several years and it wasn't until 1981 that the wine, in spite of the fact that certain grape varieties such as gamay and muscat canelli grow well here, in spite of the fact that you can make medal-winning wines out of them, it doesn't mean those wines are going to be big sellers. "Gamay is a variety that isn't really a marketable variety. And if you can't sell it, don't plant it," says Damskey, summing up San Pasqual's current marketing philosophy. Eleven of the winery's original twenty-four acres of gamay grapes have accordingly been planted to other varieties, and Damskey says San Pasqual will produce only about 1000 cases of gamay varietal wine this year. The bulk of the gamay grapes will be used to produce sparkling wines and a gamay "nouveau." The consumption of sparkling wines is rising at a faster rate than any other type of wine produced in California, making them an obvious choice for San Pasqual to produce: at the same time the winery is hoping to popularize nouveau, an unusually light wine, low in alcohol, that must be drunk almost immediately after fermentation. Something of a cross between wine and grape juice, nouveau are a great tradition in France, where they are quaffed by the pitcherful. San Pasqual also recently purchased twenty tons of pinot noir grapes from vineyards in San Luis Obispo, and as of 1985 will have available a varietal pinot noir, a medium-bodied red wine, to bolster their re-

(continued on page 18)

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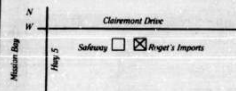
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Wine

(Continued from page 15)

actively limited production of red wines.

In addition to producing new wines, San Pasqual will be bottling its wine under a new, redesigned label this spring. And Froehlich believes the winery has developed a concrete marketing strategy for the first time. "When we started out, we thought we should have statewide distribution," he explains. "But that's very costly and you end up competing with people who can [spend a lot more on advertising] than you can. But nobody can do a better job in San Diego than we can, and so we're concentrating our efforts in San Diego County and the neighboring counties — Orange and Los Angeles. We've discovered our market niche. If we make good wine, we think sooner or later everyone down here will drink it."

When I asked Froehlich how much money San Pasqual spends on advertising each year, he made a circle with his thumb and forefinger, and smiled. The winery is simply not large enough to have an advertising budget, he insisted, a view that is shared by Hebert. "I don't think they make enough wine to spend money on advertising," said Hebert. "Twenty thousand cases [San Pasqual's current annual production, which translates to 240,000 bottles] is honestly not very much wine." In the pantheon of California wineries, San Pasqual is still only "boutique size," Hebert said, which ranks them with the state's other small wineries. (Medium-size wineries, the next largest wineries, produce at least 50,000 to 100,000 cases a year, according to most industry standards.)

Satin noted that seventy-five to eighty percent of San Pasqual's total output of wine is sold in San Diego County, "mainly to restaurants and retail shops that are interested in premium products. You would not find it, for instance, in Victoria Station . . . but it is at Top of the Cove and Mister A's." About 150 wine shops here carry San Pasqual wines, Satin continued, and at least one hundred local restaurants include it on their wine lists.

"Five years ago it was like hitting your head against a wall trying to get people to [sell] the wine," she said. "The main reason was the stigma of San Diego County not being known as a quality wine-growing region. Now people here are looking at the wine in a positive sense because it is from San Diego County. The explosion of wineries in Southern California has helped; it isn't so unusual to have a winery down here any more." To help overcome customer reluctance to buy Southern California wines, San Pasqual also offers its line of wines — which is composed mainly of white wines such as chenin blanc, fumé blanc, semillon, and muscat canelli — at about one dollar less per bottle than wines of equivalent quality and vintage from other wineries.

Nevertheless, Froehlich and Fredman concede there are still many restaurants and wine stores in San Diego that don't carry San Pasqual's wines. Some of these outlets are undoubtedly clinging to the logic that if it is local it can't be any good. "It's funny how San Diego has not taken to this wine," comments Dan Berger. "When you go out to a restaurant in the Santa Maria Valley or the Santa Ynez Valley, usually there's a little shelf there that says,

"We are proud to serve our local wines." You don't see that very often in San Diego."

More importantly, people in northern California and Los Angeles still tend to lump San Diego County together with other second-rate wine-producing regions. And if San Pasqual's owners ever want to expand or establish a statewide reputation, these markets will have to be conquered. Mark Kliever, a professor of viticulture at the University of California at Davis, said in a telephone interview not long ago that the notion San Diego is just too warm to produce premium wines "is not entirely gone now. I was born and raised in Escondido, and I have been very surprised by the quality of San Pasqual's wines. Their muscat canelli and fumé blanc are as good as any produced anywhere. But it's really hard to get over that stigma [of being an unproven wine-producing region]. It takes time."

Damskey is well aware of that. A few years ago he returned to northern California to visit his parents, and he remembers that "it was embarrassing when I'd tell people I worked for San Pasqual winery in San Diego. They'd look puzzled. I sort of had to get out a map and show them where it was, explain, 'Yeah, we grow grapes.' . . . The image of San Diego wines is changing, but it's still not good. Most [wine] people think San Diego County is a desert."

From the top of Muscat Hill you can see most of San Pasqual Valley spread out in front of you: the broad, brown, cultivated fields sprawling across the valley floor; the San Diego River winding through them like a blue canal; the houses clinging to green hillsides in the distance. A few weeks ago Damskey and I stood at the top of the hill, which rises steeply next to one of San Pasqual's vineyards, and admired the view as a warm wind rippled our hair and the bushes at our feet. "This is one of my favorite places," Damskey observed. "I always get a good feeling when I come here."

Below us lay San Pasqual's vineyards, the neat rows of vines stretching into the distance like wait-hands by the fences. The winery itself was about a mile away, hidden on the far side of a hill. There is more than \$2.5 million invested in San Pasqual winery now; some 125 people have invested in the venture in amounts ranging from \$3,000 up to Fredman's \$100,000 (he is San Pasqual's single largest shareholder). When the winery offered a limited sale of stock last year, potential investors were told that the business was a risky one that seemed unlikely to pay dividends in the foreseeable future, yet about sixty people chose to put up their money anyway, attracted by the romance of the wine business and the advantages of buying special bottlings, as well as San Pasqual's regular line of wines, at wholesale prices.

To this day Froehlich and Fredman claim they have not pocketed any salaries (they have received additional shares in the winery as compensation for various services and infusions of cash), and San Pasqual has never shown a profit in any given year. But Fredman insists that "we're not behind schedule. Historically, the small winery has not broken even for ten years. That means our break-even year is 1986 [ten years after the winery's first wine was produced in 1976], and my feeling is we'll make it easily." Even then, Fredman concedes, the winery will not be a "top-notch business investment, the kind of thing a normal businessman would get involved in. . . . We started out to create a local winery and make premium

wines. Now we're looked on within the industry as a winery that makes good wines. I guess that's success. Not financially, maybe."

Froehlich points out there are two main reasons why it is hard to make money owning a winery. "One is the cyclical nature of the business, which is typical of agriculture. During a period of underproduction you make money, but California is in a period of overproduction now. During the early Seventies, wine consumption in the United States was going up six to ten percent a year. All of a sudden that stopped, and the growth in consumption in the last five years has been only about one to three percent."

"The other thing is, Europe also has overproduced wine grapes, and California's wine industry is in tremendous competition with Europe. Right now the dollar is strong, and that means European wines are cheap by comparison. It's the same situation as the U.S. steel industry, or any industry that has foreign competition. Production is cheaper overseas," Froehlich paused, and gave a short laugh. "There used to be an old saw: 'California wines are just as good as French wines.' I hate to say it, but the situation now is, 'French wines are just as good as California wines, and cost less.'"

Pierce's disease has also come back to haunt the vineyard; the leaf-hopper bugs that transmit the disease are especially numerous here, and San Pasqual is abandoning five acres of vines that have become infected. (Experts from UC Davis say that once grapevines have contracted the disease, there is no known method of eradicating it.) But despite such problems, Froehlich continued, San Pasqual "has been a success in terms of growing grapes and making wine. I see us being a winery that satisfies the wine desires of San Diego, mostly with our own grapes but in some cases with wine grapes purchased from other areas. I don't think it will ever pay dividends, but we started out saying we weren't looking for a profit. It was more of a civic-minded project, like contributing to the symphony or the zoo. It's beneficial to the community."

Talk such as that tends to sound a little like putting the best possible face on a venture that simply hasn't paid off, and one local wine-industry expert, when told of Froehlich's comments, responded emphatically, "That's bullshit." But Fredman, too, insists he and his partner have stayed in the winery business largely because they think it is fun. "One guy might like to collect good cars, another guy likes to collect beautiful women," he says. "We like to make good wine." And after all, Fredman can sit in his ocean-front house in Del Mar, watching his sun go down as he sips a glass of the finest vintage his winery can produce — a not unattractive prospect for someone who is already a millionaire.

Damskey also claims the rewards of working for San Pasqual are at least partly in the lifestyle. "In general, winemaking isn't a business you get rich at," he said as we stood at the top of Muscat Hill. "You can be comfortable [financially], I'm comfortable. You can also make a name for yourself. But the most important part for me is the quality of life that goes along with winemaking." He pointed to his house, nestled at the foot of a hill at the eastern edge of San Pasqual's leased property, a mile from the nearest dwelling in any direction. From his front porch Damskey has a panoramic view of the vineyards, and at night, he says, the stars are astonishingly bright.

On weekends he and his wife, their daughter, and their dog Ivan (a huge

Saint Bernard-Irish wolfhound mix) can lounge around with the stereo turned up as loud as they want, or they can go looking for the Canada geese that winter in the nearby fields — "beautiful and noisy," Damskey describes them. "It's so nice to live here and be so close to the city, too."

"It would be nice to have some other vineyards around. There is a kind of isolation here, but it's mostly in winemaking terms. I miss discussing technical things with other enologists. I can count the other enologists in the county on one hand."

We drove back to the winery in Damskey's pickup, and once inside, he suggested we taste a few wines. Normally I would have protested vigorously — it was already late (four in the afternoon), and Damskey's attempt to influence me with an alcoholic bribe seemed rather tawdry. But I wanted to be thorough, and besides, I needed practice in remaining aloof.

A few seconds later I was holding a glass of San Pasqual's yet-to-be-released sparkling wine, which will be called blanc du noir. The wine is a blend of gamay, chenin blanc, and sauvignon blanc grapes, and like many white wines it has never seen the inside of an oak barrel. Instead, once fermentation has taken place in the stainless steel tanks, an additional amount of yeast is added and the wine is quickly bottled. A second fermentation takes place inside the bottle, producing nitrogen bubbles that give the wine a carbonated character. "The longer it spends in the bottle, the smaller the bubbles are and the better the wine is," noted Damskey. "This has already been in the bottle for two years. Sparkling wine blends don't taste that good at this point [in their aging] — they're tart — but what I look for is a toasty, smoky aroma." He explained that in a few months the bottles would be placed upside down in a rack and vibrated for a month or longer so that the yeast inside would collect in the neck. Then the necks will be frozen, the bottles opened, and the yeast removed. At the same time Damskey will add a dosage of sugar and a whisper of French cognac, and finally the bottles will be corked. Except for the vibrating, all the work is done by hand.

"It's so labor-intensive you wouldn't believe it," Damskey said with a wry smile. "The style I'm going for is crisp, clean, dry, high acids. We're going to release it in June. We'll have about 800 cases the first year, and it's going to retail at about twelve dollars a bottle," about medium range for sparkling wines.

Next we tasted a few of San Pasqual's gamays, and then Damskey broke out a bottle of '82 muscat canelli. The wine is made from a sweet white grape that is almost ideally suited to the county's climate, and San Pasqual's versions of this dessert wine have won more than one gold medal at statewide wine competitions. I took a sip. What can I say? I could say the wine had a well-rounded nose, flowery but not too aggressive, reminiscent of honeysuckle nectar on a spring day. I could say it was robust yet almost cunning in its assault on the tongue, as if a delicate truce had been declared between the sugars and the acids, and there had been no violations for some time. I could call it earthy, but not too earthy, vibrant but subdued, assertive yet not insubordinate.

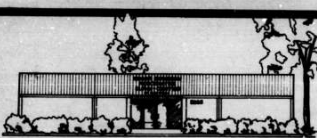
But I'd rather just say it left me shaking my head and smacking my lips with every swallow. San Pasqual might have two strikes against it, as Berger says, but even in baseball, people sometimes belt it out of the park after watching the first two pitches go by for strikes.

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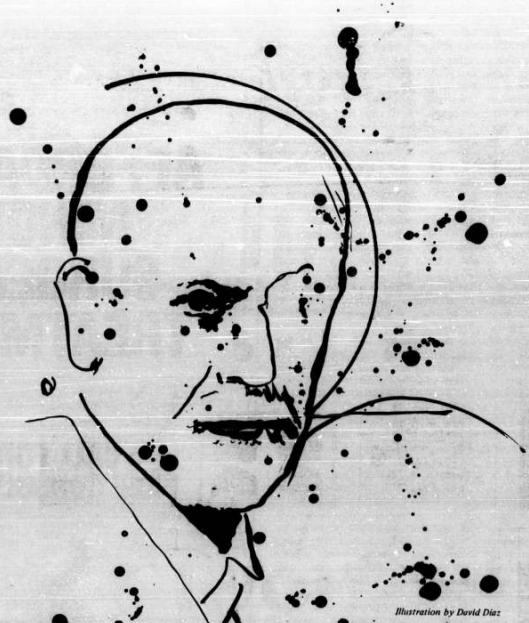


Illustration by David Diaz

The Interpretation of Freud

Was the father of psychoanalysis a murderer? Ask Eric Miller.



By Jeannette DeWyze
Photographs by Robert Burroughs

"Freud is a yo-yo! Freud is a homicidal maniac!" Eric Miller shouts. He settles back into his armchair. Takes a deep drag on his Marlboro. Calms down a little. He has a hotheaded penchant for strong language, for slang. But when the forty-three-year-old San Diego resident says that Sigmund Freud was "a homicidal maniac," he means it literally, and he contends he has documented the accusation in a newly published book which may finally free the world of illusions about the father of psychoanalysis.

Funny how the intellectual tides change. Outside the stuffy enclaves of psychoanalysis, who was talking about Freud and Freudianism one year ago? Today there is turmoil. In December *The New Yorker* magazine published two lengthy articles describing various steamy allegations, including the charge that Freud had a clandestine affair with his sister-in-law. This month's cover story of the *Atlantic* magazine, written by one of the principals in *The New Yorker* articles, asserts that a sordid episode involving a young female patient led Freud to a cowardly renunciation of one of his key theories (regarding seduction) — an act that later grossly distorted his psychological doctrine and indirectly harmed millions of psychoanalysis patients. Now along comes El Cajon Valley High School graduate Eric Miller (class of 1959) to inflict a potentially mortal blow to Freud's damaged reputation, arguing that not only did Freud cause the deaths of a patient, a teacher, and a fellow student, but that he also coldly murdered his own brother, and indulged in such perversions as necrophilia. "It was from reading Freud's published works, available to anybody, that I knew this. I didn't need any secret letters," says Miller, who claims to have studied virtually everything Freud ever wrote ("If some slight essay escaped me here or there, that would be it"), and says he's read Freud's seminal work, *The Interpretation of Dreams*, ten to twenty times in its entirety.

that when Eric reads anything, he doesn't read it like you or I read," interjects San Carlos resident Michael Timm, who formed the San Diego-based Future Directions publishing company in order to print Miller's exposé, entitled *Passion for Murder*. "When Eric reads, he's underlining. He just pores over something."

Timm is another El Cajon Valley High alumnus, though he didn't know Miller in school but was introduced to him in 1981. He became interested in a different book Miller was writing, a sweeping sociological analysis that touches upon the subject of Freud in only one chapter. After several months, however, Miller began confiding some of his "discoveries" about Freud's character. Timm, a precise, soft-spoken personnel recruiting

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Michael Timm

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Freud

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specialist, characterizes himself as being "a born cynic and somewhat skeptical about those types of things. And I'm a very conservative type of guy." Consequently, he didn't initially hail Miller's accomplishments but says that finally "there was too much, and I just couldn't ignore it."

He learned that Miller had first read Freud in high school, and later at San Diego State, but had dismissed Freud as "just one of a bunch of jokers who are paraded as our cultural heroes that I didn't necessarily acquiesce to." When Miller concluded his university studies in literature and philosophy, he devoted himself to a career as "creative writer, dramatist, poet, philosopher" — pursuits he supported with odd jobs: working on assembly lines, managing property for Barney and Barney downtown, opening a résumé-writing business in Mission Valley.

Miller says that by the early Seventies his real (i.e., intellectual) work was directed toward a study of the writings of Immanuel Velikovsky, the controversial astral historian and trained psychoanalyst. Miller became so excited by Velikovsky's book *Worlds in Collision* (which set forth the author's theories regarding global catastrophes caused by near collisions of Earth with other planetary bodies) that he began reading everything Velikovsky had ever written. This included a paper

called "The Dreams Freud Dreamed," published by Velikovsky in 1941 in *The Psychoanalytic Review*. "In it Velikovsky stated that Freud was suffering from a 'Faust pact.' Well, I came from the field of literature. I know what a Faust pact is. I have read [Goethe's two-part] *Faust* over and over, and I have read I don't know how many scholars commenting on the subject. A Faust pact is a murder pact. It's a death pact with the devil," Miller explains with intensity. "Now, Velikovsky says Freud had a Faust pact. And then what happened in my mind? Ding! I remember someone else who said Freud had a Faust pact: Thomas Mann." Mann, it seems, is another of Miller's heroes, a man whose works Miller also had read and reread. Miller says among those works is a polemic against Freud which Mann delivered at the 1936 International Psychoanalytic Convention in Vienna, "and in there [Mann] says, 'Ever since [Freud] first swam into my mental ken, I have identified him as . . . standing between death and the devil.'"

Very, very interesting, Miller thought. Tantalized by these clues, he began hunting for more evidence of Freud's Faustian character in the body of Freud's writings. Starting with the index to *The Interpretation of Dreams*, Miller looked under the entry "Faust," figuring "maybe Freud said something about Faust that I could tie the whole thing together on. . . . That was the thread that led me into the labyrinth, and the first thing I discovered was Freud's homosexuality." As later documented in *Passion for Murder*, Miller's perception of Freud's homosexuality (a perception not

shared by all Freud scholars) appears symbolically in Freud's writings. In a footnote to his book, Miller writes,

Freud's rather transparent disguise for his homosexual desires can be seen in his letter to Dr. Wilhelm Fliess, supposedly in reference to Freud's interest in using Fliess's work as the basis for his own. "I am busy thinking out something which would cement our work together and put my column on your base. But I have a feeling I ought not to write about it."

Though Miller claims he wasn't disturbed by Freud's alleged homosexuality, he adds that "you can't investigate Freud's homosexuality without immediately confronting the fact that he was a necrophiliac." The evidence Miller cites for the accusation of necrophilia (and additionally of murder) offers further insight into the author's methodology. He says Freud's writings refer frequently to Dr. Ernst Fliess, a mentor and a superior at the University of Vienna for whom Freud felt a mixture of love and envy. Not only did Freud introduce Fliess to cocaine, a drug Freud enthusiastically promoted for several years, but Miller says there's also evidence from biographers and Freud's own writings that Fliess died as a result of a cocaine overdose administered by Freud. He notes that Freud even acknowledged in *The Interpretation of Dreams* that "misuse of that drug [cocaine] had hastened the death of a dear friend of mine." Miller writes, "To hasten another's death, more directly stated, is to murder that person." In Miller's eyes, Fliess's death alone indicates Freud as a murderer. As proof for the charge of necrophilia, Miller refers to something Freud wrote in *The Interpretation of Dreams* about another university

colleague, who, like him, was barred from advancement by Fliess. Enraged, this colleague would stalk around the campus declaring his vehement wish for Fliess's death. "Now let's face it," Miller says, "ordinary people do say those kinds of things and it doesn't make them homicidal maniacs or necrophiliacs either. . . . But, Miller continues, Freud wrote that he not only understood his colleague's murderous thoughts but that he himself "nourished a still livelier wish to fill a vacancy." What could be "still livelier" (that is to say, worse), Miller asks, than to call publicly and repeatedly for someone's death? "And to fill a vacancy — what does that mean?" Miller's conclusion: It was a veiled declaration of Freud's desire to sodomize Fliess's corpse.

If that passage were the only evidence of Freud's necrophilia, Miller concedes it would be too tenuous. But Miller also sees as damning Freud's writings on the very subject of necrophilia, in particular one section in *Three Essays on the Theory of Sexuality* in which Freud states that "we should not be too ready to assume that [necrophiliacs] will necessarily turn out to be insane or subject to grave abnormalities of other kinds." Miller retorts, "I challenge that assertion. In my estimation, someone who has sex with dead bodies has got to have some very serious problems." He continues, "And if I can prove to you that Freud had an obsession with feces; if I can prove to you that Freud had a murderous hatred for Fliess; if I can prove that Freud actually killed Fliess; if I can prove to you that he had fantasies of

his fiancée having sex with Fliess; if I can prove that Freud lied about the fact that he even gave Fliess subcutaneous injections — then, what are you going to say? I can go on and on and on. At least in all fairness, I think you're going to have to say [of Freud's alleged necrophilia], well, there's a possibility it's true." Miller thinks it's not just a possibility, but a certainty.

Through a similar process of "decoding" Freud's writings, Miller says he became convinced that "Freud confessed to wanting to kill just about everyone he ever ran into." Miller explains that an important tool in the establishment of this premise was something he learned from one of his professors at San Diego State, who repeatedly stressed, in Miller's words, that "when a major writer makes a statement and you think it means something else, it doesn't. It means just what it says. And if it happens once it happens a thousand times in Freud. For instance, he says, 'I am a murderous firebrand.' Now, do you know anybody who characterizes himself as a 'murderous firebrand'? Freud means just what he says!"

About eight years ago Miller set aside his research into Freud and traveled to the Orient, where he lived for a time in Taiwan and Hong Kong. Then he returned to San Diego and began pursuing another work, the book that had interested Michael Timm when he met Miller in 1981. Timm eventually also became acquainted with Miller's Freud theories, and convinced of their importance, offered to help Miller publish them. Miller accepted Timm's offer and proceeded to

compile his research in the form of an essay (which was later to become *Passion for Murder*). He was reading his manuscript one final time when, suddenly, he was struck with a momentous realization about John Freud, one year older than Sigmund and commonly identified by biographers as Sigmund's half-nephew, the son of Sigmund's "half-brother" Emanuel. Miller was already aware of Freud's reference (primarily in *The Interpretation of Dreams*) to John as the most important figure in his life. Miller knew that John and his family had moved to England when John was four years old and Sigmund was three. But Miller says, "I had never asked the question, 'What did happen to John?' " Miller then sat down and reread his own essay "and as I was reading it, it was like I could hear Freud whispering in my ear, saying, 'I murdered John.' " Miller says he raced to Timm and announced, "Michael, Freud murdered John — John Freud. That's it. I want to put it in the book. . . . I said, 'I deduced it. There's no doubt about it in my mind. Everything is there.' " Miller and Timm both chuckle at the memory of Miller's conviction, matched by Timm's reservation and insistence that more research would be necessary to support Miller's deduction.

So Timm put up the money to dispatch to Eng. and an acquaintance with seven years' experience researching within the English records system. Timm and Miller, meanwhile, submitted queries to the Czechoslovakian government seeking documentation for the exact date of John's birth. They received a

photostatic copy of the birth certificate and calculated that in 1873, the year in which at least one historical source had said John "mysteriously disappeared," Sigmund spent the summer in England. The British research also confirmed that John, accounted for in 1871, was missing from official and unofficial British records by 1877. Timm and Miller coupled this information with another conclusion Miller had deduced from Freud's writings: that during Sigmund's visit to England, John's father, Emanuel, informed Sigmund that Sigmund was really his son, not his half-brother. This would have meant that Sigmund, "the golden Siggy," eldest and beloved son in his Viennese family, was in fact John's bastard younger brother — a realization sufficiently traumatic, when added to Freud's already seething jealousy of John, to drive him to murder his fraternal rival. So Miller contends. As evidence of Emanuel's startling confession to Sigmund, Miller cites a passage from Freud's *The Psychology of Everyday Life* relating to Freud's sojourn in England. Freud wrote that Emanuel admonished him with this cryptic message: "One thing that you [Sigmund] must not forget is that as far as the conduct of your life is concerned, you really belong not to the second but to the third generation in relation to your father."

The subsequent murder of John Freud, Miller asserts, is the deep, awful secret at which Freud so often hints. "Freud specifically wrote *The Interpretation of Dreams* in order to confess to that specific event," Miller says. For example, Freud

comments in the book that a pathological rage he had been experiencing " . . . received reinforcements from sources in the depth of my mind and thus swelled into a current of hostile feelings against persons of whom I was in reality fond. The source of this reinforcement flowed from my childhood. I have already shown how my warm friendships as well as my enmities with contemporaries went back to my relations in childhood with a nephew. . . . Miller says, "There was no doubt in Freud's mind that he was a homicidal maniac, and how does this manifest itself in the psychopathology of his everyday life."

Braced not only by this conviction, but also by the Czech and British documents (which Timm and Miller contend are unique to the large body of Freud research), Miller dramatically expanded his original essay. Timm says when one of the senior vice presidents of Simon and Schuster reviewed the manuscript, he said the publishing house would be interested in reprint rights if 5000 or more copies of *Passion for Murder* sold in the first year. However, Simon and Schuster declined involvement in the first printing of the book. Thus, discouraged by the prospects of finding an established publisher for the manuscript, Timm decided to form a private corporation of investors who would contribute money to launch the local publishing effort. While he declines to offer details regarding names or amounts

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Freud

(continued from page 23)

invested, Timm says that six local people (himself included) have contributed money to the venture. Only one of them, a physician, has even a passing professional interest in Freud. Another, an engineer, is an active member of Mensa, the high-IQ group, and strongly supports Miller's efforts to reveal Freud's secret life. All the investors, Timm says, have been motivated more by an interest in the subject than by the prospect of a profit from the corporation. In fact, several investors helped subsidize Miller's research costs, long before a

completed manuscript was available for review. (La Jolla Offset printed 5000 copies of *Passion for Murder* and Timm soon will begin negotiations for its distribution.)

Miller and Timm have rejected the idea of seeking endorsements from the book from psychologists. Timm believes it would be very easy to enlist the support of psychological behaviorists, but he contends such a technique is intellectually suspect. "It's exactly the same technique Freud used in his inner circle," he says. "He used the endorsement of others in the circle as a method for gaining influence." Timm says his strongest hope is that debate over the merits of *Passion for Murder* will add to the growing pressure being applied to the Library of Congress to open the Freud archives stored there.

the repository of the vast bulk of manuscripts, letters, taped interviews, publications, and photographs pertaining to Freud—many of which are being kept secret for decades to come, some items up to the year 2102. Timm says, "We want Eric Miller to be [proved correct] in the public's mind as a result of the opening of the archives, not because of some other doctor's opinion."

Which is not to say that no psychiatrists have seen Miller's book. One whom Timm counts as an ally in his appeal for the opening of the archives is Dr. Thomas Szasz, the highly controversial author of *The Myth of Mental Illness* and numerous other books. Contacted in New York, Szasz accused those who oppose the archival opening of being

"gangsters who are hiding something." Szasz confirmed that he had read Miller's book, though he said, "I don't know what I think of it. Obviously this man [Miller] has done a lot of sleuthing. It's a kind of a psychoanalytic whodunit. . . . The fact that Freud was an exceedingly nasty individual is well documented. So then it becomes a factual question of whether he was nasty in this particular way."

Szasz is the antithesis of a Freudian, however, and the reaction of one local Freud scholar may indicate the response Miller's work is likely to get from the more established psychiatric community. "I became ill reading this book. He has no substantial evidence," says this scholar, who as a college professor and Freud devotee, has

written about and taught courses on Freud at a San Diego university. Because of her professional position, she requested anonymity in order to speak candidly about *Passion for Murder*. "Miller's book is not only worthless but it's really dangerous," she inveighs, charging that virtually all Miller's citations are taken out of their Freudian context, or are distorted. "For example, Freud called himself a *conquistador* or an adventurer. He was talking about conquering knowledge and insight, about exploring unknown lands of the mind. But Miller turns around and quotes the dictionary, saying, 'A conquistador will slaughter others mercilessly to achieve his goals.'"

As another example of Miller's alleged distortion, the professor cites Miller's statement, "Freud preached

the doctrine that we are all, at heart, potential murderers. This is unequivocally the implicit and explicit meaning of his famous Oedipus Complex. . . ." To this, the professor responds that, in actuality, "Freud got the idea it's a universal thing to wish to be the favorite of the parent of the opposite sex. But this is not the same as saying you will really kill your mother or your father! Sophocles was concerned with murder. Does that make Sophocles a murderer? Miller's is a gross misreading of the Oedipus myth and what Freud did with it." She fulminates that the book "has as many mistakes in logic and reasoning as there are words. Its readings are so outlandish as to be frightening when they are not laughable. Miller misreads the texts

according to his own prejudice and then says, 'Ah-ha! No one has seen this before.'"

This kind of reaction hardly surprises Miller, though he is adamant in defending his interpretations of Freud. "There's nothing in my career or my background that indicates I have any interest in [distorting] this stuff. I'd much rather read the Bible or Shakespeare. There's lots of things that are beautiful and edifying. I have not so much to learn from Freud. I have to teach the world about Freud. But it's not comfortable to face some of these things. I derived no pleasure in it. I was saddened and sickened at heart, not only for the poor pathetic human or subhuman creature of Freud, but for our culture." He asserts that if one

were to give *The Interpretation of Dreams* to "any reasonably intelligent or sincere student—and not precondition his mind that this is the great man and everything, but just tell him one thing: the guy is a murderer—then believe me you would see wonderful things spring from the minds of our youth." Western society, Miller says, has been permeated with Freudianism. "We talk of 'Freudian slips.' Repression is taken as a fact. I say the theory of repression is all B.S. But look—my ego is not involved with being the world's greatest Freudian scholar." He pauses for just a second, as if coming upon one more unexpected discovery. "And yet I guess I am—unless they've got someone else out there that no one's heard of."

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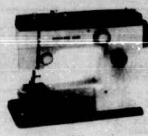
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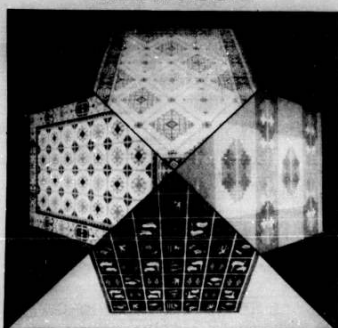
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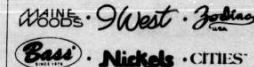
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To the Met!



Jonathan Welch

JONATHAN SAVILLE

Singers are vulnerable creatures. They are subject to the whims of nature, which gives them their instrument. They are subject to the theories and pedagogical techniques of singing teachers, who may or may not be competent. They are at the mercy of every passing microbe. And there are certain areas of musicianship,

certain sensitivities to musical shape and meaning, that are spiritual gifts, given arbitrarily by who knows Who. Beyond these vulnerabilities, of course, there are such active components of a singer's career as hard work, assiduous study, emotional commitment — things over which the singer himself has control. But in large measure such a career is a venture on uncertain, ungovernable, and sometimes treacherous seas.

These reflections arise from the winners

concert of the 1984 San Diego District Metropolitan Opera Auditions, which I heard at USD last week. Of commitment and hard work there was evidence aplenty, but the basic instruments naturally varied in quality, and there were even more striking differences in technique, the results of different methods of training. Sopranos Constance Lawthers and Carolyn Whyte, for example, seemed to have learned an identical technique, according to which the voice is made lighter and shallower as it goes upward, culminating in thin, glassy, piecing top notes. It is basically a French style, so that it was no surprise that both singers included arias from the French repertoire in their performances. In both cases, what I heard was a lovely instrument, an admirable interpretive sensibility (Miss Lawthers's "Ain't Ya a Pretty Night" from Carlyle Floyd's *Savannah* was particularly supple and touching), and a vocal production that after a few moments began to grate unendurably on the nerves. To deprive the whole upper range of depth and color produces an effect of tedium and inexpressiveness. That there are other and better ways to manage the upper vocal resonances is demonstrated by most sopranos who have made important careers, including even some Frenchwomen (Regine Crespin, most notably); above all, it is a grave mistake to suppose, as some singing teachers do, that a light soprano with considerable agility — the so-called coloratura soprano — must necessarily produce a small, pale sound.

Soprano Diane Jennings, second-place winner in the local Met auditions, ran up against the opposite problem. Here is a fairly rich voice, well produced throughout the range, with a warm, personal timbre. Technically, one could not fault Miss Jennings's "Ach, ich fühl's" from *The Magic Flute* (which, however, seemed rather square emotionally, as though the singer were devoting most of her energies to keeping the voice in line). But it was a mistake for her to attempt Violetta's first act aria from *La Traviata*, for she was able to cope with the coloratura of "Sempie-

libra" only with the most frenzied desperation, to the point where she lost control of the firm vocal production she had exhibited earlier. Soprano Karen Carle chose her repertoire more realistically, delivering an especially charming performance of Granados's song "La maja y el ruiseñor," although she too had more trouble, especially with the high notes, and with a general unsteadiness of support.

Three male singers participated in the concert. Baritone (I would call him a bass-baritone) Robert Remington has a large, rich, sensual voice, reminiscent at times of Cesare Siepi, which he deploys with a generally strong technique. If his performances of the "Catalogue aria" from *Don Giovanni* and Philip's "Ella giunsi in amor" (*Don Carlo*) seemed a bit unfinished, even amateurish, it was because of a failure to think through the texts and music in convincing dramatic terms. The Mozart, for example, was so rushed that much of its wit was lost (Mr. Remington's crude attempts at acting did not help), and the Verdi, too, lacked a deep identification with the character and his feelings. Mr. Remington also needs to rework his Italian vowels (the Italian word "in" is not to be pronounced like its English equivalent). All in all, however, this is a highly promising young singer, present in need chiefly of some expert coaching and some more experience.

Two tenors performed at USD: third-place winner Glenn Fernandez-d'Abreo and first-place winner Jonathan Welch. Nature has been uneven in her gifts to these two singers. Mr. Fernandez-d'Abreo is exceptionally musical, with a fine sense of style and good dramatic ability; in arias by Gioacchino Rossini he phrased well, managed the top with ease, and generally conducted himself like a professional. But the voice itself is short on star quality; it does not thrill or seduce, and its relative lack of sensual appeal is intensified by a shakiness that appears virtually everywhere but the top. Still, it is not every tenor who must sing Rodolfo and Andrea Chénier at the Metropolitan Opera; there



Diane Jennings



Glenn Fernandez-d'Abreo

are other companies, and lesser (but also important) roles that need to be sung, and Mr. Fernandez-d'Abreo might well succeed in following that route. Mr. Welch, in contrast, has been fortunate all — or almost all — along the line. He has a powerful voice of truly exciting timbre, a technique which (as demonstrated in arias by Massenet, Mozart, and Tchaikovsky) seems virtually flawless, a confident but

unexaggerated mastery of several styles, and that thrilling operatic capacity — the result of intelligence, application, and innate ability — to convert text and music into a compelling emotional experience. If there is anything to stand in the way of Mr. Welch's success it is his appearance, for he is extremely overweight (much more so than Pavarotti at his most extreme), and many opera companies will be reluctant to

employ someone whose stage appearance so contradicts the youthful masculine glamour of his voice. Whether his weight problem is one of those treacherous external circumstances to which singers are vulnerable, or whether will power could bring it under control, is something only Mr. Welch himself can know. Those like me, who feel that this remarkably talented singer deserves a great career, certainly hope that the latter is the case.

The Met auditions, seen from a certain perspective, have broader implications than the question as to whether one of the local winners will win the national finals and make it to the Met stage — broader even than the interest the public at last week's concert takes in music and singing. Art is an intensification of life, and the lives of performing artists, analogously, enter a magnified image of the human condition. Nature and circumstances, as artistic careers show us, are profoundly unjust, making no distinction between the virtuous and the wicked. Those given beauty, talent, intelligence, and ability may be thwarted by careless upbringing, poor education, or an adverse social situation. For all people there is a significant gap between what they want and what they can get; for those seeking to leave their mark on the world — or even merely to remake themselves — it is often a bitter disappointment to discover that labor, passion,

and moral worthiness are not enough. In life as in art, competition is keen, both with others and with our own ideals, and for every winner there are countless losers. What is remarkable is that we nevertheless go on striving, often cheerfully, defending ourselves against our probable failure by self-deception or a reasonable displacement or moderation of our goals, along with what seems to be a basic human resiliency inherent in our biological nature. There is therefore something both poignant and heroic about the participants in such institutions as the annual Met auditions. Like salmon battling upstream to spawn, only a small percentage of them will ever attain in reality the end their ambition prompts them to. Yet something drives them on; and that something is the same will — the will to do, to get, to reach — that has its highest embodiment in the art to which these young competitors have dedicated their lives. For the subject of all opera — indeed of all theater and all music — is precisely the vulnerability of the human self and the peripatetic will that seeks, vainly but heroically, to transcend it.

Last weekend Jonathan Welch tied for first place in the Met's regional competition in Los Angeles. Next month he will travel to New York to compete at the national semifinals.

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JEFF SMITH

Any production of Sam Shepard's *The Tooth of Crime* will likely seem at least one rehearsal week away from competence. A classic of the Seventies and one of Shepard's best works, the drama makes outrageous demands on cast and crew alike. To borrow from the play's habit of rating the pace of its speeches on the knob of a stick shift, *The Tooth of Crime* usually guns along in fourth gear and overdrive, and its cruising speed is faster than most dramas when their pedals are jammed to the floorboard. If plays were cars, *The Tooth* would be some sleek, souped-up, lethal flashpoint of a machine that thinks it should fly. *Levi*, by contrast, is a Studebaker. *Hamlet* a Hudson Hornet. And were Shepard's drama in a race, its competitors would all scream foul. It doesn't play by the rules of the game; in fact, it's obvious to them. *The Tooth* was written for the stage in 1972, but this high-tech *High Noon* is at once a drama, a futuristic rock concert, an allegory about the changing of the guard, and — like a 33 1/3 rpm poetry reading played at 78 rpm — a sun-burst of linguistic virtuosity. It is also an actor's dream/nightmare, since the play requires the intensity of several James Deans, the talents of two genuine rock stars (one with the soul of Robert Johnson, the other with no soul at all), and the expressive skills of a seasoned Shakespearean

actor. No wonder productions will seem a week away. And no wonder that, until last week at UCSD, *The Tooth of Crime* had never been performed in San Diego.

Among other things, *The Tooth of Crime* is about clashes — of styles, rhythms, cultures — and violent change. Three years after he wrote the play, Shepard actually experienced its impact first hand. He was among the entourage traveling with Bob Dylan ("he moves into mysticism at the drop of an E-minor chord") and the Rolling Thunder Revue and decided to attend a new-wave concert by the Tubes ("White Punks on Dope") in Boston. What Shepard saw and heard appalled him. "It's like walking into a crypt festival," he wrote in his *Rolling Thunder Logbook*. "Violent distorted feedback that sounds like a cow stepping on her afterbirth and not knowing what hit her... and the drummer behind slashing away at his kit as though he was caught in his own mosquito netting. If this is supposed to be satire, I don't get it. If it's not, then somebody's in bad shape." The concert resembled a combat zone, and it made Shepard feel suddenly ancient. Of the audience, Shepard wrote, "What do they care about good music? They wanna see some action. They wanna see brains dripping from the ceiling. Is this that generation stuff you hear about all the time? Am I part of the old folks now? Is Dylan? Is Dylan unheard of in certain circles? Like Frank Sinatra? Bing Crosby? Is time flying? Is this time

flying past us on all sides? Can anybody see what's really going on? Not me."

Shepard, of course, did have some sense of what he saw and he magnified it in the battle between Hoss and Crow in *The Tooth of Crime*. The play is set somewhere in the future — which, Shepard suggests, is the present extended to its logical extreme (and beyond). The play begins with Hoss, an aging musician, nearing the throne of rock music. Though he hasn't had a "hit" in months, the charts all indicate Hoss is a star. But he's restless; he needs a big hit, a kill, because the competition is getting tougher. Singers like Mojo Root Force, a recent success in Las Vegas, Little Willard from the east, and a group called the El Caminos are rising fast, threatening his territory. One false move could shove Hoss back down the charts. Hoss also senses a difference between the way things are and the way they seem to be. The mental split comes from a new type of rocker — the Gypsy — who refuses to play by the accepted conventions of the musical game. And while Hoss admires the early greats of rock and roll — Dylan, Jagger, Townshend — for having broken tradition, he fears that the Gypsy Killers are operating outside of the "code" altogether. "Can't they see where they're going?" Hoss cries (foretelling Shepard's reaction to the Tubes concert). "Without a code it's just a crime. No art involved. No technique, finesse. No sense of mastery. The touch is gone."

Even though he has broken it on occasion, Hoss clings to the code, which gives his actions their meaning and value. But this code is like nothing we know today. Shepard's future world combines the goal of the musician with that of the criminal. In his harrowing vision, violence and murder are condoned and outlaw behavior has become codified, rated, and even given points for style. Thus a "hit" has two meanings: it is both a hit record and a gangster killing. In effect, the system of tomorrow has embraced crime. Outlaws custom in, and honor holds the code and its players together in a meritocracy of murder and music. There are "Markers," licensed rock assassins, and "Marks," the designated targets of the Markers, and one rises from the ranks by outperforming (killing) the competition. The Keepers (record company executives) determine hierarchical rankings, and the Critics evaluate the aesthetics of a kill. The code says Marks and Markers should know their places; they should respect the reputations, the earned images, of their betters. What Hoss fears, however, is that he has become trapped in his own image, that it is a mirage, and that Crow — a cold, soulless Gypsy approaching Hoss's compound in a '58 Impala — has no respect for the code and the traditions it maintains. Is Crow the unthinkable? An artless killer? But that's a crime. "These are gonna be the last days of honor," Hoss says as his enemy draws near. "I can see it comin'."

Shepard borrowed the title of his play from a sonnet, by the French Symbolist poet Mallarmé, about two personae: one is vulnerable, the other has a heart that "cannot be wounded by the tooth of crime." From our perspective, Hoss is an antihero. A maestro of savage energy, he is outside the law — well, ours anyway. In the context of the future, however, Hoss has become the establishment, an over-the-hill misfit. He believes in order, rules, the continuity of history, and an outmoded code. Worse yet, Hoss has feelings. He is trapped between the old and the new. His words can kill — his lofty status proves that — but they can also console, express his worries, joys, and poetic inner being. In short, Hoss has an acoustic sensibility in a postelectronic age.

Seen from Crow's perspective, Hoss is soft and conservative, a vulnerable hit worthy of extinction. Crow, by contrast, has all the feelings of a four-barred car-buretor. He has no humanity, only an instinctive urge to seek out victims and exterminate them with his air of life-stealing words. Crow merely wants turf, the territories of his marks, not approbation, and he derives no pleasure from victory. Crow is a function. He would die if he allowed others to live. In the second act of *Tooth*, Hoss and Crow have a "style match," a three-round battle of one-man bands in which they sing, chant, and spew out verbal arias, like spontaneous musical

cadenzas, and attempt to solo each other to death. In the end, Hoss's comparative vulnerability, along with a new-age referee clearly tired of the old order, does Hoss in. The king is dead. Crow triumphs.

To employ a term from a bygone mode of criticism, *The Tooth of Crime* has many "levels" of meaning. First of all, it is the story of Hoss and Crow, rock stars of tomorrow, and the bizarre world they inhabit. But the themes of Shepard's drama are also universal. On this level, the play is about power and fame, their acquisition and maintenance, about conflicting views of language, ever-shifting standards of behavior, and the ways in which each generation tends to debunk the achievements of the previous one. With regard to the last point, imagine a disrespectful Boy George

meeting Bob Dylan, for example, and singing Dylan's line: "Those that are first will later be last," back at him. Or imagine a cocky John Dillinger strutting out to Stratford-on-Avon to read his slick, meta-physical sonnets to a retired old fogey named William Shakespeare. Now imagine the Bard's reaction.

Ingrained in this drama as well are the psychological counterstereotypes of anomie (fear of structurelessness) and paranoia. In this regard, *The Tooth of Crime* also reflects the year in which it was written, 1972, and it effectively captures the mentality of established leaders hungry for ever greater supremacy — and eager to bug the Watergates of their enemies to enhance their position. At the same time, the play has the ageless quality of a Mac-

beth or an Attic Greek drama — a stark, primal struggle of mighty opposites matching destinies and determining the fate of a patch of ground, a kingdom, or the world. The technical demands of the play are as complex as its themes. *The Tooth* requires mastery of various performing skills: acting, singing, recitation, and physical movement — that range outside of the normal demands of a dramatic performance. Most important, though, is that all of these "levels" — and who knows how many others there are — must never be apparent in a production of the play.

In *The Tooth of Crime*, immediacy is all. One should not be aware of the themes, meanings, or even the enormous technical difficulties involved in mounting the drama. Instead, a production must seem

instinctive. It should confront audiences with a breakaway blitz of swirling, unrepentant impulses punching out from the stage like rockets. The demands and the different levels of performance, however, were apparent in the production at UCSD, which concluded a brief, four-night run last weekend. But first things first: the department of drama and director Jon Dichter should be applauded at length for tackling such a tough project (and then mildly rebuked for giving it such a brief run). Although the production did appear several strenuous rehearsals away from the precision, coordination, and nuance necessary to make it fly, the attempt itself was its own achievement, and I am personally thankful for the opportunity — fi-

(continued on page 30)

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(continued from page 24)

nally — to see this very important play staged in San Diego.

Along with music director Victor Zupane, director Dichter made some changes in the play's score that improved it. In the original, most of the music and lyrics are written by Shepard — who would instantly burn all his writings in exchange for the chance to play lead guitar for the Who or the Rolling Stones. But many of his songs are dated intimacies of these groups, and Dichter and Zupane wrote new musical arrangements that gave the lyrics a more contemporary feel. And though the score was interesting, Dichter's overall direction (combined with the uneven efforts of the Mirros, the rock band that backed up the show) placed an undue


emphasis on sheer volumes of noise, too often at the expense of the lyrics, the individual speeches, and the details of characterization. The production pushed aggressively at limits, and the play's many subtleties were consistently buried aside. Most of Hoss and Crow's verbal shoot-out in Act Two, for example, simply couldn't be heard. The competition was not between these two warring (though in their own ways sophisticated, refined, and poetic) soloists but rather between them and the band that drowned out their spike-sharp words. A proper modulation, of delicate levels and emotional intensities, was the major weakness of the production. It went flat out — and the unrelieved drone flattened out several scenes in the process.

The *Tooth of Crime* should be played

like a guitar — swift but certain, with dynamics gained from a featherlike touch rather than heavy-handed warring. Of the performers in the UCSD production, actors in secondary roles came closest to this quality. Susan Goddick, as the gun-toting moll Becky Lou, and D.B. Novak, who played three roles, both cut through the show's excessive clanking and developed characters that were at once intense and delicately contained. Novak's referee — largely a mime performance — was terrific, and Goddick's scene in which Becky Lou recalls her initiation as Hoss's groupie — a terrifying rape — would be difficult to improve upon. But the leading actors — a thrifty Jeff Sugarmann as Hoss and a balletic Michael Barnhart as the evil Crow — would beam on and off, par-

tially because of the competing musical accompaniment but also because each character was treated along more one-dimensional and monotonous lines than need be. Both actors made full use of Uta Fink's ominous, silver and black set (side-and floor-lit well by Brenda Berry), turning it into a boxing ring for too claustrophobic, for the likes of Hoss and Crow. But the emotional intensities of each character were often more cosmetic, and forced, than real. Like productions of *The Tooth of Crime* in general, both Sugarmann and Barnhart appeared to be at least a week away from getting inside their roles more fully. The UCSD production concluded its run, unfortunately, before they had a chance to catch up — and for fans of Sam Shepard to catch the show as well. □

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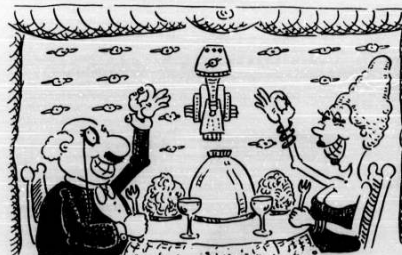
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The new year has brought with it a fine new restaurant in North County. It's called Chelsea Garden, and though it's located on a rather dim part of South Highway 101, you should attempt to look for it. Once inside, you'll rejoice that you made the effort.

For one thing, there's an Old World air about the decor — flowered wallpaper, Art Deco lamps, and sweet William flowers on the table. It's all very English. The room is extremely soothing, as both sets of my friends commented when we arrived on two different occasions. While the service is speedy, you never feel rushed here. You may go to Chelsea Garden and talk, actually have an organic sense of the evening.

of time unfolding pleasantly. There's no sense of haste, and no pressure on you to vacate the premises quickly. Moreover, one of the owners, an Englishwoman, is discreet: she glides around softly, overseeing the operation, without disturbing the diners. (I think, in this connection, of the chef/owner at Rosemaryn on La Jolla Boulevard, who plants himself at the entrance of the dining room, where you are compelled to take note of his presence and to nod and smile out of sheer politeness.) If I were having a romantic assignation, I would have it at Chelsea Garden because it's so serene and quiet; not stuffy, mind you, only sensitive to privacy.

The menu at present is limited to eight entrees, a half-dozen appetizers, and two salads, as well as the nightly specials, but there's more than enough variety: beef Wellington, lamb chops, two veal dishes, breast of chicken hazelnut, lobster, Cornish game hen, and lobster thermidor. These range in price from \$9.25 for the chicken to \$12.95 for the lamb chops (the price for the lobster fluctuates with market availability).

On my initial visit, my friend and I were the only diners there at 7:00 p.m. We ordered as our appetizer green-lip mussels stuffed with water chestnuts and fresh spinach and covered with bacon (\$4.95).

The mussels were outstanding: fresh, light, and in wonderful harmony with the spinach. I love bacon but almost never eat it because of the fat and preservatives, so it was a treat for me. However, the bacon flavor does permeate the cooked spinach as well as the mussels. It's not overwhelming, but you should be aware of the bacon when you order this delicious appetizer.

For someone who is careful about bacon, I really used up my quota for the year that night. In addition to the appetizer, we had the fresh spinach salad for two (\$4.95), which is the house specialty and came highly recommended by the owner. This dish is occasionally prepared at the table, and I always glance away when the hot bacon dressing is poured on the greens because it's hardly low in calories. In the Chelsea Garden's version the bacon "bits" are in fact large chunks of bacon. The spinach salad is very fine, though whether it should be consumed directly after the mussel-spinach-bacon appetizer is questionable. Both are well achieved dishes in their own way and both deserve to be tried.

For our entrees I had beef Wellington (\$11.95) and my friend had the hazelnut chicken (\$9.25). When the dishes were placed before us, we almost gasped at the size of the portions. The price of the entree does not include anything except bread and butter; salads and soups are à la carte. The truth is, however, that you really don't need more than the entrees. My filet mignon beef was enfolded by chopped mushrooms and a quite nice pastry, the whole appearing like a loaf. This dish is for a very hearty eater, because in addition to the beef, a large order of homemade pasta was served as well as a separate dish of fresh vegetables. The pasta was especially good, as it was prepared from homemade noodles and tossed with a light, not too garlicky pesto sauce.

I have some slight reservations about the fresh vegetables. They are plentiful, but since they are stir-fried they may be a bit oily. Either the oil should be reduced or the vegetables should be drained carefully before they are placed on the separate vegetable dish.

My friend had the hazelnut chicken, which is sautéed and covered with a light hazelnut sauce. Along with the vegetables and pasta, this makes a tasty, delightful dinner.

Well, of course, ordered far too much food for two people. We were awestruck by the size of the entrees, and if they had been preceded by the spinach salad, it would have been more than enough. But every dish was fresh, kind to the palate, more than generous to the stomach.

The second time around I thought I'd try fish, but a word of explanation is necessary

here. Small restaurants that have small demand have difficulty stocking fresh fish. They buy the fish fresh — in this case John Dory — but if the requests for fish are few, the fish must be frozen and kept for future consumption. Be sure to inquire whether the fish is fresh that day, realizing that some sense of expediency makes it necessary for lightly populated restaurants sometimes to freeze their product. On this visit, rather than have frozen fish we selected veal in champagne sauce (\$10.95) and lamb chops (\$12.95). Again, we were the first diners there, and under the circumstances we asked to have the entrees divided in two, with each of us having one lamb chop and veal. The veal was tender and the sauce light, the lamb chops huge. These were lightly dusted with bread crumbs and Dijon mustard and then broiled. Instead of having one large chop each we had one and a half — a lovely gesture on the part of the management, who added the extra chop because we were dividing our dinner. My friend was so impressed with the pasta that she ordered some to take home.

I tried both apple and apricot tarts, made on the premises of which I preferred the apple (\$2.50). The pastry was the same for both, but there was more fruit in the apple tart.

Mention should also be made of the lunch specials, which include Irish stew, Welsh rarebit, and one of my great weaknesses, a fresh apple skillet "pancake," served with sour cream or yogurt.

So much loving effort has gone into this restaurant, the food is so generous in size and in conception, that I truly hope the place succeeds. You should give Chelsea Garden a whirl. It deserves it.

On New Year's Eve, one of the most venerable and highly respected gourmet restaurants in the city served its last meal. This restaurant was Casa Di Baffi's Peruvian on Fifth Avenue, which had been operated by George Pericano for at least twenty-five years. When its chef retired, George, who owns an interest in the San Diego Chargers and also loves to travel, decided to call a halt.

It's always a loss for a city when one of its reliable, stable restaurants goes out of business. Di Baffi's wasn't "trendy"; it didn't cater to the latest gastronomic whim, but what it did — steaks, seafood, pork chops, pasta — it did with an unerring hand. It had its steady clientele who arrived faithfully, year after year. Speaking with one of them, himself a restaurateur, I was told, "Where will I get such steaks again? The menu may have seemed old-fashioned, but you could rely on it. When I feel like a good steak or a special pork chop, I'll think of Di Baffi's, but it will be closed."

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QUARTER NOTES

BY JONATHAN SAVILLE



MONTEVERDI CHAMBER ORCHESTRA

"San Diego's newest chamber orchestra sensation," ran the hyped-up advertisement on KFSD. I felt obliged to go (the concert was at the Old Globe on a Monday evening), but among my large acquaintanceship I could not find anybody to take the chance along with me. Oh, skeptics! How well it serves to protect us from wasting time—but how equally well it insulates us from unpredictable, wonderful discoveries! In fact, it turned out that the Monteverdi group is by a considerable margin the best of the local chamber orchestras we have heard in San Diego over the years. More than that, they and their

conductor, Leonard Ingrand, provided authentically satisfying musical experiences, in an intelligently devised and basically quite venturesome program. There is of course nothing unusual about programming Mozart's *Impresario* Overture or Haydn's Symphony No. 104, but for a new chamber orchestra

to attempt these perfectly proportioned examples of the Classical style actually constitutes great audacity, for there is no other music that can expose performers' defects in so unmistakable and damaging a way. What we heard was accomplished professional playing, including—wonder of wonders—string sections with excellent intonation and unanimity (Jim Zagami is the skillful concertmaster). There were, admittedly, various roughnesses of execution—entrances sometimes tended to raggedness, and the horns occasionally had their typical hornish voices. But these could not significantly detract from the overall quality of the performances, which Mr. Ingrand guided with a sure hand. He is a straightforward, unmanipulated conductor, not given to pronounced subtleties of dynamics or phrasing, but maintaining a vigorous rhythmic thrust and a general shapeliness of structure that gave the music an engaging inner vitality.

If a conductor and an orchestra can perform Mozart

and Haydn this pleasingly, it is likely that they will do at least as well with other styles of music, and such proved to be the case in the Monteverdi's concert. There was an excellently balanced and proportioned performance of the Saint-Saens Cello Concerto, which took on a surprising but effective intimacy with the relatively small forces—some thirty-four instrumentalists—of a chamber orchestra. (Cello soloist Steve Richards, heretofore quite unknown to me, proved himself a first-rate musician, with a good tone, precise intonation and a suitably Saint-Saensian mixture of classical elegance and romantic passion.) The only unfamiliar work on the Monteverdi's program was a modern one; it is, in fact, incumbent on any responsible chamber orchestra to include twentieth-century works in its repertoire, for our century has been prolific in important works for groups of this size.

David Ward-Steinman's Concerto No. 2 for Chamber Orchestra, a work of the composer's youth (it dates from 1962, when he was twenty-six), is an imaginative, beautifully crafted piece in a more or less conservative American idiom, calling to mind (though by no means derivative from) Copland, Piston, Diamond, Menin, or William Schuman. Freshness of invention, impressively conveyed by the orchestra's vigorous performance, made me sorry

that I could get to hear it only once; it had throughout a treasurable quality that invited closer acquaintance.

So did the Monteverdi Chamber Orchestra, whose next concert at the Old Globe (an excellent hall for music) is scheduled for Monday, March 19, with works by Rossini, Wagners, Honegger, and Mozart.

LA CENERENTOLA



Rossini's *Cinderella* has no depth, either dramatically or musically, but its surface is delectable, and never more so than in Jean-Pierre Ponnelle's justly famous staging of the opera. Last week KPBS-TV showed the 1981 La Scala

production, with its preposterous fairy-tale sets, its broadly satirical costumes, its comically comic stage direction, and its deft mockery of the conventions of the conventional kind of musical theater. The television version proved to be a masterpiece in its own right, the images on the tube carefully calculated to bring out all the effects of humor and sentiment, with as much of the stage spectacle as could possibly be transferred to the smaller-screen medium.

Moment after moment demonstrated a perfect integration of music, staging, and camera work, so that one might almost have been led to believe that *La Cenerentola* had been composed expressly for television. What was most striking was the way the most implausible actions took on the conviction of truth—for example, the love at first sight experienced by Cinderella and Don Ramiro. This was due in part to expert comic acting by a cast that looked as good as they sounded, but it was Ponnelle's playful genius that re-created the quintessential Rossinian sense of unfilled stylistic artifice, of convention brought to its aesthetic perfection.

Musically this production was at least the equal of the best recordings of the opera. Frederica von Stade (*Cinderella*) and Francisco Araiza (*Don Ramiro*) have ideal voices for this music: limpid, floating, with a bit of pungent idiosyncrasy in the coloration, and able to

negotiate the florid passages with consummate ease. Paolo Mazzarolo, in the buffo role of Cinderella's stepfather, fused authentically funny vocal acting and richly resonant vocal production in the manner that has made him a master of such roles for decades. And conductor Claudio Abbado (what a bell-like ring in the voice, and what dramatic involvement!), and Robert Schorr in the even smaller *comprario* role of Herve's tan effective impersonation of a businesslike hatchet man in the court of Henry VIII). Susanne Marsee was competent as Jane Seymour, but the shrill pulsation in her voice became tiresome, and her expressive devices were generalized and routine. Bass-baritone Robert Hale (King Henry) exhibited his usual vehemence, loudness, and judder. Tenor Bruce Reed's voice was pinched, dry, squeezed, flat, and emotionless. The best known of the singers was Kata Ricciarelli, who is also by all odds the greatest disappointment among today's

ANNA BOLENA

I find it hard to say anything good about the San Diego Opera's production of *Anna Bolena*, which continues this weekend. The insipid stage direction of Jay Lesenger (never a new, fresh, provocative idea in this theater of the dead), the careful but slow-paced, lackluster, and unidiomatic conducting of Eve Queler, and singing that varied from the weakly adequate to the frightful—these converted Donizetti's noble and moving

music-drama into a long, slow, dim bore, a condition reflected by the audience's generally comatose state throughout. The only really satisfying performances—the right person in the right role, doing the right thing—were those of Susan Quittmeyer in the minor trouser role of Simonton (what a bell-like ring in the voice, and what dramatic involvement!), and Robert Schorr in the even smaller *comprario* role of Herve's tan effective impersonation of a businesslike hatchet man in the court of Henry VIII). Susanne Marsee was competent as Jane Seymour, but the shrill pulsation in her voice became tiresome, and her expressive devices were generalized and routine. Bass-baritone Robert Hale (King Henry) exhibited his usual vehemence, loudness, and judder. Tenor Bruce Reed's voice was pinched, dry, squeezed, flat, and emotionless. The best known of the singers was Kata Ricciarelli, who is also by all odds the greatest disappointment among today's



international opera stars. Miss Ricciarelli has a voice of heavenly beauty, exquisitely floated, but her interpretive powers are of such a low order that—except on those rare occasions when a martinet of a conductor makes her do things his way—she drains all her roles of their dramatic and

musical life, leaving nothing but lovely, empty sounds. Her concept of *bel canto* singing is to droop languidly on every other note (sounded just under pitch), in a feeble parody of Caballe or Sutherland; but she has neither of those singers' fire and *fiortura* (she fudges the passages requiring agility,

and simply skips the trills). She also loves to drag the tempo, starting slow and then slowing down even more whenever the conductor gives her a chance (Miss Queler evidently offered no resistance). The result is a characterization of extreme dullness. Miss Ricciarelli did indeed improve somewhat as the evening limped by, but remembering the recorded performances of the role by Callas and Sills, I found I could scarcely recognize this Anna—or the opera she was in—as belonging to the authentic world of Romantic *bel canto* from which *Anna Bolena* draws its musical style, its theatrical pathos, and its world view. The lesson of this production is that there is no point in doing *bel canto* opera at all unless you can find a conductor and singers who have the technical ability and stylistic understanding to thrill the audience as this masterpiece should. A good *Anna Bolena* will make the public gasp, weep, and applaud ecstatically. This one only made them sleep.

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Section 2 Events, Theater, Music, Film



Oh, God (Book III)

It was toward noon on the morning of the sixth day when God, seriously distracted by an award-winner hangover, created rugby by mistake. He had been trying for something closer to match-play team ballet—a two-sided dance game for the gentlest of spirit would be nice. He had thought—but He screwed up. Not having had any dinner in advance of the party in honor of the creation of the fishes and birds the night before had cost Him. Cocktail hour had run straight into the fiesta. "Jesus, I'm all thumbs today," He said to His Son after the botch. "Must've been that last magnum of Dom Perignon." "It was the food, Pop," said Jesus. "You gotta eat before a party."

"Remind me next time," said the Father. "I always remind you," said the Son. "It never does any good," said the Holy Ghost. "What am I, perfect?" God grumbled. "If you two don't like it you can go to Hell." Rugby wasn't the only creation that went wrong on the sixth day, and in general it can be said that the quality of life on any given world in this universe can be traced to the condition of the Creator on the day of creation—or, more specifically, to whether or not the Divine Before-Dinner Drinks and the Heavenly After-Dinner Drinks were spaced by anything resembling Dinner. Celestial or Otherwise. "You win some and You lose some," He always liked to say. So, instead of a playful mimus with gaudy posts, we have rugby that dirty mob-scene-with-ball

(continued on page 5, col. 2)

Anatomy Of A Concert

New music poses great problems for the listener, even for the sympathetic fan of the avant-garde. The difficulty is twofold. As in all music, the listener has to be able to discern the musical ideas and to follow the way they are put together. But the structure of many modern compositions is so complicated (often with many different things happening at once) that sometimes the audience cannot make out the form, or even identify the ideas. A more fundamental problem is that there are so many languages in contemporary music, so many radically diverse attitudes toward what music is and what it can say, that with any given work the audience usually starts out puzzled and disoriented. You not only don't know what the composer is going to tell you, but you don't even know whether he will be telling it to you in French, Hungarian, or Zulu (so to speak).

That is why it was a good idea

to invite some interested persons to a preview of the upcoming SONOR concert, which will offer world or American premieres of three major works by UCSD composers. At this meeting, it was possible to hear the composers themselves talk about their works, and to get an idea of what to expect and what to listen for. Here is what I learned.

Roger Reynolds's Archipelago will be receiving its American premiere in the SONOR performance. It is scored for a prerecorded tape and thirty-two live musicians, necessitating the largest performing forces ever employed by this important concert series. Reynolds's work is a long roll of paper, where the different musical ideas were indicated, along with the interplay between the tape and the live performers. Archipelago is basically a set of themes and their variations with much material overlapping or appearing simultaneously. The variations are shared between the tape and the chamber orchestra, and the themes

(continued on page 5, col. 3)

Music Au Around

When Henry Brant turned seventy last year, a lot of people noticed. In Boston, for instance, they proclaimed a "Henry Brant Week," and the New England Conservatory, the Harvard Wind Ensemble, and numerous other orchestral groups warmed up to play. The intent wasn't so much to put on a good show for Henry Brant; everyone turned out to perform the works of Henry Brant.

Brant, whose musical career spans the last half century, is this country's foremost composer of "spatial music," works whose acoustical requirements dictate the arrangement of musicians throughout an entire concert hall rather than the conventional grouping in front. The sections play with or against one another, each often in its own key and tempo, and the amphitheatrical effect encircles the audience in what has been called a "euphonious clang."

Brant studied at the Juilliard School of Music. In the 1930s, he arranged and scored compositions for the West Coast film industry and the Benny Goodman Orchestra. In addition to holding two Guggenheim Fellowships, he has served on the faculties of Columbia University, the Juilliard School of Music, and Bennington College. This June the Holland Festival also will sponsor a week of Henry Brant music and, to open the event, Brant has composed a work for 150 flutes to be played by musicians on buses fluting

along the Amsterdam canals.

Brilliant-year celebration, the La Jolla Civic University Symphony and Chorus Association is offering a world premiere of Brant's Western Springs, a composition in five continuous movements. The five sections describe various hot springs in five western states (Oregon, California, Wyoming, Idaho, and Nevada). The work is commissioned and scored for the Association's one-hundred-piece orchestra, the 120-voice chorus, and two jazz bands from the UCSD Jazz Ensemble. The orchestra will be divided on the stage of

(continued on page 6, col. 4)

The Doctor Is In

No, Doctor Video is not some character called from the pages of a Marvel comic book, bounding about with the head of a goat and the body of a

children eager to play doctor's assignments. No, he is none of this. He does keep busy, however, testing the creative capacity of what could potentially be the most powerful medium in our nation: namely, television.

Doctor Video (a.k.a. John Hunt) has, for the past twenty years, experimented with this relatively young medium and will be giving a presentation of his and others' work Friday at the Sushi Gallery downtown. The aim of his show is to "change people's eyes, how they look at things; I show them things that they've never seen on TV before." His video show will consist of about two hours of video music, some film clips from as far back as the Thirties, and other more recent experiments that Hunt himself has done. He hopes that all of what he will show will help to educate the audience to what television could be: something

(continued on page 6, col. 2)



Illustration by Tom Vorn



Henry Brant

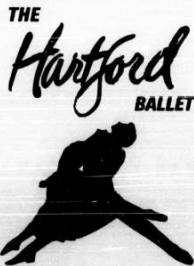
along the Amsterdam canals.

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Saturday 18	CANADIAN BLUES GUITARIST KEN HAMM <small>Ken Hamm is a Canadian blues guitarist who has been performing for over 20 years.</small>	7:00 & 9:00
Sunday 19	KING OF THE CONCERTINA ALISTAIR ANDERSON <small>Alistair Anderson is a Scottish bagpiper and concertina player who has been performing for over 20 years.</small>	7:00 & 9:00
Monday 20	NEW ORLEANS JAZZ & BOOGIE WOOGIE TABACCO ROAD	7:30
Tuesday 21	OLD TIME HOOT NIGHT <small>Open House. Music starts at 8:30.</small>	7:30
Wednesday 22	FOLK SINGERS MARCIA BOWMAN & TOM CARSON CHARLIE HOLLAWAY	7:30

COVER CHARGE NIGHTLY - PEER & WINE

READER'S GUIDE

Alexandra Institute, Saturday, February 18 and Sunday, February 19, 11 a.m., 2525 San Diego Avenue, Old Town. 287-8029.

Orchid Minishow, the San Diego Orchid Society will display their blooms. Saturday, February 18, noon, and Sunday, February 19, 10 a.m., Garden Center, Casa del Prado, Balboa Park.

Nicaraguan Cultural Evening, poetry, art, the traditional music of Salsa, and jazz by Bert Turetsky and Friends are featured. Saturday, February 18, 7:30 p.m., San Diego Public Theatre, 311 Eighth Avenue, downtown. 235-0485 or 459-4650.

"No Name Performance II," a multimedia performance piece based on her life and art will include audience participation, presented by Faith Ringgold. Saturday, February 18, 8 p.m., Sushi, 852 Eighth Avenue, downtown. 235-8460.

Sports

USD Basketball, the Toreros play Pepperdine. Thursday, February 16, and Loyola Marymount. Saturday, February 18, 7:30 p.m., USD Sports Center, Linda Vista Road, Alcala Park. 291-6480 x4722.

Clippers Basketball, the Clips play Houston. Thursday, February 16, Los Angeles. Saturday, February 18, and Boston. Wednesday, February 22, 7:35 p.m., San Diego Sports Arena. 226-8456.

Junior Padres Caravan, baseball clinics and autograph sessions will be held Friday, February 17, 6:30 p.m., University Towne Centre (Terry Kennedy, Tim Flannery), and Saturday, February 18, 1:30 p.m., Tierrasanta Shopping Center (Kurt Revacqua, Dave Davey, Tim Flannery, Tim Lollar), and Seventeenth Street and Imperial Avenue. National City (Dick Williams, Nate Collier). 283-4494.

Track Meet, Steve Scott, Dwight Stoen, Willie Banks, Mary Decker, and Carl Lewis are among those competing in the San Diego Invitational Track Meet. Friday, February 17, 7:15 p.m. (high school events 6:30 p.m.), San Diego Sports Arena. 224-4171.

Flying Disc Instruction, the International Flying Disc Association offers ultimate and free-style instruction each Sunday, noon, Belmont Park, Mission Boulevard at West Mission Bay Drive, Mission Beach. Free. 273-7441.

UCSD Baseball, the Tritons play a

double-header with Cal Tech. Saturday, February 18, noon. Olsen Field, UCSD. 452-4211.

Rugby, teams from the western U.S., Australia, New Zealand, and collegiate teams will compete in the eighteenth annual San Diego Invitational Rugby Tournament. Saturday, February 18 and Sunday, February 19, 7:30 a.m., Robb Field, Ocean Beach. Free. 583-5646.

Body-building Contest, the U.S. Armed Forces and Apollo men's and women's championships will be held Sunday, February 18, 7 p.m. (prejudging 11 a.m.), Claremont High School, 4150 Ute Drive, Claremont. 272-1420 or 941-5815.

Sackers Soccer, the New York Cosmos will be in town. Sunday, February 19, 6 p.m., San Diego Sports Arena. 268-GOAL.

Radio/TV

Winter Olympics, coverage continues with figure skating and men's giant slalom. Thursday, February 16, 7:30 p.m.; hockey, women's slalom, and bobsledding. Friday, February 17, 7:30 p.m.; women's figure skating, ski jumping, and bobsledding. Saturday, February 18, 12:30 p.m. and 7 p.m.; ice hockey, men's slalom, and closing ceremonies. Sunday, February 19, 11 a.m. and 7 p.m., KGTV, Channel 10.

Clippers Basketball, the San Diego-Los Angeles game will be broadcast live. Saturday, February 18, 7:30 p.m., KPBS, Channel 8.

"The 39 Steps," Hitchcock's 1935 spy thriller starring Madeleine Carroll and Robert Donat will be televised Sunday, February 18, 9 p.m., KPBS, Channel 15.

"The Cafeteria," Isaac Bashevis Singer's story of two Jewish survivors is dramatized for American Playhouse and stars Bob Daly and Sarah Lampert. Tuesday, February 21, 9 p.m. (repeating Friday, February 24, 11 p.m.), KPBS, Channel 15.

"The Cafeteria," Isaac Bashevis Singer's story of two Jewish survivors is dramatized for American Playhouse and stars Bob Daly and Sarah Lampert. Tuesday, February 21, 9 p.m. (repeating Friday, February 24, 11 p.m.), KPBS, Channel 15.

Poetry, reading from their own works will be Hal Alexander,

Thursday, February 16, 7 p.m., Multicultural Arts Institute, 433 Market Street, downtown. Free. (216-1521); Barbara Ruth, Friday, February 17, 4 p.m., Plom's Books, 1615 West Lewis Street, Mission Hills (299-7098); Diane Wakatsuki, Wednesday, February 22, 4:30 p.m., Center for Music Experiment, 408 Warren Campus, SDSU. Free. (265-5443); an open reading will be held Friday, February 17, 7:30 p.m., Sears Savings Community Room, 345 West Broadway, Vista. 726-9159 or 722-5095.

Scientific Uses of Space Systems is the subject for space sciences researcher Fall Butty, sponsored by the L5 Society. Thursday, February 16, 7:15 p.m., Bootham Lecture Hall, Robert H. Fleet Space Center, Balboa Park. Free. 566-2542.

"Landscape as a Source of Sensual Experience" is the subject for photographer Mark Johnson in conjunction with the current exhibition. Thursday, February 16, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-0262.

The San Diego Theater Scene will be the subject for Kit Goldman of the Gaslamp Quarter Theater. Monday, February 20, 7:30 p.m., SDQ&E Auditorium, 101 Ash Street, downtown. Free. 232-4884.

"Emma Goldman: Life and Legend" will be discussed by UCR history professor Alice Wedler in the "New Views of Women" series. Wednesday, February 22, 3 p.m., room 221, Hepper Hall, SDSU. Free. 265-6524.

Opera Preview, West World's subject will be Mozart's Don Giovanni. Tuesday, February 21, 2 p.m., and Wednesday, February 22, 7 p.m., San Diego Public Library, 825 E Street, downtown. Free. 236-5849.

Optimal Health Lecture Series, the first of six consecutive weekly talks will be Dr. J. Hollingworth speaking on the medical consequences of nuclear war. Wednesday, February 22, 7 p.m., Montecito Hall, Annet Center, SDSU. Free. 265-5924.

"1984: Fact or Fantasy," philosopher Dennis Rahn, historian Allan Mitchell, and former congressman Leland Van Derlin will discuss Orwell's novel at a meeting of the San Diego Independent Scholars. Wednesday, February 22, 7:30 p.m., room

TO LOCAL EVENTS

IIIA, Administrative Complex, UCSD. Free. 453-1878 or 454-6864.

Galleries

"Stations," three large-scale painting installations and miniature collages by Colleen Hayward will be on view through March 17, opening with a reception Saturday, February 18, 4 p.m., Installation Gallery, 447 Fifth Avenue, downtown. 232-9915.

"Enchained," an environmental work by Paul M. Guerrero goes on display with an artist's reception Sunday, February 18, 7 p.m., and remains through March 17, Party Aunde Gallery, 660 Ninth Avenue, downtown. 233-9242.

Sculpted Wood Furniture by Erik Greenberg can be viewed through February 16, James Crumley Gallery, MiraCosta College, One Barnard Drive, Oceanside. 757-2121.

"New Departures in British Jewelry," avant-garde work by young British artists will be displayed through February 18, University Art Gallery, SDSU. 265-4941 or 265-5171.

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

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

German Native Paintings, the work of thirty-two West German artists will be on view through March 4, Manville Art Gallery, UCSD. 452-2860.

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

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

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

Mexican Folk Art, contemporary works in tin, wood, and clay will be displayed through March 10, Gallery Eight, 7464 Grand Avenue, La Jolla. 454-9781.

Early Twentieth-century German Arts, Nicola, Giese, Kirschner, and Fenniger are represented in the

private collection on display through March 11, San Diego Museum of Art, Balboa Park. 232-7931.

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

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

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

Oh, God

(continued from page 1)
played mainly by people with too many chromosomes or with backgrounds of broken homes. When a game of rugby broke out suddenly last month in the Christian section of Beirut, the wives called it "some of the heaviest fighting in weeks."

And rugby players themselves are surprisingly candid when asked why they play. "Because I get to do things to the other team that I'd love to do to my boss," is a typical answer. Another is, "I hate people. I love pain."

Rugby is a blood sport to be

sure; but like the Christians and the lions, it has its moments and its followers. Many of both will be in evidence this weekend at Robb Field in Ocean Beach as the Old Mission Beach Athletic Club (those classy gent who also bring you Over-The-Line) presents its Fourteenth Annual Michelob/San Diego Invitational Rugby Tournament. Forty teams—eight from colleges and thirty-two from the working classes—will be competing on five different fields beginning at 7:30 a.m. on Saturday, February 18 and continuing through the next day. The championship match will be played at 3:00 p.m. on Sunday. Some of the best teams from the western U.S. will be included, as well as teams from Australia and New Zealand. Admission is free and more information is available at 583-5646.

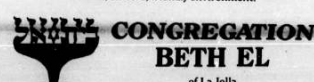
—Stephen Heffner

Anatomy

(continued from page 1)
themselves appear in their wholeness only late in the work, instead of at the beginning (as is the case in traditional examples of the theme-and-variation form). As to the taped portion, it

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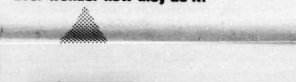
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READER'S GUIDE TO LOCAL EVENTS

(continued from page 5)
computer and recombined into two separate sounds, one of which sounded like a clarinet and the other like a soprano. The tape made it possible to hear the obse sound disintegrating, dividing, displaying its two unexpected components, and then fusing again into the original timbre.

Bernard Rands, whose work is called *Cant del Sole* (Sun Song), spoke about a series of his compositions devoted to texts involving the heavenly bodies. His earlier *Cant Lantini* (Moon Song) assembled a number of poetic texts in various languages, all centrally concerned with the moon. Rands began with a version scored for chamber orchestra and soprano (it was performed here by SONOR), later rescoring the instrumental part (and in some instances even recomposing it harmonically) for large orchestra. In the case of *Cant del Sole*, he reversed the process, beginning with the orchestral version (premiered by tenor Paul Sperry with the New York Philharmonic), and then

making the chamber orchestra version. It is this latter version that SONOR will perform, once again with Sperry (the singer is a specialist in contemporary vocal music). The texts, chosen by the composer himself, are in four languages, and include poems by Wilfred Owen, Dylan Thomas, Baudelaire, Rimbaud, Celan, Huchel, Moncla, Casimiro, Sinigaglia, and Ungaretti—virtually an anthology of some of the most stimulating of modern poetry.

The third work on the program will be the world premiere of *Taffume* by Robert Erickson. Unfortunately, Erickson could not attend the preview introduction, so that all we know so far about this piece is contained in a few enigmatic but suggestive written comments by the composer: "Here is what I think is just enough for this piece, lately, (my winter, changing into spring and summer) I have come to feel that gliding down is not so far from parachuting up."

Another great problem in appreciating new music is that listeners usually get only one

chance to hear the piece. In this case, however, the SONOR performance of new works by Reynolds, Rands, and Erickson will take place twice. The first concert will be on Wednesday, February 22, at 8:00 p.m. in Mandeville Auditorium, UCSD. This will be repeated on Sunday, February 26, at 2:30 p.m., in Copley Auditorium of the San Diego Museum of Art, Balboa Park. Tickets for both concerts are available at Ticketron outlets and at the door. For further information, phone 452-3229.

—Thomas Arne

The Doctor

(continued from page 1)
dynamic, transcendent, in short, art.

Hunt feels that this transition could ultimately take place, but that the commercial, good-of-boy nature of corporate broadcasting prevents television from achieving its potential. "It's the people who run TV," he says. "It's our political system, our society, that kept it mired

down." And his way of changing the state of things is to show people what could be possible. And he has shown thousands of people in the more than 200 shows he has done over the past two years.

In addition to showing electronic graphics, and MTV-like pop music clips, Hunt will also show his own video portrait of female body builder Lisa Lyon, and will answer questions regarding the television and music video industries. So this Friday, let the Love Boat sink, let the feeding families gun each other down, let Thew's Company not in hell. Go see John Hunt at 8:00 p.m. at the Sushi Gallery, 852 Eighth Avenue, downtown. For more information, please call 235-8466.

—Randy Opincar

Music

(continued from page 1)

Mandeville Auditorium; on platforms in the back of the hall will be two choruses, each accompanied by a jazz group.

The choral recitative is meant more to be heard than understood (although an abbreviated text will appear in the program notes, and reads like a brochure: names of the springs, highway directions to each, water temperatures, flow rates).

Four conductors are necessary for a work of this magnitude, and signers will be stationed among them to help coordinate directions. Brant will assist Tom Nee and David Chase, the Association's music and choral directors. Also appearing will be guest composer-conductor Amy Snyder. The jazz ensembles are under Jimmy Cheatham's direction.

The concert program also includes Tchaikovsky's Symphony No. 6 in B Minor (*Pathétique*), one of the most famous pieces of concert repertoire. Performances will take place in UCSD's Mandeville Auditorium on Saturday, February 18 at 8:00 p.m. and Sunday, February 19 at 3:00 p.m. For ticket information, call 452-4637.

—Dinah McNichols



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in the world premiere of his
WESTERN SPRINGS

Surrounding the audience, a spatial assembly for two identical orchestras, two choruses, and two jazz combos

Saturday, February 18, 8 p.m.; Sunday, February 19, 3 p.m.
Mandeville Auditorium, UCSD
Also on program: Tchaikovsky Symphony No. 6 "Pathétique"
Ticket prices: \$5 and \$3. Call 452-4637

San Diego's **CALIFORNIA BALLET COMPANY**
Maxine Mahon, Director presents

A romantic, classical dance favorite
Giselle

Starring **DEBBIE BARBOWSKI**, San Diego's reigning ballerina
Friday, February 24, 8:30 p.m.; Saturday, February 25, 2:30 & 8:30 p.m.
EAST COUNTY PERFORMING ARTS CENTER
210 East Main St., El Cajon
Mail orders now! \$14.50-19.75 to CBO 6278 Henson Rd., San Diego, CA 92111. Enclose self-addressed, stamped envelope and \$1.50 handling charge. Information phone: 560-5676.

PACIFIC EAST ESPRESSO
235 N. El Camino Real, Encinitas • 430-1248

February is
Peter Sprague Month
The Peter Sprague Trio
is pleased to announce its regular engagement at Pacific East Espresso—appearing Friday & Saturday nights 8:00 pm-11:15 pm and Sunday Morning Champagne brunch 10:00 am-1:00 pm.

WE HAVE THE FINEST FRESH-ROASTED COFFEES IN THE CITY. TODAY
NOW WE HAVE THE FINEST JAZZ ENSEMBLE IN THE CITY. TODAY

Sue Jo Mitchell
at the piano daily 12:00 noon-2:30 pm
Lunch is something special at Pacific East Espresso

Open Mon-Thurs 6:30 am-5:00 pm
Fri. & Sat. 6:30 am-midnight; Sunday 9:00 am-4:00 pm

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JOAN BAEZ
SUNDAY-FEBRUARY 19-7:30 PM
GOLDEN HALL-DOWNTOWN SAN DIEGO
PROCEEDS TO BEN SASSY LEGAL DEFENSE

RESERVED SEATING \$12.50-\$15.00 & \$10.00
AVAILABLE AT THE CENTER BOX OFFICE AT 311 & 8 ST
AND TELEPHONE 561-1100. FOR INFORMATION AND TELEPHONE CHARGES CALL
(619) 236-8510. MASTERCARD OR VISA.

SIMPATICO

READER'S GUIDE TO THE THEATER

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

AGNES OF GOD
For one week only, the Fox Theatre
presents a touring production,
including several members of the
original Broadway cast, of John
Petersen's compelling drama about a
young nun who gives birth to a child in
a convent—and then the baby is
murdered. The production, which
played more than 500 performances
on Broadway and which is now on an
extended tour of the country, features
Elizabeth Ashley as the psychiatrist,
Mercedes McCarridge as the
mother superior, and Maryanne
Phelan as the young nun. (Sm.)
Fox Theatre, through February
19; Thursday through Saturday at 8:00
p.m.; Matinee Saturday, February 18 at
2:00 p.m. and Sunday, February 19 at
3:00 p.m.

BARNES IN ARMS
The Lyric Dinner Theatre offers the
musical—music by Richard Rodgers,
lyrics by Lorenz Hart, book by Rodgers
and Hart—about a summer theater
in Cape Cod in deep financial trouble.
But the 1940s put on a show. Clorle

Combs and Debra Johnston direct
the production. Members of the cast
include Holly Bittel, Dennis Bates,
Elizabeth Biles, Robert Conner, Zoe
Dulac, Catherine Fries, Bobby Hess,
David Holsdale, Tom H. Hise, Howard
Skurich, Nelson Tiggert, and Linus
Wiles. Ken Catin is the musical
director. (Sm.)
Lyric Dinner Theatre, through
February 25; Wednesday through
Saturday, dinner at 6:00 p.m., curtain
at 8:00 p.m.; Sunday, dinner at 5:00
p.m., curtain at 6:45 p.m. Matinee
Sunday, lunch at noon, curtain at
1:45 p.m.

THE FOUR POSTER
The Pinta Dinner Theatre presents
the comedy-drama, by Jan De Hartog,
that chronicles the laughter, tears,
problems, and joy of a thirty-year
marriage. The play also served as the
source for the musical *Do! Do!*
Frank Wayne directs the production.
Pat White plays Agnes, and Ole
Kilborn in her husband
Phunkett as the young man. (Sm.)
Pinta Dinner Theatre, through
February 19; Thursday through
Saturday, dinner at 6:00 p.m., curtain
at 8:15 p.m.; Sunday, dinner at 5:30
p.m., curtain at 7:15 p.m. Matinee
Sunday, buffet luncheon at noon,
curtain at 1:15 p.m.

GEORGE M.
The Lawrence Walk Village Theatre
presents the musical tribute to George
M. Cohan, book by Michael Stewart
and John and Fran Pasco, music and

lyrics by George M. Cohan, with
additional lyrics and musical revisions
by Men Can. Gay Davis directs the
production. Veteran actor Rob Barron
presents George M. Cohan and is also the
choreographer for the show. Other
members of the cast include Cooper
Neal, Heidi O'Brien, and Bridget
Michelle. (Sm.)
Lawrence Walk Village Theatre,
through February 25; Tuesday and
Thursday through Saturday at 8:00
p.m.; Matinee Thursday through
Saturday, March 3 and Sunday, March
4 at 2:30 p.m.

THE GLASS MENAGERIE
The Heartland Community Theatre
presents Tennessee Williams's
"memory play," set in a St. Louis
tenement in the 1930s. The drama
depicts the conflicts among an aging
Southern belle who lives on her
memories of a more genteel past, her
selfish and crippled daughter, and her
rebellious son who wants desperately
to leave the frustrations of his job and
family. Pat Smith directs the
production. Members of the cast are
June Phillips, Laura Johnson, Mike
Petersen, and Peter Tresser. The set
design is by Sanford Rose, the
costumes are by John Bryan Davis,
the lighting is by Bob Woodhouse and
Gene Easman, and the sound is by
Lawrence Cade. (Sm.)
Bancroft Community School,
Bancroft and Tyler, Spring Valley.
Friday, February 17 through March 10,
Friday and Saturday at 8:00 p.m.;
Matinee Sunday, March 4 and Sunday,
March 11 at 2:00 p.m. For information
call 456-6962 or 566-2261.

choreography by Joyce Schumaker,
and the musical direction is by James
Calders. (Sm.)
La Jolla Stage Company, Friday,
February 17 through March 4; Friday,
February 17; Saturday, February 18;
Tuesday, February 21; Thursday,
February 23 through Saturday,
February 25; Thursday, March 1 and
Friday, March 2 at 8:00 p.m. Matinee
Saturday, March 3 and Sunday, March
4 at 2:30 p.m.

HOPSCOTCH
The UCSD Department of Drama
offers the one-act play, by Israel
Horowitz, about a boutique reunion
between Will and Elsa. Chris
Matheson directs the one-act, which is
the first play in Horowitz's *The*
Quinnipiac Quartet. Diana Berry

is Elsa, and Thomas Glynn is
Will. (Sm.)
Quinnipiac Quartet, Warren College
campus, UCSD, Wednesday, February
15 through Thursday, February 16 at
8:00 p.m.

THE HOTHOUSE
I strongly recommend the Gastrop
Quartet Theatre's production of an
early (though it was not produced
until 1980) Harold Pinter drama. It is
among the best work the Gastrop
has ever done. The play is set in a rest
home, where the patients are
numbered—as are the days
remaining to the administrators. Typical
of Pinter, more is unsaid than said in
the play, but one has the sense
nonetheless that some (perhaps all) of
the administrators and/or patients are

THE HOTHOUSE
by
HAROLD PINTER
Wed-Sat. 8:00 pm
Sun. 2:00 pm
This production made possible
in part by The Koff Company

Reservations: 234-0653
Valid parking available
547 Fourth Avenue

"... a provocative evening of sophisticated
theater art"—Weldon Jones, S.D. Union
"... a stunning production... an exceptional cast
... a stunning set design!"
—Bill Hagen, The Tribune

GYPSY
The La Jolla Stage Company presents
the popular musical—by Arthur
Laurent, Julie Styne, and Stephen
Sondheim—about a misbegotten
stage mother's attempts to drive her
two daughters into show business.
After several humiliating years on
seedy vaudeville circuits, one
daughter, "Baby Jane," retires. The
other, the shy and awkward Louise,
emerges as the "sassy" stripper
known as Gypsy Rose Lee. Jack Tiggert
directs the production. Cast members
include Bonnie McPherson, Brenda
O'Brien, Henry Colton, and Les
Williams. Jerry Dunn has designed the
set—inspired by them. The
lighting is by Peter Nordlie. The
costumes by Annie Armita, the

LA JOLLA STAGE COMPANY
480 Elm Street, San Diego
232-4098
LEONARD GROW PLAYERS
Lemon Grove Junior High School
3146 School Lane, Lemon Grove
466-5079, 466-145
CORONADO PLAYHOUSE
1755 Second Way, Coronado
435-4066
EAST COUNTY PERFORMING ARTS
CENTER
210 E. Main Street, El Cajon
440-2277
EDUCATIONAL CULTURAL COMPLEX
THEATER
4343 Ocean View Boulevard, Southeast San
Diego
232-2890
FIRESTAR DINER THEATRE
9665 Camino Road, Spring Valley
697-8077
FOX THEATRE
720 B Street, downtown
233-6331
GASLAMP QUARTER THEATRE
547 Fourth Avenue, downtown
234-0653
GROSSMONT COMMUNITY COLLEGE
Stagecoach Theatre
8800 Grossmont College Drive, El Cajon
465-1700-410
JEWISH COMMUNITY CENTER
Front and Center Theatre
4079 El Fourth Street, San Diego
583-3300-136
LA JOLLA PLAYHOUSE
Mandeville House Center, UCSD
452-3960
LA JOLLA STAGE COMPANY
Parker Auditorium, La Jolla High School
7970 La Jolla Village Drive, La Jolla
452-7773
LANE'S PLAYERS THEATRE
201 E. Plaza Boulevard, National City
474-4542
LAMPFRIGHTERS COMMUNITY THEATRE
Ben Paley Fine Arts Center
8003 University Avenue, La Mesa
464-4918

THE LADY CRIES MURDER
The Harriet Woodbridge Mount Ever
February 23 through April 1, 1984
Thursday, Friday, Saturday, 8:00 p.m.; Sunday, 2:00 p.m.
Ticket information: 638-6330
1015 IMPERIAL AVENUE (at Broadway) LEMON GROVE

Theater Directory

THE BOWERY THEATRE
480 Elm Street, San Diego
232-4098
CRUC THEATRE
200 C Street, downtown
236-6510
CORONADO PLAYHOUSE
1755 Second Way, Coronado
435-4066
EAST COUNTY PERFORMING ARTS CENTER
210 E. Main Street, El Cajon
440-2277
EDUCATIONAL CULTURAL COMPLEX THEATRE
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LANE'S PLAYERS THEATRE
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474-4542
LAMPFRIGHTERS COMMUNITY THEATRE
Ben Paley Fine Arts Center
8003 University Avenue, La Mesa
464-4918
LAWRENCE WALK VILLAGE THEATRE
5600 Lawrence Walk Drive, Escondido
746-3468
LEONARD GROW PLAYERS
Lemon Grove Junior High School
3146 School Lane, Lemon Grove
466-5079, 466-145
LYRIC DINER THEATRE
7578 El Camino Boulevard, La Mesa
464-1196
MARGOS PUBLIC THEATRE
3171 India Street, San Diego
268-6111
MIRACOSTA COLLEGE
Little Theatre
797-2121-4236
NORTH COAST REPERTORY THEATRE
Place of the Four Flags
Loma Vista Drive, La Jolla
481-1055
NORTH COUNTY COMMUNITY THEATRE
1700 East Vista Way, Vista
734-3421
OLD GLOBE THEATRE
Old Globe Theatre
Cassius Carter Center Stage
Festival Stage, Balboa Park
239-2255
OLD TOWN OPERA HOUSE
4040 Toggas Street, Old Town
268-5962
PALOMAR COLLEGE
Palomar College Theatre, San Marcos
744-8860
PATIO PLAYHOUSE
Vincent Shopping Center
1151 E. Valley Parkway, Escondido
746-6669
PINE HILLS LODGE
2960 La Puente Way, Julian
765-1100
PORT LOMA COLLEGE
Salmon Theatre
3900 Loma Road Drive, Port Loma
222-6474-048
THE PROGRESSIVE STAGE COMPANY
3327 Adams Avenue, Normal Heights
284-1392
SAN DIEGO CITY COLLEGE THEATRE
Theatre and 10th Street, downtown
239-7804
SAN DIEGO JUNIOR THEATRE
Casa del Prado Theatre, Balboa Park
234-0555
SAN DIEGO MESA COLLEGE
7250 Mesa College Drive, San Diego
279-2200-036
SAN DIEGO PUBLIC THEATRE
311 Eighth Avenue (at K), downtown
252-7778
SAN DIEGO REPERTORY THEATRE
1620 San Felipe, downtown
265-6884
SAN DIEGO STATE UNIVERSITY
Main Stage and Experimental Theatre
265-6884
SAN DIEGO STATE UNIVERSITY
Copper Age Amphitheatre
265-6947
SAN DIEGO TITTLE THEATRE
Del Mar, Spring Valley, Del Mar
755-7398
SCRIPPS RANCH COMMUNITY THEATRE
Wingspread Junior High School
4230 Coast Road, Vista, Mesa Mesa
566-7300-4216
SOUTHWESTERN THEATRE
Arma Theatre, Mayan Hall
9634 Arma Road, Chula Vista
421-1180
STARLIGHT
Starlight Bowl, Balboa Park
232-3049 or 234-STAR
UNITED STATES INTERNATIONAL UNIVERSITY
Zakhe Theatre
18455 Pomeroy Road, Scripps Ranch
271-4300
UNIVERSITY OF CALIFORNIA SAN DIEGO
UCSD Theatre, John Paul Theatre, Budo Theatre
452-4574
Mandeville Auditorium, Mandeville Recital Hall
452-2380
UNIVERSITY OF SAN DIEGO
Carmelo Theatre, Azusa Park
Linda Vista Road, San Diego
291-6480

READER'S GUIDE TO THE THEATER

led up with the institution and plan an apocalyptic overhaul. Among other things, *House* is a murder mystery. The first people, vague creatures with dim pasts and uncertain futures, are thus both characters and suspects. Route, the personnel, sadistic chief administrator, treats them that way, and so does Gaslamp director Will Simpson. He has captured Peter's rare ability to make everything on stage seem absolutely crucial for one's understanding of the play. And for the director's eye for the telling nature and the nervous glance, as well as for the more broadly played emotions and farcical elements, creates a labyrinth of clues and suggestions that may be saying everything, or nothing at all. We may not like Route at all that much. But — and this is both the power and the fun of the play — the set of suspects is fascinating, the situation is bizarre, and Peter's direct communication of intrigue and urgency compels us to experience a subtle version of Route's raging paranoia, so that we bloody well want to find out just what's really going on. Robert Earl's set design is a fitting locale for meeting that twisted need. Composed of black squares, like a dehumanized chessboard with no red squares to which one's pieces can be moved, the set is one of Earl's best. The work of the cast, in particular Neave Perry's outstanding performance as Route, is also of top quality. Paul Nolan's gleefully insensitive Gibbs, Ric Barry's gin-quizzing Lush, Barbara Murray's remote Miss Cuts — all are worthy suspects for the unnamed crime about to take place. And David Platt gains sympathy as the sickly spoken Lamb. Of all the characters, Lamb is the least aware that his fellow workers are springing toward a heinous deed. Poor Lamb. He never hears the

starting gun. It goes off at the Gaslamp at 8:00 p.m. And may this excellent production continue to run for a long time. *House* is a masterpiece. **Gaslamp Quarter Theatre**, through April 1. **Weekend** through Saturday at 8:00 p.m. **Matinee** Sunday at 2:00 p.m.

K2 Both in its physical demands and in its themes, the San Diego Repertory Theatre's *K2* bears a distinct resemblance to the production of *Alonso's Crossing* by the same director, Andrew J. Traister. As do the director's eye for the telling nature and the nervous glance, as well as for the more broadly played emotions and farcical elements, creates a labyrinth of clues and suggestions that may be saying everything, or nothing at all. We may not like Route at all that much. But — and this is both the power and the fun of the play — the set of suspects is fascinating, the situation is bizarre, and Peter's direct communication of intrigue and urgency compels us to experience a subtle version of Route's raging paranoia, so that we bloody well want to find out just what's really going on. Robert Earl's set design is a fitting locale for meeting that twisted need. Composed of black squares, like a dehumanized chessboard with no red squares to which one's pieces can be moved, the set is one of Earl's best. The work of the cast, in particular Neave Perry's outstanding performance as Route, is also of top quality. Paul Nolan's gleefully insensitive Gibbs, Ric Barry's gin-quizzing Lush, Barbara Murray's remote Miss Cuts — all are worthy suspects for the unnamed crime about to take place. And David Platt gains sympathy as the sickly spoken Lamb. Of all the characters, Lamb is the least aware that his fellow workers are springing toward a heinous deed. Poor Lamb. He never hears the

details. Although the set is more Zen-like than *House* and realistic, once actor Sam Woodhouse begins to climb it, unprompted theatrical illusions give way to actual reality, and the production begins a compelling internal descent into the heart of the drama. That first climb, which takes place after a slow beginning, purchases life into this production. As do the direction of Andrew J. Traister and the performance of Woodhouse, as Taylor, and Douglas Jacob, as Harold. Traister's direction effectively captures the play's jarring, often violent demands, and the two actors sustain a level of raw, visceral intensity that rarely lets up. Though Taylor and Jacob begin the play as opposites, Woodhouse and Jacob bring them to a touching crossroads where, if only for a moment (or possibly an eternity), the two men join and discover a primitive union that goes beyond attempts to explain its meaning in language. To find out what they say, and how this blending is achieved, I suggest that you go climb *K2* with them. **San Diego Repertory Theatre**, 54th Avenue, through March 11. **Weekend** through Saturday at 8:00 p.m. **Matinee** Sunday at 2:00 p.m.

LOVE'S LABOURS' LOST The USCS Department of Drama is staging Shakespeare's comedy about four noblemen who want to devote three years of their lives to the noble pursuit of mind and spirit. They set up a school and vow to abandon all earthly pleasures. The play takes place in a park in the court of the King of Navarre, and things don't go as planned. Eric Christmas directs the production. **Members of the cast** include Jonathan Fried, David Turner, Eric Christmas, Corey Hansen, Reed C. Martin, J.J. Pratt, Christopher Randolph, Leah Hecker, Philip C. Curry, Mariangela Pina, Marceline Hugot. The scenic and costume designs are by Jill Kline, and the lighting is by Janet Wolfert, and the sound is by Peter Ward. **San Diego Repertory Theatre**, 54th Avenue, through March 11. **Weekend** through Saturday at 8:00 p.m. **Matinee** Sunday at 2:00 p.m.

NO NAME PERFORMANCE The South Gallery presents a multimedia performance work based on the life, ideas, and art of Faith Ringgold. The performance is a musical presentation in which Ringgold was an African-style mask and chants her story of struggling as an artist, activist, black, and woman. Drawn from twenty years of Ringgold's art, the performance also includes her black art paintings and posters of the Sixties and Seventies, her feminist paintings, sculptures, and her performances of the Seventies and Eighties. Ringgold will perform for one night only at South Gallery. **South Gallery**, 852 Eighth Avenue, downtown, Saturday, February 16 at 8:00 p.m. For information call 235-8466.

ON GOLDEN POND The Five Hills Players of Julian present Ernest Thompson's popular drama about the interactions among a three-generation family. Scott Ribney directs the production. **Members of the cast** include Kim Langham and Dave Grovum alternating as Norman Thayer, Jr. Barbara Kersantay as Ethel, Jim Nelson as Charlie Martin.

THE OVERCAST The Sante Community Theatre presents the drama by Russian author Nikolai Gogol that combines both fantasy and social commentary. Merle Williams directs this "youth production," which features actors ranging in age from eleven to nineteen. The production also features special lighting effects (to underscore the play's dreamlike quality) and the music of Tchaikovsky. **Sante Community Theatre**, 10025 Las Ramblas, La Jolla, through February 26. **Friday and Saturday** at 8:00 p.m. **Matinee** Sunday, February 26 at 2:00 p.m. For information call 444-5673.

THE SORCERER The San Diego Gilbert and Sullivan Repertory Company presents the San Diego premiere of the comic opera that combines magic, manipulation, and mistakes in a small English village during the 1800s. Gay Davis directs the production. **Members of the cast** are Joe Cannon, Joe Granger, Bill Curtis, Toni Fabbini, Bill Green, Suzanne Kasper, Donna O'Connell, George Weinberg-Harris, and Pops Whitlow. Holbert Korman, artistic director of the company, is the conductor. **San Diego Gilbert and Sullivan Repertory Company**, Balboa Park, through February 19. **Friday and Saturday** at 8:00 p.m. **Matinee** Sunday at 2:30 p.m. For information call 239-8036.

STAGE DOOR USCS's School of Performing and Visual Arts presents the comedy-drama by George S. Kaufman and Edna Ferber. Written in 1936, *Stage Door* is about a boarding house for young women in the theatrical district of New York. The various inhabitants of the boarding house experience

conflicts — with their careers, their friends, and with each other. Mark W. Traister directs the production. **Principal members of the cast** are Debbie Ingersoll as Terry Randall, Ed Hollingsworth as David Kingsley, Ruth Agre as Judith Canfield, and John Sove as Keith Burgess. **San Diego Old Town Opera House**, Thursday, Friday, and Saturday at 8:00 p.m.

WEST SIDE STORY The Lamb's Players Theatre opens its seventh season with the musical classic by Arthur Laurents, with music by Stephen Sondheim, based on Shakespeare's *Romeo and Juliet*. The love story of Tony and Maria unfolds against a backdrop of racial tension between two warring street gangs. Robert Smyth directs the production. **Members of the cast** include Kerry Cederberg, Deborah Gilmour, David Heath, Alan Benavente, Lisa Enrique, Steven Kennedy, Don Lombardo, Craig Morris, Ken Pipes, Miguel Reyes, and Gerry Schroder. The scenic and lighting designs are by David Thayer and the costumes are by Teams Medical. Keith Peter is the musical director, and Pamela Turner is the choreographer. **Lamb's Players Theatre**, Friday, February 17 through March 17. **Matinee** Saturday at 2:00 p.m. **Matinee** Sunday at 2:00 p.m.

THE WORLD OF SHOLEM ALEICHEM The Marquis Public Theatre offers Arnold Perl's dramatic adaptation of three stories — *The Tale of Sholem*, *Sholem's Story*, and *The High School* — from the pen of popular Jewish writer Sholem Aleichem. Jewish writer Sholem Aleichem directs the production. **Members of the cast** include Nevee Aizenman, Sheldon Gero, Sam Gooch, Randy Greene, Phyllis Hoffman, William Jellison, Robert McKenna, Todd Peters, Virginia Semco, and John H. Western. The set design is by Yolande Tilden-Rubin, and the lighting design is by Sam Gooch. **Marquis Public Theatre**, open-ended run. **Thursday through Saturday** at 8:00 p.m. **Matinee** Sunday at 2:00 p.m.

21 Pretty Girls Light Up A Madcap Broadway Boarding House!

STAFF PICK
BY EDNA FERBER & GEORGE S. KAUFMAN
THE FAMOUS COMEDY WRITERS OF THE FABULOUS '40's

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\$5-Seniors & Military • \$4-GROUP RATES
Reservations by Phone 298-0082, 693-4636

OLD TOWN OPERA HOUSE
4040 Twigg St.
United States International University
A Presentation

10 PERFORMANCES
STARTING THURS., FEB. 16
Matinee-Sat. & Sun.-2:30
Evenings-8pm
No Performances Mon. & Tues.

LA JOLLA OPERA
presents
LAURENTS, STEIN & SONDHEIM'S MUSICAL
Gypsy

Directed by Jack Tygett

February 17, 18, 21, 22, 24 & 25—8:00 pm
March 2, 3—8:00 pm, March 3, 4—2:30 pm, matinee
750 Nautilus Street • La Jolla
Box office hours: Monday-Friday 12-6
Charge by phone 459-7773

Marquis Public Theater
presents
The World of Sholem Aleichem

Translated for the American stage by Arnold Perl, these stories tell about the foremost Yiddish humorist of the 19th century, and his times.

Thursday-Saturday, 8:00 pm
Sunday, 6:00 pm, 3717 India Street 298-8111

Restaurant
Dinner package available with the restaurant next door. The Hydeaway, \$16.95 per person Thursday through Saturday. Seating by 6:00 pm, please. Call 298-8111 for more information and reservations. Sunday Brunch also available.

Gallery
Opening February 23
Look: We've Come Through
A special love story about growing up — overnight.

The Wager
By Mark Medoff
CRITICS CHIEF:
"A good comedy . . . witty dialogue . . . leaves the audience laughing!" — Stacy Finz, Daily Aztec
"An uninterrupted testimony to the director's skill!" — Jonathan Saville, S.D. Reader

"This Wager is a sure bet!" — Anne Marie Welsh, S.D. Union

Thursday, Friday & Sunday 8:00 pm
Saturday 7:00 & 10:00 pm
Post-performance forum Feb. 19.

The Bowery Theatre
5th & Elm, downtown
Reservation 232-4088

READER'S GUIDE TO THE THEATER

Chet Nichols as Chelsea, **Joey Romano** as Billy, and **Bill Nolan** as Bill. A barbecue dinner precedes the show (and a vegetarian entrée is also available). **San Diego**, through March 3. **Friday through Saturday** at 8:00 p.m. **Matinee** Sunday, March 4, at 2:00 p.m. For information call 789-2394.

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WEST SIDE STORY The Lamb's Players Theatre opens its seventh season with the musical classic by Arthur Laurents, with music by Stephen Sondheim, based on Shakespeare's *Romeo and Juliet*. The love story of Tony and Maria unfolds against a backdrop of racial tension between two warring street gangs. Robert Smyth directs the production. **Members of the cast** include Kerry Cederberg, Deborah Gilmour, David Heath, Alan Benavente, Lisa Enrique, Steven Kennedy, Don Lombardo, Craig Morris, Ken Pipes, Miguel Reyes, and Gerry Schroder. The scenic and lighting designs are by David Thayer and the costumes are by Teams Medical. Keith Peter is the musical director, and Pamela Turner is the choreographer. **Lamb's Players Theatre**, Friday, February 17 through March 17. **Matinee** Saturday at 2:00 p.m. **Matinee** Sunday at 2:00 p.m.



Love's Labour's Lost

February 16 through February 25. **Thursday, Friday 16 through Sunday, February 19, and Wednesday, February 22 through Saturday, February 25** at 8:00 p.m. **Matinee** Sunday, February 18, Sunday, February 19, and Saturday, February 23 at 2:30 p.m. For information call 693-4637 or 298-0082.

SUNNER AND BROKE The Lamplighters are staging Tennessee Williams's dramatic tale about Alma Winemiller, an inhibited spinster, and her attempts to find a proper sense of morality in John

gets there, so that avoid the black humor there remains a lingering taste of realism, a hint of a happy ending seems completely factious. The production is valuable in its documentation of an early stage in the development of a playwright, whose later *Children of a Lesser God* is a far more finished and humane work. This production also gives the Rowley's artistic director, Kim McCallum, another chance to demonstrate his brilliant skills as an actor, director, and designer. In all three functions he makes the most of this interesting but relatively weak play, and his

THE WORLD OF SHOLEM ALEICHEM The Marquis Public Theatre offers Arnold Perl's dramatic adaptation of three stories — *The Tale of Sholem*, *Sholem's Story*, and *The High School* — from the pen of popular Jewish writer Sholem Aleichem. Jewish writer Sholem Aleichem directs the production. **Members of the cast** include Nevee Aizenman, Sheldon Gero, Sam Gooch, Randy Greene, Phyllis Hoffman, William Jellison, Robert McKenna, Todd Peters, Virginia Semco, and John H. Western. The set design is by Yolande Tilden-Rubin, and the lighting design is by Sam Gooch. **Marquis Public Theatre**, open-ended run. **Thursday through Saturday** at 8:00 p.m. **Matinee** Sunday at 2:00 p.m.

ROC MADIRO
de Monte Carlo
The first of its kind in the world
and the only one in the world
The Hilarious All Male Ballet Company

March 9 and 10 8:00 p.m.
FOX THEATRE, Seventh and B Street
Tickets: \$15, \$12, \$8
Available at Fox Box Office, Ticketron and Sears outlets.
or charge by phone at 235-4203

West Side Story

Feb. 17-March 17
Tues. Sat. 8 pm, Sat. Matinee 2 pm

LAMB'S PLAYERS THEATRE
500 PLAZA BLVD • NATIONAL CITY
Just 10 minutes from downtown
474-4542

Continued from page 101

Gymnasium Monday night on a bill with San Diego's entertaining pop-hop band, N-E-1.

In black Africa, music has traditionally been so essential an ingredient of everyday life that those who perform it have never been considered separate or special members of a community. When African musicians have achieved a certain status or notoriety, it has usually resulted from the assimilation of European or American popular styles that by

their nature tend to draw attention to the performer rather than to a specific message. The fact that Tabu Ley Rochereau has enjoyed unprecedented fame and success in Africa for more than twenty years attests not only to his employment of non-African musical elements but also to the variety of those influences necessary to sustain and increase his popularity over two decades.

Rochereau—known in Africa as Le Seigneur Rochereau or simply Tabu Ley—is a forty-

year-old native of Zaire whose African style of guitar playing is the foundation for the Congolese dance music that has become the most popular form in all of Africa. As the artistic director of the Orchestre African Jazz from 1959 to the present (a mid-Sixties Congolese performing group which in its various incarnations has been named African Fiesta, African Fiesta National, and finally L'Africa International Orchestra), Rochereau was already an instrument in the modernization of African music when Fifties Latin music

infiltrated the Zairian idiom. With the absorption of Cuban and Latin American styles (initially played on Spanish guitars) traditional Zairian music continued to expand rhythmically and texturally. By the mid-Sixties Congolese dance music had taken on musical cargo from Latin New York, acoustic guitars had given way to their electric counterparts which in turn encouraged extended improvisation, and the form had acquired its now-familiar gentle swing.

More recent infusions of soul, rhythm and blues, disco, and reggae, the utilization of contemporary rhythm instruments, and Rochereau's own canny adoption of black American modes of showmanship have broadened and solidified the popularity of Congolese dance music in Africa, and have made Rochereau a major star capable of filling sports-arena-size venues in Europe as well as on the Dark Continent. This Tuesday night Rochereau will

(Continued on page 141)

TRIP WEST
RENT-A-RECORD
We rent the top 100 Billboard hits for as low as \$1.10. A membership in our Rent-A-Record Club costs as little as \$19.50.
FEBRUARY SPECIAL!
Rent two top 100 Billboard hits for just \$1.00 with ad.
NEED CASH?
We buy & sell record and tape collections.
CLAREMONT
Baboo & Guitars (next to Target)
398-8444
CHULA VISTA
342-S Broadway
(By R. Next to Walgreens)
426-6136
EL CAJON
141 Pacific Parkway
447-5025
ESCONDIDO
1925 E. Valley Parkway
(inside Imagination)
448-1306

THE PRETENDERS
ON TOUR
THURSDAY & FRIDAY
MARCH 1 & 2-8 PM
GOLDEN HALL
with special guest
THE ALARM
TICKETS \$15.00 & \$10.00
AVAILABLE AT THE TICKET BOX OFFICE & TELERAMA

Wolfman Jack's Golden Oldies Revue
The Coasters
The Drifters
& Freddy Cannon
The San Diego
WILD ANIMAL PARK
THURSDAY & FRIDAY
MARCH 1 & 2-8 PM
GOLDEN HALL

Carole King
A very special benefit for Democratic presidential candidate Sen. GARY HART.
MARCH 11, 8 P.M.
FOX THEATER
720 B STREET
Purchase price for tickets is a contribution to Americans with Hart.
TICKETS—\$12.50 and \$10.50—RESERVED IN ADVANCE. TICKETS AVAILABLE AT THE FOX THEATER BOX OFFICE, SEARS, 32ND ST. NAVAL STATION, AZTEC CENTER AND ALL TICKETRON OUTLETS. FOR INFORMATION OR TO CHANGE TICKETS, CALL 235-4203.
SPECIAL GOLDEN CIRCLE SEATS, INCLUDING A PRE-SHOW RECEPTION WITH CAROLE KING, AVAILABLE AT THE FOX BOX OFFICE ONLY OR CHARGE BY PHONE—235-4203.
Paid for by Americans with Hart.
Radio Latina welcomes
JOSE JOSE
MARCH 29, 8 P.M.
FOX THEATER
720 B STREET
TICKETS \$15.00, \$12.50 ADVANCE. TICKETS AVAILABLE AT FOX BOX OFFICE, SEARS, 32ND ST. NAVAL STATION, ALL TICKETRON OUTLETS, ART-TE CO. (945 BROADWAY) INTERNATIONAL CAMERA (CHULA VISTA), XHRS STUDIO. FOR MORE INFO 235-4203.

BODILIES
Thursday, February 16
WINDOW ROCKS
Friday & Saturday, February 17 & 18
THE SEAT FARMERS
with special guest
HEARD
Jerry Roney • Buddy Blue • Boile Dever • Country Dick
Sunday, February 19
AUDITION NIGHT
Tuesday, February 21
HARD HAT NIGHT
Everyone invited. 6:00-8:00 pm. 50¢ well drinks, 50¢ bottled beer, 99¢ spaghetti dinner plus cheapie 25¢ drafts for the man who has nothing.
Wednesday, February 22
HURRICANES
Rhythm 'n' blues
Home of the Official Olympic Boozers
6149 University Avenue • 583-5700

Flanigan's
LIVE ENTERTAINMENT AND D.J.s—7 NIGHTS A WEEK
Phone 291-8635
5373 Mission Center Rd.
Thursday, February 16 through Saturday, February 18
Live music by **THE LONDON BROTHERS**
Thursday (all night) \$1 drinks
Monday, February 20
Coors College Night
50¢ Coors draft
\$1 well drinks
Tuesday, February 21
Ladies' Night at Flanigan's
\$1 well drinks
Live music by **THE LONDON BROTHERS**
Wednesday, February 22
Fashion International presents Super Fashion Auction
Free giveaways every show. You name the price.
Live music by **THE LONDON BROTHERS**
Coming soon February 27 February 28-March 3
ipso facto

DOC MASTERS
Tuesdays through Saturdays 9 pm-1 am
OH! RIDGE
Sunday & Monday 9 pm-1 am
L.A.
NO COVER CHARGE

JERRY HARRIS
SPIRIT
13th Avenue Ave. 278-9893 Food, cocktails, dancing, air conditioned—21 on up
Thursday TONIGHT
MITCH CORNISH & THE HELLHOUNDS with **LUNA** and **CLAUDE COMA & THE IV's**
Friday FEBRUARY 17
PENETRATORS with **URBAN UMBRELLA** and **SHELF LIFE**
Featuring Steve & Jimmy from the Puggles, Sue Ferguson from Dinettes and Greg from Moon Lamp.
Saturday FEBRUARY 18
DOLL CONGRESS featuring GABRIELLE, voted last year's best female's charisma award—with "Kingdom Rockin'" and from San Diego's voted best new band of the year **LAW OF MOTION** plus **FOREIGN AFFAIR**
Tuesday FEBRUARY 21
Peanut Butter & Blues Jam Hosted by **RICK GAZLAY & BLUE ZOO REVIEW** featuring **MARTA GARRICK, SUITCASE JUAN, JOHN INGRAM, and SKID ROPER**
Only \$1 cover charge. All forms welcome. Sign up by 8.
Wednesday FEBRUARY 22
DAN McLAIN with **MOJO NIXON** and **GARY HEFFERN**
A brief meeting with jazz accompaniment by **JULES FRANK** and **GUY GOODE & THE DECENT TONES** with special guests **ELEVEN SONS** plus **CAPPUCCINO & CHEESECAKE**
Santitas Productions 1983
Tomorrow's Feb. 23rd **THE HEARD WITH THE FRAMES** featuring CARRIE O'HARA, Feb. 24th **JERRY HARRIS & THE SPEEDSTERS**, Feb. 25th **MISS D'MEANOR**, voted best all female band of the year, Feb. 26th **From L.A. those wanted & talented rock women up there SCRAM! SIRENS with ROSE FLORES** and **BEAT FARMERS**, plus **THE OUTSIDERS**, Mar. 2nd **9ix** presents **NEW MARINES** opened for X.
Having Eye **MUSIC REPORTS:** A study of rock music indicates violence has increased more than 100% over a 20-year period. National Coalition On Television Violence chair man Thomas Rodeck noted that Michael Jackson's "Thriller" video, banned in Australia, features a very appalling young hero having fun terrorizing his girlfriend with horror violence. The **Rolling Stones** video "Undercover of Night" banned in England, features intense automatic weapon violence with Keith Richards and Mick Jagger heavily involved in a violent, late last execution. It seems since its beginning rock music has been blamed for an epidemic of programs in the '80s in the death of human morality in the '80s. In the '70s, the music was so loud that reports started circulating, "If you don't want your kids to lose their hearing, don't let them go to rock concerts," and so today the '80s they say violence is rock's forte. Don't blame the music. Blame the times in which we live. As for me I'll keep a rocking, rock & roll, and when I die don't bury me in no lonesome field, spread my ashes all over the land so I can keep in touch 70 music & **YESTERDAYS**, Feb. 2nd **Lama** open of opening a new **Same Girl** has played a lot of jazz fusion with fairly cheap, a lack of rock with third world rhythm and punk avant overtones. You figure it out but damn good about it. **The Penetrators** came to life during the show with a new surprise singer, **Walking the Beat**, Feb. 8th **Darlowe's** first San Diego debut proved that you gotta start somewhere. **Darlowe** is such a sweetie, the nicest thing I ever saw is the band needs an avalanche of work. **Urban Umbrella** was good, tired, boring and almost superb all at different times. **Laws of Motion** probably played one of their best sets ever but as the crowd thinned at the end, could they be a bit too powerful?—Congratulations. **Any Winkus** turning 21 on February 2nd, just don't look back. **Steve Roper**, S.O. Union's correspondent, left early—didn't want to be caught falling in sleep. **Jim KGB Daddy McLane** was by leaving me a souvenir—his hat. **Tony Creed** is getting married. March 10th—what hat? **Sam Patterson**, who at one time looked **DPX2**, came by Saturday and brought such a large party it took up the whole front room. I asked **John & Greg Seely** was still fun—'As we're married. I hate to waste space, but this is a real party. I almost fell over when the **Big MR** bought a ticket Saturday. He must be learning in the dough. **Sara** good friend of the **Big MR** party is still looking good these days. **Wen** quit his job—oh no, does that mean we'll be seeing more of him? **Whitney** brought by his latest creation, a look at rock's past and future. Please apply for "medi-car" care. **Paul Sansone's** checking for a roommate, please apply to barbie dolls and bring your overnight bag for the deal. Next week the making and remodeling of **War Horse**—a world premiere. Thanks all!

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(continued on page 141)

Audien

MUSIC TELEVISION
AND
91X

THE PRETENDERS
with special guest
THE ALARM

ON TOUR

THURSDAY & FRIDAY
MARCH 1 & 2-8 PM
GOLDEN HALL

SEE LISTING FOR TICKET INFORMATION
CALL THE SAN DIEGO OFFICE AT TELUS 670-7700

Wolfman Jack's
Golden
Oldies Revue
The Coasters,
The Drifters
& Freddy Cannon
Feb. 18-20
Sat., Sun. & Mon. 3 p.m.
Free with admission
The San Diego
WILD ANIMAL PARK
There's no place like it on earth

BODIES

Thursday, February 16

WINDOW ROCKS

Friday & Saturday, February 17 & 18

THE BEAT FARMERS

with special guest
HEARD

(Jerry Rains • Buckle Blue • Rattle & Shake • Country Dick)

Sunday, February 19

AUDITION NIGHT

Tuesday, February 21

HARD HAT NIGHT

Everyone invited. 6:00-8:00 pm 50¢ well drinks, 50¢ bottled beer, 99¢ spaghetti dinner plus cheap 25¢ drafts for the man who has nothing.

Wednesday, February 22

HURRICANES

Rhythm 'n' Blues



Home of the Official Olympic Hostess

6140 Highland Ave.

Flanigan's
LIVE ENTERTAINMENT AND D.J.s—
7 NIGHTS A WEEK

Phone 291-8635
5373 Mission Center Rd.

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Saturday, February 18
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Thursday (all night) \$1 drinks

Monday, February 20
Coors College Night
50¢ Coors draft
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Ladies' Night at Flanigan's
\$1 well drinks
Live music by **Animals**


Wednesday, February 22
Fashion International presents
Super Fashion Auction
Free giveaways every show. You name the price.
Live music by **Animals**

Coming soon February 27 **ipso facto** February 28-March 3 **Club**

DOC MASTERS
at the Shelter Island Manna Inn
Phone 223 2572


Tuesdays through Saturdays 9 pm-1 am

OH! RIDGE



Sunday & Monday 9 pm-1 am

L.A.



NO COVER CHARGE

[illegible]

(continued from page 12)
bring the twenty-four musicians, singers, and dancers of L'Africa International Orchestra, and guest female vocalist **Milla Bel**, to Club Reggae on Broadway for a performance honoring Black History Month.
In other concerts this week, blues guitarist **Lennie Brooks** ends his two-night San Diego

engagement with a performance tonight, Thursday, at the Belly Up on Friday.
Green On Red — one of the worst excuses for a rock and roll band I've ever heard — will play at SDSU's Backdoor, and on Saturday, the concerts include **45 Grave**, **TSOL**, **Community FK**, and **Eleven Sons** at the Adams Avenue Theater; and

Doll Congress, Army of Love, Laws of Motion, and Foreign Affair at the Spirit.
Sunday has aging but still active **Jean Baus** performing a concert to benefit the San Diego County Draft Resisters Defense Fund in Golden Hall, downtown; and bluesman **John Lee Hooker** and the **Blond Bruce Band** at the Belly Up.

CONCERTS
Lennie Brooks: Belly Up Tavern, tonight, Thursday, call for time, 143 South Cedros Avenue, Solana Beach, 481-9022.
Green On Red: SDSU's Backdoor, Friday, February 17, 9 p.m. 265-6562 or 265-6947.
45 Grave, TSOL, Community FK, and Eleven Sons: Adams Avenue

Theater, Saturday, February 18, 8 p.m., 3325 Adams Avenue, Normal Heights, 565-9947.
Doll Congress, Army of Love, Laws of Motion, and Foreign Affair: Spirit, Saturday, February 18, 9 p.m., 1130 Buena, 276-3993.
Jean Baus: Golden Hall, Sunday, February 19, 7:30 p.m., Community Concourse, downtown, 236-6510.
John Lee Hooker and the Blond Bruce Band: Belly Up Tavern,

Sunday, February 19, call for time, 143 South Cedros Avenue, Solana Beach, 481-9022.
Paulie and the Beasts: Rodeo, Sunday, February 19, call for time, La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.
UB40 and N-E-I-U: UCSD Gym, Monday, February 20, 8 p.m., 452-4090.
Tabo Lay Rocheman, Milla Bel, and L'Africa International

Orchestra: Club Reggae on Broadway, Tuesday, February 21, 8 p.m., 24th and Broadway, Golden Hill, 263-1566 or 239-5139.
Elta James: Belly Up Tavern, Thursday, February 23, call for time, 143 South Cedros Avenue, Solana Beach, 481-9022.
Simon Townsend: Rodeo, Sunday, February 26, 8 p.m., La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590 or 483-6339.

The Band: Rodeo, Thursday, February 28, call for time, La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.
The Pretenders and the Alarm: Golden Hall, Thursday and Friday, March 1 and 2, 9 p.m., Community Concourse, downtown, 236-6510.
Madness and Mr. Mez: UCSD Gym, Friday, March 2, 8 p.m., 452-4559.
GRH and Personal Conflict: Adams Avenue Theater, Sunday, March 4, 8

p.m., 3325 Adams Avenue, Normal Heights, 565-9947.
Carole King: Fox Theater, Sunday, March 11, 8 p.m., 720 B Street, downtown, 235-4203.
Echo and the Bunnymen and Let's Active: SDSU's Montezuma Hall, Thursday, March 15, call for time, 265-6562 or 265-6947.
Peter, Paul, and Mary: Fox Theater, Friday, March 16, 8 p.m., 720 B Street, downtown, 235-4203.

Yes and Berlin: Sports Arena, Tuesday, March 27, 8 p.m., 224-4176.
CLUBS
Club listings are compiled by Linda Nervi. If you wish to be included, please call 485-9422 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

Ducktail Revue

50s Rock & Roll



Entertainment from 9:00 pm-1:30 am
Tuesday through Saturday
'50s Costume Party
Thursday, February 16 — 1st prize, 2 free dinners

Anthony's Harborside

Directly across from Anthony's Fish Grotto, on Harbor Drive. For reservations: 232-6358. Lunch 11:30 am-4:00 pm Monday-Friday. Dinner 4:10-10:30 pm. Happy Hour with free live 6 o'clock Monday-Friday 4:00-6:00 pm.



BRUCE CAMERON/ HOLLIS GENTRY JAZZ ENSEMBLE

Every Friday & Saturday
through February 9:30 pm-1:30 am

BIG CITY BLUES BAND

Every Wednesday & Thursday
9:00 pm-1:00 am No cover

JAM SESSION

Every Sunday & Monday
No cover *
Sunday 7:00-11:00 pm *
Monday 8:00 pm-midnight

CROSSROADS

345 Market Street • 233-7856
Downtown in the Gaslamp Quarter on the corner of 4th & Market

MONK'S

Tonight through Sunday

U.S. Male



On Sunday, February 19 The Padres & Monks get together for Muscular Dystrophy between 6 pm and 8 pm
Kurt Bevacqua and other Padres will be guest bartenders.
50¢ draft (all proceeds go to MDA)
50% of all other sales to MDA
Watch the 1983 Padre Highlights
U.S. Male at 8 pm

Live entertainment every night
Thursday is happy hour all night
Every Tuesday "Fantasy Fashions" Auction

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

the =OLD= pacific beach =CAFE=

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

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

Monday & Tuesday
9:30 pm-1:30 am **Echoes** Rock 'n' roll
Tuesday is **Restaurant Employee Night**
Wear your T-shirt. \$1.00 drinks.

4287 Mission Blvd., Pacific Beach 270-7522

Tickle Your Tastebuds.*



DOS AMIGOS MEXICAN FOOD

*Family Prices—Most menu items under \$5.
1904 Quivira Rd. • West of Sea World in Marina Village • 223-8061



8022 Clairemont Mesa Blvd. 560-8022

Wednesday & Thursday NO COVER

Thursday, February 16
**ALL NEW STAGE SHOW
DURING LADIES'
HAPPY HOUR 5-9 PM**
No cover.

Thursday-Saturday & Wednesday,
February 16-18 & 22, 9 pm

DEVOCEAN

Sunday, February 19, 8 pm
KPDP 1360 presents
**"AFTERNOON TEA DANCE"
THE CURT STAN'S BIG BAND**

Monday, February 20, 8 pm
**HAL CROOK
14-PIECE JAZZ BAND**

TUBAMAN'S GRANDSLAM SALOON

Formerly Andy's Saloon.
New second location—
Tuba Too
Entertainment nightly.

Saturday
Tonight
Friday
Sunday
Monday
Tuesday
Wednesday
Chicago Six Jazz Band
Raggle Taggle jazz, swing
Top 40 D.J., 8:00 pm-1:00 am
**Family Bluegrass Band &
Barbecue** 7:00 pm
Video Rock Concert 9:00 pm
Pep Boys jazz, swing 9:00 pm
Lucky Larry D.J.

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

Tuba Mans #1

Friday
Saturday
Sunday
Men That Don't Work
rock 'n' roll 9:00 pm
West Coast Band 9:00 pm
Jam Session 8:30 pm
2551 University Ave. (just east of Texas St.)
295-9426



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

MALCOLM

Thursday, Friday & Saturday, February 16, 17 & 18



RICK ELIAS BAND

Sunday & Monday, February 19 & 20, 26 & 27
**EVERY WEDNESDAY IS
DOLLAR NIGHT**
Draft beer & Wine \$1.00 Well drinks \$1.25

Every Friday Rock & Roll Happy Hour
Two bands starting at 5:30

* FREE FOOD *
GREAT DRINK
SPECIALS

Notice
to Appear
5:30-8:30

Coming Attraction
Tuesday-Saturday, February 21-25



AT THE ALAMO

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

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



VIDEO DANCE 2 GIANT SCREENS

EVERY TUESDAY
LADIES' NIGHT SPECIAL
Wine • Bunches • Beer • With drink
★\$1 ONE BUCK \$1★
for every year
ALL NIGHT LONG

EVERY WEDNESDAY
LADIES' T-SHIRT NIGHT
The original amateur T-shirt night is back.
\$200 CASH PRIZES
Call 276-2240 or 276-3437 for details

EVERY THURSDAY
FASHION INTERNATIONAL
presents
SUPER FASHION AUCTION



You name the price. Free giveaways every show (2 shows)

75c

ANY DRINK IN THE HOUSE
Every Wednesday
from 8:00 pm to 9:59 pm

FRIDAY & SATURDAY
BIG FUN ROCK WEEKEND
Door charge: Tuesday-Thursday \$2;
Friday & Saturday \$3

**3093 CLAIREMONT DRIVE
SAN DIEGO 276-3437**
Adjacent to Clairemont Bowl

Saturday, Turi Room: True Spirit, contemporary, Tuesday through Saturday, Derby Room: Recorded music with DJ Lou Taverna, Thursday through Saturday.

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640: The Siers Brothers, rock and Beatles music, Thursday through Saturday; Ricky and the Jets, vintage rock, Sunday and Monday; BBC, rock and roll, Tuesday and Wednesday.

Beaches

Almea's, Hotel La Jolla, 7766 Fay Avenue, La Jolla, 454-3001: Bruce McKittrick, contemporary piano and vocals, Tuesday through Saturday; J.J. Frank, contemporary and jazz piano, Tuesday through Friday happy hours.

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

"Bahia Belle," at the dock, Bahia Hotel, 988 West Mission Bay Drive, Mission Bay, 488-0551: Main Street, contemporary music for dancing, Friday and Saturday.

Bahia Hotel, 988 West Mission Bay Drive, Mission Bay, 488-0551: Mercedes Lounge: Forward Motion, contemporary dance music, Tuesday through Saturday; jazz jam session with Jeanne and Jimmy Cheatham, early evening Sunday; Piano Bar: Buddy Reed, Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

Beach Club, 1901 Bacon Street, Ocean Beach, 222-6822: The Hurricanes, blues and rhythm and blues, Thursday; Flute, rock and roll, Friday and Saturday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170: The Spud Brothers, comedy and vintage rock, Thursday through



GREEN ON RED, Friday, SDSU's Backdoor

Saturday: Delmo, contemporary, Sunday: Ken Anderson, contemporary, Monday: "The Gong Show" with Robb Huff, Tuesday: Thunderbolt the Wonderbolt, rock and roll, Wednesday.

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

Chuck's Steak House, 2250 Prospect Street, La Jolla, 454-5325: Heaven and Earth, jazz, Wednesday through Saturday.

The Comedy Store, 916 Pearl Street, La Jolla, 454-9176: Alan Bursky, Johnny Dark, and Bill Manard, comedy, Thursday through Saturday; amateur night, Monday.

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

Hakoon, 4258 West Point Loma Boulevard, Loma Portal, 225-9550: Four Eyes, rock and roll, Thursday through Saturday; Notice to Appear, rock and roll, Friday happy hour; the Rick Elias Band, rock and roll, Thursday through Saturday.

Sunday and Monday: Moving Targets, rock and roll, Tuesday and Wednesday.

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

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

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

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220: Chabland, rock and roll, Thursday through Saturday; Bobby Chevrolet with the Shames, rock and blues, Sunday and Monday; the Shake, rock and roll, Tuesday and Wednesday.

La Avenida, 1301 Orange Avenue, Coronado, 435-6852: The Rockaways (formerly Switch Craft), music and fun from the '50s to the '80s, Friday and Saturday.

La Puente del Sol, 5450 La Jolla Boulevard, La Jolla, 459-6834: Colin and Karen, contemporary, Friday and Saturday.

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

Le Chalet, 5046 Newport Avenue, Ocean Beach, 222-5300: Fuse, rock and roll, Thursday; Paris, rock and roll, Friday and Saturday; the Source, rock and roll, Sunday and Monday; Suspect, rock and roll, Tuesday and Wednesday.

McP's, 1107 Orange Avenue, Coronado, 435-5280: Johnny Cadillac and Ace, contemporary, Thursday through Saturday.

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

Moby's Brother, Adam's RP Restaurant, 1403 Rosecrans Street, Point Loma, 226-1871: Espresso, contemporary, Monday and Tuesday; Delmo, contemporary, Wednesday and Thursday; Cowjazz, country and jazz, Friday and Saturday.

Mom's Saloon, 945 Carner Avenue, Pacific Beach, 483-7727: Brats, rock and roll, Thursday through Sunday.

Muhney's, 1031 Orange Avenue, Coronado, 435-4969: John Ingram, contemporary, Friday and Saturday; talent night, Sunday.

Muhney's, 4230 Mission Boulevard, Pacific Beach, 483-7383: Rick Coxy, contemporary, Friday and Saturday.

Mustang Club, 2595 Sports Arena Boulevard, Loma Portal, 223-5596: Coyote, country, Tuesday through Saturday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7522: Jim Hawley, contemporary, Wednesday through Saturday; the Bruce Cameron and Hollis Center Ensemble, jazz, Sunday; the Echoes, 60s rock, Monday and Tuesday.

Rodney Inn, 2901 Nimitz Boulevard, Loma Portal, 224-3655: Mixed Company, contemporary, Friday and Saturday.

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

POLKA DANCES
every Friday & Saturday
at 8:00 pm
ALL-YOU-CAN-EAT
SMORGASBORD
from 5:00 pm
\$5.25
Bavarian Inn
1410 Broadway, Club Vita
425-4000



MBILIA BEL, Tuesday, Club Haggan on Broadway

Wednesday through Saturday.

Texas Teahouse, 4970 Voltaire Street, Ocean Beach, 226-8849: Tom "Cal" Courtney, blues, Thursday; the Echoes, 60s rock, Monday and Tuesday.

Tuba Man's No. Two, 7149 El Cajon Boulevard, East San Diego, 698-6042: Raggle Raggle, jazz and variety, Thursday; recorded music, Friday; Pearl Pacific Discoland

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

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay, 274-4630: Shine It On, contemporary, Thursday through Saturday; musical entertainment.

Sunday and Monday, club call for information.

Wideman, 1925 Quivira Road, Marina Village, Mission Bay Park, 223-2335: Moving Targets, rock and roll, Thursday through Saturday; the West Coast Twisters, vintage rock, Tuesday; Clubland, rock and roll, Wednesday.

San Diego North

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

The Adlon, 3993 Clairemont Drive, Clairemont, 216-2240: Flywell, rock and roll, Tuesday through Saturday.

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

Black Angus, 10370 Friars Road, Mission Valley, 565-5862: Kicks, rock and roll, Tuesday through Saturday.

The Blarney Stone Pub, 5617 Balboa Avenue, Clairemont, 279-0333: Irish music with Sean McVicker, Wednesday through Saturday; Jeff Bryan, Sunday.

Whiskey Flats

Back by popular demand—celebrating the 20th anniversary of the Beatles' arrival in America



Stars of Dick Clark's hit TV movie: "Birth of the Beatles" Stars of the smash Broadway hit: **Beatlemania**
"Good God, they sound right! . . . a tasteful emotional, high-times show." Entertainment Review, Harrah's Reno & Tahoe
"They are hauntingly familiar . . . they jolt your sense of time . . ." Atlantic City Press
"Rain is the next best thing to seeing the Beatles. If you can't go ahead, at least you can look back . . ." The Denver Post
" . . . Oh, that music. Beatle music; hard, straight, Lennon-McCartney-would-have-approved, rock-n-roll music . . ." Phoenix-Gazette

Tuesday, February 28
No opening act—show starts promptly at 9:00 pm
Dance floor open.
Advance tickets now on sale: \$6.00. Call 745-8640 for information

March 15, 9:00 pm
STRANGE DAZE
A tribute to The Doors

February 14-18, 9:00 pm
SIERS BROS.

3 huge video screens
Whiskey Flats, 1260 W. Valley Parkway, Escondido

BACK DOOR (IS GO)
9IX presents
This Friday, February 17, 9:00 pm
America's #1 garage band?
GREEN ON RED
with special San Diego guests
TELL-TALE HEARTS
Students \$4.50 General \$5.50
Coming soon:
Feb. 24—**OUTER CIRCLE** plus special guest.
March 2—**KGB** presents **STEELER**—heavy metal returns with vengeance.
March 7—**ICICLE WORKS**
March 15—**ECHO & THE BUNNYMEN** Montezuma Hall.
YOUR A.S. AT WORK!
Tickets available at all Ticketron outlets, Aztec Center box office and Off the Record. For more information: 265-6847 or 265-6562. Presented by the Associated Students of S.D.S.U.

TONIGHT B-100 WEEKEND WARM-UP 25c DRINKS
Ladies' Night
SUNDAY NIGHTS ONLY
FUNK & SOUL MUSIC
MONDAY NIGHTS ONLY—LIVE JAZZ
MISS ELLA RUTH PIGGEE
WEDNESDAY NIGHTS ONLY—NO DRESS CODE
NO COVER CHARGE
LADIES' NIGHT
PROFESSIONAL MAGICIAN BARTENDERS
VIDEO CLUB • RESTAURANT • MAGIC LOUNGE
Dress code: no cover charge; must have proper ID.
1205 El Cajon Boulevard (1 block east of College Blvd.) 287-7332

Which one has had the frontal lobotomy?

Steve Hudson Tommy Rocker
Tuesday-Saturday Sunday & Monday



Wrong.



887 Camino del Rio, Mission Valley
291-1638

Barbara Caster, pop and standards.
Friday and Saturday; Ann Denning,
piano bar, Sunday through Tuesday.

Fat City/China Camp, 2137 Pacific
Highway, downtown, 232-0686.
Harvey and 52nd St. live, jazz,
swing, show tunes, and pop, Friday
and Saturday.

Hotel San Diego, 339 West
Broadway, downtown, 234-0221.
Skip Garcia, contemporary, oldies,
and comedy, Monday through Friday
happy hour; Wayne Jure and
Richard James, jazz, Friday and
Saturday.

Imperial House, 505 Kalmia (at
Park Boulevard), Hillcrest.
234-3235: Richard James, jazz
piano, Wednesday through Friday
happy hour; Wayne Jure and
Richard James, jazz, Friday and
Saturday.

"The Invader," at the dock at 1066
North Harbor Drive, downtown.
298-8066: The Invaders,
contemporary music for dancing,
early evening seven nights.

Jolly Roger, 807 West Harbor
Drive, Seaport Village, 233-4300:
John Barker and Melissa
McCracken, contemporary,
Wednesday through Saturday.

Mandolin Wind, 308 University
Avenue, Hillcrest, 297-3017: King
Biscuit Blues, blues and rhythm
and blues, Thursday through
Saturday.

**Mona Lisa Restaurant and
Cocktails**, 2061 India Street,
downtown, 234-4893: Gay and
Jackie with Gil Warner and guests,
Italian songs, pop standards, and
opera, Saturday.

Our Place, 2424 Fifth Avenue,
Hillcrest, 232-1773: John Englin,
show tunes and requests, Tuesday
through Thursday happy hours; the
Bobby Gordon Trio, 30s and '40s
swing, Friday and Saturday.

Pacific Wine Bar and Bistro, 480
Market Street, downtown.
239-9839: Mel Goot, jazz, early
evening Thursday through
Saturday (downtown).

Patrick's II, 428 F Street,
downtown, 233-3077: The Sy
Rainey Trio, jazz, Wednesday; Pro
Brighton's Preservation Jazz Band,
jazz, early evening Thursday;
Niterain, 50s and 60s light rock
for dancing, early evening Friday
and Saturday.

Prophet Restaurant, 4451
University Avenue, East San Diego.
253-7448: The Orion Duo, classical
guitar, early evening Wednesday
and Saturday; Lori Bell and Friends,
jazz, early evening Thursday; Lori
Bell and Shep Meyers, jazz, early
evening Sunday.

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

Salerno's, 3102 University Avenue,
North Park, 280-6963: The Richard
James Trio and Charles McPherson,
jazz, early evening Tuesday and
Thursday; Richard James, jazz
piano, Ann Williams, vocals, early
evening Wednesday; Anna
Storrsen, Herman Salerno, and
guests, opera highlights, pop, and
show tunes, early evening Friday
and Saturday.

Shorston Harbor Island, 1380
Harbor Island Drive, Harbor Island.
291-2900: George Colovos and Co.,
contemporary, Tuesday through
Saturday; Bucktail Revue, vintage
rock, Thursday and Friday happy
hours and Monday evening.

Solidad's, 425 West B Street,
downtown, 232-7588: Ron
Satterfield and Kevin Lettias, jazz,
Thursday through Saturday.

Tom Ham's Lighthouse, 2150
Harbor Island Drive, Harbor Island.
291-9116: Duffy and Melissa,
contemporary, Wednesday through
Sunday; Donna Cole,
contemporary, Monday and
Tuesday.

The Bar

Spirits & Cheers

HARBOR ISLAND'S ONLY CONTINUOUS

**88¢
HAPPY HOUR**

ALL REGULAR COCKTAILS
11:00 am until closing, 7 days a week.
Hors d'oeuvres from 4:00-7:00 pm daily.
Entertainment from 6:30 pm, Tuesday-Saturday.



1960 Harbor Island Drive, San Diego 291-6700

San Diego's Classic
Country
Saloon

ABILENE

Join us for a dancin' good time Monday thru
Saturday... and if you can't dance, we'll teach you
Tuesday, Wednesday and Thursday from 7-9 p.m.
Weeknight Happy Hour is from 4 to 9 p.m. with
Munchies served until 6 p.m. Wednesday and
Ladies Night with \$1.00 Margaritas.

SUNDAY COUNTRY BRUNCH
served 10 a.m. - 2 p.m.

Now Appearing



Tuesdays - Saturdays
beginning at 9 p.m.

Town & Country Hotel, Mission Valley, 291-7151

Bobby G's

Thursday-Saturday, February 16-18

THE ECHOES



Sunday-Tuesday, February 19-21
Last time to hear the great sounds of
ILLUSION
in North County. Don't miss out!



Wednesday-Saturday, February 22-25
THE SOURCE
You've got to like
these guys—they're hot!

WATCH THE WINTER OLYMPICS ON OUR WIDE SCREEN TV.
GOLD SHOOTERS FOR \$1.00 WHEN U.S.A. WINS THE GOLD.

485 FIRST ST., ENCINITAS 436-7397

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

Trifone, 6011 El Cajon Boulevard,
East San Diego, 583-2204: Ella
Ruth Piggie, jazz and blues,
Thursday through Saturday.

Tuba Man's, 2551 University
Avenue, North Park, 295-9426: Men
That Don't Work, rockin' country
blues, Friday; the West Coast Band,
rock and roll, Saturday.

Tuba Man's No. 2, 7149 El Cajon
Boulevard, East San Diego.
698-6042: Raggle Taggle, jazz and
boogie woogie, Thursday; recorded
music, Friday; Pearl Pacific
Duo/land Band, Dixieland,
Saturday; Family Bluegrass Band,
bluegrass, Sunday; video rock,
Monday; the Pop Boys, jazz, swing,
and rock, Tuesday; Lucky Larry,
oldies, Wednesday.

East County

Baxter's, 1025 Fletcher Parkway, El
Cajon, 442-9271: The Head Band,
rock and roll, Tuesday through
Saturday.

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

Blarney Stone Too, 7059 El Cajon
Boulevard, La Mesa, 463-2263: Irish
music with Jeff Bryan, Tuesday;
Brian Connelly, Wednesday through
Sunday.

The Boondocks Restaurant, 6320
Parkway Drive, La Mesa, 465-3660:
Bruce Robbins, contemporary,
Sunday and Monday.

Boil and Boar, 690 North Second
Street, El Cajon, 440-5757: Chain
Reaction, contemporary, Tuesday
through Saturday; Delene,
contemporary, Monday.

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

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

Don's West, 5286 Baltimore Drive,
La Mesa, 462-0533: Sheridanah,
country, Wednesday through
Sunday, with country dance lessons
early evening Wednesday and
Thursday.

Flam Springs Inn, 15505 Highway
80, El Cajon, 443-5568: Free Rein,
country, Friday through Monday.

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

Hungry Hunter, 402 Fletcher
Parkway, El Cajon, 442-0517: Ed
Cunningham, contemporary,
Tuesday through Thursday; Delene,
contemporary, Friday and Saturday.

Kennedy Street, 11377 Woodlake
Avenue, San Diego, 448-3402:
Southbound, country, Friday
through Sunday.

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

Live Old Springs Resort, Old
Highway 80, Boulevard, 766-4288:
Romnie Lee and the Trademarks,
country, Friday and Saturday.

Lorenson's, 596 Broadway, El Cajon,
442-9536: The Heart of Music Duo,
contemporary and standards,
Tuesday through Saturday; Pro
Brighton's Preservation Band,
Dixieland jazz, Sunday and Monday.

Magnolia Mulwoney's, 6861
Magnolia Avenue, Santee.
448-8550: Random Sample, rock
and roll, Thursday through
Saturday.

Mr. Bill's Backroom Saloon, 399
North Magnolia, El Cajon, Hudson
and Best with Dave Stierman,
contemporary and variety,
Wednesday through Saturday.

Nite Owl East, 667 North Mollison
Avenue, El Cajon, 447-3854: Vision,
contemporary, Tuesday through
Saturday.

Our Favorite Place, 8646 Mission
Corporation, Santee, 445-6240: Bob
Sortillon and Key Largo,
contemporary and oldies, Thursday
through Saturday evening, and
early evening Sunday.

The Owl How Inn, 9616 Campo
Road, Spring Valley, 469-9616: Dan
Rivers and Terry Martin, country.

The Atlantis Showroom

Tuesdays thru Saturdays
now appearing

Elements

The Atlantis

on Mission Bay next to Sea World
224-2434

WE'RE OVERSTOCKED! COME SEE THE LATEST PRO GEAR WHILE THE SAVINGS ARE GREATEST!

CLEARANCE SALE

CLEARANCE SALE

CLEARANCE SALE

Closeout Bargains Drastic Reductions

ELECTRIC GUITARS

- New Fender Squire Stratocaster list \$369... now \$289
- New Fender "62" jazz bass, vintage list \$999... now \$699
- New Leo Paul studio model, custom two pat. app. pickups, list \$799... now \$579
- Gibson Challenger, list \$299... now \$199
- New Mini Guitars, v-size guitars, Strat & L.P. styles, list \$239... now \$129
- New Mondo Flying V list \$334... now \$139
- New G.A.L. Guitars "50% off" example, model S-500, two pick-ups, with coil splitting, maple neck, list \$855... now \$427.50
- Beginner Special Guitar, amp, cord, strap, book & one FREE lesson \$229 value, now only \$169
- Rickenbacker 4001 bass, black, unbreakable \$279
- New B.C. Rich W.I. series in stock! Mockingbird, Eagle, Bitch, now in outrageous colors, all on sale!

ACOUSTIC GUITARS

- Yamaha 6-231 classical * more than 50% off * list \$205... now \$99
- Montoya F-18 steel string (great for beginners) list \$159... now \$89
- Epiphone by Gibson, "50% off" list \$299... now \$149
- New Yamaha Handmade (great tone) list \$849... now \$489
- New Dvation Balladeer 1611-4 acoustic-electric, list \$645... now \$379

AMPS AND ACCESSORIES

- Roland JC 120 list \$775... now \$499
- Roland Spirit Bass 30 list \$295... now \$199
- New Laney Bass Amp 150 watt, parametric, pre and post EQ, graphic EQ, 15 speaker self contained, list \$999... now \$729
- New Fender "Sleekies" amp now in stock! All prices reduced.
- Pokey Monitor Amp with EQ, 400 watts used \$149
- New Roland Play Bus with headphone... now \$169
- H.M.E. wireless system used \$129
- Ibanez DR 500 delay, Overstocked list \$349... now \$229
- Bill Lawrence acoustic pick-up list \$72... now \$42
- Headphone guitar amp list \$44... now \$29
- New Roland Space Echo, RE 150 list \$499... now \$299.

DRUMS

- Sears Drum Kits—includes stand, cymbal and sticks. Great for beginners, list \$99... now \$59
- C.E. 700 S-place practice pad set, list \$149... now \$119
- C.E. 700 Conga set with stand, list \$569... now \$299
- New Pearl Export Series S-place kit with power toms * 40% off * list \$1180... now \$699
- Evere drum heads 2 for 1 (limited to stock on hand)
- Yama Supersaver * come see the Billy Dabham model drum set up list \$5,000 excellent condition used \$2,500
- New Ludwig standard S-place kit with hardware * 60% off * list \$1175... now \$499
- Drum caddy gloves, now in stock \$13.95

KEYBOARDS

- Roland JX3P programmer PG200 list \$269... now \$159
- Roland combo piano, EP6080 list \$850... now \$499
- Roland piano plus, EPW with auto/rhythm list \$695... now \$299
- Roland Stage 77 (good condition) used \$479

565-8814

Open Mon-Sat 10-7, Sun 12-5:30
5035 Shawline St., San Diego
Conveniently located one block east of Hwy 805
on Clairemont Mesa Blvd. (behind Arby's)



Fender, Roland, Hondo, now at the lowest prices of the year!!!

Tuesday through Thursday; Carly Lyon and the Sundowners, country, Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon, 444-4111. Status, rock and roll, Thursday through Saturday; Bandit, rock and roll, Sunday and Monday; Igo Fato, rock and roll, Tuesday and Wednesday.

Reuben's, 5455 Grossmont Center Drive, La Mesa, 465-3464; True Spirit, contemporary, Tuesday through Saturday.

Secton's, 7353 El Cajon Boulevard, La Mesa, 460-1500; Steve Mouzes and Finest Action, contemporary, Tuesday through Saturday.

Silver Spur, 7941 Mission Gorge Road, San Jose, 448-4882; Lighten's Train, country, Wednesday through Saturday.

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

The Turquoise Lounge, 5975 Severin Drive, La Mesa, 465-1525; Hard Times, rock and roll, Tuesday through Saturday.

Van Winkle's, 10055 Mission Gorge Road, San Jose, 449-0905; California, country, Thursday through Saturday.

Saturday, live rock and roll, Sunday and Monday, club for information; Crystal, rock and roll, Tuesday and Wednesday.

Dock's Cocktails, 317 Third Avenue, Chula Vista, 422-1566; Lee

Louides Restaurant, 1125 National City Boulevard, National City, 474-4442; Vergie and the Orient Express, contemporary dance music, Friday and Saturday.

Marisol, 1680 Broadway (at Main

Montana, contemporary variety, Friday and Saturday; Mike Sanders, contemporary variety, Sunday through Thursday.

Wild Turkey, 5080 Bonita Road, Bonita, 397-2550; The Blitz

BBC, Whiskey Flats
The Blitz Brothers: Wild Turkey
Bobby Chevrolet: Jose Murphy's
Bratz: Mom's Saloon

The Breakers: Hill House
Claude Coma and the Pies: Spirit
Clubland: Jose Murphy's, Windrose
Mitchell Cornish and the Hill
Hounds: Spirit

Crystal: Dance Machine
Destiny: Black Angus/El Cajon
Dix Debonaire: Belly Up Tavern,
Distillery Nightclub
Dirt Chase: Hill House
Doll Congress: Spirit

Ducktail River: Sherman Harbor
Island, Anthony's Harborside
The Echoes: Bobby G's, Old Pacific
Beach Cafe
Eleven Seas: Spirit

The Rick Elias Band: Halcyon
The Features:
Mulaney's/Excondido
Flywell: Alamo
Foreign Affairs: Spirit

Fortune: The New Treppie Lounge
Four Eyes: Halcyon
Fuss: Beach Club, Le Chateau
Guy Goode and the Decent Times:
Spirit

Hard Times: Turquoise Lounge
The Head Bands: Baxter's, Navajo
Jm
Gary Jefferson: Spirit
The Herons: Lehi's Greenhouse
The Higgins Hill House
Huskers: Bobby G's

Incongruous Rockers: Ralph and
Baldie
In Color: Distillery Nightclub
Ipo Fact: Park Place
Kicks: Black Angus/Mission Valley
L.A. Doc Masters: Donaghi's
Lava of Madness: Spirit

The London Brothers: Flanigan's
Loma: Spirit
The Mar Dels: Belly Up Tavern
Dan McLain and Mojo Nixons: Spirit
Men That Don't Work: Tuba Man's
Moving Targets: Windrose,
Halcyon

Network: Black Angus/El Cajon
Noties to Apppear: Halcyon
Pais: Le Chateau
The Penetrators: Spirit
The Pop Boys: Tuba Man's No. 2
Quest: Navajo Inn
Random Sample: Magnolia
Mulaney's

The Rebels: Jay's
The Reflectors: Camo's
Ricky and the Jets: Glamor's,
Whiskey Flats
RPM: Dance Machine
The Shakes: Jose Murphy's
Shelf Life: Spirit
The Silver Brothers: Whiskey Flats
Some Girls: Mulaney's/Excondido



TABU LEY ROCHEAU, Tuesday, Club Reggae on Broadway

South Bay

Black Angus, 707 E Street, Chula Vista, 426-9200; Destiny, rock and roll, Tuesday through Saturday.

Bull N' Stick, 608 Palm Avenue, Imperial Beach, 429-5330; Transaction, rock and roll, Thursday through Saturday.

China Pie Restaurant, 569 H Street, Chula Vista, 426-5951; Jeff Bryan, acoustic contemporary, Thursday through Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1181; Savory Brothers, country, Tuesday through Saturday; vintage rock, Sunday and Monday, call club for information.

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1181; RPM, rock and roll, Thursday through

Whittington, contemporary and country, Thursday through Saturday.

Hungry Hunter, 1344 Palm Avenue, Imperial Beach, 423-0953; Colin and Karen, contemporary, Thursday; live entertainment, Friday and Saturday, call club for information.

Hutch's, 1463 Palm Avenue, Imperial Beach, 423-3479; Leather and Lace, country, Friday and Saturday.

Joe's, 415 Broadway, Chula Vista, 420-4828; Louie and Pita, contemporary and Latin, Thursday through Saturday; the Rebels, rock, odes, and Latin, Tuesday and Wednesday.

Landmark Cocktail Lounge, 2531 Sweetwater Road, National City, 475-7313; Fonda Turner and the Silver Spurs, country, Friday and Saturday.

Street), Chula Vista, 429-8045; Colour, Latin, Thursday through Saturday.

The New Trophy Lounge, 999 National City Boulevard, National City, 477-5753; Extreme Reaction, contemporary, Sunday through Tuesday; Fortune, country and vintage rock, Friday and Saturday.

Oasis Bar, 1121 Third Street, Chula Vista, 426-2977; Four Star Country, country, Thursday through Sunday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, 479-3537; Wayne Gire and Temp Irwin, contemporary, country rock, and comedy, Thursday through Saturday.

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

Royal Vista Inn, 632 E Street, Chula Vista, 426-2500; Nick

Brothers, rock and roll, Tuesday through Saturday; dance to recorded odds, Sunday and Monday.

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

Rock & Roll

The Johnny Almond Rhythm Revue, *Passing Mirror Co.*
Army of Love: Spirit
Automatons: Flanigan's
Bandits: Flanigan's Lounge, Park Place

BEACH CLUB
Thursday, February 16
HURRICANES
Friday & Saturday, February 17 & 18
FUZZ \$1.10
Kanikaze Night
Coming next week
TRANZACTION & **Notice to Appear**

Now appearing
THIRD DEGREE
Top 40-Contemporary Music
Thursday through Saturday 9:00 pm-1:30 am
In the cocktail lounge of
HEAVENLY MESEA BOWL
7585 Claremont Mesa Blvd. (next to K-Mart) 270-1501

Crumar Keyboard Sale

- Crumar Combo Electric Piano**
73 keys 16 programmable presets with chorus 11895
- Crumar Performer**
Singing Brass Synthesizer \$999
- Crumar Composer Synthesizer**
Two oscillators and split keyboard, etc. \$1195

La Jolla Music
7442 Grand Ave.
La Jolla, 439-3275

Swing Dance Classes

Classes begin Thursday, February 23
Beginning Jitterbug—7:30-8:30 pm
Beginning Swing—8:30-9:30 pm
Learn to dance to rock, country, western,
40s swing, rockabilly music.
For recorded information, call 281-0361.

GREG HALMAY

AVAILABLE
to bands, agents, comedy troupes, etc.
223-HAHA

OUR PLACE

Friday & Saturday 9 pm-1 am
BOBBY GORDON TRIO
plays swing music
Tuesday through Thursday,
5:00 pm-9:00 pm
JOHN ENGLISH, piano favorites
2424 Fifth Ave. • 232-1773
(next to Nikisan Japanese Restaurant)

BEACH CLUB
Thursday, February 16
HURRICANES
Friday & Saturday, February 17 & 18
FUZZ \$1.10
Kanikaze Night
Coming next week
TRANZACTION & **Notice to Appear**

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THIRD DEGREE
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Thursday through Saturday 9:00 pm-1:30 am
In the cocktail lounge of
HEAVENLY MESEA BOWL
7585 Claremont Mesa Blvd. (next to K-Mart) 270-1501



MUSIC MART

The Complete Music Store

THANKS SAN DIEGO

For your help in making us

NO. 1!

Now come and celebrate with us at our

1ST ANNIVERSARY PARTY

February 17, 18 & 19 11:00 am-7:00 pm



SPECIAL LIVE PERFORMANCES

NATHAN EAST—Bassist with Kenny Loggins, Al Jarreau, Sergio Mendes, Lee Ritenour and others.

JEFF LORBER—Fusion recording artist. **TRIS IMBODEN**—Drummer with Kenny Loggins.

CHAD WAKEMAN—Drummer for Frank Zappa and Alan Holdsworth.

JOHN ROBINSON—Drummer, formerly of Rufus.

CARL EVANS—Keyboards, Bruce Cameron, Barry White.

MARK HUNTER—Bassist with Bruce Cameron and Hollis Crenery.

Also have your questions answered by Bob Wherman, programmer for Prophet synthesizers. Plus many other manufacturer representatives will also be present.

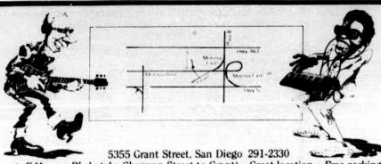
CLINICS! LIVE MUSIC!

And of course our major low, low prices along with some great anniversary specials. Come hear your favorite players, and see how they get "their sound." While you're in, check out one of the largest selections of musical instruments anywhere.



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Sandra Turner and the Silver Sparrows; Linda and Lou Kral; *(see p. 6)*
Lee Whittington; *(see p. 8)*

Everything Else

Phil Becker; *(open act) comedy writer, Miki Fayers*
Ann Demming; *piano bar, The Blue Room*
John Enggren; *jazz, piano and vocals, Old Play*
Paul Grange; *piano bar, Jockey's Lane and Jackie and Jack Warner; acts by, open to opera, Music Era Restaurant*

Steve Hudson; *comedy and music, Mainstage Whittier*
Bee Jay Kunkel; *piano bar, The Edge of Park*
Bob MacLeod; *piano bar and comedy, Bubbly Black Box Saloon*
OH! Rogers; *comedy and music, Los Angeles*
Hebeve Roberts; *societal guitar solo by the Sea*
Dave Rodgers; *piano bar, Gold Room*
Tommy Rogers; *comedy and music, Mainstage Whittier*
Jo Brand; *piano bar, Springdale Square Books*
Dale Vernon; *piano and guitar solo by, Cafe del Rey Manor*

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CURRENT MOVIES

All reviews are by Duncan Shepherd. Previewers are indicated by one to five stars. All movies are by the same studio. Unrated movies are for no one under 17.

Alfie — Michael Caine as a bachelorette Lethbridge with a heavy ac-

cent on Cockney crassness, and with a cocksure understanding of where your sympathies and your scorn are supposed to fall. Like most movie nerds he's wrong, particularly those who get Caine's nominations, he melts

into self-playing cubs somewhere near the end. Directed by Lewis Gilbert. (Ken, 219)

Around the World in Eighty Days — Feels more like ninety. Either way, it's almost as effective as summer camp for keeping the kids tied up a spell. David Niven, Charlita, Shirley MacLaine, and practically everyone else in the Screen Actors Guild are in it. Michael Anderson directed 1956. (UA-Movies 6, from 217)

Backstage at the Kirov — Documentary by Derek Holt on the celebrated Leningrad ballet troupe. (Cove)

The Big Chill — Much the same premise as Mary McCarty's (or Sid's) *Lenny*, *THE GROUP*, a circle of political idealists in their college days are reunited years later for the first funeral within the circle. But it is treated more in the form of *THE RETURN OF THE SECAGUAS*, a long shapeless weekend of re- acquaintance and revelation, instead the scope provided in the *GROUP* via flashback. The premise still needs

not have seemed borrowed, however, given the different generation of idealists, the different set of issues, and the different personalities involved—need not that, it's these that have been delineated in general, much in the way that one of the characters automatically attempts to label the theme of the piece: "Suicide. Despair. Where did our hope go? Lost hope. That's it. Lost hope." We never do find out what the characters did or thought in the States, or why or whether any of them did or thought anything different from any of the others. And the degree

of their subsequent compromises and cop-outs is somewhat overstated, too. In the lives of the kids, we've gotten into TV star, radio call-in psychologist, People Magazine reporter, jogging shoe chain-store owner, etc. All of this is not to suggest that the prevailing mood is sadder. Quite the opposite. The vignettes directed and co-written (with Barbara Benedek) by Lawrence Kasdan tend to be as short, cute, and uplumed as button noses. But here again, Mary McCarty deals in a better brand of humor, one with more bite. Kasdan's movie is diverting enough for the duration, but it's nothing to take home with you. Tom Berenger, Glenn Close, Jeff Goldblum, William Hurt, Kevin Kline, Mary Kay Place, Meg Tilly, John Williams. 1983. (Flower Hall Cinema, Occidental 8, Rancho Bernardo 8, Santee Village 8, 217, Sports Arena 6, University Towne Center)

Blame It on Rio — Two middle-aged men and their grown-up daughters on a South American holiday, starring Michael Caine and Joseph Bologna, directed by Stanley Donen.

Blasting Saddles — Leading off with fery credits in the code of cheddar cheese and a whip-cracking parody of *Posse*, *BLASTING SADDLES* theme song. Mel Brooks bursts onto the Western plains, but the terrain gives him, unexpectedly, and opens up to allow any whim, a street brawl that spills over into the Warner Brothers studio lot, onto a Busby Berkeley-style musical sound, and into the

employees' cafeteria, a lumpy, lumpy Dietrich impersonator (Madeline Kahn), drowsy "The Tired," and a can-can-concocting villain (Harvey Keitel), who tells his friend of his Waterloo. "You are risking your lives, while I am making an almost certain Academy Award nomination for Best Supporting Actor." Brooks, a modest fellow, never tries to push his nonsense into satire, although he freely kicks around a few steamy ideas about the dignity in the American melting pot, the muscle-bound and cross-eyed blundering that goes by the name of Progress, and the clichés in Hollywood movies. He understands these ideas to be con- comitant casually, and settles for the comfortable satisfaction of doing the gag to a turn. And if in some studies, the comic, even more seems to flag and to fall back rather desper- ately on bathroom humor and locker-room language, the excuse is the in- tent of always to look a bit more un- polished, which is somehow or other seems irredeemably dull, even if that dog were to look a bit more ferocious than a Saint Bernard. The idea be- comes doubly dull — cruelly dull — when largely limited to one long scene against a mother and son trapped in- side a broken-down car. With Dee- Dee Wallace, based on a novel by Stephen King, and Lewis Trappe, 1983. (Studio 3 Cinemas, from 217)

The Decline of Western Civilization — Penelope Spheeris's documentary on the punk-rock phenomenon in Los Angeles, or at least those aspects of it which can't comfortably under her chosen title. It's the only form of revolution left in the 'Eighties,' philosophers don't disagree. But on the evidence, it isn't clear whether the revolting (in both senses) punkers are protesting The Decline of hastening it. The fact that the songs seem to re- quire subtitles in order that their lyrics be understood (on just as inspection, these do not stand up too well as liter- ature) brings some doubt on their part as protest statements, and the very history section in which hardcore fans are given the chance to articulate their own grievances ("Ugly old

Broadway Danny Rose — Woody Allen directs and stars in a comedy about a small-time theatrical agent, co-starring Mia Farrow.

Christina — Haunted-car thriller, from a novel by Stephen King, it's the first sight when a kooky high-school kid's eyes on a 1956 Plymouth Fury, with a history of violent deaths behind it. The feeling is reciprocated: the hero's enemies become the car's enemies, and his friends become his rivals. But after all, they would seem to be made for each other: the car radio plays only goldie-oides, and the hero is a bit of a Buddy Holly look-alike, or is, anyway, until he inexplicably discards his thick-rimmed glasses, takes a personality turn for the worse, and becomes rather more of a Bobby Darin look-alike. One of the best movie pos-

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CURRENT MOVIES

stabilities — the transformation of the car from piece of pork to like-new — is skipped. Never in a couple of giant leaps. The possibilities for automobile terrorism, on the other hand, are explored diligently, but are severely limited to begin with: radio turning itself on, doors slamming, looks depressing, headlights coming on, dents mending themselves. The last effect, as if the car were made of in- stant rubber, isn't bad. With Keith Gordon, directed by John Carpenter. 1983. (Bijou, from 217, Santee Village 8, Studio 3 Cinemas, from 217)

Cujo — The well-drawn contrast be- tween a child's world and an adult's world makes the early, inter-binding stages more tolerable than in some horror movies. The problem, once the tide-bell is over, is that the whole idea of a movie about a rabid dog seems irredeemably dull, even if that dog were to look a bit more ferocious than a Saint Bernard. The idea be- comes doubly dull — cruelly dull — when largely limited to one long scene against a mother and son trapped in- side a broken-down car. With Dee- Dee Wallace, based on a novel by Stephen King, and Lewis Trappe, 1983. (Studio 3 Cinemas, from 217)

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The Dresser — A backstage view of a Shakespearean touring company, with Albert Finney and Tom Courtenay, directed by Peter Yates. (Flower Hall Cinema, Occidental 8, Rancho Bernardo 8, Santee Village 8, 217, Sports Arena 6, University Towne Center)

Educating Rita — The determination of an unlettered, Liverpool housewife to storm the barricades of Higher Learning, through private tuition and a burnt-out Scotch-drenched poet and against stiff opposition from her working-class husband, is suffi- ciently touching to overcome all dramatic short-cuts, grassed weeds, and tail winds. The movie is more

truthful about the social perils than the intellectual (no faux pas, for ex- ample, of the a-little-learning-is-a-dangerous-thing type). But it thank- fully resists taking a couple of paths open to it (extracurricular romance, alcoholic rehabilitation) which would have diverted the relationship from pure teacher-student. Michael Caine (working with the director, Lewis Gil- bert, who really launched his career in *ALFIE*) is thoroughly, uncompromis- ingly, majestically sassy as the litera- ture professor whose literary shames contain as many bottles as books. Julie Walters has to grow on you, or just grow. And she grows a lot. 1983. (Flower Hall Cinema, Ken, 219)

L'Esprit du Corps — Simone Signoret and Philippe Noiret in a French mu- der mystery, directed by Pierre Granier-Deferre. (Ken, 221 and 22)

Fanny and Alexander — It should be enough to say, by way of recommen- dation, that no one who has followed



Unfaithfully Yours

people, buses, dirt, and stuff" offers little reassurance. It might be worth inquiring to what extent Spheeris has put blunders on (and ear plugs in) to any sign of playfulness on the part of performers and/or fans. Groups in- clude Black Flag, The Germs, X, and Fear. 1981. (UA Glasshouse 6, 217 and 18 mid- night)

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The French Lieutenant's Woman — John Fowles's Victorian-age romance has been interwoven with a modern day romance between the two lead actors starring in a screen adaptation of that book — not between the two real-life actors, Meryl Streep and Jeremy Irons, but between two fic- tional actors who are played by the aforementioned two real ones. The in- tention, one gathers, was to create a cinematic equivalent to the novelist's occasional intrusions into his narrative

in his own voice. The effect, however, is not like taking up alternate view- points on one story — first made it, then outside it, as in the novel — but rather like switching back and forth between two completely separate stories which just happen to share the same actors, as though changing the TV dial between *CLEOPATRA* and *THE V.I.P.'S*. Each story takes some- thing away from the other and doesn't give anything much in return. The whole business could conceivably impress the general public as interest- ingly experimental. But even as such, this art movie for the masses (or for beginners) is not so hardheaded as to deprive the mover of a followable story, a lot of gorgeous, over- trained photography, (Fritz, 222), following up his *ELPHANT MAN* comeback), a lot of solid music on the soundtrack, a lot of costumes, and above all, a lot of acting (or something that looks like acting, it surely doesn't look like real human behavior). Written by Harold Pinter, directed by Karol Reisz. 1981. (Ken, 220)

Footloose — Chicago teenager transplanted to the unsophisticated town of Hicksville, New Jersey, with Kevin Bacon, Lori Singer, and John Lithgow, directed by Herbert Ross. (Aurora Drive in, Balboa, Fashion Val- ley, Greenmont Mall, New Valley Drive, Occidental 8, Rancho Bernardo 8, Santee Village 8, South Bay Drive in, Sports Arena 6, Sweetwater 6, Uni- versity Towne Center, Wiegand Plaza 6, from 217)

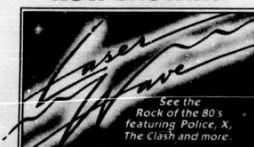
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Theater 1: *Unfaithfully Yours* and *The Man Who*
Theater 2: *Unfaithfully Yours* and *The Man Who*
Theater 3: *Unfaithfully Yours* and *The Man Who*
from 217

Mesa Mesa Cinemas, 6116 Mesa Mesa Blvd. (566-1912)
Theater 1: *Unfaithfully Yours* and *The Man Who*
Theater 2: *Unfaithfully Yours* and *The Man Who*
Theater 3: *Unfaithfully Yours* and *The Man Who*
from 217

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Frontier Drive in, 3601 Midway Dr. (223-5535)
Theater 1: *Blame It on Rio* and *The Man Who*
Theater 2: *Unfaithfully Yours* and *The Man Who*
Theater 3: *Unfaithfully Yours* and *The Man Who*
from 217

Loma, 3190 Roadways (334-3344)
Lassiter, from 217

Sports Arena (334-3344)
Theater 1: *The Right Stuff* and *The Big Chill*
Theater 2: *Blame It on Rio* and *The Man Who*
Theater 3: *Unfaithfully Yours* and *The Man Who*
from 217

Strand, 4500 Newport Center (223-3141)
Rite Aid, from 217

UA Glasshouse 6, 3196 Sports Arena Blvd. (223-5535)
Theater 1: *Blame It on Rio* and *The Man Who*
Theater 2: *Unfaithfully Yours* and *The Man Who*
Theater 3: *Unfaithfully Yours* and *The Man Who*
from 217

Strand, 4500 Newport Center (223-3141)
Rite Aid, from 217

Clairmont, 4140 Clearview Mall (274-0081)
Theater 1: *Unfaithfully Yours* and *The Man Who*
Theater 2: *Unfaithfully Yours* and *The Man Who*
Theater 3: *Unfaithfully Yours* and *The Man Who*
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CURRENT MOVIES

FEBRUARY 16, 1984 3

CURRENT MOVIES

the two social opposites being physically duplicated, the primary figure, to the contrary, is a WASP family wizard and the gaudier one is a ghetto black, and they trade places through the mischievous intervention of the Duke brothers, of Duke & Duke commodities brokerage in order to settle a wager on the old hereditary, environment debate that one of them has been reading up on in SCIENTIFIC AMERICAN. The social consciousness of the premise gives the movie another leg to fall back on whenever the comic leg comes up lame or, more often than not, reaches short of the intended mark. Both legs, however, have gone lame by the time the revenge scheme is launched against the Dukes, and the movie must go the long way or the short way to the end. Then again, the Dan Aykroyd character is always less plausible, less sympathetic, less well acted than the Eddie Murphy character, so that the movie is only half a movie even in its better two-thirds or three-fourths. With Ralph Bellamy, Don Ameche, and Jamie Lee Curtis, directed by John Landis. 1983.

Twilight Zone — Four twenty-minute episodes (plus a prologue), three of

which are adapted from episodes of the same-named Rod Serling TV show, and the other an original. Together, they re-evolve the heavy moralizing and ironizing and sentimentalizing that marked, and marred, the entire series. They do not re-evolve the cumulative richness of it, however. The third and fourth episodes, directed respectively by Joe Dante and George Miller, manage best to escape the besetting sins of the fore-runner. Number Three, about a boy whose every wish comes true, builds up a nice air of mystery and makes a good case (partly through its own bad example, unfortunately) for the many marvels of animation. Number Four offers a fast and furious plane ride bedeviled by some sort of Demon of the Storm Clouds. The first two, John Landis being more about

body, Steven Spielberg being more

about childhood — are zeroes. With Vic Morrow, Scatman Crothers, Kathleen Quinlan, and John Lithgow, narrated by Burgess Meredith. 1983. (Escondido Drive In, Frontier Drive In, Harbor Drive In, from 2:17)

Two of a Kind — John Travolta and Olivia Newton-John, together again, in a romantic comedy, written and directed by John Herzfeld. (Fiesta Twin, Frontier Drive In, South

Bay Drive In, from 2:17)

Uncommon Valor — Following up on the 1970-72 Ted Koppel-directed, TV-convened another post-Vietnam therapy session. This one, about a POW rescue operation in postwar Laos, addresses the specific feeling that there is "unfulfilled business," as it is put elsewhere, that the books are still in the red ("pun intended"). Certainly the Vietnam experience can be said to have undergone some psychological processing when it has become grist for a DIRTY DOZEN-GUNS-OF-NAVARONE-type plot formula. All the expected stages are run through: roundup of veterans, training period, practice run, and then the real thing. The real thing, as we're calling it, is exciting and unpredictable, the rest is neither of those things. With Gene Hackman, Fred Ward, Randall "Tex" Cobb, and Robert Stack. 1983. (Aca Drive In, from 2:17; College, New Valley Drive In, Oceanside, Santee Valley Drive In, Sports Arena 6, Sweetwater 6)

Unfaithfully Yours — Remake of the 1949 Preston Sturges comedy about a symphony conductor's revenge schemes against his wife, fatally as-

pired by John Herdley. Uncommon Valor — Following up on the 1970-72 Ted Koppel-directed, TV-convened another post-Vietnam therapy session. This one, about a POW rescue operation in postwar Laos, addresses the specific feeling that there is "unfulfilled business," as it is put elsewhere, that the books are still in the red ("pun intended"). Certainly the Vietnam experience can be said to have undergone some psychological processing when it has become grist for a DIRTY DOZEN-GUNS-OF-NAVARONE-type plot formula. All the expected stages are run through: roundup of veterans, training period, practice run, and then the real thing. The real thing, as we're calling it, is exciting and unpredictable, the rest is neither of those things. With Gene Hackman, Fred Ward, Randall "Tex" Cobb, and Robert Stack. 1983. (Aca Drive In, from 2:17; College, New Valley Drive In, Oceanside, Santee Valley Drive In, Sports Arena 6, Sweetwater 6)

house 6, UA Movies 6, Wiegand Plaza 6)

Valentina — Spanish Civil War drama, with Anthony Quinn and Jorge Sanz, directed by Antonio Jose Gual. (Ken, through 2:18)

Victory — THE GREAT ESCAPE mated with THE LONGEST YARD, only the sport isn't football, it's football, or rather soccer. And the final effect is rather like a soccer promo film aimed at novices, with the climactic game done in a fragmented, montage style that has little relation to the game of soccer as actually played. The early scenes in the Nazi POW camp are all right, thanks primarily to Gerry Fisher's dark, burnished color photography, and secondarily to Daniel Mays's ruff performance as the convicted British commander. As the movie goes along, its willingness to do absolutely anything to be popular becomes so brazen as to be an embarrassment — and a bore. Starring Sylvester Stallone, Michael Caine, Max Von Sydow, Pele, and "introducing," say the credits, thus greeting her umpteenth French and Canadian films) Carole Laure, directed by John Huston. 1981. (Village, from 2:17)

Wizards — Science-fiction cartoon about a cosmic struggle between the forces of Magic and those of Technology (the former a group of Peter Pan and Tinkerbell-like elves and faeries, the latter a group of Nazis and Nazis). At best the conception's rather sappy. But its mythic possibilities are brought even lower by Ralph (FRITZ THE CAT, COONSKIN) Bakshi's deeply ingrained fondness (e.g., the good wizard, Avatar, is a Disneyish dwarf with W.C. Fields' round red nose and Peter Falk's Columbo voice). 1977. (UA Glasshouse 6, 2:17 and 18 midnight)

Yentl — As Barbra Streisand has gotten more ambitious, more powerful, not to mention more old, she has not gotten any more disposed to incorpo-

rate these characteristics into her cost-screen persona. We are asked to accept her here not only as an adolescent, but as an adolescent who, with a haircut, can pass herself off as a boy, in order to enter the yeshiva (and, later, wedlock with Amy Irving). It is probably too much to ask that she blacken and knit her hair to fit with her seminary classmates, but how about a few effeminate men scattered among them to make her a bit less of a sore thumb? The transparency of her disguise might not matter so much if the women's lib theme of the piece were not treated with such gravity. Not that scenes aren't often played for titillation, or don't elicit them whether they are or not. But the underlying seriousness, even grimness, of the project is brutally apparent in those introspective musical soliloquies (with unmemorable melodies by Michael La-

grand, and slightly more memorable lyrics, in the sense that any comparable trauma would be memorable, to Alan and Marilyn Bergman: "It seems this little game I play becomes more risky every day"). One cannot fail to find a parallel between the heroine's incursion into the masculine world and Streisand's seizure of the director's chair. But her actual dictates from that post — mushy telephoto shots, staid discolors, buttery yellow light, countless closeups of the star — ensure that her victory is purely personal. 1983. (Cinema Plaza 5, Grossmont, Vineyard 2)

Zelig — Woody Allen's documentary parody on a notorious celebrity of the Twenties and Thirties, known as the "Human Minuscore." Allen owes something to his own earlier docu-

mentary parody, TAKE THE MONEY AND RUN something — but actually and to hold up the original directly alongside the imitation. Outside of the aforementioned DEAD MEN DON'T WEAR PLaid, no other example leaps to mind, and that other one offers far less to back up its show of audacity. Zelig backs up its own, on the other hand, down to every last scratch on the emulsion, every sprocket jump, every halting pan, every faded gray, every crackle-and-pop on the soundtrack. In view of all that and much else, it would not be oversteering the case to note that all the real excitement in Zelig takes place precisely on the surface, and often on very restricted areas of that surface. This excitement runs a little low, however, even at only eighty-three minutes (give or take). With Mia Farrow. 1983. (UA Movies 6, from 2:17)

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